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Tim Rawlinson

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GLASS ART®

May/June 2022

Volume 37, Number 3

Independent Artist

Tim Rawlinson

- 4** Creating Places for Light to Play
by Joe Samuelson III

Artist to Artist

- 12** Lessons My Art Has Taught Me
by Vicki Schneider

International Glass

- 20** Chris Day Politely Shouts
by Dr. Julie Anne Denton

Hot Glass Studio Profile

- 26** The Fearless World of Amy Lemaire
by Sara Sally LaGrand

AGG News

- 32** The AGG Summer Conference at
The Corning Museum of Glass
A Convergence of Glass History and
History in the Making
by Kathy Jordan

SGAA News

- 36** Many Hands Making Light Work
Announcing a New Partnership and Major
News for 2022
by Megan McElfresh

CGS News

- 38** The CGS at New Ashgate Gallery, Farnham
An Exhibition of Joyful Reflections
by Pam Reekie

ISGB News

- 40** The ISGB
Thirty and Thriving at the Annual Conference
by Karyn Sweezy

Personal Development

- 42** Creativity—New Techniques and Equipment
Sandblasters and Waterjets
by Milon Townsend

46 Advertisers' Index

Editorial Calendar / Advertising Deadlines

July/August 2022

Editorial Due	April 20, 2022
Ad Closing	May 20, 2022
Ad Materials	May 30, 2022
Issue Mails	June 24, 2022

September/October 2022

Editorial Due	June 20, 2022
Ad Closing	July 20, 2022
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Issue Mails	August 23, 2022



(On the cover) Tim Rawlinson,
Echoes of Light group, free blown glass,
cut and polished, 2022.
Photo by Sylvain Deleu.

(Above) Chris Day, Strange Fruit,
blown glass sculpture.
Photo by Agata Pec.



TIM RAWLINSON

Creating Places for Light to Play

by Joe Samuelson III

On a brisk February afternoon, Peter Layton's London Glassblowing had just curated the gallery space with their residents' best showpieces for London's annual *Collect* exhibition. The city's premier craft and design show, which has for years been held at the prestigious Somerset House, is now spread throughout the city's gallery spaces. A few steps in and I was immersed in color and craft from artists such as Sarah Wiberley, Layne Rowe, and emerging artist Sila Yücel.

An alluring hum could be heard coming from the hot shop in the rear of the gallery during artist/founder Peter Layton's virtual showing as he masterfully described each showpiece to a private collector on the other end of a video call. Just a few meters more to the back of the gallery, and there was the man I came to see in action—namely Tim Rawlinson, the artist who uses glass to create a space for light to play.

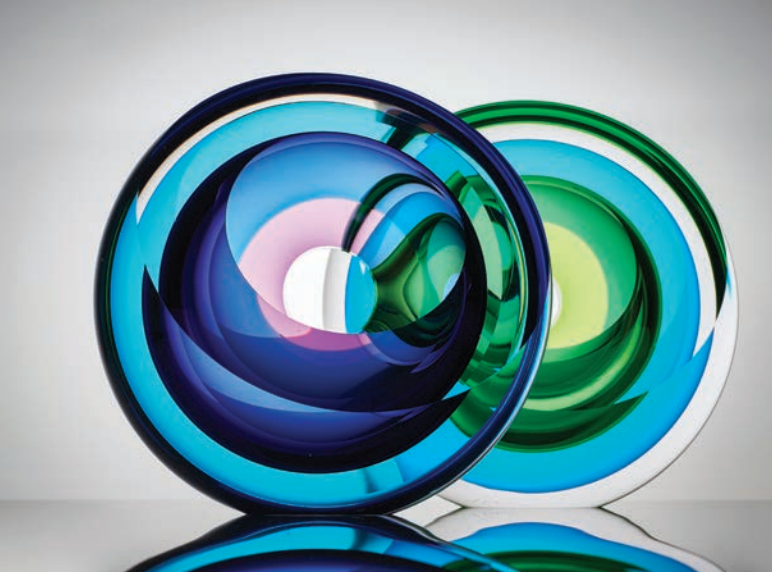
An Artist in Search of a Medium

From the time Rawlinson was 18 years old, he had always been inspired by art and design but had yet to see any clear path forward. His passion for painting was coupled with anxiety about how his colored canvases could afford a bright future. His admiration of architectural work, too, was more of an appreciation than an actual desire.

"I was painting at the time, but it's such a confusing path of being 18 and thinking about a career in art. I was also inspired by architecture. When I ended up going to study architecture, however, it became pretty evident that even though I might love it, it was an inspiration rather than enjoying getting into the physical act of

Tim Rawlinson with his Echoes of Light group, free blown glass, cut and polished, 2022. Photo by Sylvain Deleu.





Tim Rawlinson, Echoes of Light I & II, free blown glass, cut and polished, 2021. Photo by Sylvain Deleu.

Tim Rawlinson, Echoes of Light III, free blown glass, cut and polished, 31 cm x 31 cm x 13 cm, 2017. Photo by Ester Segarra.

the process. I just missed pure sculpture, and I wanted to create things in that sort of way.”

While Tim sought a course of study to pursue, an art show offered a mesmerizing new medium. “A glass sculpture exhibition came to Brighton. It was all these big cast glass pieces. I had never seen anything like that. I didn’t know that you could work with a medium like that to make these sculptural things. I was completely transfixed and seduced. I spent the rest of my time in the arts library researching glass art, and ironically, the book I found was by Peter Layton. As soon as I read what was possible in terms of the art forms of glass, I found different courses, wrote to them, sent portfolios, and transferred straightaway.”

Finding Light

Bucks New University in High Wycombe, England, offered the aspiring glass artist any avenue he wanted to pursue within the medium. At the same time, the fine arts education exposed Rawlinson to ideas about light and color that are now cornerstones of his work. Artist James Turrell’s use of large spaces immersed in intoxicating gradients of color and Olafur Eliasson’s immense and vibrant spaces all served as ideas to then be melted, carved, and polished into glass. “These exhibitions were about using light as the medium to sculpt with. I was just so taken with the idea of light not just being a light source or a projection, but light itself being the actual medium that creates the sculpture. To me, that was glass, the vessel that holds light.”

With a bit more focus and the full breadth of glass manipulation possibilities in front of him, Tim played with light in various ways such as creating photographic lenses, kinetic sculpture, and light projection installations balancing light and color with negative space. It was cold working, however, that he fell in love with as it helped bring his vision to its full potential. “There is more control with the cold process. Hot glass is so instantaneous, and you’re so in the moment that you can’t stop and have a cup of tea. I like that I can be more analytical and take as long as I want. The cutting process is also probably what grabbed me the most. That’s the real sculptural element to me. After that, it’s just a level of execution. The more highly polished the surfaces, the greater the effect the light will have within it.”

Unveiling an Echo of Light

The effect of the light within the piece is what it’s all about. Creating a space for the light to work its magic through the transparent colored glass is the show that the artist is putting on. One of his seminal series, *Echoes of Light*, got its name as a result

Tim Rawlinson, Echoes of Light, free blown glass, cut and polished, 30 cm x 30 cm x 14 cm, 2021.

Photo by Sylvain Deleu.





Tim Rawlinson, Echoes of Light XI & IV, free blown glass, cut and polished, 2022. Photo by Sylvain Deleu.

Tim Rawlinson, Echoes of Light XI, free blown glass, cut and polished, 28 cm x 28 cm x 12 cm, 2021. Photo by Sylvain Deleu.



of pairing colors in such a way as to create secondary, tertiary, or sometimes limitless shades of colors depending on how the light is shown upon it. "The idea was to mix the layers of glass color with light to create echoes of light. I call it the echo color, so if it's yellow and blue, it creates an echo of green."

Rawlinson also talked a bit about how the series captured more than just the visual aesthetic he was aiming for. "The initial piece was just working with primary colors to create secondary colors. Some customers came to the gallery, saw the piece, and first off, they thought it was completely flat. Then I put my finger through the hole in the center, and they were stunned. It completely shattered the illusion of their eyes telling them that it's a flat surface. I was really happy that the illusion had been so powerful. Then when I told them there was not any green in the piece, that it was just yellow and blue, they were really blown away."

"At first, I could not quite comprehend the reaction. Because I had made it, that illusion then was lost on me, but seeing the response firsthand and how strong that illusion was, I realized there was this element that something might not be as it seems. It requires another level of investigation."

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Tim Rawlinson, *Dispersion*, cast glass, cut and polished, 30 cm x 13 cm x 13 cm, 2018. The color is created from blown glass components. Photo by Ester Segarra.

Tim Rawlinson, *Tesseract*, cast glass, cut and polished, 22 cm x 30 cm x 22 cm, 2017. Composed of multiple blown components. Photo by Ester Segarra.

“These thick glass pieces look one way, and when you just slightly change your angle, something completely different happens within it. That’s what really intrigued me about the optical qualities of glass. When it’s transparent and using simple colors within it, you are really setting up the platform for the glass to sing. If it’s clean and if it’s got weight to it, all sorts of magic will happen within.”

Chaos Frozen in Time

The magic within would be the constant throughout the artist’s works. In his *Dispersion* series, the artist casts massive glass cubes that reach around a foot wide. The meticulously sculpted and polished exterior serves as an orderly vessel for the frozen chaos just below the surface.

Rawlinson described his process. “I was using air in the piece so that when it gets molten, that air will then rise and distort and pull the inner layers up with it. I knew what colors I was putting in, and I knew the air would distort them, but the actual outcome is total chaos. It creates static movement, or a moment frozen in time.”

Dimensions of Color

Another cubic creation the artist uses to bring his vision to light are his *Tesseract* cubes. Incorporating hot glass components into a casting technique, he can bring order to the arrangement but not to how the glass will ebb and flow during its weeks in the kiln. The result is an ever-changing interplay of colors frozen in time yet playing with the light as it moves.

“They’re my most complex pieces and also the most time-consuming ones, but I think they’re the most effective pieces at illustrating this language of color that I use for mixing primary colors with light to create secondary colors. The finished piece is very simple—just a cube—but the interior is like a painting. They’ve really got that emotional depth and also this delicacy within them.”





Tim Rawlinson, *Oculus*, free blown glass, cut and polished, 33 cm x 33 cm x 14 cm, 2022.
Photo by Sylvain Deleu.

Lensing the Eye

Ever the glass illusionist in the way Rawlinson is able to play with the viewer's sense of sight, depth, and color, the artist achieves the same optical entrapment using what appears to be an eye itself. The cut and polished surface gives way to a hollow center in which the shadows transform the colors entirely. He describes it as the core of his *Oculus* series.

"Rather than having just clean layers of color, I've been working with colors and powders that then react with each other to create a sort of painterly textural feel. Then I have a good amount of clear glass around the center to exploit the optical qualities of the glass, get those reflections and shadows."

Parallactic Perspective

Again exploiting the optical qualities of glass but with a focus on the distortion of perspective, the *Parallax* pieces on display for the *Collect* exhibition use simplicity and chaos to create a myriad of perspectives. "I was looking at how lines would work with the thick optical glass on the outside. The ones I did for *Collect* have a bubble through the middle and color on the outside. The hot form starts off square, and then we twist it so you get quite a nice effect with the optics. There are angles where you see this bubble that is clean and straight as well as angles where you'll see a second bubble going off in a different direction. So again, it gives the viewer that level of investigation.

"I've always really liked the optical interplay between glass and light. It can be sort of deceptive and make viewers think about what they are seeing that can be philosophical. But it can also be experienced in a physical way that they know what they are seeing and that they are just interpreting the situation differently."

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Tim Rawlinson, Parallax, free blown glass, cut and polished 24 cm x 37 cm x 18 cm, 2021. Photo by Ester Segarra.

Tim Rawlinson, Essence, hot sculpted glass, 32 cm x 20 cm x 7 cm, 2018. Photo by Ester Segarra.

Tim Rawlinson, Magnetic Light, free blown glass, cut and polished, 34 cm x 34 cm x 13 cm, 2019. Photo by Ester Segarra.

London Glassblowing and Glassblowing in London

It's not lost on Tim that a book in a university library bearing Peter Layton's name set him on the path to Mr. Layton's gallery, studio, and family all these years later. "It's definitely a privilege to be doing what I am doing here with Peter. He's the founder of London glassblowing and was one of the forefathers to bring it back to this country. He helped develop a lot of the younger generations of glassblowers in this country. He's a very inspiring guy, and he's my father-in-law. So yeah, we have a close relationship."

Being a creator in central London resonates with Tim on a personal level as well. He hopes his work and the other works created and displayed at London Glassblowing offer at least a moment of respite if nothing else. "London is, like, such a quick place. There is a speed and movement and a ferociousness to it. If my work can give people the chance to slow down, lose the outside, and offer a level of engagement, investigation, and a bit of that childlike intrigue, even if just for a second, then great."

GA

Tim Rawlinson

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Joe Samuelson III has been a borosilicate lampworker intermittently for 20 years, both professionally and as a hobbyist. The focus of his work has largely been on functional glass in which he enjoys taking his own style and collaborating with artists who have unique aesthetics. In addition to his functional work, he produces a wide variety of glass both lampworked and fused. For more than a decade, Joe has been an avid collector of murrine focusing largely on glass butterflies.

Originally from Buffalo, New York, Joe has been an expat living across East Asia and the Middle East for 15 years, both teaching and managing English language programs. He is proud to be utilizing his BA in Journalism and experience as a writing instructor to venture deeper into the world of glass and glass art through his work with Glass Art® magazine. A variety of his glass art can be found on Instagram @number3glass.



Photo by Mekku Ari Sasaki





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Lessons My Art Has Taught Me

Introduction by Vicki Schneider

Unlike many people with “normal” jobs, artists don’t come home at the end of the day and turn off their minds to their art. Everything they look at and experience, whether it’s in nature, on television, or even in the supermarket, is often accompanied by various thoughts:

- “I wonder how I can make that?”
- “What an incredible color! I wonder how I can achieve that depth and tone?”
- “Look at that interesting grouping. Maybe I can try something like that.”

Glass artists dream about their medium and spend much of their conscious and unconscious time immersed in their artistic process, whether it’s planning, creating, problem solving, or just thinking about their art.

The omnipresence of artistic consciousness makes it likely that our art has taught us things we have applied to other parts of our lives. We asked four established artists what valuable lessons their art has taught them. Their responses, which are as diverse as the artists themselves, range from the abstract to the concrete. We encourage you to explore what your art has taught you. We think you may uncover some surprises.

As we look forward to future issues of *Artist to Artist*, we welcome your input. If there are artists you would like us to contact or any questions that you would like us to ask, please email: theflow.maureen@gmail.com.

Joseph Ivacic

Blowing, Hot Sculpting, Slumping, Fusing
22 Years Experience in Glass Art

Thinking about the relationship between the maker and his object, my art teaches me new lessons daily. I will talk about what I feel are the three most important. The first and possibly the most important thing my art has taught me is that process is important, but it will never replace content. This becomes evident when looking at several different pieces made by different artists who shared the same technique. Simply put, “A cane bowl is just a cane bowl!”

The second thing I figured out while making art is that glass artists use their bodies in unique ways, and no part of what we do should hurt. In the hot shop, when cold working or just leaning into a kiln to put a large piece of glass in it, if it hurts, there is probably a better way to do it. The way to fix that is to find the right assistant to help you. I prefer to work with people who are coachable and good listeners rather than finding assistants who are skilled and think they are always right.



(Top) Joseph Ivacic,
Fighting for Equality, enameling and
slumping, 36" x 23" x 4", 2021.
Photo by Curt Kalousek.

(Right) Joseph Ivacic,
Courage Under Pressure, enameling
and slumping, 36" x 23" x 4", 2021.
Photo by Curt Kalousek.



Probably the most profound thing my process has taught me is that you will make mistakes. Learning from failures is frustrating, but if everything you attempt makes it out of the kiln, you are probably not pushing yourself hard enough. Usually, the people who are the best at what they do had high levels of failure early on and learned from those experiences.

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(Top left) Joseph Ivacic, *The Grass is Greener*, blown, fused, slumped glass, 48" x 24" x 4", 2019. Photo by the artist.

(Bottom left) Joseph Ivacic, *Echoes*, blown and hot sculpted glass, 28" x 14" x 14", 2021. Photo by the artist.

(Right) Joseph Ivacic, *Waiting for Confirmation*, blown, fused, and slumped glass, 60" x 24" x 4", 2019. Photo by Curt Kalousek.



Kathleen Sheard, Equus burchelli – Family, kiln formed glass, 30" x 20", 2015. Photo by the artist.

Kathleen Sheard

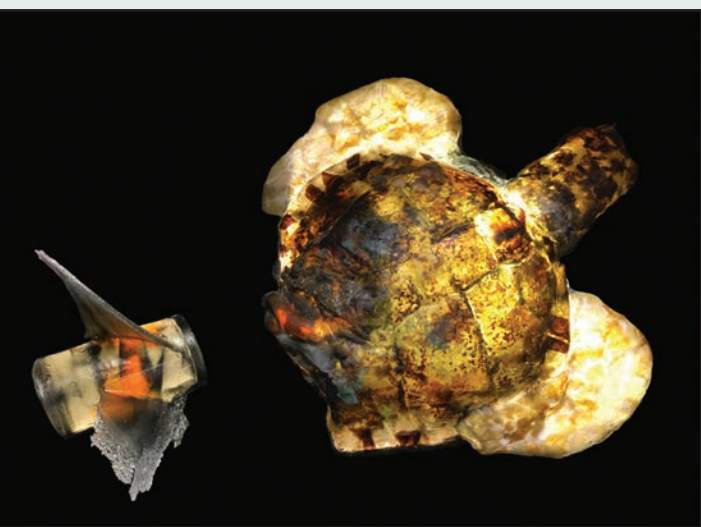
Kiln Formed and Kiln Cast Glass
45 Years Experience in Glass Art

I think this question works both ways. The valuable lessons I have learned in my art are of equal proportion to what life lessons have transferred to my artwork. As a glass artist for 45 years and a wildlife glass artist for the last 25 years, my powers of observation have grown more acute. I see with "artist eyes."

In the field, one looks for what is out of place. While living in Alaska for a few years, a tracker, hunter, and artist in his own right taught me to pause and listen. He taught me to observe in slow motion. Without this skill, the river otter's head coming out of a frozen lake fishing hole would have been missed. No photos were taken as I watched two brown bear orphans fish for salmon for the first time, but the images were forever inked in my memory. Those actions are remembered and magnified as the basis of future successful artworks.



Kathleen Sheard, Enhydra lutris – Otterly Content, kiln formed glass, 28.5" diameter, 2013. Photo by Michael Barrett.



Detailed micro mosaic kiln formed glass fills my time. Art, science, and sea turtle conservation are intertwined in who I am—glass artist and sea turtle conservationist—as I tell stories with my art to bring awareness of all the perils threatening this endangered species.

www.kathleensheard.com
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(Top) Kathleen Sheard, *Ursus arctos* – Sharing the Road, kiln formed glass, 23.5" x 17.5" framed, 2005. Photo by Bill Bachhuber.

(Bottom left) Kathleen Sheard, *You're Killing Me: Oceanic Assassins* – Propellers and Plastic, kiln cast glass, Sea Turtle 21" x 22" x 5.5", Propeller 7" x 11" x 4.5", Wood Base 36" x 26" x 29", 2017. Photo by Bobbi Dye.

(Bottom right) Kathleen Sheard, *Spiritual Reliquaries – Leatherback Mamma: Pacuare Memory*, kiln formed and hand blown glass, 10" x 9", 2019. Photo by Kathy Engholm.



Claire Kelly

Hot Glass Blowing, Cold Working, and Lampworking
25 Years Experience in Glass Art

One day Alice came to a fork in the road and saw a Cheshire cat in a tree. "Which road do I take?" she asked. "Where do you want to go?" was his response. "I don't know," Alice answered. "Then," said the cat, "it doesn't matter." – from Alice in Wonderland by Lewis Carroll.

This is likely a quote that you've read before, but I still like to remember it. I love this scene, because it illustrates that our decisions will ultimately take us in the right direction. There are so many things we will look back on with confidence, regret, or ambivalence, so we agonize over decisions. The freeing of my creative mind has allowed me to create work that I never would have dared to when I was first beginning to create. I have let myself try techniques and compositions that would have offended my perfectionist crafter's mind in the past.

As a glass artist, I was brought up through the ranks with the mindset that there was a proper way to work in glass and that to break those rules was considered "cheating." I drove myself crazy within those limitations and got to the point that the prospect of making work was enough to induce a panic. I was afraid of making my work. Needless to say, that is no way to live an artistic life. It took a huge upheaval of my personal and professional life to knock that part of my mind free.



(Top) Claire Kelly, *Parallax: Branching*, blown glass sculpted, flameworked, and assembled, 14" x 30" x 12", 2021. Photo by the artist.

(Bottom) Claire Kelly, *Opus Segmentatum*, blown glass, mosaic, 6.5" x 12" x 8.5", 2022. Photo by the artist.



(Top Right) Claire Kelly, *Legend*, blown glass, sculpted, and assembled, 12" x 8" x 4", 2022. Photo by the artist.

(Top Left) Claire Kelly, *Opus Musivum*, blown glass, mosaic, sculpted, and assembled, string, 12.75" x 11.5" x 7.25", 2020. Photo by the artist.

(Bottom left) Claire Kelly, *Intersecting*, blown glass, mosaic, sculpted, and assembled, string, 11" x 12.5" x 6.5", 2022. Photo by the artist.

Once the crisis had passed, I pulled back from making work and took a job working for another glass artist who was not a glassblower and worked in a very different technique. It took quite a while for me to put myself back together. I learned her technique and was quite happy being an artist's assistant for some years. I even explored another career path for a while that led me to return to school part time. It was a long metamorphosis. Finally, I had to decide. I asked the Cheshire cat, but in this case, I did know where I wanted to go. I knew I wanted to be an artist, and I wanted to work in glass.

I'm so happy that I went down that road, but more importantly, I'm so glad I freed myself from the idea that there is any way to make art wrong. Deciding to make the work I want to make in the way that makes me happy and makes my work possible was the easiest decision! I gave myself the gift of making.

I hope if you are in a place that makes you feel stuck or somehow wrong that this story will give you the freedom to decide. In the end, we go where we need to be. Make the thing, finish the work, and don't waste your time equivocating. It's not the last or best thing you're ever going to make. Give yourself the gift of making and doing. Make the decision to make.

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*Jen Elek, Hug, blown glass,
27" x 8" each, 2012.
Photo by Russell Johnson.*



Jen Elek

Glassblowing

31 Years Experience in Glass Art

Working on glassblowing teams in the Pacific Northwest has allowed me to spend a great deal of my formative years thinking in terms of "we" instead of "me." Cooperating together as a team of unique individuals is one of the most gratifying aspects of being a glassblower. I have worked with groups with very different personalities and beliefs, and the fact that we can all work together to create something beautiful makes me believe that it can happen on a larger scale in our global community.

GA

*Jen Elek, Butchigiri #1, blown glass, 29" x 36" x 28", 2008.
Photo by Russell Johnson.*

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Jen Elek, Visual Fun/Dot Forms, blown glass, various sizes (tallest 28"), 2020. Photo by Russell Johnson.



Jen Elek, Illuminated Forest, neon, various sizes, 2021–2022. Photo by the artist.



Vicki Schneider follows the tradition of Venetian flameworking artists to produce decorative solid and blown glass art. Mainly working off-hand in COE 104 soft glass, she is inspired by her childhood spent on the Jersey shore. Her current bodies of work include *Mama's Garden*, composed of lifelike blown and solid flowers, and *Childhood*, vignettes celebrating the innocence of youth.

In 2009, Schneider opened *Expressive Glass*, her teaching studio in Buffalo, New York, to share her passion for glass with novice and skilled glassworkers. Since 2006, the artist has introduced more than 500 students to the magic of glass art and has studied with and hosted many of the world's most respected artists. Learn more about Vicki's work and her studio at www.expressiveglass.com.

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Chris Day Politely **Shouts**

by Dr. Julie Anne Denton

Once upon a time in the rural middle English cathedral town of Lichfield there lived an unassuming 53-year-old dyslexic plumber named Christopher Day. His mother was Anglo-Irish, and his father—well, he was Black. Chris was born in 1968 in a time when there was a great deal of social unrest. Racist attitudes in the UK, in new and perhaps more subtle or casual forms, still prevail today. Chris grew up with two debilitating stigmas at that time. The first was being Black yet neither one race (Nigerian) nor the other (English), and the second of being born out of wedlock with no memory of his errant father.

*Chris Day, Transcending Bondage,
400 cm x 300 cm, blown glass wrapped
in copper wire and rope coils.
Photo by Simon Bruntnell.*



Chris Day's visceral work is about identity, the identity of a race of people, and finding his own shattered identity after years of name calling, racial slurs, and prejudice. His work tells the story of a mass suffering endured. Quintessentially, the artist is a self-confessed storyteller, and he shared that his work is about himself, racism, and trying to engage people in this conversation.

When asked to unravel this statement a little further, he said, "I want to engage society with aspects of racism and the brutality that Black people have been subjected to throughout the centuries all the way from slavery up until the present day. Plus, my work examines my own identity by unraveling the cruelties I have been subjected to from being mixed-race. I think my work is my own therapy. Through telling my stories in glass, I can make more sense of my closer personal situation and deal with the disapproval directed towards me associated with the color of my skin. This negativity also includes an inherent racism even within my own family unit."

Recent Designs Influenced by the Past

Moving on to Chris Day's glass art, he gave me a little background surrounding his most recent works. The first of his taboo bodies of work concern the lawless lynchings of slaves, and later segregated citizens, carried out by mobs. These atrocities were summed up to perfection by the haunting lyrics of Billie Holiday's *Strange Fruit*, which is the title of one of Chris' most powerful pieces of art to date.

*Chris Day, Strange Fruit, 300 cm x 250 cm, blown glass sculptures.
Photo by Agata Pec.*





Chris Day, *Under the Influence*, 400 cm x 220 cm, blown glass wrapped in copper wire and rope coils. Photo by Agata Pec.

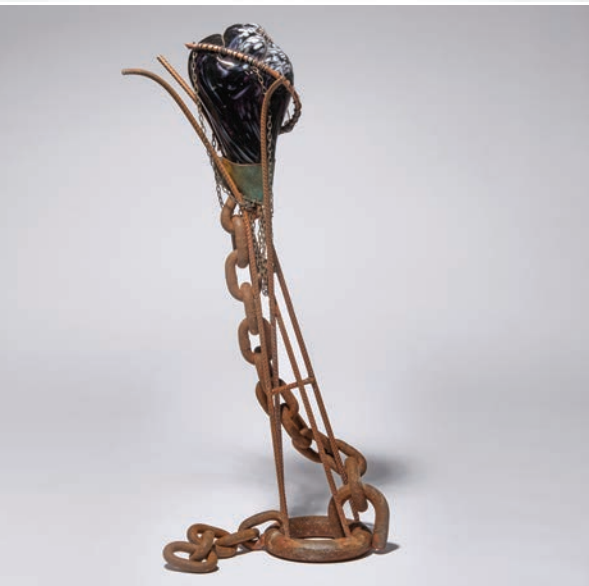
"It's a sad story, and it just gets sadder and sadder really. It happened during the Civil Rights Movement in America (1954–1968). As I was researching, I came across a photograph of little girls hanging and a mother and father, so they were a family all being lynched at the same time. My work represents that strange and bitter crop of dead fruit. I wanted to make my installation more familiar to people in the twenty-first century, so I made *Strange Fruit* to look like a butcher's shop window. I didn't want black, twisted torsos. I wanted the glass to look more like a leg of lamb, a piece of meat, an objectification of once living, loving, laughing, flesh and blood human beings. *Strange Fruit* was born from my emotional response to the research I conducted into lynching and the desire to engage with people and break down that uncomfortable barrier surrounding this dark and prolonged period in history."

The title of Day's next body of work, *Under the Influence*, suggests that there must be an alcohol reference, and I asked Chris for clarification. "I was invited to exhibit at Harewood House in the heart of Yorkshire. "This English stately home was built with the ill-gotten gains of Henry Lascelles, who made his fortune from the sugar cane industry and the transatlantic slave trade in the West Indies. Wishing to atone for the sins of their forefathers, the current Harewood heirs are exposing the family history for all to see, and they are shining a light on artists from diverse ethnic backgrounds in their exhibition area. "They invited me to exhibit so that I could confront their now illicit past with my work."

Recently during an inventory, Harewood found 28 bottles of rum in the wine cellars that were distilled in Barbados at the height of the Lascelles involvement with the sugar trade. This rum was declared the oldest in the world and was sold at auction, with the proceeds being given to charity. "I found this story so interesting that I wanted to produce a series of glass bottles for my exhibition. I wanted my bottles to have a human element that equally referred to the Caribbean rum industry. Furthermore, I wanted to enlighten the viewers and inform them that the slave trade touched all aspects of society. The church, the banks, and the insurers were all 'under the influence' that slavery was a good thing. It was like the Bitcoin of the day. Anyone could invest in a third or a half of a slave. Slavery was a money maker, so everyone was doing it!"



Chris Day, *Strange Fruit* installation, 1800 cm x 1000 cm. Photo by Simon Brunnell.



Chris Day at Harewood House examining his glass and wire sculpture, *The Congregation*, 300 cm x 250 cm. Photo by Charlotte Graham.

Amplifying the Story

Chris Day's bursting bottles are bound in copper frames, and the mouths of the bottles are closed with rope. I wondered why Chris has chosen these extra materials for use in his work. "The copper structure represents a cage, and the glass 'body' is trying to break free from its bondage. At that time these pieces were the biggest I had ever produced, some of the bottles being 10 kilograms in weight. This was a huge learning curve, working out how to control such a mass of blown glass.

"Regarding the rope bottle tops, I didn't want beautiful pristinely polished glass openings, because that did not suit the theme of the work. Over weeks, I couldn't find a suitable solution until one day a girl walked past my studio space where all my open rum bottles were getting stacked, and I shouted 'STOP!' I noticed her braided hair, asked her to stand by my bottles, and a lightbulb moment occurred. Perfect!"

If the rope was dyed black, it looked in Chris Day's mind, among its other obviously sinister associations, just like traditional cornrows. Culturally, African braids are worn by rich and poor alike. Historically, they are signifiers for aspects of social identity, and they transcend even gender. The term *cornrow* (or *canerow* in Barbados) hails from the nineteenth century, during which time the majority of Black Americans worked in agriculture and their hair looked like the fields they tilled. It is also a commonly held belief that the term *cornrow* was coined in European imperialist history when the enslaved worked on plantations. Whatever the truth, the ropes complement the message Chris Day's work is whispering to its audience.

"My work is very subjective. It isn't a Black body or a slave tilling the earth. People look at my installations, and they take what they can take from it, read what they want to read. If my viewers just like the colors, they take that away or the copper structure, they take that away. If they delve a little further, then they will take the story away with them, and that is what I hope for." It appears that Chris doesn't want to preach. He simply wants to contribute to the abolition of generationally compounded prejudice, and this includes his personal artistic journey learning to understand himself and his own mixed-race heritage.

(Top to bottom) Chris Day, *Message in a Bottle*, 570 cm x 520 cm x 240 cm, blown glass bottle accented with copper chain and wire mounted on a piece of Welsh slate. Photo by Agata Pec.

Chris Day, *One Size Fits All*, 810 cm x 340 cm x 180 cm, blown glass and copper sculpture. Photo by Agata Pec.

Chris Day, *Minneapolis*, 470 cm x 420 cm x 130 cm, blown glass and copper sculpture mounted on Welsh slate. Photo by Agata Pec.



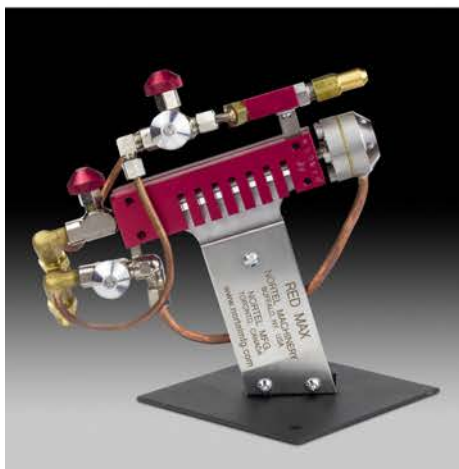
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Chris working in the studio of Allister Malcolm.
Photo by John Bray.

Self-Referential Work

The next body of Chris' work I am intrigued by is a self-referential work. "A fellow artist in glass asked me if I would like to be known as Chris the artist, Chris the Black glass artist, or ...? I couldn't give him an answer, because I realize that I am still finding myself. My heritage is Nigerian, but I am biracial. I have never been a slave. I have also never been to Jamaica where my father, who is Nigerian by descent, was born, but I must carry this burden including, but not exclusively, name calling in the street, mistrust, and assumption. I am not what they call me, yet I am! Due to the color of my skin, I will never shed the shackles of those negative historical associations and societal judgement, but I am trying to break free. It has made me realize that I, like everyone else, am a mix of so many components, and no one should be boxed into a single category or identity. We are so much more. I am just Chris, trying to produce work about aspects of racism and endeavoring to hold that conversation.

"In terms of choice material, I am using copper self-referentially because of my first trade as a plumbing and heating engineer. During my research it turns out that the manilla, which is a token (bracelet) used for trading slaves, was made with copper (red gold) and sometimes bronze. The metal was mined in Wales, and manillas were produced in Birmingham."

Chris Day's 2020 solo exhibition *Blown Bound and Bold* at Vessel Gallery London. Photo by Agata Pec.



The first European manillas were made in Portugal. In the eighteenth century, trade ships from Europe brought manillas and other manufactured goods to West Africa to exchange for slaves. Manillas, a symbol of slavery, were somewhat ironically an African form of barter that was used for market purchases, bride money, burial currency, and other things. "I was actually given an original manilla by a friend that I had 3-D printed. With the facsimiles, I created a piece of work called *Token Gesture*."

"The materials I use in my work are very important. Obviously, I use rope and wooden boxes originally used for carrying produce. I have even included Welsh slate in my work, because it comes from the same mine that produced the manilla raw material. I have also used chains to reference the manacles and restraints used on slaves. My materials are carefully chosen to complement my themes. As an artist and as a maker, I am still discovering myself. I can produce whatever I choose, and I do not need to fit anybody's narrow interpretation of what I should do or be.

"I didn't plan on being a political artist, but I have stepped up to the plate. I have a seat at the table now, and it is my duty to help facilitate a change in the world. I am not protesting by taking a knee, fist in the air. I am protesting through the art of storytelling to instigate thoughtful conversation while showcasing glass as a medium for artistic expression in the twenty-first century." **G&A**

Chris Day

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www.facebook.com/christopher.day.167527

Instagram @ChristopherDayGlass



Dr. Julie Anne Denton received her doctorate in the combination of sandcast and flame-worked glass for artists from the National Glass Centre, UK. She has learned from and worked with the best flameworking artists in the world including Emilio Santini, Lucio Bubacco, Vittorio Costantini, Gianni Toso, Shane Fero, Loren Stump, and Sally Prasch, to name just a few. She rounded off her education with Bertil Vallien of the renowned Swedish design house Kosta Boda (est. 1742).

Julie settled in Zürich, Switzerland, in 2010. From the center of the city she runs her design firm, www.Atelier315.ch, and www.ZurichGlassSchool.com, her online learning platform for sculptural flameworking skills. She works with a small team beside her who all care deeply about quality education, creativity, and business.

Dr. Julie creates glass and bronze work that resonates beauty, workmanship, and authenticity. Her key themes are people, folklore, nature, and counterculture. She has also received worldwide recognition for her storytelling skills as an artist and her technical skills as a glassmaker.



On the Cover of the
Spring 2022 issue of The Flow®,
Jason Dunks Crab,
Photo by the Artist.

Above, Ayako Hattori Floral Beads.

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The Fearless World of Amy Lemaire

by Sara Sally LaGrand

Photography by Amy Lemaire

Fearless! That's the word I think of when I think about artist and educator Amy Lemaire. I have known Amy for a long time, or rather known of her. I come from the beadmaking community, as does she. It's a tight group, and her association with it has helped her bridge and traverse many different groups of working glass artists and students of the art.

Amy teaches, chairs committees, lectures at conferences, and makes her own work, which is an exercise in fearless exploration. It has been fascinating to watch this evolution for many years as she has continued to move forward, seemingly never stopping.

Growing Up in a Creative Family

Lemaire shared that she grew up in a highly creative atmosphere. "Both of my parents had studios/workshops at home, and handmade items and art were highly valued in our home growing up. My parents are both highly skilled craftspeople who between them can make just about anything. It's really impressive, actually.

"I think that one of the reasons I have been able to maintain a consistent studio practice throughout my life is because I had two great teachers as parents. They taught me the discipline needed to master new skills as well as the value of practice and were always extremely supportive of my aspirations to be an artist. My siblings and extended family are also very creative, and family gatherings are always a celebration of handmade foods, music, and crafts."

With a BFA from the School of the Art Institute of Chicago and an MFA from the Pratt Institute under her belt, both in painting, Lemaire set about teaching as well as making. Teaching and making beads started right away. "I made my first glass beads when I was 18 after my first year of art school. I started teaching almost immediately and learned how to teach at the same time as I learned to make beads.

"Beadmaking for me has consistently been a way to connect with my community in a meaningful way. Throughout art school, I mostly worked alone in my studio making paintings, so beadmaking



(Top) Amy Lemaire, Pollen Count I, mirrored borosilicate, sterling silver, steel, 12" x 14" x 3.5", 2018.

(Bottom) Amy Lemaire, Pollen Count III, mirrored borosilicate, sterling silver, and steel, 14" x 12" x 3", 2021.

became a way for me to interact with all types of people through teaching, bartering, and selling my work. Making beads started off as a fun activity to connect socially with others, then eventually grew to become much more meaningful within my practice later on as my skills progressed."

The Value and Power of Beads

The artist looks at beadmaking as a kind of universal currency with connections to the ancient world as well as the future. "After graduate school in 2010, I set off on a self-imposed trade route for a few years, traveling regularly between a few cities across the Midwest and East Coast. During that time, I was teaching and selling my beads, but also engaging in bartering. Along my trade route, I built relationships with individuals, small businesses, and institutions who would accept my beads as currency. That way I was able to trade for goods and services to supplement my income and ended up with some pretty wild stories as a result of my attempts to seriously barter with beads in contemporary times.

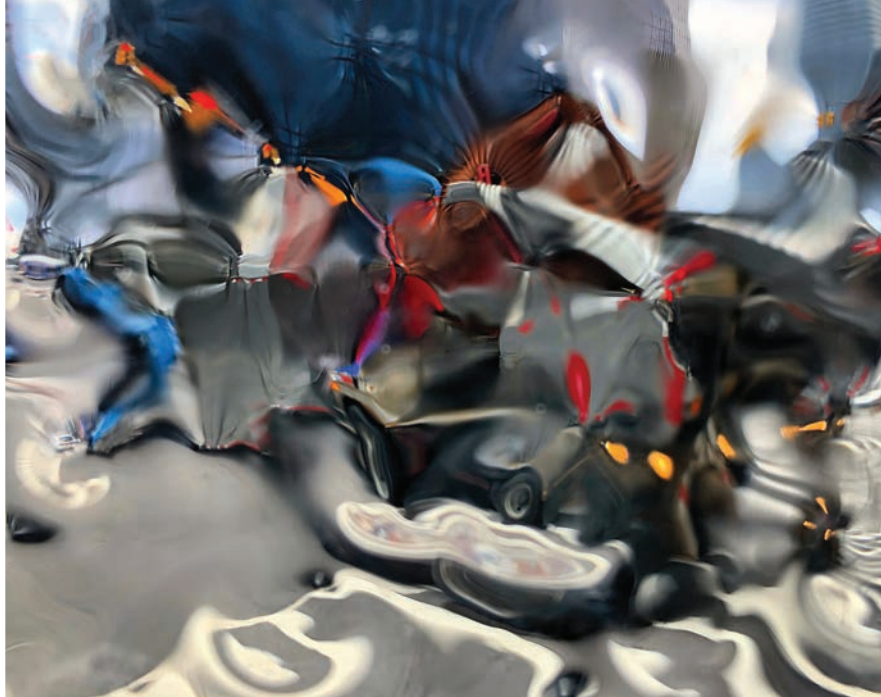
"I love the idea of leaving a trail of beads in my wake as I move through the world. It was during those few years of trade route travel that I witnessed firsthand the value and power of beads, and the work I have made in recent years reflects what I learned along the way. I now consider beads as a unit of social currency and continue to use bead forms as part of my visual language in my images, sculptures, and performance. The beads are not always functional in a physical sense, but they always serve an intellectual function that links historically to all of the other bead forms—past, present, and future."



(Top) Amy Lemaire, *Daffodil Pollen*, mirrored borosilicate, sterling silver, and steel, hollow, 8" x 10" x 2-1/4", 2021. The borosilicate glass beads are hand sculpted and mirrored.

(Center) Amy Lemaire, *Pollen Field*, mirrored borosilicate, sterling silver, and steel, dimensions variable, approx. 3" to 4" each, 2018.

(Bottom) Amy Lemaire, *Pollen Count II (detail)*, mirrored borosilicate, sterling silver, and steel, 24" x 12" x 4", 2019.



(Above) Amy Lemaire, *Intersection*, digital image made with hand-made lens that clips to phone camera, 48" x 32", 2019.

(Left, top to bottom) Amy Lemaire, *Architectural Distortion Strand*, flameworked soda-lime glass and nylon coated stainless steel, 8" x 8" x , 12", 2017.

Amy Lemaire, *G-Code Drawing*, borosilicate, 4" x 5" x 7", 2019.

Amy Lemaire, *Crescent Improvisation*, flameworked, fused, slumped soda-lime glass and sand, 14" x 10" x 3", 2018.

Amy Lemaire, *Bead Cone*, flameworked and fused soda-lime glass and sand, 3" x 3" x 4", 2018.

Interpreting the World through Glass

Amy's current work reflects her view that beads are historically linked in her collection of mirrored glass beads called *Pollen Count*, an arrangement of seemingly randomly formed hollow beads with a mirror-finish interior. Of this piece she says, "The primary material used in the work is glass. I have chosen this material for its ubiquitous presence in contemporary Western culture, as well as its link to many other disciplines and histories. Glass lenses and windows comprise microscopes, telescopes, cameras, and screens that extend our ability to perceive. We live in an environment surrounded by glass, and it is through this material that we, quite literally, see the world.

"In *Pollen Count*, it is the material of glass that allows the perception of pollen on a microscopic level, enabling these sculptural renderings. The oversized beaded necklace serves as a visual interpretation of how one might experience the burden of an allergic reaction to pollen, creating an opportunity to expand perception of this substance through the materiality of the glass."

Digging deeper, Lemaire explains that *Pollen Count* is the tip of the iceberg in terms of her current artistic discipline where her love of

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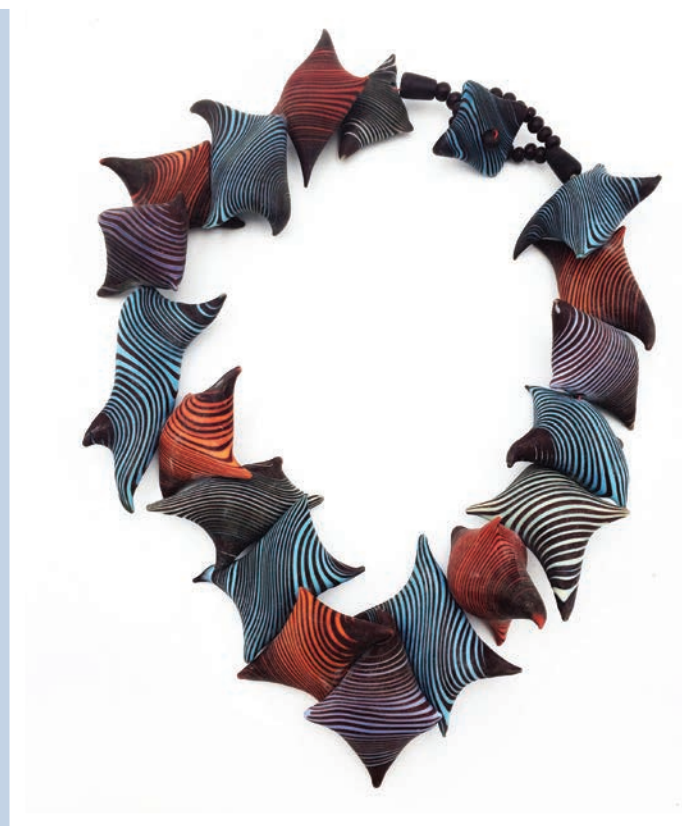
teaching intersects with her love of making. She sees the work as teaching in the way that information is passed from one to another, as well as in pollen as it is passed from one entity to another. It's this idea that currently occupies her thoughts. "Most recently, I have been thinking a lot about education and the way knowledge is passed from one person to another. Teaching is something that is really important and interesting to me, and I spend a lot of time in schools and group studios.

"Over the past couple of years, I've been making glass beads that are inspired by microscopic images of pollen. These beads, to me, serve as a metaphor for the human connection to nature and for intellectual cross-pollination. The bead form is important, since historically beads exchanged on trade routes carried not only monetary and cultural value but also information pertaining to glass technology. I see beads as a sort of DNA that gives cultural and technological info the ability to travel, much like the way that pollen carries DNA info from flower to flower enabling plants to reproduce. My pollen beads have made their way into jewelry, sculpture, installation, and performance over the past few years."

Expanding Teaching Tools in a Virtual Space

Now, of course, as all artists, schools, and institutions adjust to life in the time of the Corona virus, Lemaire reflects on how things have changed her practice for good and bad. "Like so many educators, I found myself unemployed during the pandemic as institutions were shutting down for safety reasons. The downtime in 2020 gave me time to rethink my approach to teaching. Some of the new teaching tools that came out of pandemic-era teaching—Zoom, for example—also gave me some ideas about how to expand my teaching practice into virtual space.

"Late in 2020, Salem Community College offered me the opportunity to develop a Plasma Design course for the Scientific Glass Technology program, which I have been teaching for three semesters now. I love the challenge of working with plasma and enjoy working with students to apply their scientific glassblowing skills to make vacuum manifolds and plasma vessels."



(Top left) Amy Lemaire, *History of the Present Moment*, table with objects made from glass and other materials, 48" x 48" x 60", 2009–2017.

(Top Right) Amy Lemaire, *Borderland and Deco Neckplate*, hollow and solid flameworked soda-lime glass, sterling silver, and dyed deer fur, 10" x 16" x 1.5" each piece, 2014.

(Bottom right) Amy Lemaire, *Kosmos*, off-mandrel hollow flameworked soda-lime glass beads, nylon coated steel. Floating mount by Brigid Mountmaking, 8" x 9" x 1-1.5", 2015.



Amy Lemaire at work.

Creating Community among Flameworking Educators

Prepandemic, Lemaire used some of her boundless energy once again to create community. “Prepandemic, I had been traveling around the country for a few years visiting glass programs in higher education as an advocate for flameworking. My goal was to try to share reference and teaching materials to help other educators build out their programs to include flameworking and better support their flameworking students. In late 2020, Helen Lee founded GEEX, the Glass Educators Exchange. I have worked with the GEEX staff to produce several projects that grew out of an extension of those school visits.

“The Resource Exchange is a living textbook of resources for teaching glassmaking. Together with collaborator Madeline Rile Smith, we digitized our teaching materials and donated them to the Resource Exchange to share with other educators. Madeline and I also facilitate the Flame Affinity Group. This programming opens up a safe and accessible space in the community where we are able to engage in dialog and share resources related to flameworking. I’m excited to continue this programming and collaboratively work with the GEEX team to develop new precedents for community spaces that explore new models for compensation, diversity, and inclusion in the field.”

Supporting the Creative Community

Postpandemic, Lemaire is focusing on a myriad of disciplines to keep her creativity moving forward while still building space, both literally and figuratively, for community and the creativity of her fellow artists and students of the art. “As we start to emerge from

the pause of the pandemic, my focus is on building new spaces in the glass community and creating curriculum that takes into perspective the shifts that have happened in the world. I want my students to be able to see themselves in the history of glass and for the larger art world to be able to see flameworking as a serious path for exploration and study.”

As for how she fared during the pandemic, she says, “In my own practice, it was difficult to gain access to the group studios during the pandemic, so I reconnected with my drawing practice and also did a photo series documenting the world around me through handmade lenses. I recently moved my studios to a private studio in Brooklyn and am back to working with glass full time.” This project is documented on Instagram @opticaldistractions.

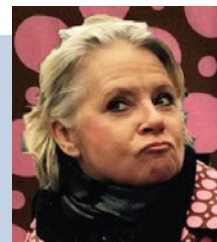
“My first collection after the break was, of course, beads. I showed the *Pollen Count* collection at *MAD About Jewelry* in December. One of the necklaces won the acquisition prize at the show and will live in the permanent collection at the Museum of Arts and Design in New York City. The break from glassmaking gave me some time to dream big, and I am now working on a large scale borosilicate sculpture and a new plasma installation, which will be shown later this year.”

G&A

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Sara Sally LaGrand, award-winning artist and author, has had the great fortune to study glassmaking with many gifted teachers, both in America and Italy. She holds a BA in Glass Formation from Park University, Parkville, Missouri. Honors include awards from Art Westport, State of the Arts, The Bead Museum of Washington, D.C., Fine Line Gallery, Images Art Gallery, and the Kansas City Artists Coalition. LaGrand has taught flameworking all over the world and has work published in many books and magazines. Her art can also be found in international public and private collections. Visit www.sarasallylagrand.com to find out more about the artist.



AGG Summer Conference at The Corning Museum of Glass

A Convergence of Glass History and History in the Making



by Kathy Jordan, AGG President

Have you ever been to a museum entirely focused on a single material? Did you know the United Nations has declared 2022 the International Year of Glass? Did you know that the American Glass Guild (AGG) will hold its sixteenth annual conference July 14–17, in Corning, New York, with workshops on Wednesday and Thursday, July 13–14?

With over 3,500 years of glassmaking history housed in a building designed to mimic the flow of glass, The Corning Museum of Glass is home to the largest collection of art glass in the world, from early Mesopotamian art to the beautiful stained glass windows of Narcissus Quagliata, Judith Schaechter, Dale Chihuly, and Louis Comfort Tiffany. It is interactive, educational, hands-on, and family friendly wrapped up into an incredible AGG summer conference.

Preconference Workshops

For those wanting a unique glass painting experience, AGG is offering two days of instruction given by Steven Cowan of Birmingham, UK, and Lyn Durham of Vero Beach, Florida. A dynamic trio of glass artists—Petri Anderson of Hertfordshire, UK, Tim Carey of Los Angeles, California, and Debora Coombs of Readsboro, Vermont—will also join together for a one-day Design Circuit workshop. They will be sharing their distinctive design approaches through Procreate and Illustrator with special LED lighting considerations, and “Designing for Architectural Commissions.” West and East Coast glass artists—Troy Moody of Mesa, Arizona, and Dan Maher of Cambridge, Massachusetts—will teach half-day back-to-back workshops covering “Iron Oxide Image Transfers in Fused Glass” and “Photo Sensitive Sandblast Imaging.” Glass artist Amy Valuck of Media, Pennsylvania, will conduct a half-day workshop covering “Conservation Edge Gluing” and glass repair techniques.



Thomas Denny, the Gerald Finzi Window at Gloucester Cathedral. Photo by James O. Davies.

Window evaluation by Roberto Rosa at Christ Episcopal Church, Corning New York. Photo Courtesy of Kathy Jordan.



(Above) John La Farge, Isaiah Rose Window at the featured presentation on the La Farge restoration at the First Unitarian Church of Philadelphia. Photo Courtesy of Friends of 2125 Chestnut Street.

(Right) Tiffany Studios, Hoopes Memorial Window at the Pilgrim Congregational Church of Duluth, United Church of Christ in Duluth, Minnesota. Photo courtesy of Josh Probert.



Roberto Rosa of Serpentino Stained Glass in Needham, Massachusetts, will lead a workshop on evaluating stained glass windows for conservation and preparing a Condition Assessment at Christ Episcopal Church, which is within walking distance from the hotel. Roberto and all participants will compare everyone's findings and provide the Church with the final collaborative assessment.

Rounding out an amazing offering of conference workshops, Derek Hunt of Leicestershire, UK, will teach a half-day class on navigating self-promotion in the virtual world of YouTube. Derek will show his students how to set up, film a painting demonstration, and edit a short video production.

Opening Reception, Conference Presentations, and Retrospective Exhibition

AGG will welcome conference attendees at a cocktail reception on Thursday evening at the Radisson to kick off the opening of the James C. Whitney Scholarship Auction. On Friday through Sunday, attendees will enjoy a variety of talks and panels, beginning with an impressive lineup of glass luminaries in the Amphitheater at The Corning Museum of Glass (CMoG). This event will be livestreamed around the world in celebration of the International Year of Glass (IYoG). Registration to the virtual component can be found on the AGG website.

The event will conclude with the presentation of the prestigious Joseph Barnes Award plus a tribute and Retrospective Exhibition in the main lobby of the Museum in memory of Mary Clerkin Higgins. Mary was a founding member of the AGG and served as President in 2010 and 2011. Her contribution and steadfast direction helped build a strong foundation for the American Glass Guild. Since 1976, Mary had devoted her career to glass, conserving historic stained glass, and creating original new work.

Distinguished Presenters

Conference goers can attest that it would be nearly impossible to condense a description of every lecture, panel, or presentation into this brief article, but here are some highlights to whet your appetite.

- Judith Schaechter, a renowned glass artist whose work is featured in the Corning Museum, pioneered traditional stained glass as a medium for contemporary exploration that is rooted in traditional technique. She will share her thoughts on glass education during these unprecedented times.
- Narcissus Quagliata will celebrate his 80th birthday and share his extraordinary career with the announcement of his new educational video series on fused glass, *Painting with Light*. His work is also featured in the Corning Museum.
- Thomas Denny, a contemporary British painter and stained glass artist, was awarded the prestigious new window commission at Trinity Episcopal Church on Wall Street in New York City. He will share his beautiful work and multilayered, acid etched, and painting processes.
- Laura Buchner, Senior Conservator, will discuss the fabrication methods, deterioration patterns, and conservation techniques of dalle de verre, also known as faceted glass. Understanding the technical evolution and performance of these unique materials is paramount to safeguarding these structures.



Dalle de Verre glasswork at Église Du Sacré-Coeur.
Photo Courtesy of Laura Buchner.

glass art are donated, and a preview of donated items will be featured on our Facebook page as we lead up to the event. The auction benefits the AGG's educational mission and James Whitney Scholarship Fund, providing support for training, workshops, and conference attendance, both in the United States and abroad. Our auction is the sole support of our scholarship fund, and we thank everyone for their continued support.

History in the Making During the IYoG 2022

Along with great talks, an incredible selection of workshops, and access to CMoG, the most important feature of any AGG conference is the networking and camaraderie of its members and guests. We join together for a purpose larger than ourselves with opportunities to meet new people, talk to presenters, or simply catch up with old friends. We always look forward to

feeling rejuvenated and inspired by the collective talent of fellow glass-afflicted individuals who clamor to dive deeper into this odd subculture that is the American Glass Guild community.

In the spirit of the International Year of Glass, AGG echoes the global mission to "share our ideas, find working partners, seize new opportunities, tell our glass stories, and learn new things." Please join us at CMoG to celebrate glass, its diversity, and its past, present, and possibilities for the future.

GA

Visit www.americanglassguild.org for more information on becoming a member of AGG and to register for the Summer 2022 Conference.

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- **Painting Panel: A Brush with the Best Q & A** with Indre McGraw, Lyn Durham, Steven Cowan, Kathy Jordan, Melissa Janda, and David Fode. An impressive panel of Master Glass Painters will talk about their painting journeys and answer questions from the live and virtual audiences.
- **Guest Panels:** (Fri.): Dr. Manoj Choudhary and Dr. David Pye will share the collective vision and objectives of the United Nations for the International Year of Glass 2022. (Sat.): Glass Art Society, Art Alliance of Contemporary Glass, and Urban Glass have been invited to share their quest for education and plans for IYoG.
- Other featured presenters include Art Femenella, Brianne Van Vorst, Roberto Rosa, Linda Cannon, John Reyntiens, Kathy Jordan, Peter Swanson, Rainer Schmitt, Sofia Villamarin, Helen Whittaker, Josh Probert, and more.

Saturday and Sunday Banquet, Live Auction, and Tributes

Saturday's activities and presentations will unfold at the Radisson Hotel. The conference crescendo on Saturday evening will be our annual Banquet and Live Auction. On Sunday morning, we will enjoy a breakfast together and present a tribute to our Senior Advisors over the years and to the newly inducted.

The fast paced, exciting, and often hilarious live auction is not to be missed! Members and visitors will clamor for the winning bid on a wide selection of donated items. Each year, exquisite works of

The Radisson Hotel is centrally located and just steps away from downtown historic Market Street filled with unique eateries, shops, the Gaffer District, and the Rockwell Museum of Western Art. It is also only 13 minutes by foot (or a quick and free shuttle ride or short drive) to or from The Corning Museum of Glass and Watkins Glen State Park. Elmira Corning Regional is the closest airport and a hub for Delta and Allegiant Airlines. Trip Advisor gives Corning a rating of 83 on the "Good for Walkers" scorecard, so pack your walking shoes! Visit www.americanglassguild.org to register for the upcoming conference.

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Control

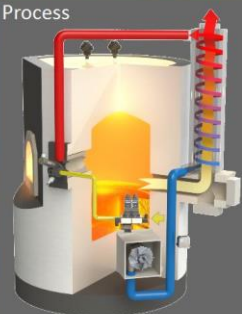
Control Mode: **Manual**

Current Temp: **68 °F**

Manual Set Point: **3 %**

Output: **3.0 %**

Process



Sequence of Operations

- ☐ Valve(s) Proven Closed
- ☐ Heat Requested
- ☐ Blower Energized
- ☐ Air Pressure Switch Satisfied
- ☐ Valve(s) Energized
- ☐ Ignition Transformer Energized
- ☐ Flame 1 Established
- ☐ Flame 2 Established (if used)
- ☐ Fault Detected

Flame Quality (0-58 microamps; >49 indicates good flame quality.)

Profile Status

Profile Status: Off

Step Type: End

Current Profile: 0

Current Step: 0

Current Set Point: 0

Remain Step Time: 0 : 0 : 0

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Many Hands Making Light Work

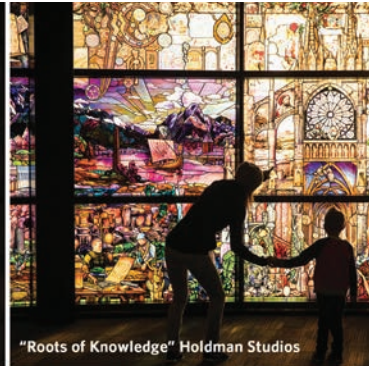
Announcing a New Partnership and Major News for 2022



"Seasons in a Time" Josephine A. Geiger



"Australia" Caitlin Hepworth and Marian Shapiro



"Roots of Knowledge" Holdman Studios



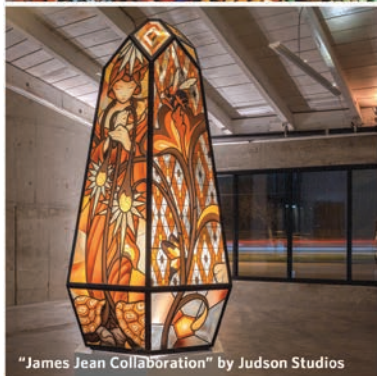
"Patagonia Heart" Alejandra Martin



"Waco Chamber of Commerce" Stanton Studios



"Time and Tide No. 7" Todd Campbell



"James Jean Collaboration" by Judson Studios



"Goodbye Old Life" Barbara Uhlenbruch



"Air" J. Piercey Studios

A medley of glass artwork by SGAA and SAMA members.

When you want something,
all the universe conspires in
helping you to achieve it.

— Paulo Coelho

by Megan McElfresh

The Stained Glass Association of America (SGAA) has worked tirelessly to survive and deliver our beloved programs and resources throughout the pandemic. One of our strengths throughout the past few years has proven to be our strong partnerships and collaborations with other amazing organizations in the architectural, fine arts, and preservation communities.

In recent months, the Society of American Mosaic Artists (SAMA) has been at a crossroads as a result of a series of financial challenges. Canceled events and low enrollment in SAMA programs led to the difficult decision by the Board of Trustees to begin the challenging process of dissolution. The mosaic art community's heartfelt support and desire to preserve SAMA's 20-year legacy spread like wildfire and soon sparked an idea with another arts organization with deep connections to mosaic art—the idea to build a mutually strengthening partnership that could save one community while inspiring and growing another.

Uniting Two Notable Glass Organizations

The Stained Glass Association of America (SGAA) and The Society of American Mosaic Artists (SAMA) will begin the first phase of partnership by collaborating on a joint conference, June 27–30, 2022, in Toledo, Ohio. In the coming months, SAMA Executive Director Dawnmarie Zimmerman will work with SGAA Executive Director Megan McElfresh to plan a joint conference and additional member programming with the financial support of the SGAA. This dynamic duo brings together over 20 years of nonprofit, publication, and event planning experience and is deeply passionate about building a strong and prosperous partnership for both communities.

Both organizations will coordinate the efforts of their Leadership Boards and committee volunteers to elevate opportunities for collaboration so that the missions of both organizations will not only survive, but also thrive well into the future. Moving forward, SGAA and SAMA will work together to ensure that the essential elements of membership are preserved while exploring innovative new ways to serve artists, suppliers, manufacturers, preservationists, and collectors.

Looking Forward to the 2022 Joint Conference

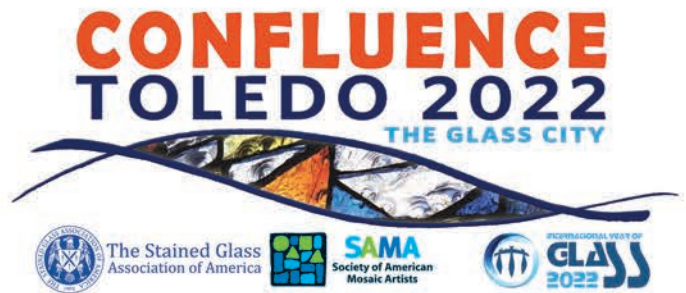
While we are charting new waters, we appreciate the generosity and enthusiasm that each community will bring to this process. Our members' patience is greatly appreciated while we work through details and make adjustments to ensure that their engagement with our shared activities exceeds expectations. We are also very grateful to our members and partners for their calm endurance while we hold off on launching conference registration for just a few more weeks. It's crucial that we get as many moving parts of this conference as possible in place before we launch registration.

Our members will be updated on our progress in all of these areas during the coming year through emails as well as in each issue of *Stained Glass Quarterly*. We look forward to expanding and strengthening our conference program, which we will be announcing shortly, and seeing everyone's work come together in our professional and juried exhibition opportunities.

G&A

Visit www.stainedglass.org for more information on the Stained Glass Association of America. To learn more about SAMA, visit www.americanmosaics.org.

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The CGS at New Ashgate Gallery, Farnham

An Exhibition of Joyful Reflections



by Pam Reekie

The Contemporary Glass Society is the leading organization representing national and international glass artists, designers, and makers in the UK. With over 1,000 members, the Society champions the work of independent makers through a variety of initiatives including holding exhibitions at leading galleries all over the country to highlight the glory of contemporary glass.

Celebrating Twenty-Five Years of Diverse Glass Art

As part of its 25th anniversary celebrations, CGS is delighted to be collaborating with the New Ashgate Gallery to present *Joyful Reflections*, which will open on April 30, 2022, and run through June 11, 2022. The exhibition will feature 15 exceptional makers working in a wide variety of glass techniques that include blown, cast, fused, engraved, and stained glass through a collective of sculptural and decorative work. The selected makers include Teresa Chlapowski, Hannah Gibson, Jianyong Guo, Laura Hart, Julie Light, Roberta Mason, Wendy Newhofer, Lisa Pettibone, Laura Quinn, Morag Reekie, Amy Skachill Burke, Nancy Sutcliffe, Cara Wassenberg, Frans Wesselman, and Sandra Young.

CGS members were invited to step back from the sadness of the pandemic and embrace the joy of life as we know it now. Artists were asked to reflect upon the glorious and mysterious properties of glass—its transparency, its uniqueness, the variety of techniques it offers, its ability to reflect back at us—and, most of all, to express joyful reflections on life and glass.

Laura Hart, Mary from the Rose Couture series. Photo by Simon Brunnell.



(Top left) Laura Quinn, Tacit Dimension.
Photo by Sylvain Deleu.

(Top right) Julie Light, Strange Creatures Posse.
Photo by Robyn Manning.

(Bottom left) Amelia Skachill Burke,
Phyllostachys Aurea detail. Photo
by Simon Bruntnell.

Exploring the Unique Qualities of Glass

Susan Purser Hope, Chair of the Contemporary Glass Society, recently shared her thoughts on this upcoming exhibition. "This is CGS's first collaborative exhibition with the New Ashgate Gallery. We are excited by this wonderful opportunity for our members to show a range of work featuring vibrant colors and transparent forms reflecting upon the joyful moments that we have come to appreciate in everyday life. Glass is an amazing material to work with, and this is a glorious chance to raise its profile with the general public within the setting of this outstanding gallery."

Nicola Lightfoot, Curator of Glass for the New Ashgate Gallery, also expressed her thanks for this opportunity to work with CGS artists. "We are delighted to be collaborating with the Contemporary Glass Society to present an exhibition featuring 15 exceptional makers working in a variety of diverse glass techniques. The exhibition will highlight the luminous, reflective, and often illusive qualities of glass and will celebrate its unique ability to express fragility, rigidity, pattern, and form. We are excited to see how the makers will test the parameters of the material through their refined craft skills to create a variety of sculptural and decorative work."

CGA

Visit www.cgs.org.uk for more information on the Contemporary Glass Society, its additional upcoming events, and how to become a member.

The ISGB – Thirty and Thriving at the Annual Conference

by Karyn Sweezy

The International Society of Glass Beadmakers' (ISGB) upcoming annual conference, *The Gathering, 30 & Thriving*, will be held online June 9–12, 2022. This event will bring glass bead artists together from all over the world and will feature presentations, workshops, vendor events, demonstrations, a Flame Off, and social gatherings. ISGB is also proud to announce that Amy Lemaire will be the keynote speaker. Registration will be \$79 for ISGB members and \$129 for nonmembers.



Supporting Fellow Bead Artists

The ISGB supports its artists by purchasing beads to sell as a special collector's item and memento of the annual event. This year the ISGB is proud to announce Stephanie White as the 2022 Commemorative Bead Artist. Stephanie began lampworking in 2001 and quickly fell in love with the process. Working out of her family owned bead store, Beads by Design, just north of Atlanta, Georgia, she has spent the last couple of years focusing on her murrine-making skills. The 2022 Commemorative Bead captures her style and work beautifully. Beads will be available to purchase during registration for *The Gathering* and on the ISGB website.

During a special one-day event, artists will be able to sell their own work in a virtual Bead Bazaar, which will also be open to the public. Attendees will have many opportunities to make new connections, ask questions, and share their talents among friends during several social activities as well. It is sure to be an enriching experience for all attendees.

Preconference Offerings

There are a number of excellent online workshops June 4–9, 2022, just before the conference begins. Students can take the classes that fit within their schedules and will have access to the content until June 2023. If attendees happen to miss an event, it will be available to view for a limited time after the conference.

All of the events will be held on a separate new online conference platform to keep everyone together and sharing as one. This will be a memorable experience for the community of glass beadmakers and glass lovers as they celebrate ISGB 30 & Thriving. These presentations will inspire you to create and ask questions. We hope you can join us for the full lineup of offerings from outstanding industry leaders sharing their talents and skills.

G&A

Visit www.isgbgathering.org for more information on the upcoming Gathering, a Presenter Lineup, and how to register for the conference. You can read more about ISGB's keynote speaker, Amy Lemaire, in this issue of Glass Art.



(Top to bottom) Amy Lemaire, Contemporary Trade Routes.

Leslie Rowe-Israelson and Melanie Rowe, Mother Earth, with Ryan Bavin as gaffer.

Stephanie White, 2022 Commemorative Bead.

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Creativity

NEW TECHNIQUES AND EQUIPMENT: SANDBLASTER AND WATERJET

by *Milon Townsend*

Back in the day, colored glass was either out of this world expensive or just not available. I used to make the colors myself by hand-mixing metal oxides that I found at the ceramic supply store into the glass, and my forearms sure got tired! Another way that glass artists defined detail and added interest to pieces without spending money on colors was to make clear work, then etch specific areas for effect. My shop had been using a spray paint-like product with ground glass as the pigment, which appeared as a frosted surface when it dried. It was quick and inexpensive, but not permanent. If heated or banged around, it would come off in patches, and I wanted to create objects that would stand the test of time.

Buying a sandblasting system was the way to do that, which meant getting a dust collector, cyclone separator, and air compressor. It also meant having a dedicated space for the equipment, which would prevent the loose particulates that escaped the system from migrating into the rest of the shop. Needless to say, it was a major investment. It did everything we had wanted it to accomplish, although we quickly learned that the process of masking, blasting, unmasking, and cleaning was pretty time consuming.

Expanding Techniques with a Sandblaster

Like any good piece of equipment, the sandblaster cried out to be used in many other ways. One was to etch thick glass and crystal vessels in different levels or stages in order to create complex and specific imagery. We were able to apply this process when making fine work as well as developing a business focused on corporate awards and presentation pieces. A large globe created for the 20th



Milon Townsend with The Washington Times award, an example of using multiple techniques in a single piece



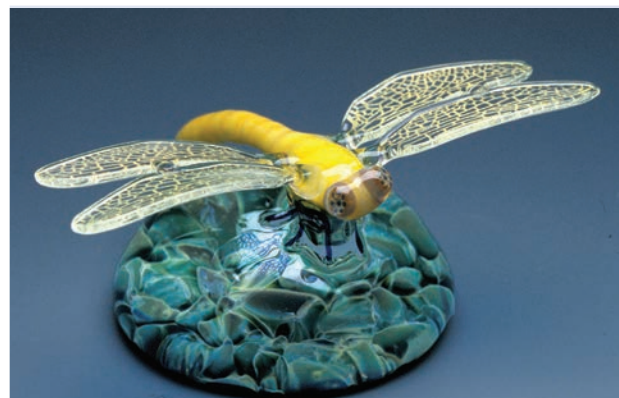
(Above) The Deco figure wrapped in dichro and etched with a highly detailed stencil

(Center right) Dragonfly Paperweight

(Bottom right) Abrasively etched Icarus figure coated with dichro



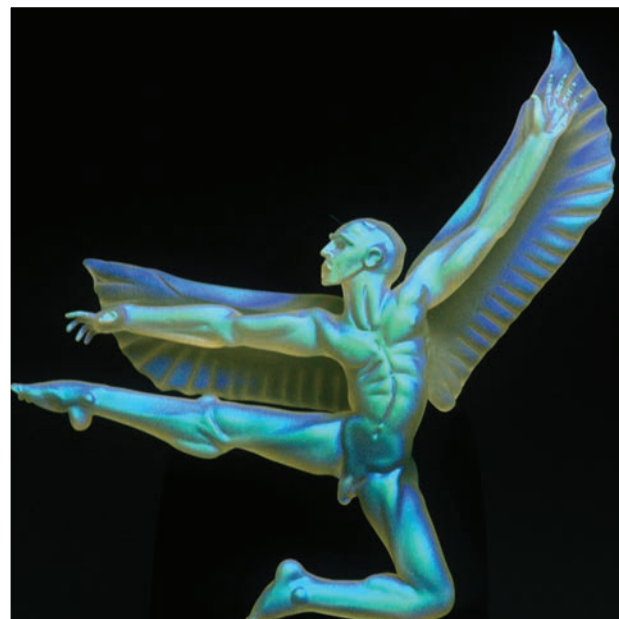
Etched eagle on an etched globe



anniversary of *The Washington Times*, for example, has the continents etched on the outside of the sphere, a dedication plaque on the front with several paragraphs of copy, and an etched skyline of Washington, D.C., which was executed on a piece of glass cut on the waterjet.

Blasting, or abrasive etching, is also an excellent way to prepare a piece of shiny glass to receive a dichroic coating, offering a remarkably tasteful, subtle aspect of coloration not often seen in dichro. The figure of *Icarus* was first abrasively etched, then sent to Coatings By Sandberg to be dichroic coated. The dichroic wrap around the *Deco* figure was etched with a highly detailed stencil, which also allows artists to etch images of anything from commemorative lettering on the base of a piece to the highly detailed patterns of butterfly or dragonfly wings.

Cameo Globe demonstrates the process of building a blank object covered with succeeding layers of color, then cutting through to expose images and shapes in the different colors. The abrasive blasting can be directed to affect specific areas by creating stencils and removing them progressively to expose new areas of the object and thus create a colored image. While I've used this a bit, there are serious artists who have built their careers from this single technical focus. Take a look at the work of Émile Gallé in the 19th century and Barry Sautner in the 20th.

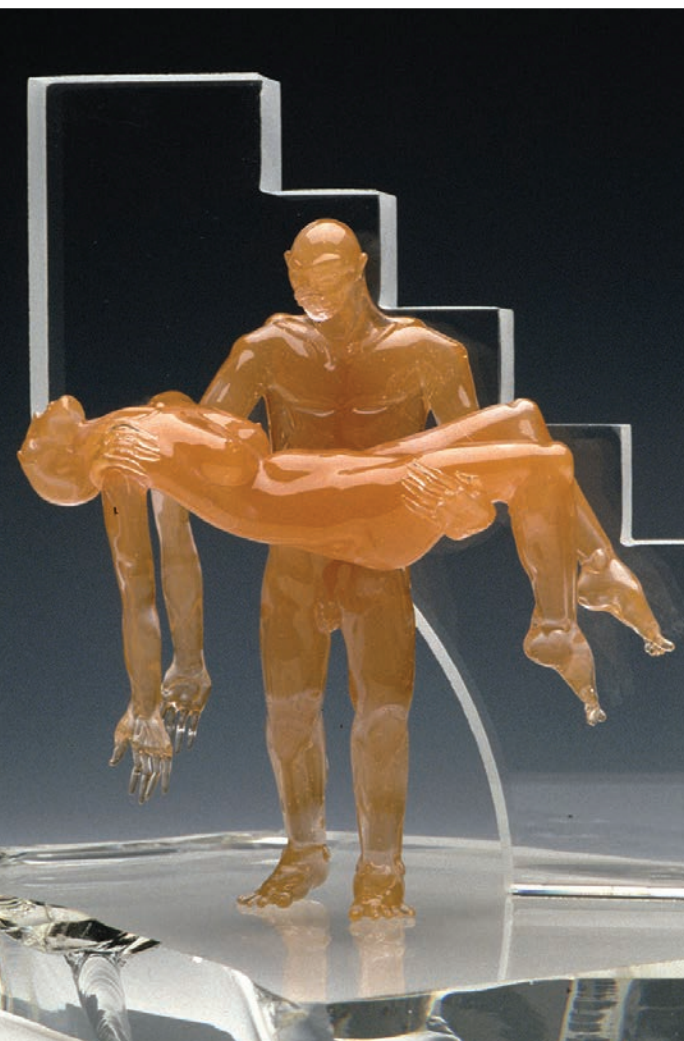




(Top right) Cameo Globe created with abrasive blasting to reveal different layers of color



(Bottom right) Small cameo vessel



(Top left) Sanctuary, part of the Body Language series

(Bottom left) Serve, part of the Body Language series

Discovering New Directions with a Waterjet

This is a perfect example of the idea that access is better than ownership. Waterjet cutting machines start at \$250,000. They take up a big footprint in the shop and require a lot of maintenance, as well as needing to be fed with garnet powder abrasive. They are pretty cool, however, and can do things of which mere mortals may only dream.

I got introduced to my first waterjet, saw it work, and went home to spend a sleepless night thinking of all the different ways I could incorporate this technology into what I was doing. The first idea that came to me was to cut an archway out of one-inch-thick optical glass. It felt like a serious risk since the one piece of glass was going to cost \$300, but I took the plunge. That was at the very beginning of my *Body Language* series, and it gave me the ability to create architectural settings within which my figures could exist and interact with each other and their environment. This series was important to my development, since it was the first time I'd committed to my audience and my collectors that each sculpture would be truly one of a kind.

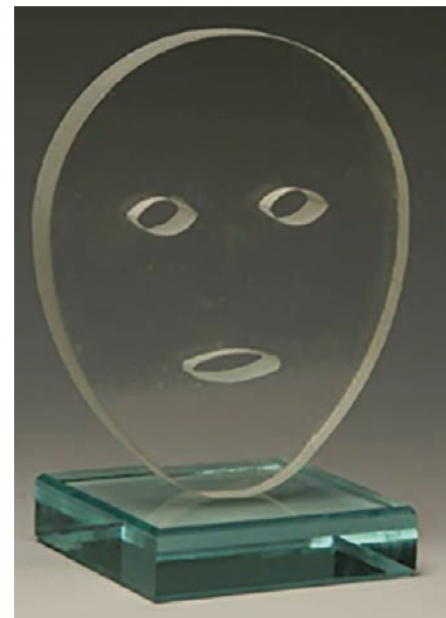
This new direction changed the way that I thought about the work. Before pulling the trigger and committing to making unique, unrepeatable sculptures, I worried about having enough ideas to continue the series, but something interesting happened. Because my subconscious mind understood what seemed to me to be the radical nature of this new direction and knew that I'd need an ongoing supply of ideas, it was as



Secret Life of Loons



Identity Crisis



Example of a mask blank

though a switch had been tripped in my mind/brain. Ideas poured at me from everywhere. My problem quickly changed from being worried about having enough ideas to being worried about having enough time to make the ever-lengthening list of pieces my mind had churned up and turned out.

It was immensely helpful that the first piece mounted in the archway I'd designed and had made on the waterjet sold for almost \$2,000 more than the figure alone would have. This was empirical proof in its most irrefutable form telling me that it was financially viable to invest in the components cut on the jet. I'd likely be able to sell them for a significantly greater amount than the additional cost of the components. Added to the technical possibilities that the jet provided, this all worked together to fuel conceptualization of the new work.

The *Body Language* series became one of my most interesting and perhaps important series, leading ultimately to *Patriot Dreams*, a book based around different possible responses to the events of September 11, 2001.



Waterjet Machine

Introducing New Equipment to Established Techniques

I was already using borosilicate plate glass and knew that it was a perfect candidate for cutting on the jet. I came up with the idea of making what amounted to mask blanks, face-shaped outlines cut out of thick boro plate, with eye and mouth holes in the appropriate locations. One of the beauties of the jet is that it can cut shaped holes in the center of a thick piece of plate glass with no cut lines leading up to them. This led to my series of masks, which took me through the next several years.

Being the reference nerd that I am, I took a long look at masks and their role in different cultures, from Africa to Europe to the Native peoples of the Pacific Northwest. This helped broaden my thinking and led to new pieces in the series. I do a lot of my ideation and visualization intuitively, without much focused, conscious thought or premeditation. I mostly analyze and understand it intellectually after the fact, when I try to figure out what I did and why I did it. This might take six months to a year and is perfectly acceptable to me. The masks took me to some interesting places that I would not have explored otherwise, technically as well as aesthetically and conceptually.

G&A



Milon Townsend is a self-taught artist with over 45 years of experience in the field of glass artwork and education. He is known for his torch and kiln worked sculpture featuring the human form. Visit www.intuitiveglass.com or Google "Milon Townsend images" to view more of his work and go to thebluemoonpress.com for his educational materials. You can also email milontownsend@gmail.com. The sequence presented here is excerpted from Milon's upcoming book on Creativity.

50

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Patty Gray

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