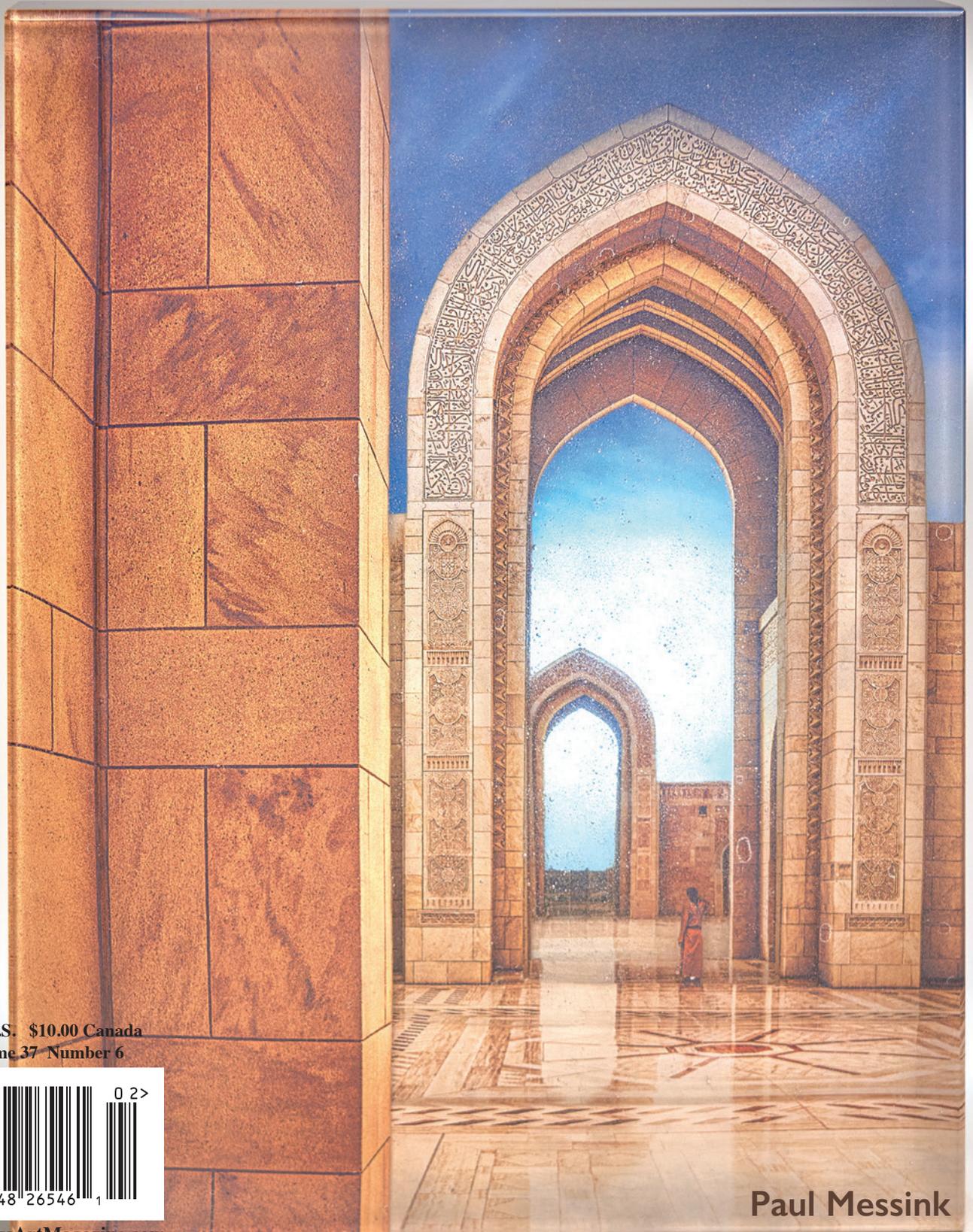


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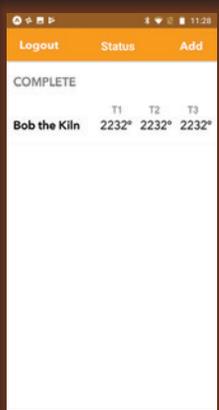
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Issue Mails	February 18, 2023

May/June 2023

Editorial Due	February 20, 2023
Ad Closing	March 20, 2023
Ad Materials	March 30, 2023
Issue Mails	April 19, 2023



On the cover: Paul Messink,
Grand Mosque.
Photo by Ty Creighton.

Above: Jon Lewis,
Arrow Head Red.
Photo by the artist.



Jon Lewis

Tuned to a Single Frequency



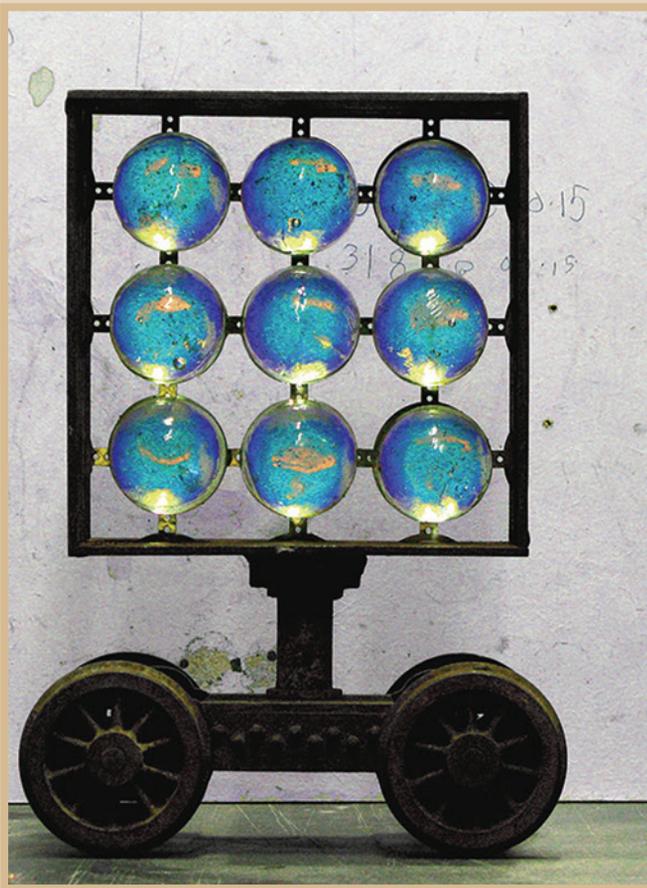
Jon Lewis, Strange Attractor, recycled blown glass television screens, cold carved, spark impregnated with iron, patinated, wood base, 900 mm x 400 mm x 160 mm, 2019. Photo by Matthew Booth.



Jon Lewis, Alchemy Bottle, blown glass coated in iron, patinated, turned steel, aluminum, and brass stopper with dichroic glass dropper, 120 mm x 100 mm x 100 mm, 2014. Photo by Ester Sergava.

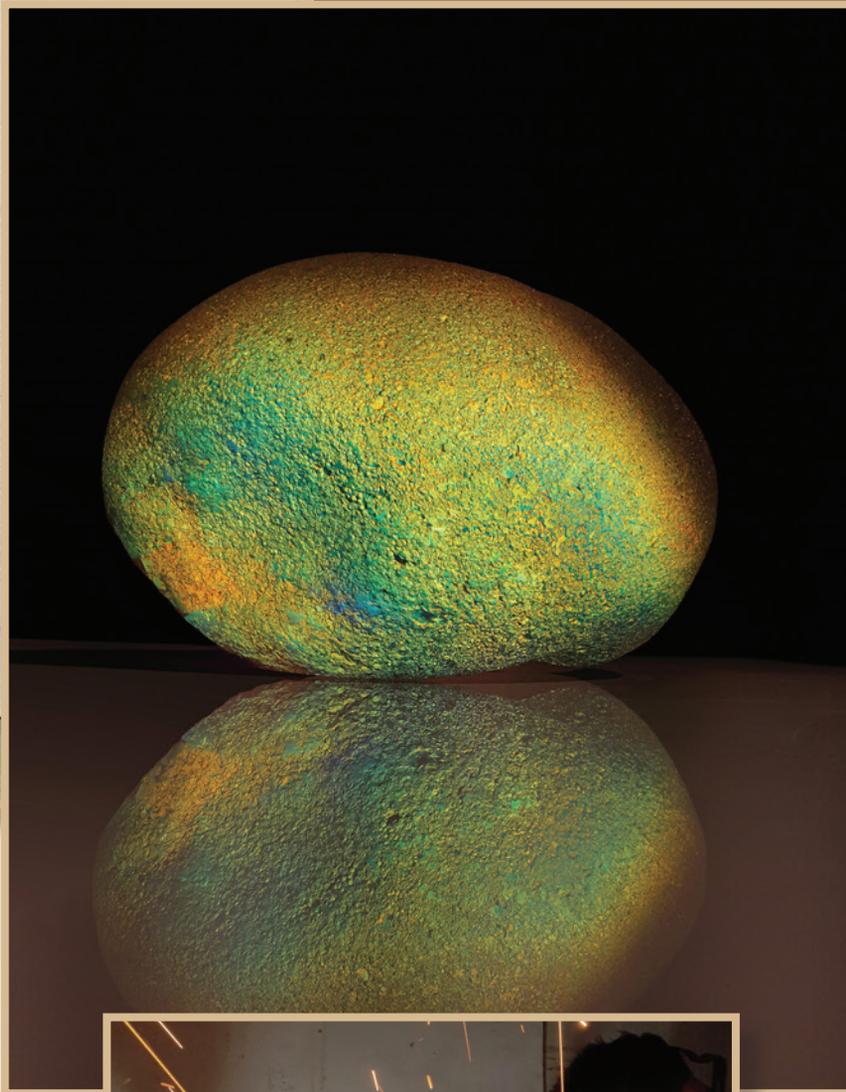
by Dr. Julie Anne Denton

Shy and handsome, multidisciplinary maverick glassmaker Jon Lewis works from a reappropriated flour mill in Essex at a gallery complex 30 miles from the center of London called Parndon Mill. When it comes to materials and the science behind them, he is in his element. Jon's artwork emerges from his earthly experimentation, and his work takes on an otherworldly feel that is reminiscent of relics from an antiquated, alien plane somewhere far, far away from the here and now.



Jon Lewis, Vehicle, hot cast glass components, polished with interference filter, 3.5" gauge steam locomotive adapted rolling chassis, 230 mm x 200 mm x 110 mm, 2010. Photo by the artist.

Jon Lewis, Gold Moon-rock, hot cast glass, cold carved and hand chipped surface with interference filter, 280 mm x 440 mm x 320 mm, 2021. Photo by the artist.

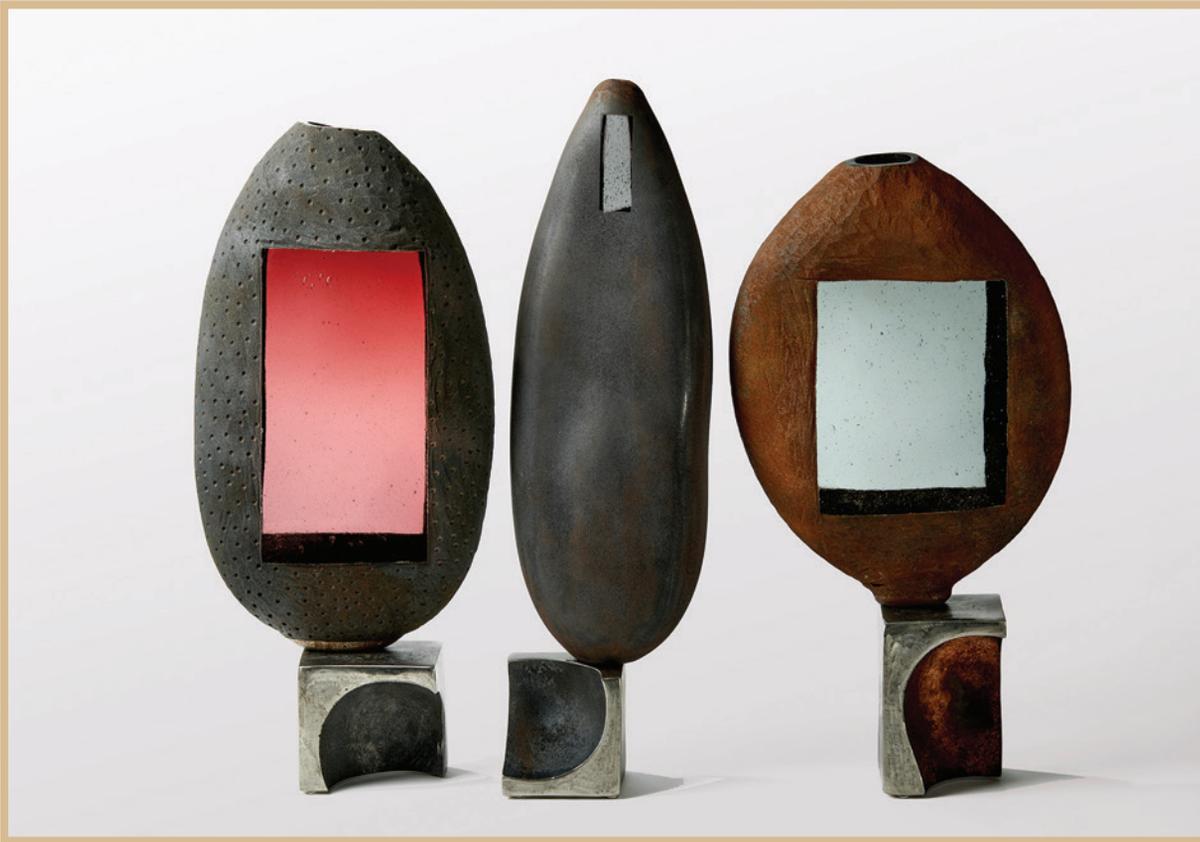


To get to know Jon Lewis better, a little history is called for. The artist was born up in the Malvern Hills, in the center of England to the west. This region surrounding Malvern is famous in the UK, not only because it is a designated area of outstanding natural beauty, but also for the Highlands, which are made of granite and limestone and have deep fissures in them that retain rain water. The precipitation slowly percolates through the rock and emerges as springs between the strata.

The health benefits of this water have been reported for over four centuries. Beginning with Queen Elizabeth I, this water has been bottled and drunk by many British monarchs. "This area is rural, and from a young age I was exposed to nature, construction, and motorbikes. At 18, I left Worcestershire to study electronics, engineering, and computing, but after a few years of study I contracted glandular fever. The illness put a stop to everything for a short time. As I was recovering, I realized I wanted to create a portfolio and attend art college."



Jon Lewis, spark impregnation.



*Jon Lewis, Apertura, recycled blown glass television screens, cold carved, spark impregnated with patinated iron, cast iron bases, 400 mm x 750 mm x 200 mm, 2022.
Photo by Agata Pec.*

*Jon Lewis, Twin Apertura, recycled blown glass television screens, cold carved, spark impregnated with iron, patinated, steel bases, 200 mm x 220 mm x 100 mm, 2020.
Photo by Matthew Booth.*



Interference Filter

In 1989, Jon Lewis was one of the first sets of students to attend the University of Wolverhampton's all-new glass program, which in the 1990s was arguably considered to be the best bachelor's course in Europe. "I attended Wolves for two years, then I took a year out to hone my glassblowing skills at the technical college in Brierley Hill, deep in the center of the Black Country. The myth goes that when riding through middle England on the Royal train, Queen Victoria requested of her butler, 'Close the curtains. I don't want to see that Black Country.' The reality is a little more tame. During the Industrial Revolution, from 1760 onwards, the canal system gave rise to a surge in industry in the West Midlands that produced a high level of air pollution, hence the name.

"After finishing my year at the International Glass Centre, I returned to Wolverhampton to finish my degree. I was surrounded by fantastic classmates and the best tutors, including Professor Keith Cummings for kiln casting and the late Stuart Garfoot for centrifuged glass. After attending the university, I worked as a glass technician for a different university for one year. After that, an opportunity came up in Oregon to work as a glassmaker's assistant, and I lived stateside for six months."

Upon Jon's return to the UK, he worked on stained glass commissions for a few years in London. Later he worked for a glassworks in Shoreditch and eventually set up his own business, Flux Glass, with colleague Max Lamb. This incarnation created high-end production for house and home. The first thing they did together as designer-makers was to exhibit at the New York International Gift Fair in unison with the British Crafts Council. After this successful show, they worked on numerous glass projects together. In 2005, Jon decided he wanted to concentrate on his own work and personal commissions, so he rented a new studio in Hackney, London.



Light Circulating

Rather than creating production after disbanding Flux Glass, Jon concentrated on making architectural work in glass. As time went on, the commissions he applied for got bigger and bigger. He was awarded a rather prestigious commission at that time by the government of Egypt. "I guess you would call them two-and-a-half-meter dichroic mirror balls, which were made up of 120,000 dichroic tiles per piece. Dichroic is an interference filter on glass that shimmers in a similar way to dragonfly wings. *Space Pyramidion* was eventually displayed in Cairo, towering sixty feet above the ground."

This commission was realized during the 2011 Egyptian Revolution, which was a time of great civil unrest in Egypt, calling for the end of the Mubarak regime. A new leader, Mohamed Morsi, was fairly elected in 2012, although that did not solve the problems in the country. "These mirror balls were originally commissioned by Suzanne Mubarak, wife of then President Hosni Mubarak, but by the time I arrived to realize the commission, Mubarak had re-

Jon Lewis, Rolling Stock, sand cast glass, polished with interference filter, 3.5" gauge steam locomotive adapted rolling chassis, 200 mm x 600 mm x 160 mm, 2021. Photo by the artist.

signed. During this period of unrest, I was taking my lead from the new junta government led by military leaders when I completed the project. In a positive turn of events, the artworks became disassociated from Mubarak, and the pieces were permanently suspended in the Child Museum of Cairo. In 2012, they won the International Museum category at the Museums + Heritage Awards, London 2012, I am proud to say."

Upon completion of the Egypt project, Jon was invited to show his work in a glass exhibition in the UK. "I drove up to Essex from London, and as I crossed the bridge, I beheld the Parndon Mill. An overwhelming desire to move my studio to this verdant area overcame me. As luck would have it, the gallery was actively looking for a resident glassblower, and fortune shone on me. A dream became a reality." Jon has recently moved from the center of London to live with his wife above his flour mill studio. Idyllic!

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Jon Lewis, Four Meteorites, hot glass, cold carved, spark impregnated with iron, and patinated 180 mm x 600 mm x 120 mm, 2022. Photo by Agata Pec.



Jon Lewis, Ice Moon-rock, sand cast glass, ground, polished with interference filters, 400 mm x 400 mm x 300 mm, 2021. Photo by the artist.



Jon Lewis, Meteorite one, 180 mm x 120 mm x 120 mm, 2020. Photo by the artist.

Luminous Cold Mirrors

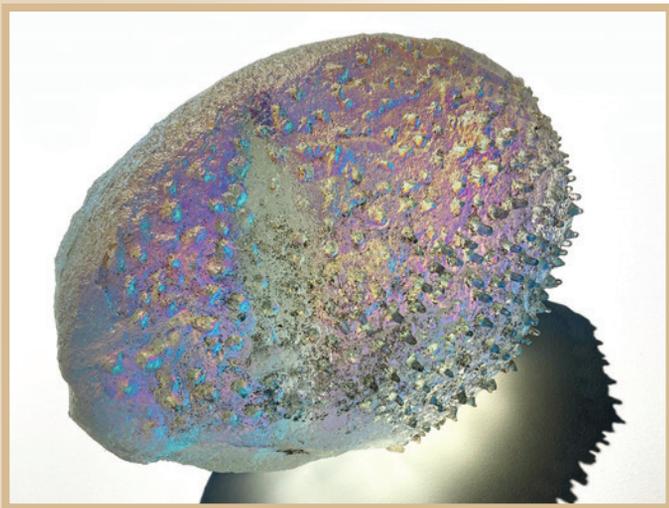
In the Parndon Mill studio, Jon Lewis has felt the freedom to concentrate more on his own oeuvre. When asked how he feels his work has developed over time, he pauses for a solemnly pensive moment. "It takes years to realize some of my work. I create something as a sketch or a glass maquette, and it may take five or ten years to decide how the piece should move forward.

"During my time in Oregon, we worked a lot with dichroic glass, adding glass sheets with a thin dichroic film to blown glass vessels. I was inspired by the dichroic glass, because it is so versatile. I brought this knowledge home to England with me and started creating 25-mm-thick glass blocks with dichroic in the center that could be used for building. The blocks looked amazing. Not shiny, glittery, and garish, it was more technical than that for me. Interestingly, what we know as modern dichroic glass was actually developed from research into optical filters by NASA."

Optically speaking, dichroic filters work in a similar way to an oil film on water. Part of the light spectrum is reflected from the top surface of the oil, and the other is reflected from the bot-

tom surface where the oil meets the water. "I love working with dichroic glass. After the dichroic blocks, I started forging pieces I like to call *Moon-rocks*, which emanate an ethereal glow. I started making those in 1997, and I still make them today. In fact, I won an award for them at the 2022 British Glass Biennale in Stourbridge from the Worshipful Company of Glass Sellers."

Jon Lewis is a glassblower by trade, but his *Moon-rocks*, for example, are created using numerous glass techniques including solid working in the hot shop, sand casting, and kiln casting. "There are 140,000 of my luminous pebbles in the foyer of the Wellcome Collection in London." The Wellcome Trust supports discovery research into life, health, and well-being worldwide. "I worked on this nine-story-high sculpture of designer and architect Thomas Heatherwick. We created a cascading hanging piece suspended by wires called *Bleigiessen*, which means lead pouring in German, and the piece is a scaled model of the way hot lead takes its shape when poured into water."



Jon Lewis, Moon-rock, hot cast glass, cold carved with interference filter, 30 mm x 440 mm x 320 mm, 2022.
Photo by the artist.

Selectively Passing While Reflecting

Jon uses techniques that he has developed himself in much of his work. “A recurring theme in my work has been the synthesis of glass with metal, using a self-developed technique called spark impregnation. I create my vessels by recycling television glass in the furnace. Once my work has cooled down safely and is annealed, I intensely grind iron and other metals, creating myriad small, hot, airborne particles that bond and ultimately cover the surface of my glass. I patinate this metallic layer to age and weather the exterior.”

Jon Lewis’ series *Apertura* is a visual allegory decrying the Second Life we virtually live in through our smart technology. The artist recently had an exhibition in London, which he entitled *Distant Electric Vision*. Before television was invented, a Scottish electrical engineer named A.A. Campbell Swinton wrote to the magazine *Nature* in 1908 describing his thoughts on how, with the use of cathode rays, distant electric vision would be possible. Swinton’s recognition of the possibilities of cathode rays is oftentimes cited as the critical discovery that made television possible. “Although I have a story to convey concerned with making the most of the natural world around us, I also enjoy simultaneously referencing the material history of my rescue vessels.”

In terms of theme, Jon enjoys experimenting with his material, from his glowing rocks to his iron-encrusted vessels. “I ask my audience to question if the work is even glass. What is it they are perceiving? Is it an object from another planet, an artifact, a feature of the past, or remains dug up from the sod? I want to create something that excites me, and this means if I make something too often, I am compelled to modify it and evolve the design to move it closer to its Platonic aesthetic.”

To shed some light on the concept of the Platonic form, we must travel to ancient Greece. The Greek philosopher Plato (428-7 BC to 348-7 BC) describes in numerous dialogues the Theory of Forms or the Allegory of the Cave, which asserts that the changing physical realm we inhabit is merely a flawed shadow of the universal ideal. In this realm, form (the universal) is a knowable, abstract, perfect, unchanging concept that transcends time and space. Purity in art is a goal many artists strive to embody, and Lewis’s vessels resonate with confident simplicity. “My *Aperturas* didn’t happen overnight. They took years to reach an essence of form that sang to my soul.”



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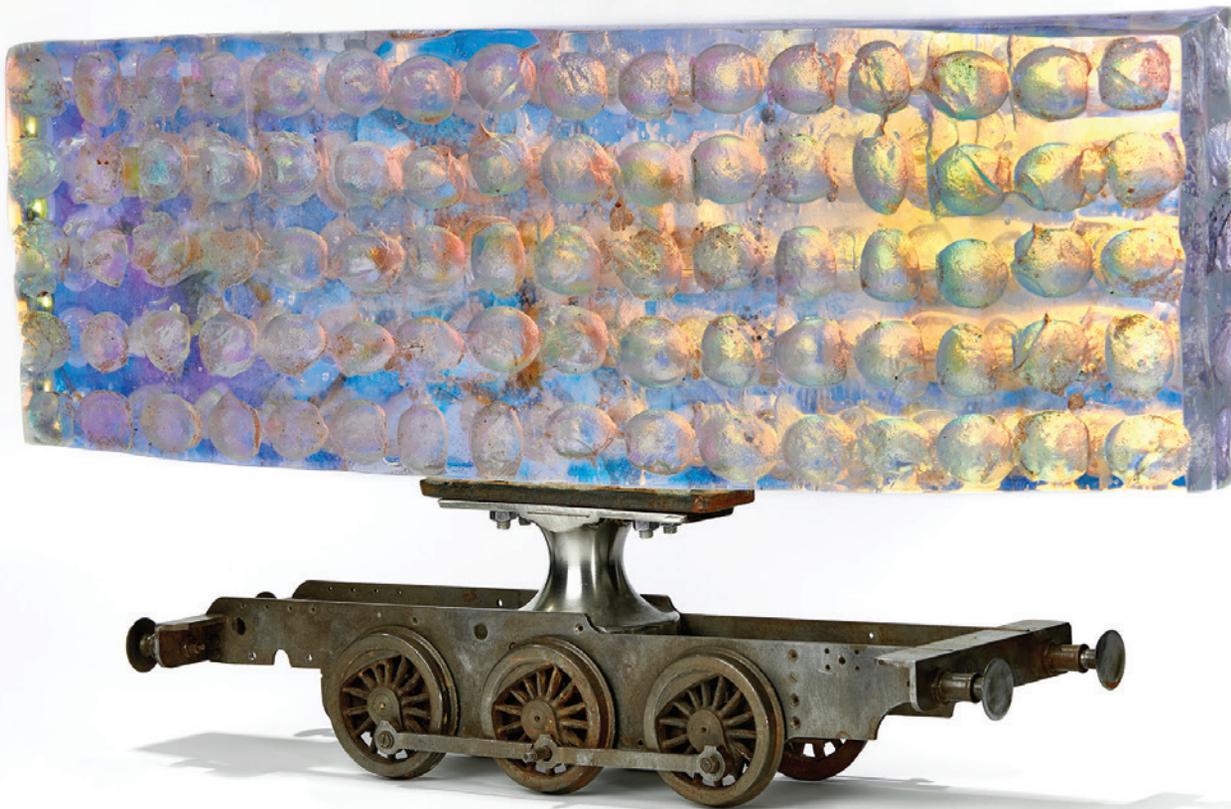
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Jon Lewis, *Icaron*, sand cast glass, polished with interference filter, 3.5" gauge steam locomotive adapted rolling chassis, 400 mm x 740 mm x 160 mm, 2021. Photo by Agata Pec.

Differing Wavelengths

The artist currently splits his time between gallery work, commissions, and teaching. He was awarded the Glass Society Prize in the British Glass Biennale 2019. *Transceiver* was awarded an Honorable Mention in Trace: Showcasing Sustainable Glass Art in the Glass Art Society's 2021 Conference. His dichroic glass has been used in numerous prestigious architectural commissions, and his work is in the permanent collection of the Glasmuseum Lette in Coesfeld, Germany.

As the series *Apertura* and *Moon-rocks* come to a close for now, Jon is developing a new body of work that fuses the historic with the futuristic. "I find steam trains fascinating. I imagine the breakthroughs of engineering during the Industrial Revolution, and I fantasize over an alternative future. By combining beautiful pieces of engineering from a bygone age with glass antennae permeated with dichroic radiance, I am creating hybrid solar vehicular entities."

Creating a dichroic film on glass is a highly technical process. Metal oxides need to be deposited onto plate glass in a vacuum chamber. The 30- to 50-layer deposition that is needed measures 800 nanometers (30 millionths of an inch) and creates an optical interference filter. Dichroic filters produce a white light reflection, which the human eye perceives as being highly saturated in color. "The fusion of old and new unites my personal visual aesthetic with my needs as an inventor. As my hybrid solar glass engines develop, the contrast in power types feels like an experiment that has gone awry, and that makes me smile."

GA



Jon Lewis stripping glass.

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Dr. Julie Anne Denton received her doctorate in the combination of sand cast and flameworked glass for artists in 2017. She has been schooled in the Italian flameworking tradition and has worked alongside some of the best flameworking and sand casting artists of the day. Settled in Zurich, Switzerland, Julie runs her design firm, www.atelier315.ch, and virtual school, www.zurichglassschool.com, from the center of the city. She works with a small team beside her who all care deeply about quality.

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

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Personal Journeys to Glass

by Vicki Schneider

How does one become an artist? With all the available career choices and influences, it's an unlikely and somewhat rare outcome. Not only do artists need a generous amount of talent, but they also need tenacity, a plentiful amount of luck, thick skin, and bravery to stay the course.

For some, becoming an artist is a direct and unwavering path from early childhood. Looking back, we might remember seeing their coloring books filled with the unexpected. These individuals weren't compelled to stay within the lines or to limit their palettes. They embraced their need to express their feelings and vision in creative ways.

Others found their path to art later in life. They may have had hidden talents or ones that had been discounted so repetitively that they remained buried. They may not have even been aware that a developing artist was growing within them. Starting out as businesspeople, teachers, or a myriad of other professions, somehow they found their calling, and their lives were never the same.

In our efforts to gain and share insights into our community, we asked several successful glass artists about their unique journeys to glass. We were curious to learn about their first recollection of seeing art glass and when they knew that they were going to pursue this medium. What was it about glass that drew them to it? If not for glass, what else might they have been? We hope you find these stories of interest and that they encourage you to continue sharing your journey and your art with the world.

We welcome your recommendations of other artists or topics you'd like us to explore. Please email your thoughts and questions to theflow.maureen@gmail.com.

Carmen Lozar

Flameworking

27 Years Experience in Glass Art

My first real experience with glass was as a small child sitting around my grandmother's dining table. My grandmother loved glass. She had shelves that ran the length of her windows, each shelf holding a rainbow of pressed Fenton and Blenko glass. To me, her collection was not at all about the beauty of the objects. Instead, it was the beauty in the light that was transformed as it traveled through the glass.

I recall one particular meal when I was a small child. A delicate water glass was at each place setting. I remember gently biting the water glass and having it break in my mouth. I was not hurt, but surprised. To this day, I am not sure why I bit down, but I certainly remember the materiality of the experience.

It was years later that I began working in the hot shop at the University of Illinois Urbana-Champaign campus. I loved the camaraderie of the material, especially the teamwork it took to create a crafted object. I have always felt "apart," never quite comfortable socially. Glass offered a sense of community and, at the same time, allowed me to remain individualistic in what I made.

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Carmen Lozar, *I have been so busy...*,
flameworked glass, group dimensions
6.5" x 12" x 3", 2020.
Photo by Rick Kessinger.

Carmen Lozar, *Embrace*,
flameworked glass, 9" x 8" x 6",
2022. Photo by Rick Kessinger.



Carmen Lozar, *Burn*, flameworked glass, 5" x 7.25" x 9", 2022.
Photo by Rick Kessinger.



Carmen Lozar,
Oil Spill, flameworked glass
and found object,
5.75" x 15" x 13", 2018.
Photo by Rick Kessinger.



Mathieu Grodet, Nothing is worth more than this day, flameworking and Franchini murrine technique (COE 104 Moretti glass), 4.2 cm diameter, 2021. Photo by the artist.

If it weren't for the trip to Paris that day over two decades ago, I feel I would have pursued treasure hunting instead of glassmaking. Maybe they are similar things, though, like the way Picasso knew a horse was hiding in the stone before carving it. Every day in this glass material there is something to be surprised and delighted by and a treasure to be discovered.

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www.instagram.com/mathieu_grodet_glass
mathieugrodet@gmail.com



Mathieu Grodet, Wig Wag Bowls, blown glass, 4" high x 7" diameter, 2021. Photo by the artist.



Paul Messink, *The Green Mile*, painted enamel on 20 layers of Oceanside glass, 10" x 15" x 2.5", 2019. Photos by Ty Creighton.



Paul Messink, *Winter Air*, painted enamel on 20 layers of Oceanside glass, 12" x 18" x 2.5", 2018. Photos by the artist.

Paul Messink

Enamelled and Kiln Formed Layered Glass
19 Years Experience in Glass Art

I came to glass at the age of 50. While in my 40s, the first jaw-dropping glass artwork I saw was *Sea Fan* created by Janet Kelman. It had first been blown into a rondel, then carved, sandblasted multiple times, and finally kiln formed. It began my serious love affair with glass. I was fascinated not only by the final beautiful artwork, but also by the many processes needed to create it.

I had dabbled in drawing and watercolors in my 30s, but at the age of 50 I decided to pursue glass, first as a hobby and later as a second full-time career alongside my work in information technology. After a few years of introductory learning with kiln formed glass, I expanded my horizons and developed my techniques in painting on layers of glass. I guess it's not surprising that I've focused on another process-driven technique. I love the planning that is needed in layered glass and the varied steps required to complete a 9- to 24-layer glass landscape. Eventually I made the

decision to leave a lucrative IT career to become a full-time artist and instructor. I'm happy to be out of the corporate world and to be working with other creative artists.

Many think of an IT career as technical and not artistic. As a young man, I had also considered a career in architecture. I feel that software engineering and architectural design are both intensely creative endeavors. Early on, software engineering taught me how to build something valuable using process-driven techniques. After nearly 20 years as a glass artist, I still focus on process in order to create beautiful artwork that is rich in depth and dimension.

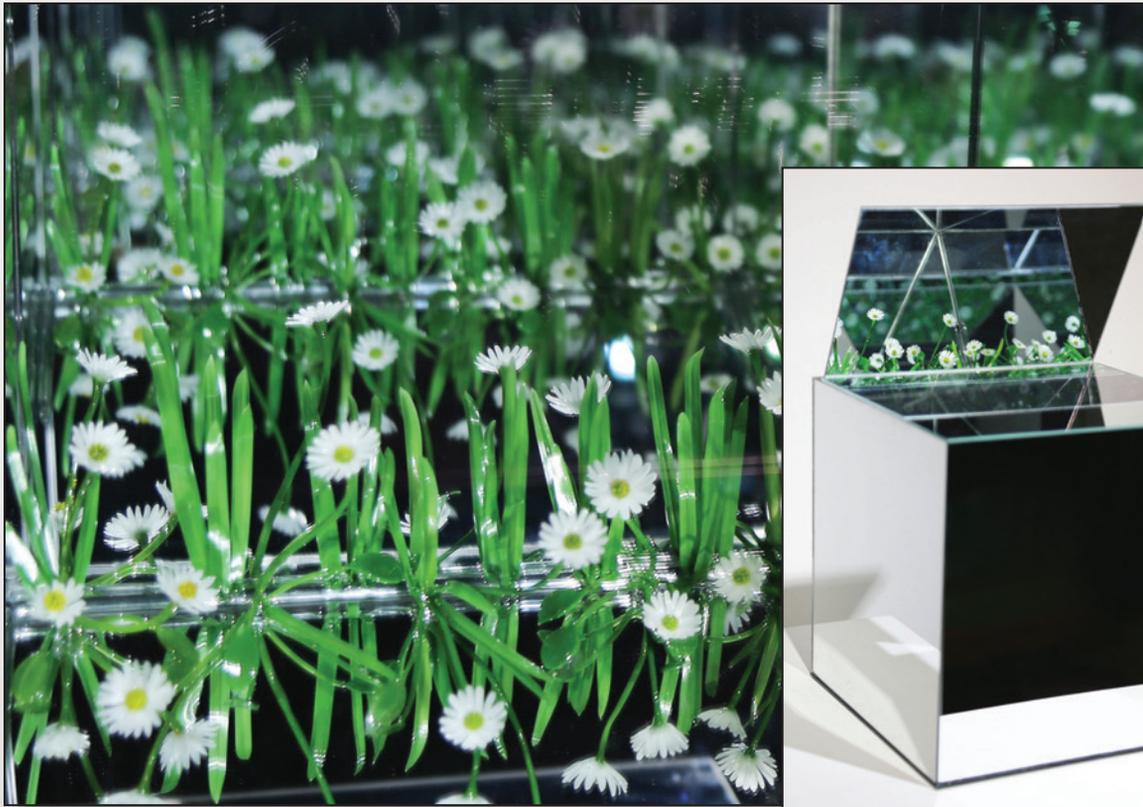
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Paul Messink, Dancer in the Mist, painted enamel on 9 layers of Oceanside glass, 20" x 10" x 1.25", 2018. Photos by the artist.



Paul Messink, Yellow Leaf, painted enamel on 14 layers of Oceanside glass, 16" x 13.5" x 1.75", 2018. Photos by the artist.



David Willis, Pushing up daisies (full and detail), frameworked borosilicate glass and assembled mirror, 2021. Photo courtesy of the artist.



David Willis, Cloud with self portrait, frameworked borosilicate glass, 30" x 84" x 30", 2022. Photo courtesy of the artist.

David Willis

Interdisciplinary Glass
28 Years Experience in Glass Art

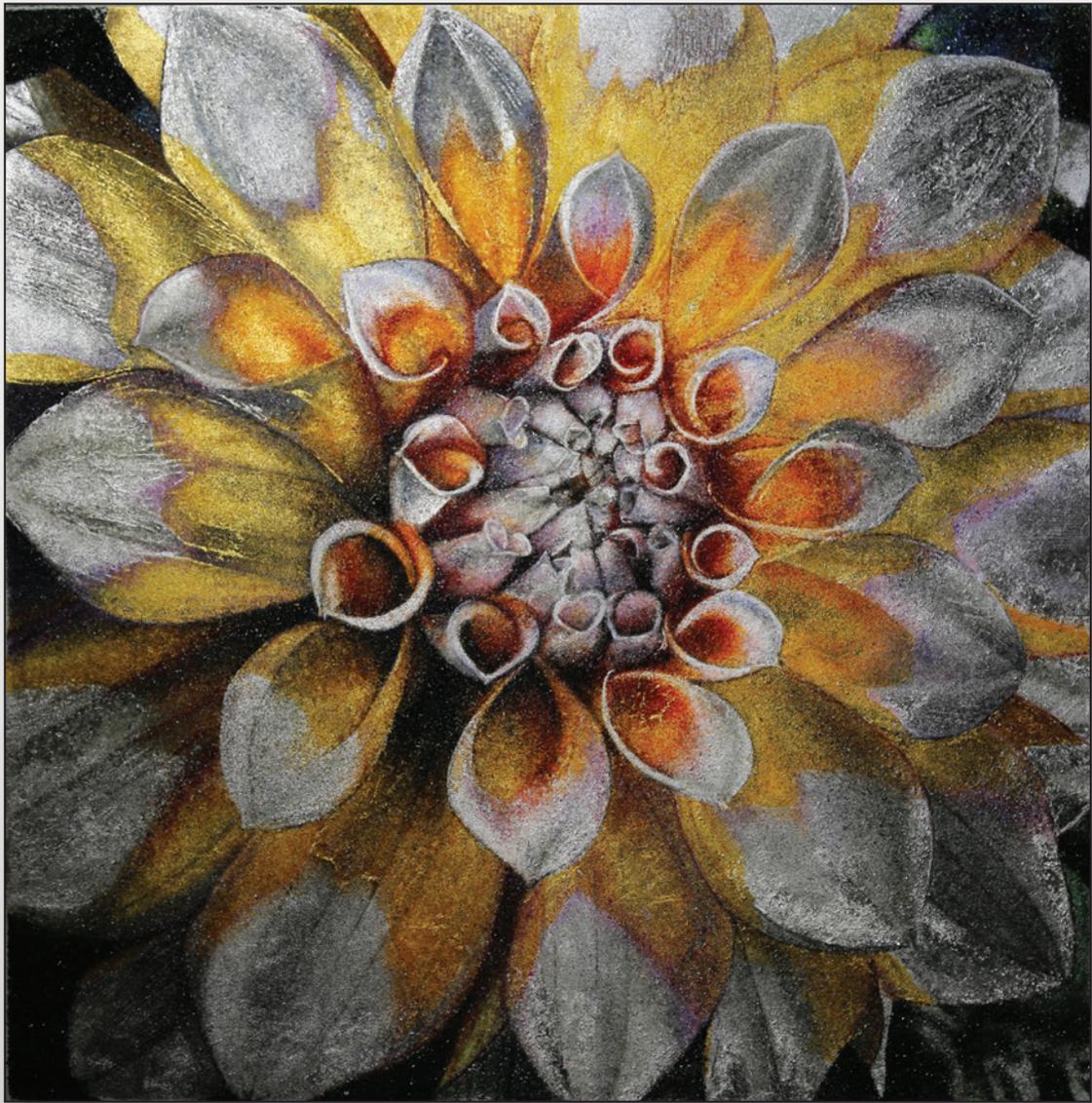
I don't remember caring much about glass until the late 1980s, when I saw a piece by Bob Snodgrass. It was a straight chillum that was silver fumed with no decoration and was probably made from 22 mm tubing. I remember how simple and functional it was, how the material was uniquely able to support the design, and how beautiful it was. I later apprenticed with Bob and learned to love and follow glass.

Working with glass and being an artist is still something that I more or less aspire to do every day. I'm happy it's worked out so far. After almost 30 years I wouldn't necessarily recommend it as a stable career choice, but I've really enjoyed having the freedom to explore glass. I was once waiting at a baggage claim near a bunch of reef-studying marine biologists on their way to a conference, and

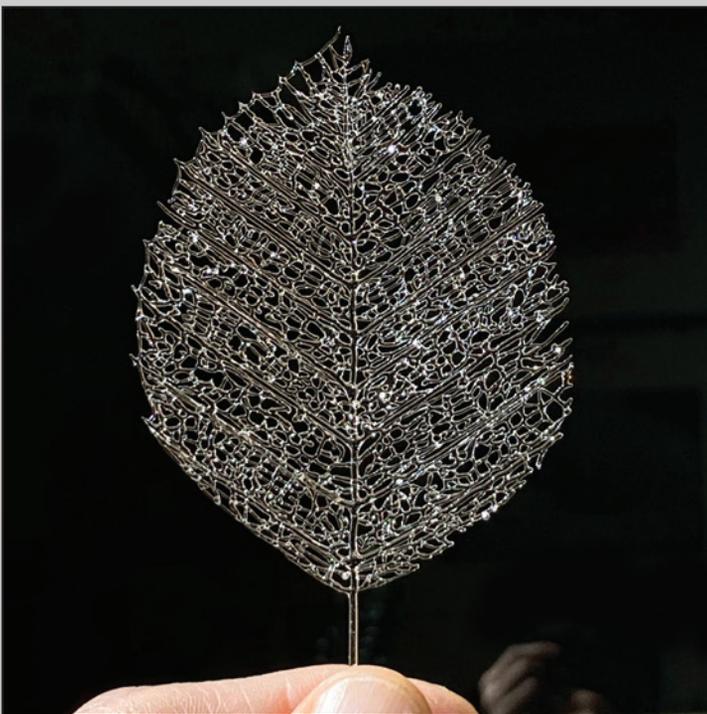
we struck up a conversation. I think I would have really enjoyed that as a career as well.

I would love to help start an educational farm-to-community nonprofit gardening and art center. Between parenting, teaching, working in the studio, volunteering on the board of a nonprofit arts organization, and the other activities of daily life, it's been hard to focus enough time on this idea. If anyone in the North Seattle area or anywhere else wants to help, please contact me. I've got a basic structure and location in the works. **G&A**

www.davidwillisglass.com
www.instagram.com/davidwillisglass



David Willis, *Sharing the garden (dahlia)*, glass frit and glass powder on 24K gold, 48" x 48", 2022.
Photo courtesy of the artist.



David Willis, *Leaf lace, process*, flameworked borosilicate glass, 4" x 2.75" x .0625", 2021.
Photo courtesy of 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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Featuring the latest from the International Society of Glass Beadmakers

Celebrating Designs Inspired by Venetian Glass Beads



Carol Ann Savage, Canada, Garden Bouquet.
First Place Winner.
Photo by Colin Savage.

by Floor Kaspers, ISGB Director of Education

The International Society of Glass Beadmakers (ISGB) recently released the winning entries in ISGB's first annual International Glass Bead Competition dedicated to the Art of Traditional Venetian Glass Beadmaking. The idea for this competition and exhibition came about during a talk that I had as education director of the ISGB with Alessia Fuga, glass artist and member of the Comitato per la Salvaguardia dell'Arte delle Perle di Vetro Veneziane (Committee for the Safeguarding of the Art of Venetian Glass Beads). I was visiting a solo exhibit by Alessia that was part of Venice Glass Week and found that we share a passion for the history but also the innovative art of glass beads.

The idea at first was as simple as suggesting various scenarios. What if we could have an international event that would showcase the tradition and heritage of Venetian glass beadmaking? What if we could collaborate between the ISGB and the committee? What if we could have international artists exhibit during Glass Week 2022? The committee reached out to the prestigious Murano Glass Museum, and they were excited to host this exhibit. A proposal to be an official part of Venice Glass Week was then put forward and accepted.

Producing Inspired Beads

The main criteria for the beads was that the design needed to be inspired by Venetian techniques or Venetian beads. It was great to see how people took this criteria to heart. Artists started looking at antique Venetian beads for ideas or were inspired by memories of their own travels to Venice. Several of the artists had taken classes from Venetian glass artists before or already had been inspired by Venetian techniques and styles. Examples of the inspiration that the artists used for their beads were the traditional trade beads like the chevron beads or the millefiori beads, but also glass painting, cold working, the use of aventurine, and furnace work. Of course, beadmakers from Venice also applied. Artists were allowed to send in a single bead or a set of beads, but not finished jewelry.

The idea developed from there through Zoom calls, board meetings, emails, and WhatsApp messages into, what is today, an international competition inviting bead artists from around the world to send in their beads inspired by Venetian glass techniques or Venetian beads. The best 20 beads were selected to be exhibited during Venice Glass Week 2022.

Judging an Impressive Collection of Entries

The judging, which was based on the images and the information that the artists put forward, was done by Bronwen Heilman, president of the ISGB; Tom Holland, Hall of Flame member of the ISGB; and Alessia Fuga, lampworker and beadmaker who is a member of the board of the Committee for the Safeguarding of the Art of Venetian Glass Beads. Since the judges did not know who entered which beads, the judging was done anonymously. The criteria on which they scored all of the entries were as follows:

- connection to traditional styles or techniques from Venice,
- overall quality of the beads,
- technique and skill shown,
- color use,
- attention to detail, and
- artist's description.

The judges were all impressed with the quality of the submissions, and they found the mission of scoring the beads to come up with the 20 finalists a very difficult task. We received 59 submissions from 16 countries on 4 continents. It was wonderful to see how truly international the competition had become. From those submissions, 20 finalists were chosen.



*Frank Miguletz, Germany,
The Venetian Lexi Bead. Third Place winner
and Public Choice Award.*



*Jodie McDougall, USA,
Fortune Teller. Second Place winner.*

Selecting the Final Award Winners

The beads were on display during Venice Glass Week 2022, with the opening on September 17. Judges from the committee and the ISGB judged the beads in person to choose the top three beads. Antonio Dei Rossi, Giovanni Sarpellon, Renata Ferrari, Salvatore Sito, Giovanni Nicola, and I had a difficult choice ahead of us as we carefully assessed each entry. There was also an option for the visitors of the exhibit to vote for a public choice award, and this garnered considerable excitement from the museum visitors. Over 700 people submitted their votes for their favorite bead!

The award ceremony for the winners of the First, Second, and Third Place winners and the Public Choice winner took place on September 24, 2022.

First Place: Carol Ann Savage, Canada, *The Garden Bouquet*

Second Place: Jodie McDougall, USA, *Fortune Teller*

Third Place: Frank Miguletz, Germany, *The Venetian Lexi Bead*

Public Choice: Frank Miguletz, Germany, *The Venetian Lexi Bead*

Several of the finalists from around the world visited Murano to see the exhibit and perhaps gained more inspiration from Venice. Congratulations to everyone who made this event a memorable one! **G&A**



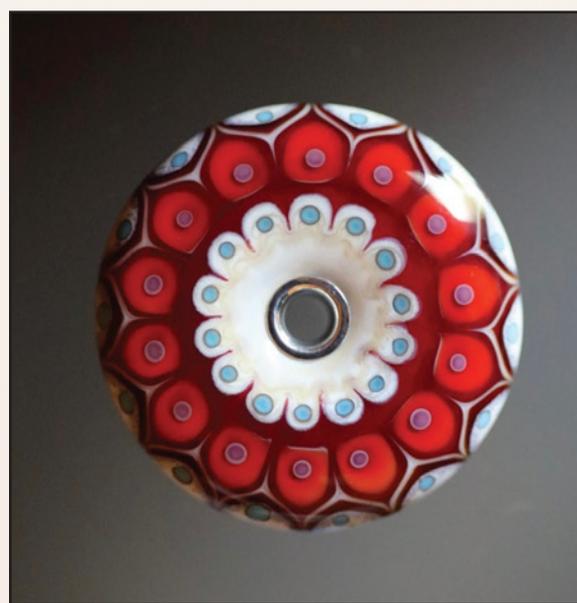
Ally Tsz-Yan Chan, Hong Kong, Fiori Blu. Finalist.



Mary Mullaney and Ralph Mossman, USA, Pride Chevron Bead. Finalist.



Virginia Wilson Toccalino, USA, Latticino and Zanfirico Filigree Blown Hollow Bead. Finalist.



Kristina Logan, USA, Ruby Red Floral Disc Bead. Finalist.

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The Corning Museum of Glass Introduces **StudioNEXT** Expanding Possibilities for Glass Art Education and Residencies

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Participants in the *Make Your Own Glass* program at the Museum's annual Holiday Open House at the Corning Museum of Glass.



A student practices cold working in The Studio of The Corning Museum of Glass.
Photo by Jeff Foote.



Corning, New York, artist Claire Kelly working in The Studio during her time as an Artist in Residence at The Corning Museum of Glass.

by The Staff of The Corning Museum of Glass

The Corning Museum of Glass (CMoG) recently announced StudioNEXT, a visionary project that will significantly expand the capacity of The Studio, the Museum's renowned glassmaking facility for education and residencies. A capital campaign has now entered its public phase and has already achieved more than 80 percent of the \$53.5 million project. This will allow CMoG to transform The Studio into the preeminent international center for artists and students working in glass.

Support for Glass Art Education and Innovation

StudioNEXT is CMoG's largest and most forward-looking initiative since the 2015 opening of its Contemporary Art + Design Wing. The Studio's expansion redoubles the Museum's support for artists who are innovating in glass, as well as students of all ages and all skill levels. The project will enhance the facilities of The Studio, including the creation of the only facility in North America for creating large-scale works in cast glass. It will also expand the glassmaking education program, offer expanded residency opportunities, and serve more visitors each day to underscore the importance of glass as a major medium for contemporary artistic practice.

"StudioNEXT signals an increased commitment by CMoG to be an incubator for artistic creation and an international center for glassworking education," explained Karol Wight, President and Executive Director of The Corning Museum of Glass. "We will be able to significantly expand our reach and meet the needs of glassmakers at all levels, including established artists who need access to our large-scale annealers and visitors having their first *Make Your Own Glass* experience. We will also continue to provide these artists with access to our unparalleled collection of 50,000 objects covering 35 centuries of glass, as well as the Rakow Research Library, the foremost library dedicated to glass."

Creating an Artistic and Educational Community

CMoG, the world's leading center for the interpretation, study, preservation, and creation of works of art in glass, established The Studio in 1996 to offer instruction across a spectrum of techniques and skill levels. It also hosts residencies for artists and provides rentals of furnace, kiln, and cold working spaces and equipment, along with a variety of other special programs.

“Since The Studio was founded nearly three decades ago, we have engaged with glassmakers of all levels, from those holding a blowpipe for the first time to celebrated artists who are pushing the boundaries of contemporary art in glass,” said Amy Schwartz, director of The Studio of The Corning Museum of Glass. “Our vision to create an artistic and educational community that would help glass artists realize the beauty, wonder, and creativity of studio glass succeeded beyond our wildest dreams. That we have now grown beyond the capabilities and capacity of our current facilities speaks to the power of our mission and vision. I am overjoyed that StudioNEXT will allow us to reach so many more established, emerging, and potential glassmakers.”

Looking Forward to New Discoveries

StudioNEXT will more than double The Studio’s current footprint, expanding the facility from 24,000 to 60,000 square feet. The existing 1950s building has a storied history as the home of the product testing lab for Pyrex and many other iconic Corning consumer products. The expansion will allow CMOG to accomplish many of its goals, which include the following:

- become the only facility in North America for artists to cast glass on a monumental scale and an important center for teaching large-scale casting techniques;
- give artists unprecedented opportunities to push boundaries and establish new frontiers of glassmaking by upgrading The Studio facilities and providing a new technology center with next-generation equipment, including CNC machines, 3D printers, neon-making facilities, a mold shop, a metal shop, and a wood shop to support glassworking;
- introduce a two-year, nondegree program offering intensive training in glassmaking and professional development opportunities to twelve students annually who are outside a formal BFA or MFA program;
- create a new Residency Center in The Studio, where artists will be encouraged to conceptualize and experiment with new techniques and forms to push their practice in new directions;
- increase the number of Artists-in-Residence (AiR) that The Studio can accommodate annually and extend residency duration for participants in the world-renowned program;
- scale up its *Make Your Own Glass* experience for Museum visitors by expanding the number of participants each day and the number of available slots for cold working, mold making, and engraving, among other activities.



The new Visitor Entrance of The Studio at The Corning Museum of Glass.

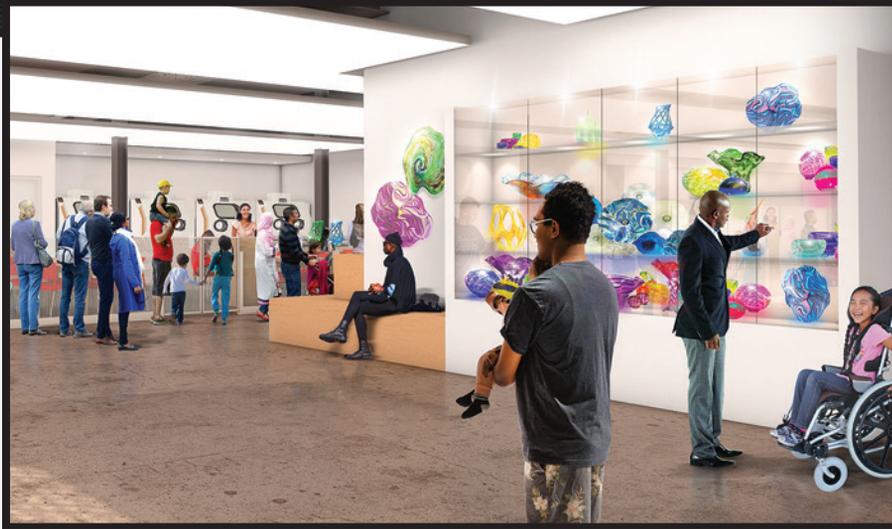


The Studio’s Lino Tagliapietra Glassmaking Center, which will include work and display spaces.

Seattle-based artist Dan Friday working in The Studio during his time as an Artist in Residence at The Corning Museum of Glass.



Students practicing furnace work in The Studio at The Corning Museum of Glass. Photo by Jeff Foote.



The Make Your Own Glass Pod #2, where fusing, sandblasting, and engraving activities will be offered in The Studio of The Corning Museum of Glass.



Students practicing in a frameworking class in The Studio at The Corning Museum of Glass.

“We’re thrilled to be able to extend access to more people as they come to appreciate this remarkable material. What excites me most, however, are the possibilities that this expansion unlocks by providing the environment, the access to knowledge and resources, and the opportunities for creative collisions between artists, designers, scientists, and engineers,” shared Jeff Evenson, chairman of the board of The Corning Museum of Glass and chief strategy officer for Corning Incorporated. “Just like the scientists at Corning’s Sullivan Park who have only begun to scratch the surface of what’s possible with glass technologies, we know that artists and designers are creating new forms of glass art that we can’t even conceive are possible.”

A Sincere Thanks to Our Sponsors

In recognition of the economic impact of CMOG’s expansion project on the Finger Lakes and Southern Tier regions, New York State has granted the Museum \$4 million in funding for the project through the Southern Tier Soaring Upstate Revitalization Initiative. StudioNEXT will create dozens of additional full-time jobs in the Southern Tier and is anticipated to attract significant additional tourism. By the end of the decade, the Museum is estimated to generate an annual economic impact of \$12 million.

“We are immensely grateful to Corning Incorporated for the company’s in-kind commitment to upgrade the infrastructure of The Studio’s facilities and to the State of New York for supporting this project with generous grants. Our sincerest thanks also go to our lead donors: Wendell Weeks and Kim Frock, Jim Flaws and Marcia Weber, Jake Price, John and Deb Gross, and Cheryl Saban of the Saban Family Foundation,” said Wight. “On behalf of the entire CMOG community, I thank these early investors in StudioNEXT for helping us to reach today’s milestone of beginning construction and launching our public campaign.”

The Corning Museum of Glass is the foremost authority on the art, history, and science of glass. CMOG is also home to the world’s most important collection of glass, which includes the finest examples of glassmaking spanning 3,500 years. 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. Visit www.cmog.org for more information on this premiere resource for glass art.

G&A

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The Contemporary Glass Society Presenting an Array of Online Glass Gallery Exhibitions

by Pam Reekie

One consequence of the pandemic has seen the launch by the Contemporary Glass Society (CGS) of a continuous program of online exhibitions to support members. This has been especially important during the periods of lockdown and isolation that resulted from this worldwide trauma.

All of the online shows are open to CGS members, and all of the entries are available for purchase. That provides an opportunity for visitors to the CGS site to see glass artists and work that may be unknown to them. The online exhibitions are part of CGS's ongoing celebrations of their 25th anniversary as the principle supporter and promoter of artists and collectors of contemporary glass in the UK.



*Phillipa Candy, In Memorium from
The Human Condition. Photo by Zig Mroz.*

*David Reekie, Displaced I from The Human Condition,
33 cm x 22 cm x 15 cm. Photo by the artist.*



Eva Walsh, *The age of enlightenment from The Human Condition*. Photo by the artist.



Nancy Sutcliffe, *Butterflies engraving from Access Happiness!*
Photo by the artist.



Teresa Chlapowski, *The Carrier from The Human Condition*. Photo by the artist.

Exploring Aspects of the Human Condition

The autumn exhibition, which asks what makes us human, was themed around *The Human Condition*. CGS Members were invited to ponder on what characterizes the essentials of human existence from birth and continues throughout our lives. Artists created works that expressed themes that included birth, growth, emotion, aspiration, conflict, and mortality, or simply demonstrated through their glass what makes them who they are. By celebrating their own personal condition, artists were able to let their glass do the talking and showed us what they love, hate, fear, and hope for. *The Human Condition* exhibition went live on September 5, 2022, and ran through October 30, 2022. Going forward, it will be permanently on display in the CGS Online Gallery.

It was followed by the *Access Happiness!* online exhibition. With the end of the year and Christmas coming, CGS members celebrated what makes them happy and how they have spread joy through their glasswork. *Access Happiness!* was an affordable selling show with prices ranging from £50 to £500. This show introduced others to an amazing range of special Christmas presents, inspired them to look at our gloriously unique work, and enabled them to support creative people at the same time. The exhibition began on November 7, 2022, and ran through December 30, 2022.

An Enjoyable and Educational Experience

Often the shows are themed to share the breadth of styles and techniques used in glassmaking. There are renowned masters such as David Reekie as well as new makers like Amy Whittingham, installations from Bibi Smit, and beautiful engravings from Nancy Sutcliffe. Topics have covered *Astronomy and Astral Life*, *Graduates Work the Next Generation*, and *Ordinary to Extraordinary* to highlight just a few of the diverse subjects covered.

All of our previous online shows are archived on our website and can be viewed at your leisure. Contact details are available for all of the participating artists, so if there is something you like, you can contact the artist directly. Why not visit our website, tour the online exhibitions, and enjoy!

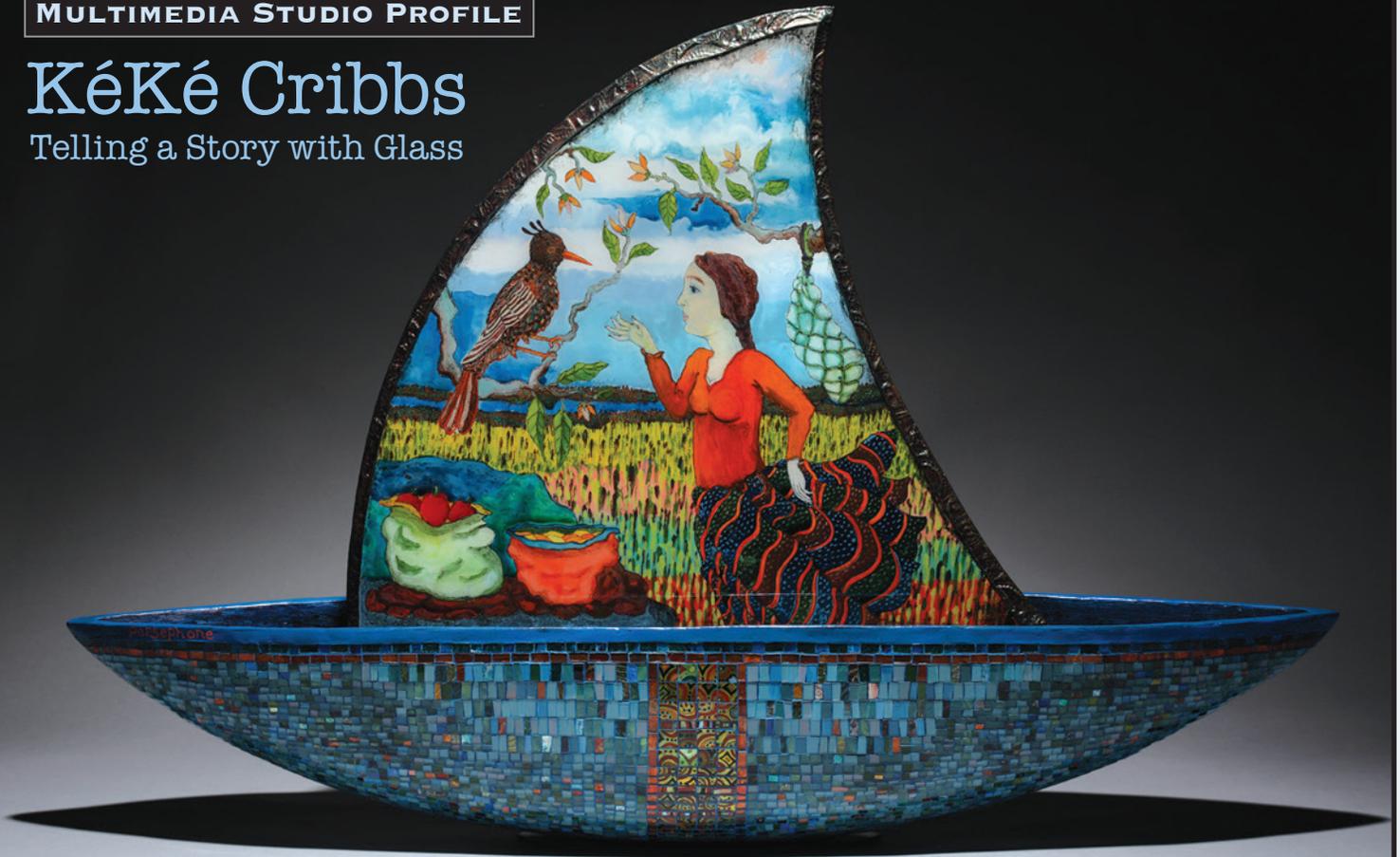
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Visit cgs.org.uk/exhibitions to view the current and past displays of exceptional contemporary glass art and find out more about becoming a member of the Contemporary Glass Society.

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KéKé Cribbs

Telling a Story with Glass



KéKé Cribbs, Persephone, reverse-fired vitreous enamels on float glass for sails and mosaics, thin shell concrete, painted wood, aluminum sheet, 24" x 32" x 7.5", 2022.

by Sara Sally LaGrand

Artwork Photography by Michael Stadler

Serendipity is probably an overused word, but I love the connotation of it. It aptly describes the life and work of seasoned professional, artist KéKé Cribbs. Just the opening line of her resume is enough to blow your socks off: "Self-taught, schooled in Ireland, and lived in Corsica, France. Studied at Pilchuck Glass School with Dan Daily, Bertil Valien, Ginny Ruffner, Klaus Moje, Clifford Rainey, Jiri Harcuba, 1984, 1985, 1986, 1991." I mean, *really!* Look at the incredible talent among her teachers, which includes Dick Marquis, who is also among her early teachers/mentors. However, despite the heavyweights listed here, she has created her own voice in glass and other materials.

KéKé's art does not really emulate any of the work seen in this impressive list of artist-teachers. A lot of it has to do with a background that might feel gypsylike in that she traveled a lot and moved 24 times in 24 years. At age 15, she and her family moved to Ireland so her mother could complete her graduate studies. Some might look at this as a deficit, while others might look at it as an asset.



KéKé Cribbs, Persephone (side 2).

Discovering a Distinctive Artistic Voice

There is an enormous number of articles and essays dedicated to Cribbs' work, her journey, and her accomplishments, but there is precious little about her creative process. When Harvey Littleton said that technique is cheap, some have interpreted that a number of ways. For me, it signaled an idea that it's easy to teach process but much harder to teach creativity and voice, but Cribbs has a voice. It's distinctive, but also intuitive. Her flair for structure and shape is paramount in her ability to turn deep-seated feeling into visual power. So deep are these feelings that sometimes words are not adequate enough to preach, even to the choir.



KéKé Cribbs, *MaiWai*, reverse-fired vitreous enamels on float glass for sails and mosaics, thin shell concrete, painted wood, aluminum sheet, 23" x 32" x 9.5", 2014.

Art critic Jerry Saltz posted this quote from artist Louise Bourgeois: "Art is not about Art. Art is about life. It is not possible that a work made now does not have the 'now' that the artist lived through somewhere embedded in it. In this sense, all art has its 'deep content' that the varieties and complexities of our lives present." When asked, in terms of creativity, how she related to this comment, Cribbs stated, "I would say I am much more in the Louise Bourgeois genre. I become inspired by concepts and look for a way to make them visually shareable. That is why no one material or one technique is enough. Each has its own strengths and weaknesses, and therefore I have to figure out how to make them work together. I am continually inspired by things I look at, see, read, and hear, so I have to agree that the 'lived present' is always embedded in my work. Some artists want to **be** an artist, but some make art because they have to, because it is a form of communication that works for them, and that is more my fit."

Cribbs describes her narrative process, in part, as what she does and also in terms of what she doesn't do. "Some people are more business minded, treating their oeuvre like a production house, and creativity isn't necessarily an advantage. For a truly creative person, every piece is an adventure, and that includes the highs and lows, the problem solving, and the delights of discovery. I can't say it is the best way to make a living, because it tends to be slow and arduous, but ultimately it is satisfying. I am here for the adventure, and part of that is discovering my voice and how to share it in a way that people can absorb it. Ultimately, I care deeply about finding a way to communicate."



KéKé Cribbs, *MaiWai* (side 2).



KéKé Cribbs, *Halcyon Bliss*, reverse-fired vitreous enamels on float glass for sails and mosaics, thin shell concrete, painted wood, aluminum sheet, 17" x 23" x 7", 2016.



(Above and detail) KéKé Cribbs, *Mojango*, reverse-fired vitreous enamels on float glass for sails and mosaics, thin shell concrete, painted wood, aluminum sheet, 32" x 32" x 12", 2013.

Using Imagery as a Language

KéKé's early years were unknowingly spent exploring and imbedding visual images into her psyche in prep for the life she now leads. "I had been drawing with pen and ink since I was a young teen. When I lived in Corsica, I was inspired by Band Designer, the French version of comic books for adults. I was writing stories and illustrating them before graphic novels were popular here. When I was working in a Native American art gallery named Dewey Kofron in Santa Fe, New Mexico, I discovered a book on painted Mimbres pottery. I loved the immediacy of how narrative the simple stick figure could be, and I started riffing on the style to draw contemporary scenes of modern life in Santa Fe.

"The gallery gave me my first exhibition of these drawings, and an architect and his wife suggested that if I could get my images onto glass, they would commission me to decorate all their glass-fronted kitchen cabinets. I took on the commission using acid paste and from there learned about sandblasting. Both of these ways of working with glass use contact paper as the stenciling material, and it was quite suited to the flat stick figure and geometric design style I had started to use in a very playful way."

Creating a Narrative through Imagery

As Cribbs moved forward into her career, practices and thought processes that propelled her and garnered attention for her no longer served her, and KéKé set them aside to pursue a more mature expression. "Eventually, I pushed past that style as I brought a less stylized form of the human figure back into my narrative work. The original imagery was perfectly suited to the Southwest, but when I moved to the Northwest after attending Pilchuck for the first time, my environment changed.

"Imagery, at least the way I use it, is like a language. In some ways, I am in a never-ending quest to find the best way to reach my audience and to convey what I am trying to share or speak about while making something beautiful. I am always looking for a way to encapsulate the yin and yang of life, the light and the dark, the joy and the hardship, the things that make us human. Within that, my quest is to find as many ways and as many materials as I can combine to make beautiful things that tell a story. Each material and technique brings its own value to the work, and my desire to explore these values is never ending.



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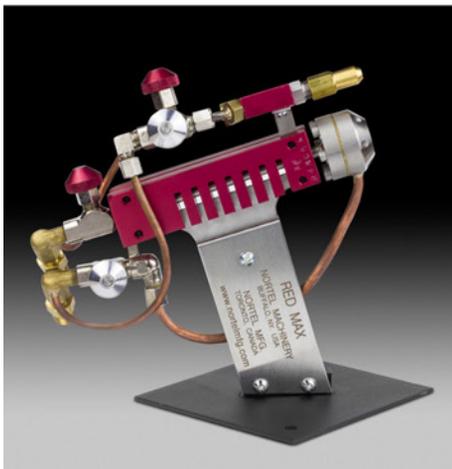
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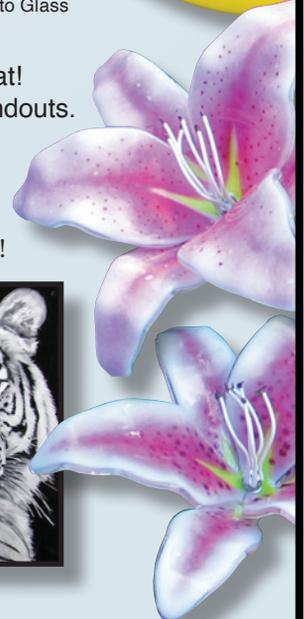
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Kéké Cribbs, Voyage of the Baku (detail).

“I loved reverse painting on the glass with oils, and now I am more likely to combine them with the enamel work. Enamels have the advantage of transparency, and I love the quality of the drawing line for imagery that I can achieve. Oil paints have colors that you just can’t get with enamels, and while I use the transparency of the enamels to build depth, I am ultimately working toward a rich opacity of color captured beneath the vitreous surface. The advantage for me of reverse painting is capturing all of that color while keeping the reflective, shiny surface of the glass intact. When it is cut into mosaics, it is like colored jewels, and that harkens back to the way glass has been used since the beginning of time as a substitute for precious gems. The fact that I use humble window glass to make fake jewels is part of the thrill and part of the message. Beauty is all around us and should not be burdened with false values.”

Blending Glass and Ceramics

Cribbs is quick to add that being a glass purist does not serve the narrative either, as each material has its own characteristics that complement the story. Her use of glass can come and go, but ultimately she is compelled to return. “Of the materials I put aside, the one I want to return to using with glass is ceramics. I find these two materials completely compatible and related to each other. They both come from dirt, silica, and minerals, yet one is more highly valued than the other. One is transparent and one is not. Clay is friendly and glass is temperamental. It’s actually the perfect marriage! Clay is great for sculpting, and glass is great for creating a brilliantly jeweled surface.”

Her current exhibition is a retrospective with fellow artists Dick Marquis and David Svenson. The catalog alone is worth the price of admission, in my opinion. In regard to this exhibit, Cribbs says, “I really loved the pieces I made in the early 2000s, and I am glad the current exhibition in Claremont has two great examples from that period. I look forward to my next adventure as I return to some ideas I want to work on that include ceramics and perhaps doing installation work.” **G&A**

For more information on the Claremont show, visit clmoa.org/exhibit/transformations-in-glass/. The retrospective is on through February 3, 2023.

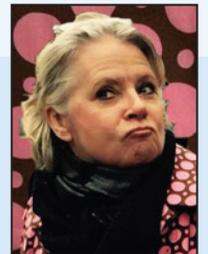


Kéké in the studio.

Kéké Cribbs
P. O. Box 1148
Freeland, WA 98249
lola@whidbey.com

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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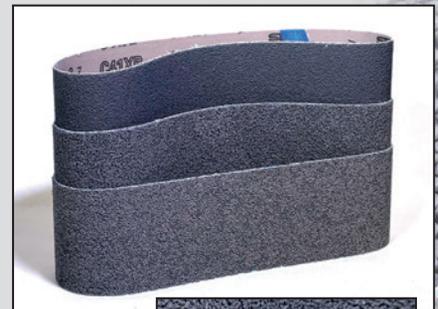
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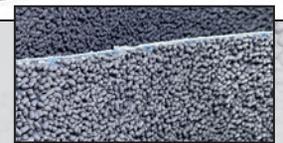
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Grand Mosque

by Paul Messink

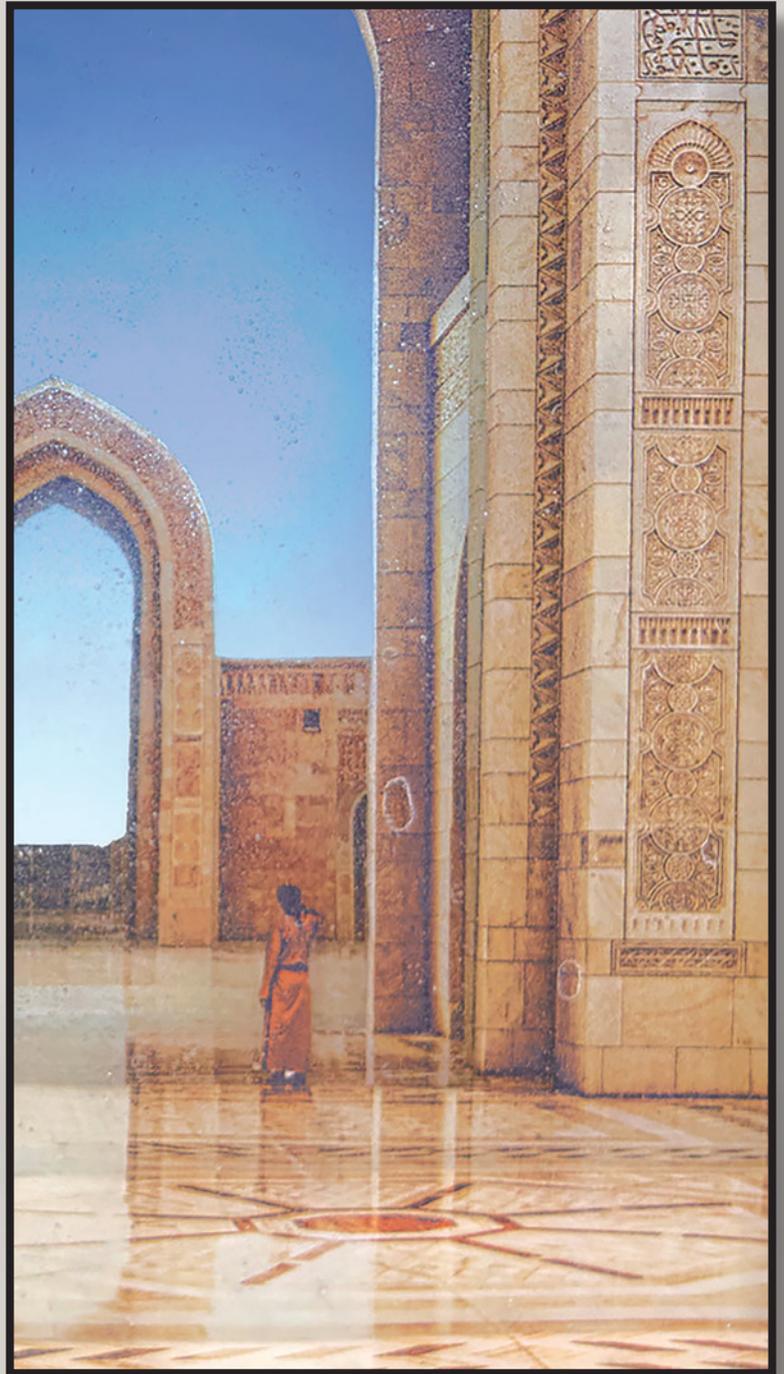
In late 2019, Jon and Judith Liebman, collectors who had previously bought my layered work, posted a photo of their 2007 visit to the Grand Mosque in Muscat, Oman. I commented that this wonderful photo of repeating arches would also look great in layers of glass, which started a discussion that resulted in a commission to recreate this photo as a 20-layer sculpture. While I normally hand paint with enamels on most of my work, the incredible detail in the stone arches and floor led me to apply these images using printed four-color enamel decals instead.

Using their incredible photo as a starting point, the reference image was divided in Photoshop into separate images for each layer, then these images were sent out to be printed as decals. When they arrived, they were carefully applied to each layer of glass while keeping them all aligned. The printing concept of "registration" was very important in this part of the process.

A combination of 2 mm, 3 mm, and 5 mm Crystal Clear Oceanside glass was used in order to faithfully represent the distance between the objects in each layer. The individual completed layers were then stacked, dammed, and fired using a five-day firing schedule to ensure that the thick glass was successfully annealed. The result is rich in depth and dimension, and the viewer can clearly see through each set of arches to discover what lies behind them. Jon and Judith display the Grand Mosque on a pedestal, with an enlarged and framed copy of the photo immediately adjacent to it on the wall.

G&A

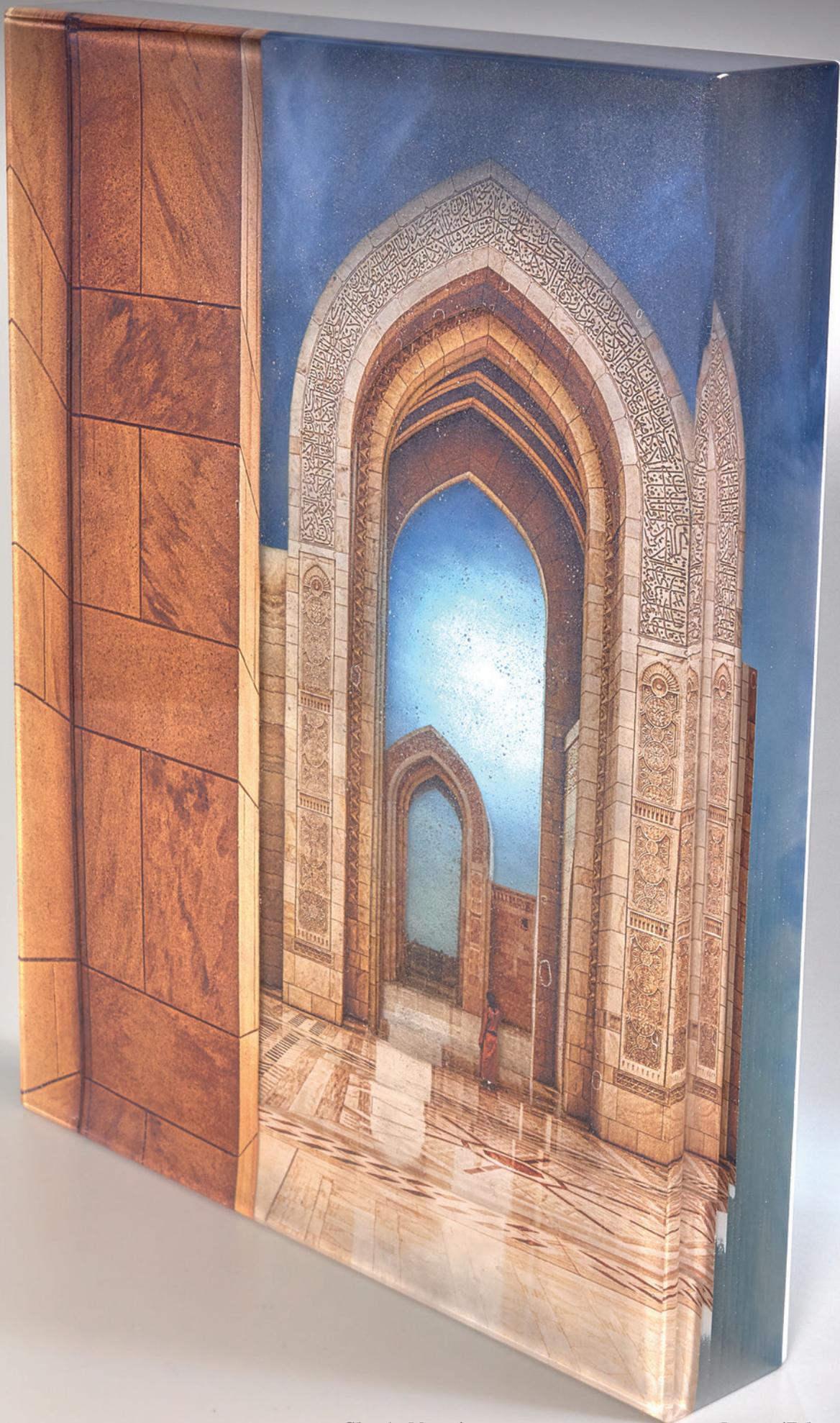
We are honored to have Paul Messink present our first Glass Expert Webinar® for 2023 on January 5 entitled Shake and Bake. In this live webinar, Paul will be sharing techniques for ridding your glasswork of bubbles and answering questions from webinar participants via Live Chat. Visit the Glass Expert Webinars® link under What's New at glassartmagazine.com for times and more details. You can also find more information on Paul Messink and his work on page 16 in the Artist to Artist section of this issue.



Paul Messink, Grand Mosque detail.

Paul Messink, Grand Mosque, Muscat, Oman, 15" tall x 12" wide x 2.5" deep. Photo by Ty Creighton.

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The American Glass Guild Mourning the Loss of a Great Glass Artist and Friend

David Fode



by Kathy Jordan, Past President

Photos Courtesy of the American Glass Guild

The American Glass Guild is deeply saddened to share the news of David Fode's untimely passing. David's family, friends, and glass community joined in a farewell gathering to honor his life and work in Oconomowoc, Wisconsin, this past August.

We learned that David's art career began early in life. As he was growing up, David pored over newspaper comic strips daily, with his favorite being *Tumbleweeds* by Tom K. Ryan. Those comic strip-loving days were the thread running through his artistic career into adulthood. He eventually studied at the American Academy of Art in Chicago, Illinois.

Discovering Stained Glass

It was at the Academy that David discovered stained glass through researching his hero Harry Clarke, a prolific artist in illustration who also worked in stained glass. According to David, "The possibilities of stained glass seemed endless, because light can illuminate and bring to life illustrations in that context. However, the drawing must be refined before translation from paper to glass can occur." His goal was to hone his skills in both arenas.

From 1998 to 2004, Fode was co-owner of The Glass Chamber in Waukesha, Wisconsin, with his close friend Bruce Medema. At the time, both artists were working for Conrad Schmitt Studios in Berlin, Wisconsin, restoring Mayer and Zettler windows. Fode and Medema opened their own studio to explore the Munich style in autonomous panels. In 2004 when Medema relocated, Fode founded HaeuserHeil Studios. He designed and fabricated personal works in glass that were infused with the vibrant, lavish style inspired by Harry Clarke.

Fode promoted the Munich style for applications in private and smaller public venues. Portraying modern subjects through ancient techniques made for an interesting and endlessly appealing dichotomy. He was also the senior artist at Gaytee-Palmer Stained Glass in Minneapolis, Minnesota, and an independent designer/painter for Lamb Studio in New Jersey and Hoefler Stained Glass in Kansas.

The Artist in His Own Words

David Fode was an extraordinary man and artist. Here, in his own words, he shares the history of his work, his love of stained glass, and his appreciation for AGG and its members.

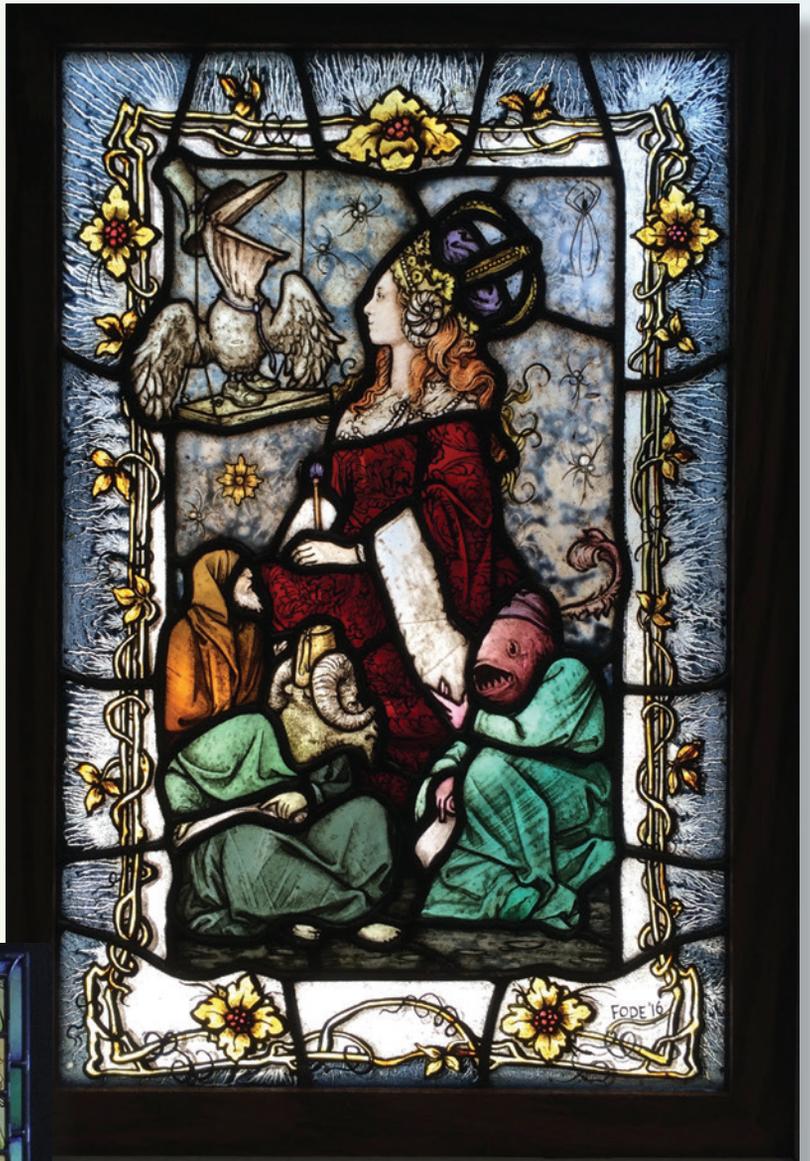
"I have been working full time in stained glass since 1999. I have done just about everything relating to the field, including removal, restoration, and installation of historic windows, but I get the most personal satisfaction from designing and painting new windows. Aside from working for, and in conjunction with, several large-scale studios, I also have my own studio, HaeuserHeil Studios, at which I work on smaller, often nonliturgical projects. I focus on the German style of realistic painting and do my best to emulate the work of Franz Meyer, FX Zettler, and the like.

"It is my belief that stained glass is not only surviving but thriving, as seen in the resurgence of interest in traditional glass painting. There are a lot of very talented people out there creating amazing work. The only way to achieve this kind of work is for an artist to do it by hand. The idea that stained glass is going to go away or that it can be replaced with something else is impossible. When I explain to my online clients what I will be doing for them and show them photographs of the work, they are amazed and delighted. Original works of art will always be in demand.



David Fode,
Ornamental Panel.

“I have been a member of the AGG since 2009. I am a past Chair of the Scholarship Committee and the current Vice President. I very much enjoy the spirit of camaraderie and the sharing of ideas and information that comes with being a member. I would love to continue to contribute in any way the AGG sees that I am fit, and I am very thankful for the opportunity. I am pleased to be a part of an organization that provides assistance and education to all those who have an interest in stained glass and that strives to make stained glass more accessible.”



David Fode, The Queen, created for American Glass Now: 2016. With the charm of an illustration from an antique book, The Queen reflects the classic look and feel that defines Fode's aesthetic. Flanked by whimsical creatures including a pelican, a giant fish, and a goat man, in this stained glass fairytale the Queen reigns over all in her kingdom.



David Fode, Amy Winehouse, a panel with a border consisting of star lilies that represent being “taken too soon.” The opening bars to her song, Love Is a Losing Game, is in her halo. The back plates on all of the flesh areas provide added depth.



(Clockwise from top left) Praying Mantis, Star Wars in Glass, and Autonomous Panel, well-loved works by David Fode.

Continuing Support for David's Initiatives

David was the eighth President for the American Glass Guild. The AGG came to rely on his unwavering support, dedication, and exceptional talent. His piece entitled *The Queen* is an outstanding example of his well-loved art. *The Queen* was created for *American Glass Now: 2016*. This juried contemporary stained glass exhibition of 18 artists' work was organized by the AGG at the Logan Center for the Arts at the University of Chicago. *The Queen* was chosen by a jury including Rolf Achilles, the former curator of the Smith Museum in Chicago, Lindsay Parrott, curator of the Neustadt Museum of Tiffany Glass, and Judith Schaechter, artist and American Craft Council Fellow.

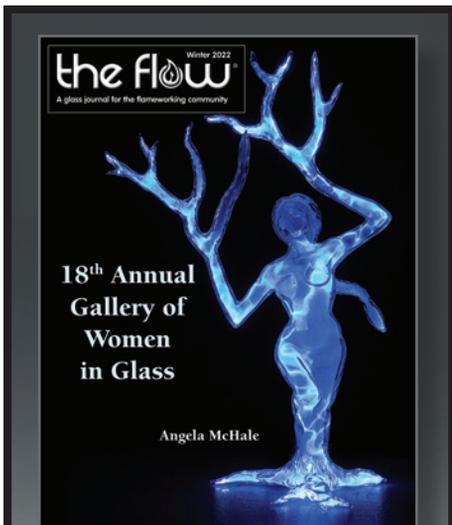
As the new incoming President, David was excited and energized for what was to lie ahead for the Guild. In his honor, we will support his initiatives, invite new glass enthusiasts to join the AGG, and encourage our membership to volunteer with the same spirit, camaraderie, and commitment that David so willingly gave.

To learn more about David, please take a moment to read *Remembering David Fode* by Andy Morkes, Founder and Author of *Nature in Chicagoland*. Andy and David were friends for nearly 40 years, and he wanted to share some great memories of David as a fun, creative, and excellent person. "David was very proud of his work with the Guild, and I thought that members and the glass community might like to learn a little more about his life." You can find the article at the following website: natureinchicago.wordpress.com/2022/08/29/remembering-david-fode.

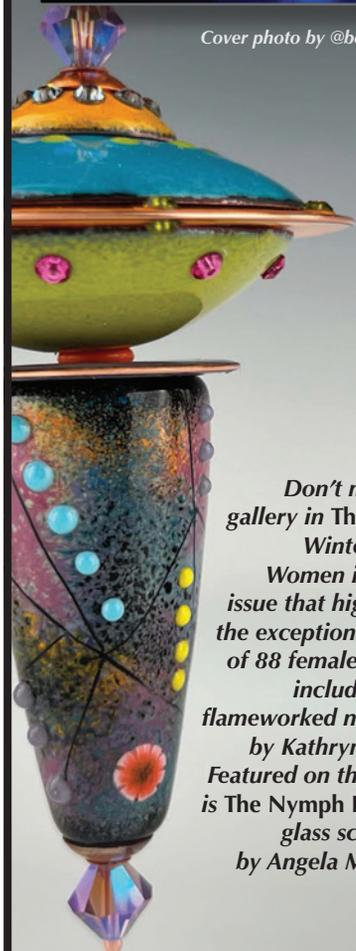
GA

Visit www.americanglassguild.org for more information about the American Glass Guild and how to become a member.

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Cover photo by @boro_bulb.



Don't miss the gallery in *The Flow*® Winter 2022 *Women in Glass* issue that highlights the exceptional work of 88 female artists, including this flameworked necklace by Kathryn Guler. Featured on the cover is *The Nymph Daphne* glass sculpture by Angela McHale.

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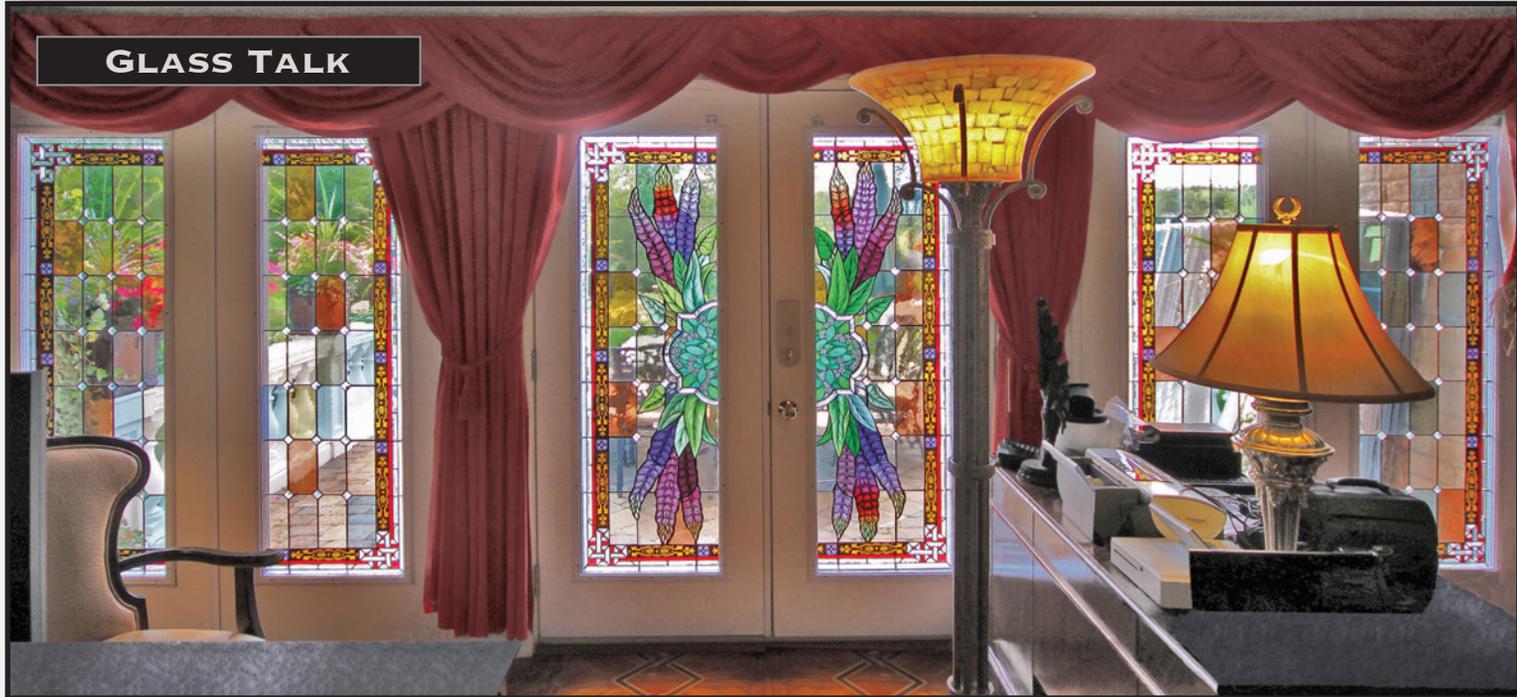
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Residential Design Blending Architectural Style with Universal Appeal

by John Emery, Sr.

Whether it is a Preston Studios installation of six door panels in a private residence outside of Halifax, Nova Scotia, in Canada, or a two-door entrance installation in Tortola, British Virgin Islands, each is uniquely suited to its location. Residential design allows for unlimited creativity and singular artistic statements. Key to this, however, is the awareness of not only architectural appropriateness but also a sense of what has universal appeal. Ideally, not only does an installation make the patron happy, but it also adds real value to the property itself as an enduring legacy. Having a knowledge of what materials are available is also essential. That means not only knowing which glasses are currently in production but also the bevel sets and other materials that are available.

(Top) The Dannbauer residence in Nova Scotia includes hand painted and fired elements by Stanley Klopfenstine.

(Right) One of the windows created for the Tortola project features a large parrot and a pair of toucans.





Jerry Preston (left) and John Emery at their recent installation in Tortola, British Virgin Islands.

One of John Emery's most recent lamps, Colors of Ukraine. Photo by Stephen Parker.



Combining Beauty with Unique Solutions

Solving problems in homes can be part of what stained glass is about. That is especially true if it is in regard to a sense of privacy in an entrance or setting a design agenda for an important room. For example, the six-door project in Nova Scotia was all about a home on a lakefront property that faced due west. The patron's desire was to deal with the glare at each sunset without having to draw drapes, since it housed his computer station. To be specific to the region, the mayflower—the flower of Nova Scotia—was depicted in the center of the two middle doors with various cultivated exotic lavenders portrayed throughout. The Austrian-European sense of the architecture of the house meant using an elaborate hand painted and fired border system, matched with Infinity bevels. Tinted glasses all helped to soften the glare from the lake, while the beveled glass border added glamour.

In the British Virgin Islands, an exotic tropical paradise, a very different approach was required. Here, the bird of paradise flower was directly referenced to complement a four-foot-square window created by Preston Studios almost thirty years previously for the guest bedroom. Ironically, a tornado in Hurricane Irma had destroyed virtually the entire house with the exception of the one wall holding the Preston Studios stained glass and the bookshelf above it still holding books. Partially as a result of this, the patron decided to rebuild and add to it the two entrance door panels in December 2021 as the rebuild was being completed. The exotic entrance matches the incredible views of this island getaway.

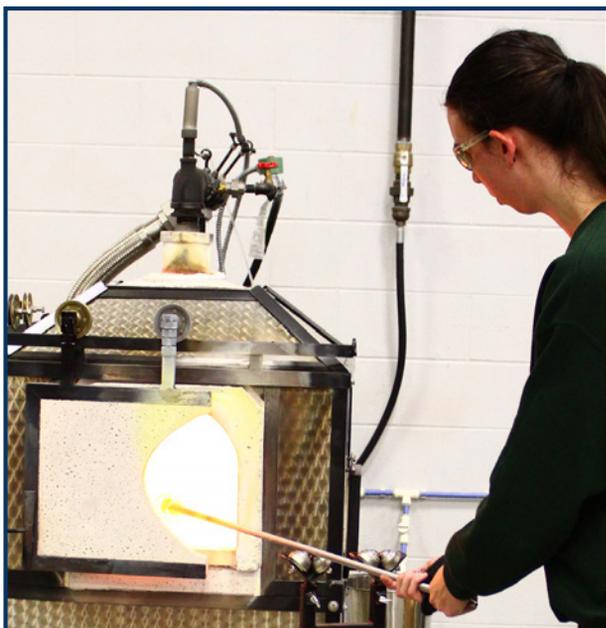


It's Getting Hot in Here



Artist: Madison Raynor

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The Enduring Appeal of Classic Designs

Durability and adding value to a property is evidenced by the entrance created in 1989 for the builder Charles Boyd in the gated community of The Cloisters in Indialantic, Florida. Here is a home that has had four different owners, each of them enthralled by the entrance created by Preston Studios. At the time it was created, one of the latest and newest exotic glasses on the market was Spectrum Clear Baroque. That, matched with various bevel sets, made for a classic statement that was seen during two Parade of Homes, which resulted in numerous other commissions in the early 1990s.

Of course, the key to understanding Preston Studios' more than 46 years of success is in the original lamps created starting in the 1970s. Keeping them new and relevant in the 21st century is also an ambition, as seen in the lamp *Colors of Ukraine*. Working on a business plan matched to available talents is key. Pricing products to include time, labor, and materials is also essential. Enjoying what you do on a daily basis, however, is priceless.

G&A

Jerry Preston and John C. Emery, Sr.
 Preston Studios
www.prestonstudios.com



The first major residential entrance to create
 a sensation by Preston Studios in 1989.

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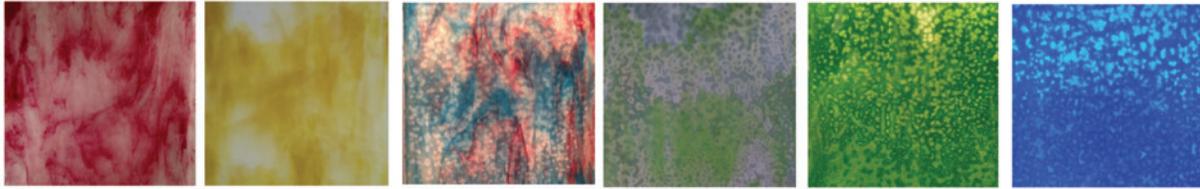
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