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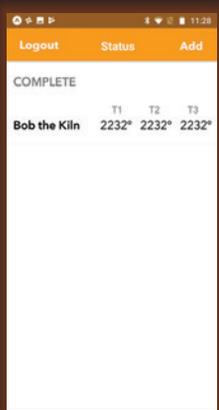
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*On the cover: Cathy Richardson,
Dancing Cranes.
Photo by the artist.*

Editorial Calendar Advertising Deadlines

January/February 2023

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| Editorial Due | October 20, 2022 |
| Ad Closing | November 20, 2022 |
| Ad Materials | November 30, 2022 |
| Issue Mails | December 21, 2022 |

March/April 2023

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| Editorial Due | December 20, 2022 |
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KRISTA ISRAEL

PUSHING THE BOUNDARIES OF GLASS SCULPTURE



Krista Israel, Hands Krista, 2020.



Krista Israel, Good Hair is 90% Of The Perfect Selfie, borosilicate glass, fabric, silicone, found objects, antique objects, 22K gold leaf, flamework, glass fusing, sewing, gilding, 6.2" x 15.7" x 8.6", 2021.

by Dr. Julie Anne Denton

Photos by Steven van Kooijk Photography

Situated centrally in the Netherlands lives an atheist glass artist by the name of Krista Israel whose voice is delicate, yet whose message comes across with a strength all of its own. Krista works predominantly in flameworked glass but remains versatile by including pâte de verre and kiln formed glass components in her work. From ant babies to fluffy glass dogs, Krista is pushing the boundaries of glass sculpture with her fine art approach.

From Silversmithing to Flameworking

Catching up with Krista, she stated, "Originally, I studied silversmithing. After two years, I stopped that education, as the material simply didn't speak to me. I bumped into a friend in 2003 half a year after I finished with silversmithing. This friend inquired if I was still interested in jewelry making, which I was, so she showed me a bead shop downtown.

"The store was filled with little glass cups full of beads. After a few months of stringing beads together, I realized that was not enough for me. I wanted to make the glass myself. I called a glass artist and queried whether she made glass beads. She was a stained glass artist named Moniek van Munster, but she had the equipment for flameworking, so she invited me over for the weekend to play together with the torch. We made nothing of interest, but the experience of melting the glass and pulling it was the first step, and I was so thankful for that opportunity."



*Krista Israel, We've Been Sugared, Bullseye and System 96 casting glass, borosilicate glass, 23-3/4K gold leaf, sugar, framework, kiln casting, gilding, 4" x 6.7" x 6.7", 2018.
Photo by the artist.*

One may think the next move would be to buy a flameworking torch, but at that time Krista lived in a small apartment, and that was not a safe option. Further, at that point she was not aware that the lamp would become such an important part of her story. She took classes with various glass artists in numerous techniques, and after some years she opted to attend the state-run glass department in Belgium, IKA (Instituut voor Kunst en Ambacht) as a part-time student. Once a week for nine years she drove the 170-mile round trip to IKA.



*Krista Israel, Last Flight Of The Bumblebee, borosilicate glass, glass fiber, resin, silicone, gold pigment, framework, kiln casting, glass fusing, mixed media. 12" x 14.5" x 13", 2021.
The legs of this piece are made in collaboration with Hans Meijer aka SnobGlass. Photo by the artist.*

Discovering the Wonder of Glass

When Krista was asked how she specifically found frameworking as a tool in her artistic repertoire, she explained, "During the first year of my education, I discovered that there was a scientific glass studio close to my former hometown. I made an appointment to meet them and had such a pleasant connection with the owner that we talked the entire afternoon! He offered me a torch to work on one day per week. During my time there he didn't teach me anything. He just let me play on his father's bench when he was off work. This is where the idea for my glass fur originated.

"One day I spied a pulled tube with a drop on the end that caught my eye in a pile of the father's glass waste on the corner of my work table. The drop picked up the light so beautifully. I began pulling similar glass components, hundreds of them, with no idea yet what I was going to do with them. I am truly grateful to Berthold Appel for initiating the inception of my glass journey."

Upon finishing her bachelor's degree in 2013, Krista Israel's graduate work was selected for inclusion in the Coburg Prize for Contemporary Glass and was added to the collection of the European Museum of Modern Glass in Germany. The prestigious Coburg Glass Prize only happens once every eight to twelve years and is arguably the most important award for contemporary glass in Europe. Krista shared that it was an amazing honor to be included in the glass prize event. After a year of working away from the educational environment, Krista felt that she needed something more solid to hold on to. She returned to the nurturing environment of the IKA in Belgium to complete her master's degree and further develop her artistic voice.

Inner and Outer Influences

The overarching topic of Krista Israel's work is concerned with well-being. "My ability to express my thoughts and feelings all began with my graduate piece of 2013. This piece is an incredibly personal work created from 12,000 individually pulled glass parts. *Taking My Coat Off* is all about getting over being severely bullied when I was young. The bullying of the past had a lasting influence on my life. This work was concerned with letting go of the pain I suffered as a child by metaphorically shedding the protective armor I had created internally. My life-size glass coat allowed me to let go of those hateful years of cruel torment and embrace my new life as a confident adult. I have never before, nor since, felt such a real urge to get a piece of work out of my system as I did with that piece."



Krista Israel, Taking My Coat Off, borosilicate glass, handmade coat, vintage chair, silicone, framework, mixed media, 32.3" x 19.7" x 9.7", 2013.



Krista Israel, Smells Like Roses But It's All Horseshit, borosilicate glass, silicone, fabric, fake eye lashes, jewelry findings, nylon cord, framework, kiln casting, mixed media, 8.2" x 17.7" x 13.4", 2020.



Krista Israel, Keeping Up Appearances (Cherries), Bullseye casting glass, spray paint, lacquer, glass, rhinestones, twig, 23-3/4K gold leaf, kiln casting, mixed media, 4" x 2" x 2", 2015. Photo by the artist.



Krista Israel, Keeping Up Appearances, Bullseye casting glass, spray paint, lacquer, glass, rhinestones, twig, 23-3/4K gold leaf, kiln casting, mixed media, life size, 2019. Photo by the artist.

Krista discussed the outside influences on her work. "Since I was a child, I watched, was interested in, and was inspired to act by the news. In the Netherlands, there was a youth news program, and at six years old I was already on top of all the world stories. I find it intriguing how things change, and yet singularly, one has no control over how these situations change. News stories are topics I use in my work, and world events are one of my main influences.

"I am also interested in animal fur types. I study them. The fascination with fur comes from my favorite childhood toy, an Inuit snowy owl made of soft white fur, which is linked for me to the feeling of well-being. Before I create a piece, I will research the fur of the particular animal that I would like to reproduce. As a single glass component, one hair is not so interesting. However, once you put a thousand of these pieces of glass hairs together, something exciting starts to grow, and this is what I find really inspiring."

A Journey of Discovery

Through the years, Krista has consistently revisited the topic of well-being, not only ruminating through her own personal headspace, but delving further into her existential experience of the spirit of capitalism and the influence of media upon contemporary society. The reason she focuses on these issues is because the impact of modernity, or post modernity to be more precise, and its ongoing effect on human culture and politics is something she struggles to understand. The physical creation of any one of her pieces is her journey of discovery that connects the dots and critiques the rise of the individual in a rapidly changing and increasingly shallow world.

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“With my pieces of art, one needs to look beyond the facade and deeper into the reasoning behind their creation. Take the pink poodle that I created in 2021, for example. The clue is in the title, *Good Hair is 90% Of The Perfect Selfie*. On the one hand it is a cute glass dog, but the reflection of the poodle in a pink mirror symbolises the rose-tinted portrait we paint of our ‘perfect’ lives on social media. Few will post a negative picture of themselves publicly, and this obsession with the ‘likes’ and the image of our imagined lives I find troublesome.

“Humor has become a part of my work in recent years, as I feel it makes it easier to comprehend complicated issues. *Smells Like Roses But It’s All Horseshit*, which I created in 2020, was a personal commentary on the political conditions of the time. Recognizing the white lies. Being aware of the fake news. Dealing with the reality that these self-serving yarn spinners are the people running our countries.”

The Challenge and Fascination of Glass

When discussing her relationship with glass, Krista explained, “I have tried numerous other materials, but they all put my fire out! From the moment I placed that first glass rod in the flame, I was sold. Glass is extremely challenging, and it continues to fascinate me. I love it! I just can’t help myself.”

Krista Israel, Until The Answer Comes, Or A Worry Disappears (detail photos), 2021.



Krista Israel, *Best Served Gold*, casting glass, 23-3/4K gold leaf, plastic toy, miniature crown, candy dish, glass dome, kiln casting, gilding, mixed media, 13.4" x 6.7" x 6.7", 2018.

Photo by the artist.

When Krista is flameworking, her technique sends her into a meditative state, at one in the now with her material, with no past and no future to consider. "I am using a lot of kiln casting in my current work. I enjoy casting immensely, as it's messier and more removed. I enjoy the immediacy of flameworking, and I like the inherent differences between the two techniques. Predominantly I use clear borosilicate glass to flamework with, as it does not detract from the narrative of my pieces. I first used pink glass in my work in 2019, and I was rather surprised by the effect a color change can have and how differently people respond to the work."

In terms of artistic influences on Krista Israel's artistic oeuvre, in 2012 she met the recent winner of the 2022 incarnation of the hit Netflix series *Blown Away*, glassblowing giant and humble storyteller John Moran. He was staying in Belgium at that time and was completing a residency at IKA. Moran gave a talk about his own work to the students and explained that his approach to glass was not pandering to the prettiness or shininess of the medium. John approached glass as a tool to portray a story that may also include difficult topics.



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Krista Israel, Pussycat, 2014.



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Krista Israel, Pussycat + Krista, borosilicate glass, silicone, fabric, framework, mixed media, 15.7" x 7.4" x 15", 2014.

“That talk for me was like an ‘aha’ moment! I hadn’t realized that there was a possibility to turn the pictures I struggle to verbalize in my head into sculptures that live and breathe in the real world. John Moran’s words gave me freedom of expression.” An artist whose personal visual language can resonate with the many has the ability to sum up the *zeitgeist* (spirit of the age) as a bard of the canvas, and Krista Israel has cracked it.

A Bright Artistic Future

Currently Krista Israel is working closely with Habatat Fine Art Detroit on a rolling project called *Not Grandma’s Glass*. In 2021, Krista’s installation title was *Until The Answer Comes, Or A Worry Disappears*. “The invitation to that show came when we were gripped by Covid and the world came to a standstill. That work was a personal reflection on that period. It brought back a sense of safety, security, well-being. Making such a large work was a huge challenge. At the same time, crafting the tens of thousands of parts for the glass fur was a grip to hold on to. Not worrying, not thinking, just creating and being in the moment.

“This is now my second year working on this project together with the winners John Moran, Morgan Peterson, and Joseph Ivacic from last year. I am working on five new pieces in 2022. That includes a new piece with the individual title *Virtue Is Bold, And Goodness Never Fearful*. As of yet, I have not fixed a title for

my entire presentation. Four winners from last year and eight new artists are included in the 2022 show, where each month a new artist takes the spotlight with his or her own vision and dreamwork! The artists included in this exhibit are not showing what would be considered traditional glass. This move from the classical is Aaron Schey’s brainchild to lead the medium into the future and pique the interest of the younger art collectors to glass.”

Krista Israel’s career continues to go from strength to strength. This year she was one of three winners of the Saxe Emerging Artist Award from the Glass Art Society, USA. She has participated in national and international exhibitions in Belgium, Germany, Ireland, China, Japan, Poland, the United States, and the Netherlands. Her work is represented in public collections, including The Corning Museum of Glass, USA; Liling Ceramic Valley Museum, China; Ernsting Stiftung Glasmuseum Alter Hof Herding, Germany; and Kunstsammlungen der Veste Coburg, Europäisch Museum für Modernes Glas, Germany. Her work is represented in the USA by Habatat Galleries and Oooit Art in the Netherlands. **G&A**

Dr. Julie Anne Denton received her doctorate in the combination of sandcast and flameworked 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.



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Successful Marketing Adapting to a Changing Environment

by Vicki Schneider

Some people think that art essentially sells itself, but with so many things competing for people's attention and money, the advice to just keep making what you like and you will eventually succeed doesn't make financial sense. If that were all a capable artist needed to do, many more of us would be rolling in dough. Whether we are selling directly to customers or creating relationships with galleries or agents, professional artists must engage in marketing, whether they want to or not.

In recent years, there has been a significant shift in how we reach potential customers. Historically, many artists depended heavily on participating in labor-intensive and often expensive craft shows to find new customers. Perhaps they collected email

addresses and periodically sent out newsletters hoping to keep their current and future customers interested. Those and other well-worn avenues still exist, but newer methods seem to be replacing them.

Marketing and sales techniques continue to evolve, especially since social media and online sales platforms have become so pervasive. Some would say that without an online presence, one can no longer succeed. Yet, the reality is that there are only so many hours in a day. Social media can be a significant time drain that takes artists away from creativity, what they really love, so what can we do in today's world to create a presence and increase our sales?

We asked four established artists to share the marketing actions they found most and least effective and how their strategies have changed over the years. We also asked, if they could find the time, what else they would do to build sales. Our hope is that a review of what these accomplished artists do to reach customers will help those of us wanting to build our markets.

As we look forward to future "Artist to Artist" columns, we welcome hearing from you. If there are artists you would like us to contact or any questions you would like us to ask, please email theflow.maureen@gmail.com.



Cathy Richardson, Engraved White Lady Slippers, optical glass, lampworking, drill engraving, 3" x 3" x 1.75", 2021.



Cathy Richardson, Engraved Pink Lady Slippers and Ferns, optical glass, lampworking, drill engraving, 3.25" x 3.25" x 3", 2022.



Cathy Richardson, Engraved Soft Coral Reef, optical glass, lampworking, drill engraving, 3.25" x 3.25" x 3", 2021.

Cathy Richardson

Paperweights/Cameo Engraving
28 Years Experience in Glass Art
Photos by the artist

Early in my career, while I was still focused on making relatively inexpensive production work, I traveled to craft shows. Some of them were profitable, while there were others where I didn't make expenses. My income was very unpredictable. Today, however, I make unique glass paperweights that are lampworked, vacuum encased in clear crystal, and then sometimes engraved. I also make cameo vases and sculptural objects.

I am fortunate that this high-end work appeals to members of some national and international collecting organizations and communities made up of avid collectors who are interested in buying what I make. I can therefore concentrate on making a relatively small number of expensive paperweights and no longer need to sell in art or craft shows. Instead of straining to find a few paperweight collectors among a crowd of people shopping for jewelry, clothing, and ceramics, I now market to a dedicated community of collectors in my own genre.



Cathy Richardson, Dancing Cranes, cameo glass, drill engraving, sandblasting, 9" x 5" x 5", 2021.



Cathy Richardson, Roses and Blackberries, cameo glass, drill engraving, sandblasting, 4.25" x 4.5" x 4.5", 2019.

These days I also use social media, primarily Facebook and Instagram. Essentially, I have business pages where I post images of my artwork as well as newsy items about where it can be seen, upcoming events, and other information that would be interesting to my clients. People often message me directly, ask the price for a piece, and buy it. Social media sites do have some drawbacks, since I am not face to face with clients and often don't know them personally. I worry somewhat about scams that target artists specifically, so I must be careful. For their part, of course, customers can only trust posted images and my reputation for quality. The great advantage of social media, however, is that I can reach people from a wide audience, including members of the collecting community who are my primary base. I'm comfortable with where I am now and don't need more or different marketing.

www.facebook.com/cathyrichardsonglass
www.instagram.com/cathyrichardsonpaperweights
touchstone@hbc.com

David Patchen

Blown Glass Incorporating Murrine
21 Years Experience in Glass Art

I spend a good amount of time on the business side of things. This, in part, is due to my background in corporate marketing, which has helped me inherently understand and value the importance of these functions. Even though making art is the fun part requiring creativity and skill in execution, artists making their living from their art need to remember that there is a critical business element to their jobs. Ignoring this essential aspect or assuming that galleries will handle everything is at best naive.

Some of the things I do to reach customers include maintaining a gallery presence, generating ongoing social media activity, maintaining a good website, producing periodic newsletters, running magazine ads, and participating in demonstrations and events. Since the vast majority of my sales happen through galleries, it's impossible to directly attribute what is most or least effective, so my goal is to grow and maintain awareness of my work through all of my activities.

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*David Patchen and James Devereux,
Mixed Murrine Quillon, blown and
hot-sculpted glass, murrine,
hot chipped, 14" x 30" x 9", 2022.
Photo by Simon Bruntnell.*



*David Patchen, Steel Blue Bloom,
blown and hot-sculpted glass and
murrine, 16" x 22" x 12", 2021.
Photo by the artist.*



David Patchen, Aqua/Spring Foglio,
blown glass, murrine, and zanfirico cane,
switched axis, 20" x 12.5" x 4", 2022.
Photo by the artist.



David Patchen, Cerulean Ellipse,
blown glass, murrine, and zanfirico cane,
switched axis, 20" x 15" x 3.5", 2022.
Photo by the artist.



David Patchen, Vermillion Foglio,
blown glass, murrine, and zanfirico cane,
switched axis, 20" x 12.5" x 4", 2022.
Photo by the artist.



Wesley Fleming, *Lady'slipper Orchid with Bee*, hot-sculpted soda lime glass, adhesive, 13" x 4" x 2", 2020.
Photo by Victor Janczar.



Wesley Fleming, *Yellow Stargrass with Blowfly*, hot-sculpted soda lime glass, adhesive, 7" x 3" x 1", 2020.
Photo by Victor Janczar.



Wesley Fleming, Speedwell Blossom with Bees and Fairy, hot-sculpted soda lime glass, 10" x 3" x 3", 2015.
Photo by Victor Janczar.



Wesley Fleming, Artist with Trout Lilies biopic, hot-sculpted soda lime glass, adhesive, 10" x 5" x 2", 2020.
Photo by Isabella Dellolio Photography.

Wesley Fleming

Lampworked Sculptural Glass
21 Years Experience in Glass Art

My best connections have always been made in person, perhaps strengthened by social media. I have found that you never know what will pay off. Whether it's socializing, helping others, or charity work, just keep connecting and sending out as much good will and energy as possible. Help raise others up, and it will come back to you as long as you are ready to receive it when it does.

I also need to emphasize the importance of customer service. If you make "nonfunctional" work, then the purpose your work serves is an emotional one. If a piece breaks en route or a customer is unhappy for some other reason, the function of their purchase is broken. Without customers, I obviously can't sell my work, earn a living, or ultimately pay my bills. Also, over the years I have developed personal relationships with some of my customers, which makes where the work goes even more meaningful and special.

www.wesleyfleming.com
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Hot House Glass

Brett A. Young and Larry Zengel

Marbles

30+ Years Experience in Glass Art

Photos by Brett Young

Due to the events of the last several years, our methods for reaching customers have had to change. In the past we relied heavily on outdoor shows, but now we lean more on our internet sales to make up the difference. Fortunately, very little of our sales came from wholesale accounts that were devastated by closures.

We significantly expanded our weekly eBay listings. As a sales platform, eBay allows us to list a large grouping of work that can be quickly and extensively seen within the global marketplace. This is important to us, since we have collectors across the world. Combined services and ease of use also make eBay a convenient and less time-consuming option than other methods. We encourage individuals who prefer not to use eBay to contact us through our website for direct sales.

As with any artist, time is one of our most precious commodities. Time spent attending to multiple point sales means time away from the creative process, the activity that we find most rewarding. Our hope is that we can take greater advantage of the sales integration that is taking place on social media platforms such as Facebook and Instagram. The less demanding ability to tie a personal web store to social media offers a way around the difficulty of driving individual consumers to your site. Unfortunately, this comes at the cost of losing the face-to-face interaction with the people who are so appreciative and supportive of our work. We need to find a way to maintain these connections that we find so energizing and personally rewarding.

G:A

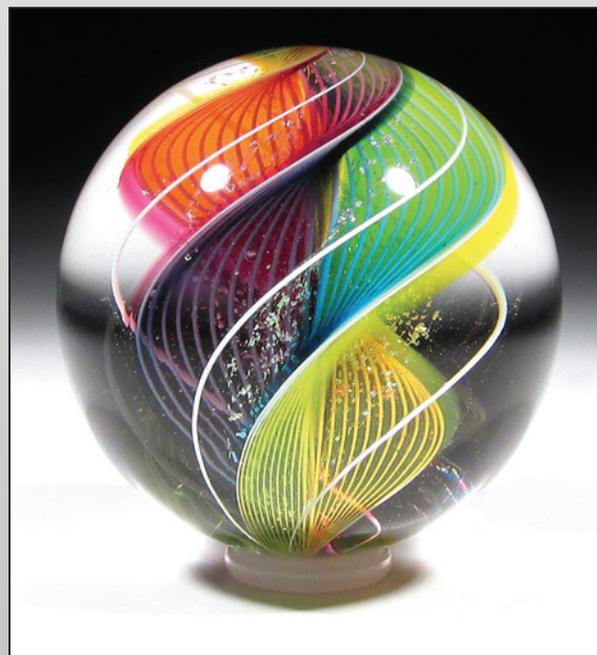
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*Hot House Glass,
Belted Dichro Rainbow,
furnace worked, 2", 2022.*



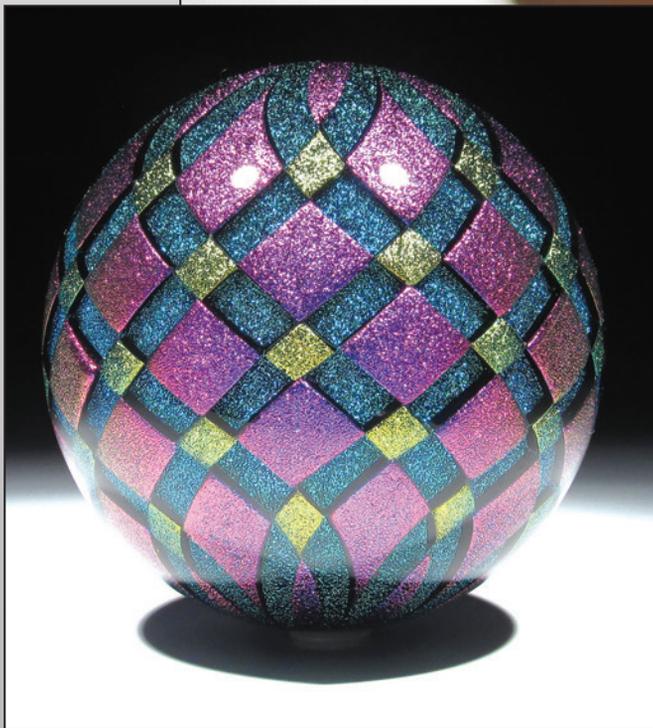
*Hot House, Double 3,
kiln fused and furnace worked,
1.5", 2022.*



*Hot House Glass, Crossing Diamonds,
kiln fused and furnace worked, 3", 2022.*



*Hot House Glass, Tumbling Block,
kiln fused and furnace worked,
3.25", 2022.*



*Hot House Glass, Floating Diamonds,
kiln fused and furnace worked,
3.25", 2022.*

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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Creativity

DEVELOPING NEW IDEAS THROUGH SKETCHES AND MODELS

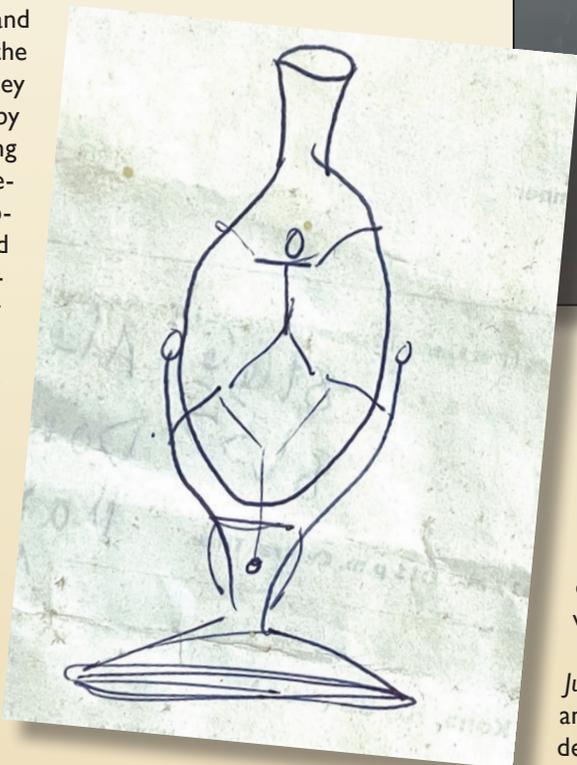
by Milon Townsend

Having a quick and easy way to rough out the design of a new, large, or complex piece will be an essential skill to developing new work. It will help you to envision what problems you'll come up against and see what design ideas just don't work. It will also give you something substantial to show to clients, which is often an important part of the process.

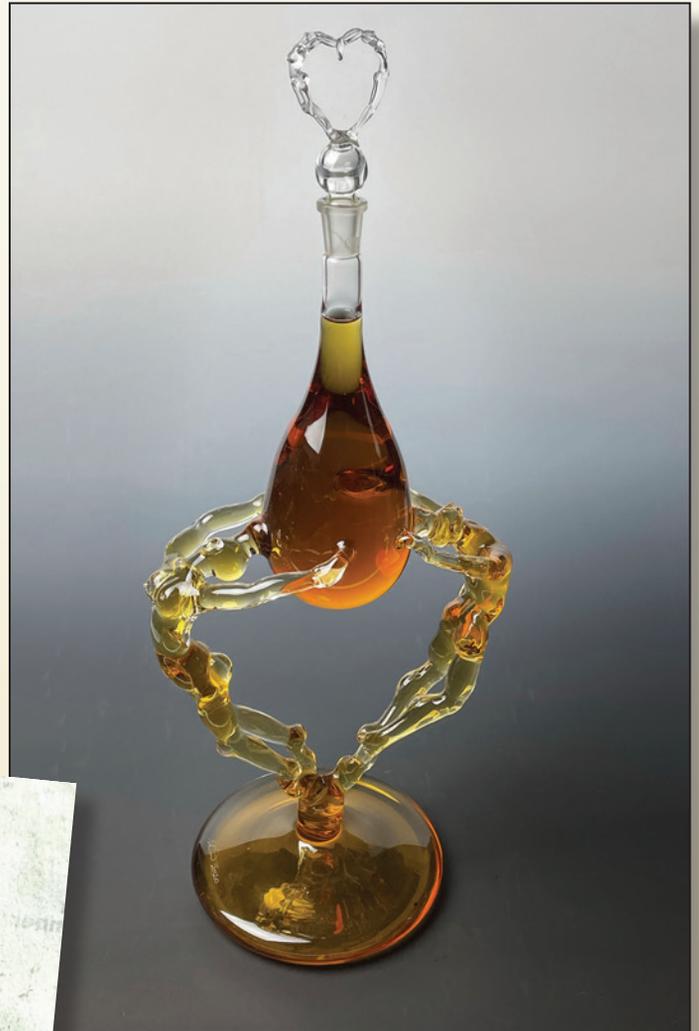
Developing Ideas with Paper and Ink

Many people use sketches to communicate and develop new ideas. They're quick and inexpensive to create and allow ideas to have the fast, free flow that they need to grow and blossom into what you'd envisioned them to be. My sketches are not excellent, but they serve the purpose. I'm pretty sure that if I spent more than the very few seconds that they take, they could be much better.

Looking at the sketches for *Transformation of the Soul*, you can see that they are not art or artistic. They are a set of indelible representations of an idea, ink on paper, that will be there for years into the future. Often, ideas are ephemeral and dissipate quickly into the mists from whence they came. Grabbing them by the lapels and making them a permanent record makes them substantial and physical and real. The act of recording an idea on paper is the transformation of the spiritual to the physical in a form that may be shared and communicated and transmitted by any number of methods and shared with any number of other people.



Romeo & Juliet sketch



Romeo & Juliet decanter

The first sketch on the white card took literally five seconds and just catches the germ of the idea so that I won't forget it. My second sketch on a yellow legal pad is a pretty complete schematic of the layout and proportions of the piece and contains enough information to proceed with fabricating the sculpture.

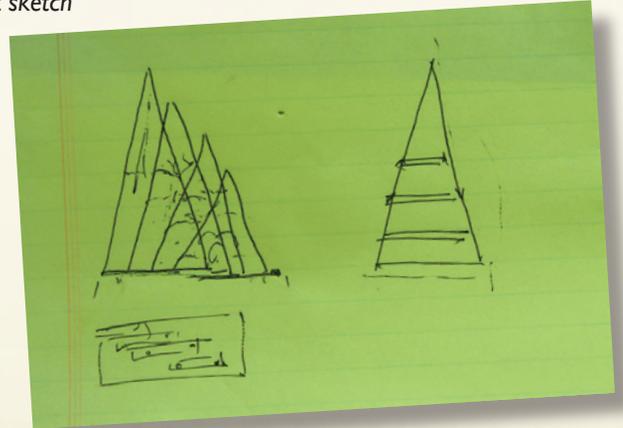
If you compare the sketch for what became my *Romeo & Juliet* decanter with the actual piece, they are quite different, and there are aspects of the original design that I prefer. The decanter, as I have made it, has been successful, but I may revisit the original idea at some point in the future in order to get a little closer to the network of figures around the central vessel that the sketch shows.



Transformation of the Soul sculpture



Transformation of the Soul first sketch



Transformation of the Soul schematic

Harmony Versus Discord

The sketches for the *Spiral Octopus* decanter were a simple exploration of how the tentacles might appear. In one set, the tentacles are twirled past each other in the same direction at different angles. In the other, I am running them in totally opposite directions. One set contains harmony and rhythm, while the other creates discord and an unsettled feeling. The result as seen in the sketch seemed crystal clear to me, and I proceeded accordingly.

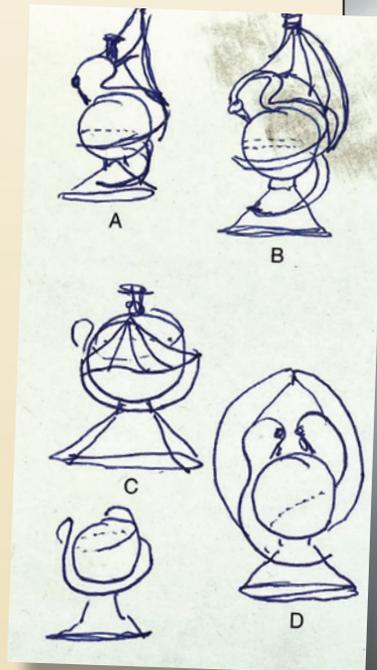
The *Dragon* decanter designs supplied a similar need.

A. The wrapped-around design appealed to me, but there was the problem of the location of the opening at the top, which needs to be uppermost to achieve successful air and liquid flow.

B. This incorporated the “wrapped around” concept but brought together the tips of the wings and one of the spines from the neck to provide the suitable location for the opening.

C. This could work with the vessel resting in the curve of the dragon’s body, but I felt that it was inelegant and clumsy.

D. This could work very well, with the two dragons facing each other around the globe at the center of the design. However, given the limitations of time and budget on the piece, it wasn’t suitable for the project in the moment. I will very probably revisit this one at a later date when I have more time to give to the project.



Dragon decanter sketch



Dragon decanter

Again, while the beauty of the representation in the sketches is weak, that is not the purpose. It was clear to me which one was the best design, both in terms of compelling aesthetic and design balance, as well as which way I'd be able to proceed based on the client's time frame and budgetary constraints. Having this physical representation to work from saved me a lot of time and grief and allowed me to make better decisions regarding the project.

The Benefits of Creating Preliminary Models

I am much better at making small glass figures—much better than drawing the sketches I'd really rather not show my clients. I find it immeasurably preferable to provide a physical glass sample of the design. This most effectively represents the idea, allowing the client to connect my description to the sculpture under discussion. It allows me to solve many of the issues that will be coming up on the full-size sculpture ahead of time, such as placement of the elements and how I'm going to assemble different components. I am also able to tweak the design by heating and manipulating the figures, bending them into their final pose, until they match what is in my mind's eye. Then I have a physical model to work from, which is extremely helpful with the entire process.

I made the models for a *Star Wars* piece I created as a commission, with Anakin and Obi-Wan fighting on the lava river. Put aside for the moment the fact that they'd both be cooked immediately, since hot air rises and they're both standing just over a river of hot lava. Whatever. The important thing that I want you to notice is that these figures are rudimentary at best. They are plain and unadorned, with no discernable musculature or clothing, and yet they still serve the purpose of assisting me in developing the poses that will best tell the story. In the finished sculpture, the figures are much larger, fully rendered, and based directly on the models.



Star Wars model

Star Wars sculpture



Hercules model



Hercules finished sculpture

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Flamingo decanter



Flamingo decanter model



Tiger decanter model



Tiger decanter

A Clearer Picture for Commissioned Work

Next, we have the study model for the *Hercules* sculpture from the *Iliad* series of pieces that I've been commissioned to create. You can see that this little figure is much more fully defined and muscled than the figures for the *Star Wars* piece. I find that filling in the form helps me to visualize where I want to go with the finished piece. Although the spear that he is catching just before it enters his chest has broken off the model, it still served me perfectly well as a guide when creating the full-scale sculpture.

I still need to complete the series by creating Achilles killing Hector, Paris shooting Achilles in the ankle, and a number of mourning women, representing the folly and pride of men when motivated by resentment and anger. I'll carefully design each of them by making the models, which seem to interact with each other, to give me the framework to inform my process when I create the full-scale sculptures.

The *Flamingo* decanter was truly a beast of a piece to complete. Having the model was key to convincing a somewhat recalcitrant patron to move forward with the project. He perceived my having taken the time to make a high-quality rendering of the piece as indicative of how I'd approach the project, which I did. Fortunately, I created numerous components before beginning, so when some of them ended up on the cement floor of my workshop, I had enough spares available to be able to continue without a break or letup in my forward momentum.

Bringing Design Improvements to Light

You can see that the original *Tiger* decanter design, as evidenced in the model, represented a vision of the two tigers reaching toward engraved gazelles etched on either side of the uppermost element of the composition. While building that piece, it became clear to me that the gazelle would be better represented by an actual three-dimensional sculpture than by the images etched on either side of the element. I proceeded accordingly.

Sketches and models are the backbone of developing new ideas quickly and economically. They give a preview of what you're going to face in the coming project and will lead to better quality work, as well as a better path to get you there.

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 e-mail milontownsend@gmail.com. The sequence presented here is excerpted from Milon's upcoming book on creativity.



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the flow
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My Signature Piece
Irina Sergeeva

On the Cover of the Fall 2022 issue of The Flow®, Chrysanthemum by Irina Sergeeva.

Above, Bees Honeycomb and Flowers, decals by Del Hendrixson, Jr.; flameworked bees and fused panel by Jennifer Caldwell.

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The Corning Museum of Glass

Partnering on the Netflix *Blown Away* Series

**CORNING
MUSEUM
OF GLASS**

by the Staff of
The Corning Museum of Glass

On July 22, 2022, the popular glassblowing competition series *Blown Away* returned to Netflix for its third season. Once again, the series featured expert glassmakers from The Corning Museum of Glass (CMoG). The Museum houses the world's most comprehensive collection of glass, the Rakow Research Library, and one of the top glassmaking schools in the world. CMoG has also served as a key consulting partner for the *Blown Away* series since the show's conception.

The coveted prize package, as in seasons past, includes a residency for the winner at the Museum's state-of-the-art glassblowing facilities. New this season, the prize package will also include the opportunity for winners to display their work at the Museum alongside a group display from the other contestants. One object from each of the Season 3 contestants will be on view.

Helping Glassblowers Expand Their Practice

As part of the prize package, the winner of each show receives the coveted *Blown Away Residency* at CMoG, which gives winning artists the opportunity to advance their glass skills. In 2019, the Museum hosted Season 1 winner, Deborah Czeresko, for three weeklong working sessions. In the spring of 2022, CMoG hosted Season 2 winner, Elliot Walker, who created a number of new works with the Museum's Hot Glass Team, which had supported him during the Netflix show. "My residency at CMoG was a game changer," said Walker. "I was able to work with the Museum's Hot Glass Team to build on the concepts and themes from the show to push my practice in new directions."

The residency gives the *Blown Away* winner the opportunity to take full advantage of the Museum campus and centers on creating work in the Museum's Amphitheater Hot Shop, where live audiences can watch the artist at work. Once confirmed, CMoG will post residency details for the Season 3 winner on the Museum website at cmog.org/BlownAway.



Minhi England, Full Color Spectrum, blown glass and encalmo, 2021. Photo by David Leyes. Courtesy of marblemedia and Netflix © 2022.

Focusing a Global Spotlight on Glassblowing

The third season of *Blown Away* introduced a new group of talented glassmakers from around the world as they competed for the title of Best in Glass. These ten master artists went head-to-head while competing for the chance to be the glassblowing champion and take home \$60,000 in prestigious prizes. In the series finale, the Museum also provided the two *Blown Away* finalists with the expert assistance of its Hot Glass Team, which included Erik Meek, Tom Ryder, Katie Hubbs, Helen Tegeler, George Kennard, and Chris Rochelle.

The Museum's Curator of Postwar and Contemporary Glass, Susie J. Silbert, served as the final guest evaluator, helping to select the winner of the competition. John Moran, who has been blowing glass for 20 years, was crowned the winner after competing against fellow finalist Minhi England. The two artists spent all day working on their installations, and at the end of the day they had each created something spectacular.

On August 20, 2022, the exhibit of works made during *Blown Away* Season 3 opened on the Museum's West Bridge, and the winning work from the final episode was installed in early fall. Visitors to the showcase can discover the creative thought processes behind the artists' work and watch a video documenting the creation of the winning season 3 installation.

Sharing Educational Experiences in Glass

The Corning Museum of Glass (CMoG) is the foremost authority on the art, history, and science of glass. It is home to the world's most important collection of glass, including the finest examples of glassmaking spanning 3,500 years. Live glassblowing demonstrations, which are offered at the Museum and on the road, bring the material to life, and Museum visitors can try their hand at making glass through daily *Make Your Own Glass* experiences. The campus in Corning, New York, includes a year-round, state-of-the-art glassmaking school, The Studio, and the Rakow Research Library, with the world's preeminent collection of materials on the art and history of glass. Located in the heart of the Finger Lakes Wine Country of New York State, the Museum is open daily, year round. Children and teens 17 and under receive free admission.

"We are delighted to collaborate with marbledmedia for the third season of *Blown Away*," said the Museum's president and executive director Karol Wight of CMoG's relationship with the Canadian production company behind the streaming series. "We are thrilled when we hear from our visitors that they were inspired to visit us and learn more about glass by watching the show. As we mark the halfway point of the United Nations' International Year of Glass, it is especially exciting that new audiences from around the world are being introduced to an art form that is at the heart of what we do at The Corning Museum of Glass." **GA**

Livestreams and other video content featuring winners and contestants from Blown Away Seasons 1 and 2, as well as Blown Away Christmas can be found at [YouTube.com/corningmuseumofglass](https://www.youtube.com/corningmuseumofglass).

(Top to bottom) Artists Dan Friday, Minhi England, and Trenton Quioco creating their entries for Blown Away Season 3. Photos by David Leyes. Courtesy of marbledmedia and Netflix © 2022.



The Chrysler Museum of Art Glass Exhibition Focusing on Sand and Stories



Atelier NL: Lonny van Ryswyck and Nadine Sterk, Glassware: Savelsbos Edition, mold-blown glass, 2017.

by The Staff of Chrysler Museum

Photo by Blickfänger.

Photos Courtesy of Atelier NL



Atelier NL: Lonny van Ryswyck and Nadine Sterk, Adding Molten Glass During Glassware Production (Zandmotor Edition), 2006.

Photo by Blickfänger.

The Chrysler Museum of Art is pleased to present *To See a World in a Grain of Sand*, an exhibition showcasing the expanding, crowd-sourced art project about sand and glass led by Nadine Sterk and Lonny van Ryswyck of the Dutch design studio Atelier NL, which was founded in 2007. The exhibition began August 12, 2022, and can be viewed through January 22, 2023. With this exhibition, Atelier NL posed the question, “Have you ever truly looked at a grain of sand and imagined it as a small part of the world that is coming from somewhere and going someplace with its own story to tell?”

For over a decade, Sterk and Van Ryswyck have invited people from all over the world to send a small amount of sand to Atelier NL gathered from a place that holds personal meaning for the collectors. The designers turn the sand into glass by heating it at very high temperatures, thus revealing colors and textures that are linked to the geological source of each sample.

Showcasing Earth’s Astonishing Beauty

To See a World in a Grain of Sand is a global collaborative project that showcases both the richness of the Earth and its potential to yield incredible beauty from the simplest materials. The warm yellow, red, and brown colors of the gathered sands contrast with the cool blue, green, and aqua colors of the glasses that were melted from this raw material. “Glass is naturally tinted blue-green because of the impurities present within its raw materials,” explained Chrysler Museum’s Carolyn Swan Needell, Ph.D., the Carolyn and Richard Barry Curator of Glass. “While natural sand contains silica, which is the major building block of glass, it also contains varying amounts of iron and other metal oxides that give glass a particular, subtle range of colors.”

Atelier NL focuses the viewer's attention on sand and glass as a way to make visible the intimate relationships that people have with the Earth and their local environments. For each sample of sand that is gathered, the designers ask contributors what gives this sand meaning for them and why it is important. The personal stories that people have shared are as diverse as humankind. Topics touch on the emotional, social, cultural, historical, or environmental significance of a place. Contributors also share a photo of each gathering spot, providing an additional layer of connection and creating a deeper sense of place.

"From students and scientists to neighbors, children, and artists, we bring people into our process. By becoming part of our work, they begin to appreciate the wealth of local areas in new ways and thus identify more deeply with their surroundings," Sterk and Van Ryswyck have said.

The act of gathering sand and reflecting upon the significance of the material allows Atelier NL to raise awareness that it is one of the most quickly disappearing natural resources in the world. The project serves as an archive, with each sand sample being carefully labeled and preserved.

Global Examples of Glassware Created from Sand

The Chrysler Museum of Art's exhibition will display examples of glass and glassware created by melting sand collected from around the globe. Magnified photographs of sand grains will draw attention to microscopic details of color, shape, and texture to demonstrate the extraordinary diversity of sand as a material.

The exhibition will notably feature some local Virginian sands. With the help of community partners and the authorization of local agencies, including Fort Monroe National Monument, Jamestown Rediscovery, the Naval Station (NAVSTA) Norfolk, the Portsmouth Department of Museums and Tourism, and the Nottoway Indian Tribe of Virginia, the Chrysler team has gathered several samples from locations within the region for this exhibition to contemplate and celebrate the places we call home.

Photographs of the locations where the sands were collected and personal stories about the significance of these sands will accompany a display of the actual sand samples and glasses melted from them. All sands were collected with great respect for the environment and adherence to local regulations and with the approval and permission of local authorities. The exhibition also included experimental glassmaking debris and tools from the Chrysler Museum's Perry Glass Studio after hosting Nadine Sterk as part of the 2022 Visiting Artist Series.

To See a World in a Grain of Sand was organized by the Chrysler Museum of Art. The exhibition is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York and is operated with funds from the Art Alliance for Contemporary Glass and the Netherlands-America Foundation. The Visiting Artist Series with Nadine Sterk is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York and is sponsored in part by the Rutter Family Art Foundation and the Art Alliance for Contemporary Glass.



Atelier NL: Lonny van Ryswyck and Nadine Sterk, *Collectors Box: Zandmotor*, wood, sand, glass, shell, rock, and paper, 2016. Photo by Blickfänger.

The Visiting Artist Series and Additional Programs

Attendees were offered a wide variety of events toward the opening of the exhibition. In conjunction with the exhibition, *To See a World in a Grain of Sand*, Dutch designer Nadine Sterk of the collaborative duo Atelier NL visited the Perry Glass Studio. Using Sterk's recipes under her guidance, the Studio team melted batches of glass made with local sand, then created works based on Atelier NL's designs. Sterk's visit coincided with the United Nation's declaration of 2022 as the International Year of Glass to celebrate the scientific and artistic sides of the material.

On August 18, Sterk joined the Studio Team to explore and demonstrate some of the most fascinating properties and phenomena of glass, including Prince Rupert's drops, cellophane glass, and fiber optics. She also gave a live presentation at the Perry Glass Studio for the Visiting Artist Series. During August 19–21, the artist worked with Chrysler's Studio Team to melt and blow glass using local Virginia sand sourced from Hampton under the guidance of the Fort Monroe National Monument. She also presented a lecture that shared more about the design projects and environmental investigation of earth materials by Atelier NL. The Visiting Artist Series with Nadine Sterk is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York and is sponsored in part by the Rutter Family Art Foundation and the Art Alliance for Contemporary Glass.



Atelier NL: Lonny van Ryswyck and Nadine Sterk, *Sand Postcards*, digital prints, 2017.
Photo by Jilmer Postma.



Atelier NL: Lonny van Ryswyck and Nadine Sterk, *Portrait of the Artist-Designers Atelier NL*, 2017. Photo by Mike Roelofs.

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On September 17, 2022, Carolyn Swan Needell, Ph.D., the Carolyn and Richard Barry Curator of Glass; Lloyd DeWitt, Ph.D., Chief Curator; and Irene Leache, Curator of European Art presented a dynamic discussion exploring the surprising and illuminating points of connection between the exhibition, *To See the World in a Grain of Sand*, and a new gallery installation that reinterprets the historic “Cabinet of Curiosities.” The designers of Atelier NL collected sand from around the world to compile human and environmental stories, while the “Collector’s Cabinet” installation seeks to decolonize collecting tendencies.

During the final presentation on October 23, 2022, Carolyn Swan Needell, Ph.D, conducted a free tour of the exhibition, *To See a World in a Grain of Sand Gallery Talk*. Attendees discovered the beautiful variations of glass objects created from sand that have been collected worldwide and considered human relationships to place and the environment.

A Celebrated Glass Art Museum

The Chrysler Museum of Art is one of America’s most distinguished mid-sized art museums, with a nationally recognized collection of more than 30,000 objects, including one of the great glass collections in America. The core of the Chrysler’s collection comes from Walter P. Chrysler, Jr., an avid art collector who donated thousands of objects from his private collection to the Museum, which has growing collections in many areas and mounts an ambitious schedule of visiting exhibitions and educational programs each season. The Chrysler has also been recognized nationally for its unique commitment to hospitality with its innovative gallery host program.

The Perry Glass Studio is a state-of-the-art facility on the Museum’s campus. The studio offers programming for aspiring and master artists alike in a variety of processes including glassblowing, fusing, flameworking, cold working, and neon.

In addition, the Chrysler Museum of Art administers the Moses Myers House, an historic house in downtown Norfolk, as well as the Jean Outland Chrysler Library. For more information on the Chrysler Museum of Art, visit chrysler.org. **GA**

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Atelier NL Lonny van Ryswyck and Nadine Sterk, Glass Experiments, glass melted in ceramic crucibles, 2017–ongoing. Photo by Blickfänger.

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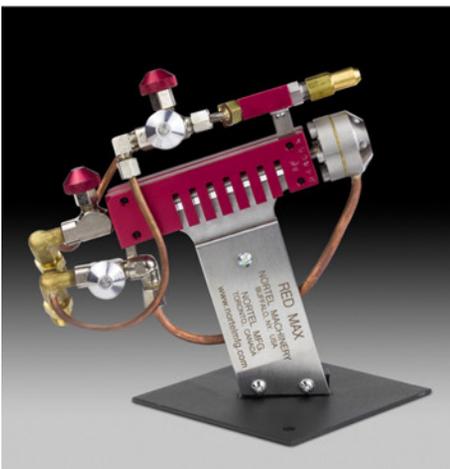
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The Glass Sellers and CGS Graduate Glass Prize and New Graduate Review 2022

by Pam Reekie

What a spectacular year 2022 has been for the Contemporary Glass Society (CGS) during what the United Nations designated as the International Year of Glass 2022. From humble beginnings 25 years ago, CGS has grown over the years into a thriving and proactive society supporting a membership of over 1,100 as it supports and promotes both contemporary glass art and contemporary glass artists in the United Kingdom.

Annual Awards for Graduating UK Artists

Since part of the ambition of the Contemporary Glass Society is to support emerging graduates at the beginning of what they hope is a long career in glassmaking, the organization offers an annual Graduate Prize and publishes the *New Graduate Review*, a 16-page publication that is circulated to all CGS members and associates worldwide. It is also featured as an included supplement within *Neues Glas - New Glass: Art & Architecture* magazine.

The *New Graduate Review* gives CGS an opportunity to showcase work from the talented prize winners plus work from several more emerging British graduates. To make this possible, CGS receives funding and support from many sponsors, including the Worshipful Company of Glass Sellers of London Charity Fund, one of the Livery Companies of the City of London. Granted a royal charter by King Charles II, today the role of the company is to stimulate interest in the many and varied aspects of glass and carry out charitable works, with a special emphasis on education.

CGS received a total of 43 applications from 13 colleges and universities, including the City Of Glasgow College, De Montfort University in Leicester, Edinburgh College Of Art-The University Of Edinburgh, Morley College London, Arts University Plymouth, Royal College of Art in London, University Centre in Hastings (East Sussex College), University for the Creative Arts at Farnham, University of Sunderland, City & Guilds of London Art School, Nottingham Trent University, University of Wales Trinity Saint David, and University of Arts London (Central St Martins).



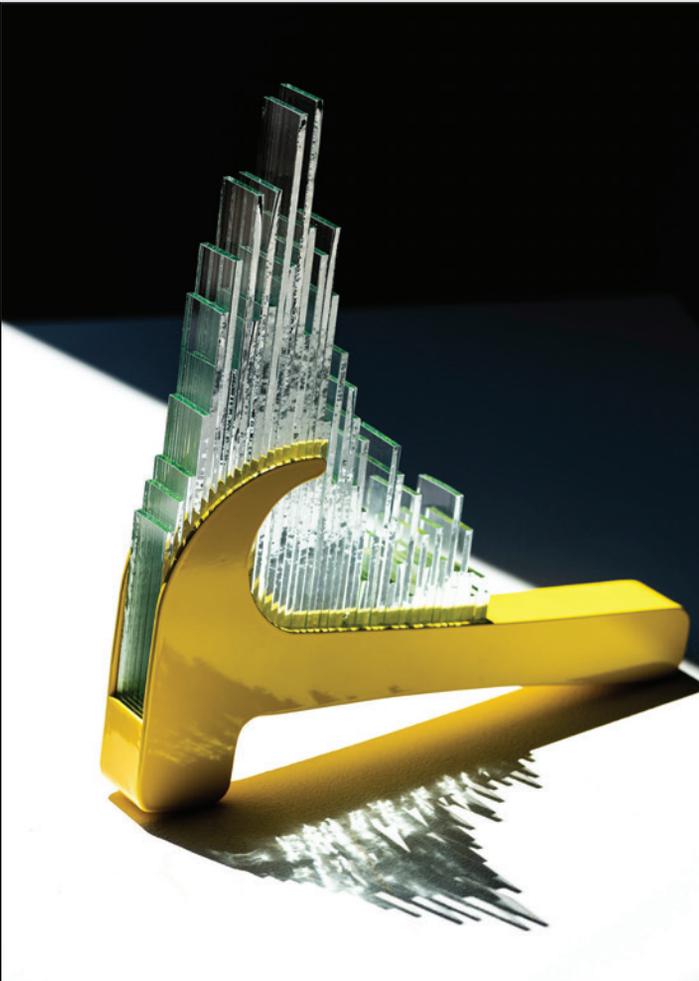
Polly Thomas-Colquhoun, James,
150 cm x 60 cm, 2022. Photo by the artist.

Congratulations to the Winners

As we emerge from an exceedingly difficult two years, the Contemporary Glass Society is delighted to announce the winners of the Glass Sellers/CGS 2022 Graduate Glass Prize and the graduates to be included in the 2022 *New Graduate Review*. All British and Irish students graduating from an accredited course in 2022 were eligible to enter.

The First Prize includes £500 in cash, £200 Creative Glass UK vouchers, the cover along with two feature pages in the *New Graduate Review*, and a two-year CGS membership. Alan J. Poole will provide a selection of glass-related books, including *A Passion For Glass*, and a free subscription to *Neues Glas - New Glass: Art & Architecture* magazine.

The Second Prize includes £150 in cash, a £100 voucher from Warm Glass, a year's subscription to *Neues Glas* magazine, and a one-year CGS membership. The two runners-up will each receive £50 vouchers from Pearsons Glass, a one-year CGS membership, and a free subscription to *Neues Glas* magazine.



Stephen Chadwick, *Yellow Hammer*,
30 mm x 300 mm x 300 mm, May 2022.
Photo by L. Yabsley.

Sogon Kim, *Interstellar I & II*,
2022. Photo by the artist.

Award Winners

First Prize – Polly Thomas-Colquhoun,

University of Wales Trinity Saint David MA

Second Prize – Sogon Kim, Royal College of Art, London MA

Runner-Up – Eleanor Carney, University of Sunderland MA

Runner-Up – Stephen Chadwick, Arts University Plymouth BA

Highly Commended Artists

Charlott Rodgers, Edinburgh College of Art MFA Glass

Rodrigues Goncalves, University of Sunderland BA

Zoe Johnston, De Montfort University Leicester BA

Eleanor Hughes, University for the Creative Arts, Farnham BA

Commended Artists

Christina Dembinska,

University for the Creative Arts, Farnham MA

Emma Martin, University of Wales Trinity Saint David BA

Sophia Lydia Henry, University of Wales Trinity Saint David BA

Kamila Ratuszynska, Nottingham Trent University BA

Ilze Jurševica, Nottingham Trent University BA

Angela George, University of Hertfordshire BA

Tulin Bedri, University of Wales Trinity Saint David MA

Georgia Hazell, De Montfort University Leicester BA

Bonnie Mustoe-White, Arts University Plymouth BA

Valerie Bernardini, Morley College London BTEC

Shannon Baker, University for the Creative Arts, Farnham BA



Insights from the Selection Panel and First-Place Winner

The selection panel was comprised of glass artist, Bruno Romanelli; glass collector/CGS Trustee and sponsor of the prize, Michael Barnes; glass artist/CGS Trustee, Sarah L. Brown; and Chairman of Trustees of the Worshipful Company of Glass Sellers of London Charity Fund, Leigh Baildham. The judges had a long and arduous task in selecting the four winning, four highly commended, and eleven commended graduates to be included in the *New Graduate Review*. Each panel member and the winning artist shared their thoughts on the 2022 entries.

“The Worshipful Company of Glass Sellers Charity Fund is delighted to be able to support the excellent Student Award given by the CGS. I was most impressed with the quality and diversity of design styles that were submitted this year. After the challenges of the pandemic, it’s clear that inspiration abounds in our future glass artist community. Please keep up the good work.” *Leigh Baildham*

“I was delighted to be asked to be a panel judge for the graduate prize this year. It was a genuine pleasure to see the breadth of talent coming out of the UK colleges. I expected fisticuffs, but we were all in relative agreement throughout, which was a relief!

“The overall winner was unanimous and still remains in my memory as the standout entry. I’d like to recognize all of the entrants for their hard work and perseverance, two essential characteristics required to be successful as a glassmaker.”

Bruno Romanelli

“It was such a pleasure to once more judge the competition. Despite all of the problems over the last few years, there was, as ever, an excellent number of applicants with some excellent products and designs. There was a great variety of styles and techniques, but overall, there was a really good standard.

“It was not easy to pick the winners, but in the end we managed without too much argument! I hope the winners are pleased with the decisions, and the losers should not be too downhearted with such a high standard. I look forward to next year!”

Professor Michael Barnes MD, FRCP

“I’d like to thank all of the graduates who took the time to apply for the *New Graduate Review*. It was great to see the new ideas and potential that this year’s graduates shared with us. We are delighted here at the Contemporary Glass Society to be championing new graduates when courses are declining, and we will continue to support and promote glass as an exciting medium to work with in the future.” *Sarah L Brown*

Polly Thomas-Colquhoun, first-place winner for her artwork entitled *James*, shared: “I am delighted to have won the Glass Sellers/CGS prize and for all of the support that comes with it. Life as an art graduate can feel a little daunting at times, so to receive recognition for my work has filled me with confidence.

“I have such a passion for my craft and feel excited for all of the future possibilities ahead of me. As a new graduate, it is amazing to be able to get my name and work out there. Thank you CGS and The Worshipful Company of Glass Sellers!”

A Showcase for Winning Art

It is vital to promote all glass education courses, as more and more creative courses are threatened with closure. This year, we had applicants from thirteen different courses. It is so important that we fight to keep these few courses going for the next generation of glass artists.

We are extremely grateful to all of our sponsors who provided financial support and Prizes for the Glass Prize and the *New Graduate Review 2022*, without whom this would not have been possible—Professor Michael Barnes MD, FRCP, The Worshipful Company of Glass Sellers of London Charity Fund, Creative Glass UK, Pearsons Glass, Warm Glass, *Neues Glas - New Glass: Art & Architecture*, and Alan J. Poole. **G&A**

The Contemporary Glass Society (CGS) is widely regarded as the foremost organization in the UK for promoting, supporting, and encouraging cutting-edge contemporary glass and glassmakers within the wider art world. Visit www.cgs.org.uk for more information on becoming a CGS member.



Eleanor Carney, Inflamed, 30 cm, 2021. Photo by Jasmine Davy.

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Capturing the Wonder of an Undersea World

by Lee Beistle

Art Photos by Moorman Photographics

Art Photos Editing by Phil Berghoff,
Frame Factory & Gallery, Largo, Florida

The following record of my *Mermaid Windows* series is being written in response to a request by my niece's husband. When he saw the first completed window on Christmas Eve in 2018, he was somewhat ecstatic and more than complimentary. In explaining the background of the design, building process, and some of the challenges encountered, he suggested documenting the history of the project. The following describes that journey through the creation as well as the process to finish the series of three mermaid windows.

From Stained Glass Beginner and Teacher to Full-Time Artist

My first lesson in stained glass was in 1987 at Postich Stained Glass studio in Largo, Florida. I was eventually employed there and also taught their beginner stained glass classes through the mid nineties. In 1996, I began working full time from my own stained glass studio.

Not long after being introduced to the craft, I began doing glass fusing with the intent of incorporating fused glass pieces in traditionally constructed stained glass windows, mainly to eliminate unnecessary lead lines. Throughout the ensuing thirty years or so, fusing has been used in many of my commissioned windows and numerous stand-alone pieces.

When the mermaid window was designed in 2005, my goal was to produce a series of three essentially identical pieces, each approximately two feet wide by five and a half feet tall. Doing more traditional stained glass commissions and fused pieces for local art shows took up most of my time, so the mermaid series was secondary to all that. Most of the fused pieces and the cutting of the background glass for all three was accomplished during that time. Then came 2008.

With the downturn in the economy and the housing market, stained glass windows became a nonessential luxury, and my residential work dwindled. Other priorities took precedence over stained glass work, and the mermaid project ended up on a back burner for about ten years. Then two events occurred in 2017 that spurred me on to complete the windows.

Lee Beistle and Christi Becker, *Ensueño (Daydream)*, stained, fused, and painted glass, original window 22" x 67", 2020.



A Narrow Escape

On September 10, 2017, Hurricane Irma rolled into south Florida as a Category 4 storm and roared north through the center of the state. When it arrived in our area of Tampa Bay, Florida, as a Category 2, a long night was spent without power, listening to 100-mile-per-hour gusts howling outside and wondering what morning would bring. Well, it brought an eerily green landscape with millions of leaves from oaks and cypress trees covering our roofs and yard—two and a half acres worth.

Three very large trees were toppled, including two that narrowly missed my studio. A huge double-trunked Australian pine tree split and dropped on both sides of the building very close to where the pieces of the mermaid windows were located. If either trunk had fallen a few feet in another direction, all of the work to that point would have been history. It would have been a major effort to regroup and basically start over on the project.

A few months later, a visit with a fellow glass artisan rattled my cage once again. In his sixties, he had been dealing with a series of debilitating strokes during the past couple of years. Unfortunately, his career in stained glass was over. Seeing him in such poor physical condition and seeing his studio closed so quickly was a heartbreaking experience that provided another reminder of how time slips by us and how unpredictable circumstances can be. It was time to get back to work on the mermaids by reclaiming my studio and getting to work before Father Time or another near catastrophe caught up with me.

Creating During Changing Times

It took weeks to take stock of everything and get back into the swing of things. Sheet glass, boxes of fused pieces, drawings, and tools had been stashed anywhere possible. Picking up where I left off was a daunting task, both mentally and physically. Where to begin?

It was a rude awakening when getting reacquainted with the stained glass industry after being out of the loop for so long. A couple of glass manufacturers whose glass I had used over the years had shut down, and my wholesale supplier in Cocoa, Florida, had closed its doors.

Another eye-opener was the cost of buying small quantities of glass at retail prices, since my wholesale accounts were no longer active. Fortunately, there was enough of each type of glass to finish the first window, but finding the specific glass to complete the next two would be a challenge. In order to complete Mermaid #1, titled *Reverie*, the last piece of a sheet of glass that had been sitting on my shelf for thirty years was used. They just don't make Chicago Art Glass anymore.

Most of the fusing work, including the octopus, snake, and fan coral for all three windows, had been done years before, so that type of work would be minimal. The face, arms, torso, and hair on the mermaid were a different story. Some experimenting had been done with fusing and high-fire paints for those elements, but without much success.

(Top) Lee Beistle in his studio. Photo by Darren Beistle.

(Center) Christi Becker at her light table with several painted and fired face and body pieces. Each piece started out as clear glass and was then painted and fired approximately seven times using enamels to add tints of blue and green. Photo by Evalin Becker.

(Bottom) Exterior damage close to Lee's studio caused by Hurricane Irma in 2017. Photo by Lee Beistle.



The Search for a Quality Painter

Realizing that in order to finish my project at an acceptable level of quality and in a reasonable length of time, someone who could paint the face, arms, torso, and hair had to be found. This would be a unique experience for me, since I had never collaborated with anyone on a window before.

The first painter to pop up in an online search who was associated with the Stained Glass Association of America (SGAA) was Christi Becker of Cold Spring, Minnesota. Her website revealed that she had won the SGAA Conference competition in Raleigh, North Carolina, in 2017. I had done the same at the SGAA “Celebrate the Magic of Light” Conference in Houston in 1998 with a piece titled *Twilight at the White Swan*, so we already had a bit of a connection. After contacting her, she said she would take on the project.

My original drawing wasn’t modeled after anyone in particular, and the facial characteristics had been modified over the years. From the outset, the mermaid had open eyes, but for various reasons it was decided to have her eyes closed. They graced her with a dreamlike quality that eventually inspired the titles referring to just that, dreaming.

In October 2015, my sister-in-law had passed due to complications from breast cancer. With the mermaid’s eyes closed and a peaceful look on her face, the decision was made to have Christi model the facial features after her. Later it was learned that the studio where Christi does much of her work in Cold Spring is Terhaar Stained Glass Studio. Incredibly, my sister-in-law’s married name was Terhaar.

Achieving the Right Mermaid Persona

With 1,650 miles separating us, there were a lot of back-and-forth emails between Christi and me. Never having dealt with glass painting to any extent, I didn’t know exactly what questions to ask, but I felt that an “over-the-top” image would not be appropriate. Too many images of that nonexistent mermaid are overly sensual, freakish, or cartoonlike. My goal was for her to have a sensuous but subtle look. Over the ensuing months, Christi and I both became a bit frustrated over what we wanted the final image to represent, especially concerning the facial features.

Another challenge concerned the mermaid’s left hand. Knowing it would be impossible to get the desired detail by cutting and foiling the hand and background separately, I decided that they had to be fused as a single piece. This involved cutting the hand from a piece of clear glass, fitting it into a previously fused piece of background glass, then fusing the two pieces together. Eventually, Christi would be painting on the clear fused area.

After several months and numerous back-and-forth emails, the painted pieces arrived. With box cutter in hand and anticipation at an all time high, I unpacked the glass and began to place it on

the light table. One piece of hair, two, three, an arm, a hand, the torso, and finally, at last, the face. My jaw dropped. All that came to mind was, “Stunning!” The results were absolutely beautiful. Christi mentioned on her website that she was fascinated by angels, and to me, she had just depicted one.

Tribute to a Beautiful Woman

After I left Christi a voicemail and had no response from her for a day or so, I sent her an email. After a few more days, she responded, saying that she had been too nervous to listen to the voicemail or look at my email, not knowing what my reaction would be. I let her know that to me, the results were breathtaking. I was at my sister-in-law’s bedside holding her hand when she closed her eyes for the last time. Her lovely spirit may have been the reason for the ten-year delay in completing *Reverie*. The window has become my tribute to a beautiful woman who had been, and still is, a significant part of my life. I had designed and built a window, and Christi gave it a pulse.

After another few weeks of foiling, fitting, refoiling, and soldering, a previously unseen image of that elusive, non-existent mermaid suddenly appeared. The completed window will be mounted in a backlit display cabinet with a sheet of Spectrum Clear Baroque glass placed five inches in front of the panel. The resulting image will be distorted just enough to give it the sense of a dreamy, underwater realm.

Adding the Finishing Touches

The painted pieces for Mermaid #2 arrived from Christi in March 2020, and I immediately got back to work. After placing them on my light table, they seemed to be a bit darker than those used in *Reverie*. It didn’t occur to me that they were on top of a paper pattern that included some shading that darkened everything, but the die was cast. I decided to name Mermaid #2 *Ensueño* (*Daydream*) because of its slight Latin flair.

Having used my last piece of glass that was appropriate for the bottom portion of the mermaid on *Reverie*, a search was on for glass to complete the remaining two. An October 2019 trip to Youghiogheny Opalescent Glass Company in Connellsville, Pennsylvania, provided the glass that was a perfect fit. It was a beautiful mix of subtle colors and a perfect texture for a scale-like appearance.

There were some areas of solid white in the glass that would make a nice transition to a white fluke instead of the one I had previously cut, which I ended up using in Mermaid #3. Just enough Uroboros White Drapery Glass was on hand to squeak out a fluke for *Ensueño*. Since the white fluke made quite a splash—no pun intended—toward the base of the window, lighter glass was used at the top to balance out the imagery.



Lee Beistle and Christi Becker, *Reverie* (detail), stained and painted glass, 2018. Each of the three mermaid sets was painted separately and has its own unique skin tones.

The Perfect Ending

With *Ensueño* completed in May 2020, the process to complete Mermaid #3 had begun. Approximately 90 percent of the glass, all over a long period of time, was cut, and Christi was working to complete the painting process. With those 31 pieces in hand, a project that began fifteen years ago would be close to completion.

It's hard to believe that it took a little more than two years to complete Mermaid #3, but *Rêve Sous-marin (Underwater Dream)* was completed on July 7, 2022. There were a number of interruptions along the way, the most serious being a bout with COVID-19 pneumonia that sent me to the hospital and kept me down for several months.

This journey that began in 2005 has essentially come to an end. Here in the Tampa Bay area we're heading into hurricane season, and it's hard not to think of Hurricane Irma in 2017. If she hadn't rocked my boat, the mermaid project might still be on that back burner, hidden under a sheet of cardboard and years of dust.

GA

Photo by Brienne Lee Brown

Lee Beistle has studied and produced artwork for industrial, commercial, and residential settings for most of his adult life. With a background in drafting and illustration, he received his Bachelor of Arts degree in Visual Arts at Eckerd College in St. Petersburg, Florida. His interest in stained glass developed in 1982 after visiting an exhibit of the work of Louis C. Tiffany. Five years later, after taking classes at a local studio, he eventually taught at the same location for several years.



Lee became a full-time glass professional in 1992. His fascination with glass has increased over the years due to its mysterious qualities, incredible variety of color shifts in transmitted or reflected light, and an ever-growing diversity of colors and textures. The unique characteristics of stained glass offer him endless creative possibilities, and he feels that with today's advances in glass materials, equipment, and technology, just about anything he can imagine can be made. You can email him at beistlelee@gmail.com.



Image by Hoffmann's Photos

Christi Becker has been an artist her whole life. In 1991, she graduated from Minneapolis College of Art and Design majoring in Industrial Design and earned a Bachelor of Fine Arts degree. Since then, she has worked in the glass, metal, and granite industries and has created extensively in design, illustration, fabrication, diamond etching in granite, sculpting and casting clay, carving in wax for a bronze foundry, and much more.

Christi's main work today is painting on stained glass, with faces and portraits being her forte. She was self-taught for 14 years in this skill, then took a class to fill in some of the questions she still had. Christi has now been successfully painting for churches, mausoleums, and clients around the United States for 25 years. She believes that painting on stained glass is the most difficult process she has ever learned and plans to continue learning new things about the technique until the end.

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Austin Littenberg

Sharing a Love of Glass Art

by Sara Sally LaGrand

I guess love at first sight is a real thing. It can happen and it did to Austin Littenberg, glass artist and co-owner of The Melting Point in Sedona, Arizona. Austin was at a glassblowing demonstration at the Corning Museum of Glass in Corning, New York, when he realized he was in love and wanted to work with glass. "I was seeing people play with fire and be able to make something so beautiful at the same time. I knew I had to at least try working with the material."

That was in 2001. By 2004, Austin had played with it enough at home to feel confident to sign up for a class, again at Corning, with Italian glass master Emilio Santini. "I started with some beads and marbles. I was a pothead teenager then, so I made a bunch of pipes for a while. It was the class with Emilio Santini making goblets that made me want to pursue glass in a more traditional, formal way." He did that after starting college for an engineering degree, when that mysterious disrupter of plans called "life" interfered.

The Lure of the Furnace

Once Austin was ready to get back to school, a degree in art seemed more plausible, especially a degree in glass. "Art was never what I thought I was going to do," said Littenberg. I had initially gone to college for an engineering degree. Then life happened, and I had to reconsider my direction. An art degree seemed like the best way to learn to work in the hot shop.

"I had already been working at the torch for about seven years when I started learning at the furnace. I found the teamwork and comradery of working at the furnace much more to my liking than the solitary work at the torch. I was hooked." Littenberg was accepted into the glass program at Bowling Green State University and moved to Northwest Ohio in 2007. He graduated under Scott Darlington in 2011 with his Bachelor of Fine Arts in glass.

After college, Austin worked in Toledo, Ohio, as a studio technician at the Toledo Museum of Arts Glass Pavilion while

assisting many artists privately, teaching classes, and working on his own creations until 2015. It was his employment at The Melting Point, a new gallery/hot shop/tourist attraction in Sedona, Arizona, however, that helped his work bloom and grow. At first, with team mates Jordan and Chris, Austin was able to work each day with glass, not only helping the occasional tourist to “make it and take it” but also log those 10,000 hours that experts believe can help you master any technique or practice. He was able to hone his skills, experiment, and play.

Discovering the Natural World

Littenberg says his interest in the natural world was piqued when he moved from the Great Lakes to the Desert Southwest when he accepted the job at The Melting Point. “The extreme change in environment made me more keenly aware of my surroundings, including the geology, flora, and fauna therein.”

Austin credits his wife Sarah’s pursuits in ornithology with leading to his enthusiasm for the many different forms, sizes, colors, and textures of the world’s birds. His most recent body of work explores these themes in an abstracted representation of this huge class of animals. His blown birds are layered and treated with the Italian technique known as battuto, where the surface is ground until the many layers of color are revealed. However, it’s his love of precision that informs the classic Italian structures of the goblets that harken back to the days in the studios of the Corning Museum and classes with Emilio Santini that shine. If you have even tried making an Italian-style goblet, you know the difficulty involved.



(Clockwise from far left) Austin Littenberg, Roadrunner, 2018; Lazuli Bunting, 2022; and Common Loon, 2018. All pieces created with hot sculpted and cold worked glass.



(Clockwise from top) Austin Littenberg, *Miniature Vase Study*, blown glass, 2022; *Red Dragon Bowls*, blown glass with 24k gold, 2021; and *Guinea Fowl*, hot sculpted and cold worked glass, 2018.

The Importance of Patience

Austin feels that patience is an important part of creating in glass. “Without a doubt, patience was the hardest thing to learn—the ability to work on a project, to focus, and to work hard even when things aren’t going well. Patience is so important, because there is so much that is beyond your control. You have to accept that glass is glass, and glass is going to do what glass is going to do.

“When we work in the studio, there’s a lot of nonverbal, physical communication. There’s a cadence, a rhythm, a timing. Everything we do has to happen at a precise moment. I love the process of making glass. Sitting on the bench with some hot glass on the pipe and shaping it is the absolute greatest thing in the world for me.”

Passing On a Passion for Glass

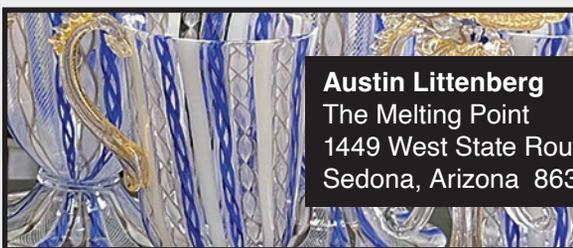
Littenberg and Jordan Ford are blowing partners and co-owners of The Melting Point. They manage the hot shop and gallery, as well as the BnB that is attached to the building. Beginner, hot shop, and torch studio classes are available, along with master classes. A residency program is also offered that provides support for artists to practice or discover glassmaking, create new work, and have their pieces displayed and/or sold there.

“We have a really wonderful mix of things we do here in-house. I’m very proud of the fact that we create 80 percent of the glass art that is shown in The Melting Point’s gallery. As employees, we’re expected to work on our own artistic endeavors. We’re encouraged to be artists, to create new bodies of work, and to explore the different expressions of our art.



Austin Littenberg, Blue and Aventurine Cane Set, blown glass with 24k gold, 2022.

“I love doing custom work and working with clients to interpret their visions and bring their ideas to life. As I always tell them, if you can dream it, we can probably make it. Let’s talk!” **GA**



Austin Littenberg
 The Melting Point
 1449 West State Route 89A
 Sedona, Arizona 86336

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.

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Lee Beistle and Christi Becker,
(detail) Ensueño
Image by Moorman Photographics



Introducing a new addition to the Cress line of Glass Kilns Our GL717B is the Ultimate Kiln for the home fuser

Patty Gray

In my 30 years of working in kiln-formed glass I have used many different manufacturers' kilns. I have been fortunate to have Cress Kilns in most of my classes because reliability and consistency is critical to a successful class. Cress kilns has been open to suggestions, I talked to them about building a kiln for both home studio use and classes that runs on a 120v/20amp circuit. They listened to my input about size and design and built the GL717B. This kiln is large enough to fuse and slump 15" bowls, and I can fuse eight of my 6"x 6" molds.



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- Easy to open, 2.5" thick fiber lid with a strong lid brace and locking mechanism
- Firebrick brick floor and sides with dual heating elements, for perfect heat distribution
- Comes standard with the user-friendly Bartlett 3 key digital controller
- Cress digital controller has room for 4 programs with 8 segments
- Slanted control panel for easy use and view
- Superior riveted steel casing with solid handles make it easy to move
- Long-lasting solid-state relays
- Requires a 30 amp 120 volt outlet

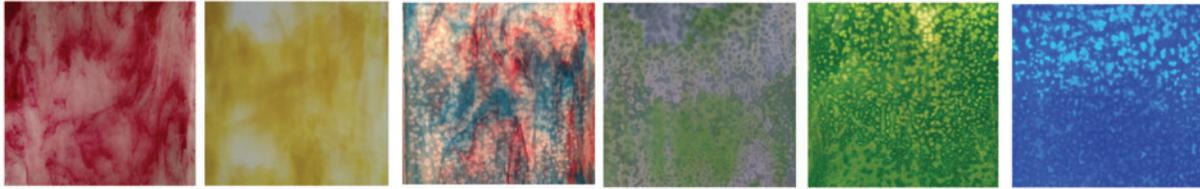
| Model | Volts | AMPS | Temp. | Inside Dimensions | Outside dimensions | Plug type |
|--------|---------|------|---------|-------------------|----------------------|-----------|
| GL717B | 120 VAC | 18 | 1700 °F | 17X17X6.75" | 31" W x 25" D x 21"H | 5-20P |



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