

GLASS ART

For the Creative Professional Working in Hot, Warm, and Cold Glass

July/August 2015



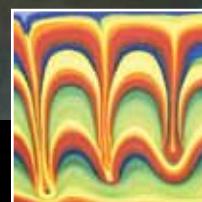
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www.GlassArtMagazine.com

Pro Series

Artist Patty Gray demonstrating
Combing at Pacific Artglass in
Gardena, CA



The Artist

Patty Gray was introduced to glass blowing in 1973. She and her husband built their first glass-blowing studio in 1975. Together they have been producing architectural fused/cast glasswork for installations in major hotels, public buildings, and private residences for over ten years. Patty is constantly on the road sharing her knowledge of fusing in workshops all over the world. To see more of Patty's work visit:

www.pattygray.com

Combing

Combing is a technique used to distort patterns in molten glass for interesting effects. Typically a tile is made of fused, varied-color strips of glass and heated to a point where it is soft enough to "comb" with stainless steel rods. The piece can then be blown into a vessel using a process called "a pick up" like the piece shown here. For more information on combing visit:

www.glasskilns.com/proseries/combing



The Kiln

The GM22CS commonly referred to as "The Clamshell" is particularly well suited for combing because of its easy access design and the fact that a tilt switch cuts the power to the elements whenever the lid is opened to prevent electrical shock. For more information on the GM22CS visit our website at:

www.glasskilns.com



SKUTT

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Above: Dragon Queen by Melanie Rowe and older sister Megan Parks.

Photo by Susan Ewart.

On the cover: Grey Stone Vase from the RiverStones Collection
by Amy West. Photo by Norbert Heyl.

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Glass Art

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Letter from the Editor

Illuminating Glass Internationally

The Summer 2015 issue of *Glass Art magazine* is peppered with international flavor and the ingenuity of independent glass artists. In our cover story, with humor and patience Amy West meets the challenges of being a woman and a foreigner as she establishes her studio on Murano. West's repertoire includes engraving, battuto, and lampworking, and the resulting work is collected and exhibited around the world.

From Amsterdam, Durk Valkema specializes in designing and building cost-effective, fuel-efficient furnaces, annealing kilns, and related equipment, increasing artistic freedom through advanced technology. In a related story, The RKD Netherlands Institute for Art History has been working on a collaborative digital project with the Vrij Glas Foundation and the Rakow Research Library to digitize the complete archive of Durk's father, Sybren Valkema. This invaluable primary material is now accessible to artists and researchers worldwide.

Located in the wild, dramatic Highlands region of extreme northeast Scotland, North Lands Creative Glass school inspires and informs glass artists who come to push the boundaries of material and artistic expression. Five hours from Edinburgh and two from Inverness, the hauntingly remote landscape creates a backdrop for layers of history, archeological ruins, rugged coastlines, and beautiful light, sky, and rainbows.

Warm glass artists and twin sisters Melanie Rowe and Leslie Rowe-Israelson create large fused panels and massive vessel forms in an homage to the beauty of the Canadian Rockies. Leslie's original fused and sliced color bar works are enhanced by Melanie's custom flameworked beads, introducing texture and drama to the work.

Here at home, independent artists innovate in glass, opening new avenues of expression. Rather than seeing lead lines as something to be hidden, stained glass artist Richard Prigg developed a calligraphic, semisculptural style that features them in his stained glass creations. In hot glass, blower Brice Turnbull redefines qualities of three-dimensionality, color, and light by incorporating his roundels in abstract acrylic paintings. And in carved glass, Robair Bern Devine uses aluminum oxide, a high-speed rotary, and a chipper to carve glass, then illuminate it with LED lights. Controlled by a remote, Devine offers viewers several different colors of illuminated carved panels. We hope you are inspired by these diverse, inventive techniques.

Sharing inspiration from around the globe,



Shawn Waggoner
Editor



Sunburst by Brice Turnbull

Deadlines for Advertising

September/October 2015

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Ad Materials	July 30, 2015
Issue Mails	August 27, 2015

November/December 2015

Ad Closing	September 20, 2015
Ad Materials	September 30, 2015
Issue Mails	October 29, 2015

Fused Quilts



Quilts tell our stories, reflect the nature of our communities, and pass our family histories on to future generations. The art of quilting has a long tradition in nearly every culture.

Northwest glass artist Susan Murphy brings together a passion for glass fusing and a love of whimsical design in her new series of fused glass quilts. The colors, patterns, and intricate nature of quilt designs allow for unlimited creative possibilities and provide the perfect vehicle for our stories to be told in glass. *Original design by Kaffe Fassett*

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Amy West

Mastering the Language of Glass

by Shawn Waggoner

Amy West captures the magical quality of light experienced on the islands of Venice and Murano in vessel forms and engraved glass. The surrounding waters magnify the effects through changing surface reflections, ripples of refraction, and images from ancient cities cast upon a vast and changing mirror. Every season, every stage of the sun and moon, delivers mystical wonder. "Having my coffee early in the morning, it's not uncommon to hear blue-collar workers discussing the quality of light coming from the furnaces or the angle of the light as it filters through the glass of a window. In the beginning, I was amazed by that."

West has studied, worked, and lived on four continents. After 20 years as an international communications professional, she left behind a successful corporate life to pursue her passion for the art and beauty of Venetian glass. In 2005, she began an apprenticeship to learn glass engraving with Luigi Camozzo, master engraver and sculptor. "My nine years working with Luigi and learning about glass through his eyes has taught me that on Murano, glass is a living entity."

With humor and patience, West meets the challenges of being a woman and a foreigner as she establishes her own studio on Murano. The benefits of living in the land of glass far outweigh the struggles. For the time being, borrowed studios provide a place for the artist to work on glass. West's repertoire includes engraving, battuto, and lampworking, and the resulting work is collected and exhibited worldwide. Last summer, in an article published by *Elle Décor*, her studio earned a mention for its glass vessels. The artist's current work was exhibited at the Palazzo da Mula in an exhibit called *Gruppo 30141 Murano*, which recognized Glass Masters of Murano.

From November 20, 2014, through January 6, 2015, The RIR Gallery at Reinstein/Ross in New York City presented West's first solo exhibition, *RiverStones*. Large projections of her sketches and photographs accompanied her glasswork in this installation-style tribute to Murano and the Ardo River. "The exhibition paid homage to the images that filled my mind and thoughts long before the collection started forming five years ago. My first collective set of work hopefully gifted the viewer with a piece of beauty that touched and moved me to this creation."



Amy West, Discolored Dove from the Frida Collection. Photo by Norbert Heyl.

RiverStones

The river Ardo is a tributary to the well-known Piave River in northern Veneto, and for West it has been a source of peace, relaxation, and inspiration. "This collection is the result of several years of finding calm in this space and stimulation from its life. Its continuity is accompanied, challenged, and contrasted by dramatic changes and modifications. The river is alive and makes its presence known to those paying attention."

"Coming out of a dark time in my life, the light of the river playing off the movement of the current, the color of the rocks, inspired me, gently pulled me out of my darkness. Opening into the beauty and touch of the stones tumbled and shaped by the flow of the river, I found a similar sense in how I felt tumbled and shaped by recent events in my life, hoping to come out of my experiences as rounded and smooth as the stones around me."



Amy West, Ivory RiverStone from the RiverStones Collection. Photo by Norbert Heyl.



Amy West, Carved Barbini Bowl (top) and Red River Blue Grey from the RiverStones Collection (bottom). Photos by Amy West.



Five years ago, West began sketching the colors, light, shapes, and forms for this new series of vessels and jewels. Once her designs were formed, the vessels were blown by local glassblowers. Murano glass is usually made from raw materials according to special color recipes, or “partie,” passed down through generations, or developed through evolutions of such family recipes. These used to be seriously guarded secrets, whole parts of glass equations being withheld from any one family member, in order to prevent someone from stealing the secret.

The *RiverStones* collection was blown in the studio of Pino Signoretto, using his glass. In some cases once the base was blown and shaped, glass was swirled around the vase, creating a multi-colored striation effect that mimics the movement and dynamic of water current and flow. In other cases, colors were combined during the gather and swirled in the blowing process while the shape was being formed.

Once the pieces were annealed, West began carving and cutting on her lathe to texture and sculpt the glass into its final form. This stage of the process requires a minimum of two or three wheels of various grains and contours. For more complex carving, 10 or 20 various applications of wheels, texturing, and polishing occur. “Creating highlights and deep relief executed with precision and accuracy, yet leaving room for voice and flow in the glass to be, takes time and experience.”

To create the jewelry for her *RiverStones Collection*, West used photographs in the design phase rather than drawings, because the collection needed to be more organic. Every bead was cold worked, then mounted multiple times to ensure a sense of harmony in how the necklace flows around the neck and how the beads interact with each other. “I don’t like that a necklace goes to the back and stops, which is why I started from the beginning to have a series of beads in back.” West creates a focus bead and a closure bead through which strands of small seed beads extend down the back, creating a watercolor effect. “It’s nice because as women, as people, we are not just what you see on the front. A woman’s back is a beautiful canvas. The necklace should be able to be enjoyed from all angles, and making that happen in this collection was a real challenge.”

West wore one of the *RiverStones* necklaces to the opening of the *Masters of Murano 30141* exhibition. “Someone at the opening came up to me and asked, ‘Are those stones from the Piave river?’ The Ardo dumps into the Piave, so to have such a precise recognition of where those come from was validating.”



Amy West, Opalino Swish (left) and Rolling River (right), both from the RiverStones Collection. Photos by Norbert Heyl.

From Bead to Necklace

With a concept in mind, West creates glass beads at the torch inspired by stories and lives of artists and historical sources, as well as impressions from nature. She works with Effetre, Moretti, and Vetrofond glass, but also obtains special glass not publicly available such as Opalinos, transparent blueberry or green apple from various island furnaces, and scrap piles only insiders can access. Initially making single beads only, West now designs, frameworks, cold works, and strings complete collections of wearable art. "Making one bead at a time, I did a lot of experimenting and learned about color and creating 3-D effects by laying transparents over other colors. It was actually a wonderful introduction into the world of wearable art."

Inspired by Frida Kahlo, West's first jewelry collection *Frida* was introduced in 2008. "Frida presented herself as a work of art in how she dressed and how she wore her hair and jewelry. Most of her jewelry was made from antique ceramic beads and bones. My forms, shapes, and color inspirations were based on jewelry she wore or included in her paintings."

"When I started wearing the *Frida* pieces myself to see how they worked, the weight made me stand up taller and straighter. They received attention based on intrigue, giving me a strong sense of presence and assuredness, making me aware that this very feminine object can lend itself to being a source of assertiveness and strength. These are attributes I want to share through the creation and adornment of this collection, being strong as a female, in a feminine manner."

Using a novel approach, West began designing the *Frida* series by doing watercolor paintings prior to making any beads. For other series, she made beads first and did paintings after. "The initial watercolors were incredibly important when I was making the beads. Finding a way to get the glass to respond like watercolor was a wonderful series of experiments. I also had to find textures that would project the sensations the necklaces gave me. Through this work I learned what a collection can be." West finished the last *Frida* necklace in 2014, and the collection was shown in Amsterdam at ArtFair as featured artist along with the Lilly Zeligman Gallery.

In 2009, Italian glass company Salviati was purchased by new owners who wanted West to design a line of jewelry that could be mass produced, but not look like it was, along with one-of-a-kind and limited edition pieces. Her designs for the collection were inspired by company history, including various Salviati designers and masters, glass from the 1800s, Salviati colors, combinations of colors from vases and pieces in current production, and beads that look like vases designed in the '60s, '70s, and '80s. Though the company did not move forward with its jewelry line and the collection was never brought into full production, West loved doing the designs and the creative process of working with Vicenza goldsmiths.

Hot glass at the torch allows West to bring her contemporary expression and sensibilities to the form, color, and light of her glass beads, rings, and necklaces. "The more comfortable glass becomes as a medium, the more it reveals its possibilities in design, lighting, and technique innovation."

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Engraving

From a young age, West was mesmerized by glass prisms, the refraction and reflection, projection, and movement in light and color. Incising and cutting into the surface of glass fascinates West, who is captivated by light and how it can be transformed by a simple stone cut into glass, creating designs and images. Through traditional wheel engraving on a lathe obtained with stone, diamond, or copper wheel incisions, West applies texture and shading to add dimension, perspective, and richness to her work. Her designs draw heavily on cultural, historic, and organic influences.

Battuto, literally meaning “beaten” in Italian, is a style of cold working glass using diamond and stone wheels on a lathe to sculpt and bring texture to the surface of the glass. Battuto can also modify the shape of an object and add refined detail and texture that cannot be achieved in hot glass work.

West engraves and does battuto texturing on vessels and beads. She also frequently embellishes beads with engraved phrases and quotes. “Engraved glass is the least popular in terms of marketing. Due to my background in book arts and calligraphy, I love the detail that engraving brings to my work. What is impressive to me is being able to put pressure on the wheel to shape the glass, forcing the light that filters through it to be refracted in a new way. Which wheel I use and the shapes and cuts I make change and sculpt the light that is reflected on and through glass.”

West works closely with Murano glassblowers to make her vessel form designs. At the hot shop, she lays out and configures her murine and colors, while blowers do the roll up and blowing of the piece. Her new studio will accommodate an engraving lathe for continuing her experiments and designs on traditional blown glass and will eventually house a larger lathe for bigger battuto pieces and heavier cold working.



*Amy West, Three Planets:
Saturn, Jupiter & Venus (left)
and Irises for Bill (right).
Photos by Amy West.*



Amy West, The Violets, a pair of etched glass vases shown next to the artist's inspiration, her original watercolor of an iris. Photos by Amy West.



Another Day in Paradise

Merging other areas of creativity and artistic interests, West draws on her vast experiences in cultures from around the world, expressing a unique style that is truly her own. A contemporary art collector recently asked if she would consider doing an installation piece in large scale, hanging from the ceiling. "That suggestion blew my world open to a whole other level. The next stage of my development will be three-dimensional sculptures and hanging pieces. I'm excited to get started on that."



The Broken Column from the Frida Collection.
Photo by Norbert Heyl.

In the summer of 2015, West will teach a class in battuto and cold working, "Texturing Glass," at The Corning Museum of Glass in Corning, New York, July 27–August 1. Her partner, Davide Fuin, will be teaching a master's course at Corning during this same time. Fuin was raised around glass on Murano, often accompanying his father to his job at Barovier & Toso. Davide worked at Venini from 1978 until 1980, when a number of masters, including his father, left Barovier & Toso to open their own factory, Toso Vetri d'Arte. He joined his father and began working with the master Carlo Tosi

Caramèa. In the late 1990s, Fuin founded D.F. Glassworks with two assistants. They primarily produce glasses and stemware, together with museum reproductions in traditional Venetian style.

Having lived internationally and studied four languages before starting to work in glass, West established a pattern of completely immersing herself in a culture and language, but would eventually get bored and move on. "I was really afraid glass would be the same, but there will always be much more to glass than I can ever learn and understand. It's a language that will never be boring or have any confines for me or my imagination."

GA

West's work is available at her studio and exhibition room on Murano, with viewing by appointment or upon request via e-mail. Walk-ins are accepted, but appointments are preferred.

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more information about Amy West's history, art, and life on Murano.*



Photo by Penny Roberts.

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Durk Valkema

Increasing Artistic Freedom through Efficient Technology

by Shawn Waggoner

If there is such a thing as European glass royalty, Durk Valkema certainly fits the bill. His father Sybren Valkema blew the first glass at the Amsterdam Gerrit Rietveld Academy, giving birth to the Studio Glass movement in the Netherlands and Greater Europe. Durk carries the torch through his activities as artist, technician at Vrij Glas, and designer/fabricator of efficient glass working equipment.

Durk Valkema attended the Gerrit Rietveld Academie in Amsterdam and worked with Stanislav Libenský at the Academy of Applied Arts in Prague and Jaroslava Brichtova in Zelezný Brod. Today he designs and executes sculptural works in both hot and cold glass that analyze the architectonic principles of form and develop kinetic plays of shadow and light. "It is significant that I work in both hot and cold glass. No matter which technique is used, I aim to analyze design principles in glass."

Through his broad technical and practical knowledge in combination with aesthetic insight born of working with glass, Valkema specializes in designing and building cost-effective, fuel-efficient furnaces, annealing kilns, and related equipment. Since 1974, his company, Integrated Glass Systems, has engineered competitive and technically innovative equipment for studio artists worldwide. "Efficient tools and equipment enable one to handle material more easily and to focus on the creative aspect of working with glass."

Since 1976, Valkema has been lecturing and teaching internationally. In 2012, he presented *Freeing the Furnace from the Factory* at the Corning Museum of Glass, a talk that highlighted the role equipment design has played in the advancement of the glass arts. In 2013, while teaching at Pilchuck's session *Hands on Tomorrow*, Valkema gave a follow-up lecture on the history of the glass furnace.

At the Vrij Glas Foundation, Valkema coordinates a wide range of projects including Anton Beeke's glass sperm alphabet *Ejaculation*; a new method of working for ceramic artist and glass designer Barbara Nanning; and the Amsterdam Spinning Event, a collaboration between Jocelyne Prince and the Studio for Electro-Instrumental Music (STEIM). Last year Valkema developed a technique enabling the design firm Studio Drift in Amsterdam to use man-made obsidian, a waste product of the chemical industry, for casting objects.



Durk Valkema, from the Happy Faces series, cut and polished cast crystal, 2015.

Valkema's Art

Inspired by geometric forms, the shapes of Valkema's glass objects are exact-cut on automatic lapping machines. This technique multiplies the optical qualities and the reflection of oncoming light. "Eight years ago I shifted my focus to large volumes of cast colored glass, composed and melted myself. This presented better possibilities for developing kinetic illusive games of light and shadow."

Valkema designs colored glass, then melts and casts it into shapes that reflect his ideas about form and volume as seen in his recent series, *Accolades* and *Happy Faces*. An homage to poetic constructivism, his work was exhibited in 2015 at Gallery Blås & Knåda, in Stockholm Sweden, and in 2013 at Galerie Loes Reek, Alkmaar, Netherlands.

In addition to gallery work, Valkema designs and produces glasswork for a number of public clients including Gemeente Museum Den Haag. In 1997–98 and again in 2006, the artist recreated the special prismatic glass used by the architect H.P. Berlage in this 20th-century museum. Valkema's prismatic glass can be seen in various lamps and lighting sources used in the renovation.

The Birth of Vrij Glas Foundation

The 2002 GAS conference, "Sources of Inspiration," inspired 1,400 delegates from 40 countries to converge at the Felix Meritis building in Amsterdam. The accompanying glass studio, established on a barge in the canal in front of the building, was the first floating hot shop and lampworking studio ever constructed for a GAS conference. After organizing the event, Valkema, wife Anna Carlgren, and Annelies Van der Vorm wanted to consolidate and put to use their acquired experience in the creation of a permanent learning center.

To honor Sybren Valkema, who inspired so many, Durk, Carlgren, and Van Der Vorm created a foundation called Vrij Glas to encourage innovation, research, and experimentation in glass. "Any painter, architect, designer, goldsmith, or student who wants to work in glass is welcome," says Valkema. "During residency programs, he or she can use the technical infrastructure and vital expertise from glassblowers."

The center is located in two former artillery pavilions in Zaandam, very near Amsterdam, The Netherlands. Its elegant, functionalistic postwar architecture was transformed into glass studios, a gallery, and café. Vrij Glas possesses manifold, high-performance, technical state-of-the-art equipment for hot and cold glass, including flameworking and neon. A high casting furnace melts clear and colored glass. In addition to three melting furnaces, there is also a large 30-inch glory hole, a centrifuge for glass, and several machines for cutting and polishing.

Vrij Glas not only aims at international and interdisciplinary exchange, but also at innovation. Since industries such as Royal Leerdam Crystal and schools such as the Rietveld Academy have reduced experimentation, the possibilities for research have decreased dramatically in Holland. Carlgren mentions the famous Arabia studios, where the ceramic artists could easily enter the factories to discuss problems with the workers directly. "We endeavored to create a greater awareness of glass as a medium for visual artists," she says. "As a student at the Rietveld Academy, I could easily move from glass to ceramics, painting, fashion, or jewelry. There were no borders between the departments, creating stimulating crossovers. Also during my stays in Paris and Sweden, I was greatly inspired by the international exchange of artists."

Integrated Glass Systems

Sybren Valkema's Werkgroep Glas at the Gerrit Rietveld Academie began each semester with rebuilding the Labino-style furnace. "For me, glass started to get serious when I began attending the academy in 1971, first as a ceramics major, but soon switching to glass. In those early days, we were rebuilding furnaces every semester and losing precious time in the process. So naturally I decided to try to improve the equipment so that rebuilding time wasn't necessary. I didn't have a formal education in engineering and furnace technology, but I was learning along the way from visits to engineering friends in factories that were open and willing to share."

In an effort to increase equipment efficiency, Valkema built a tank furnace and a pot furnace that lasted for several years rather than several months. In 1974, he was the first to build a tank furnace utilizing a nozzle-mix burner, called the NA Tempest burner. In those days most furnaces used premix burners that were very noisy and inefficient. Valkema's design included an annealer heated with the flue gasses from the melting furnace. This new setup reduced the energy consumption of the studio by more than 70 percent and quieted the equipment. Valkema soon started building studios for friends and colleagues including Mieke Groot and Richard Meitner.

In 1976, Valkema lectured about his developments in efficient equipment concept at the International Hot Glass Conference at the RCA in London. He introduced his pot furnace and annealer heated with flue gasses as well as combustion air preheating (recuperation) on studio glass furnaces. In 1977, Valkema built equipment for a studio owned by David Kaplan and Darryle Hinze in Scotland, including an 800-pound pot furnace, annealer, and recuperator for the combustion air and an additional exchanger that heated the house. A year later, he designed and built a furnace named "Stenhytta" for Anne Wolff and Wilke Addolfson in Sweden using the same concept. Valkema built both electric- and gas-fired furnaces, mostly pot furnaces, as far away as Bali, Indonesia, and New Zealand. When he built an integrated furnace for Robin Mix in Vermont, many U.S. equipment builders were inspired to copy the efficient equipment and groundbreaking solutions employed.



Studio at Buck Rocks summer camp.

In the 1990s, Valkema introduced variable speed combustion air blowers and elaborate gas/air modulating control systems. From 1994 to 1996, he worked as interim factory manager for the Leerdam crystal factory and made the company profitable again through quality improvements, developing a new 30 percent lead crystal batch and introducing new production methods. Working at Leerdam gave Valkema further insight into the industrial use of glasshouse refractories, a game changer in the way he designed furnaces. Flexible systems that can be turned on and off are now being used at studios such as the Vrij Glas Foundation and Berlin Glass.

The Future of Working Greener

Today Valkema remains excited by developments in refractory and insulation, and the potential of electric, bio-gas, and dual fuel systems. "I used to tell people that I was a trained artist and an untrained engineer, and I find it ironic that I have spent so much of my life involved in solving engineering problems. But the fact is, being able to think like an artist makes you a very rare kind of engineer."

"As artists—people who are inspired by visions of the possible, who are fundamentally creative, who are skilled with tools and materials—we must continue to adopt smart and creative solutions to ensure the use of glass as a free and independent art medium in the 21st century."

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(Top) Durk Valkema, from the Happy Faces series, cut and polished cast crystal, 16" x 16" x 4" deep, 2015. Photo by Wyke Valkema.
 (Bottom) The Vrij Glas studio.

For more information on Valkema's use of man-made obsidian for casting objects for the design firm Studio Drift in Amsterdam, visit www.dezeen.com/2014/04/24/studio-drift-obsidian-mirror-chemical-waste-milan-2014.

To listen to Valkema's Corning lecture, visit www.cmog.org/library/freeing-furnace-factory-videorecording-32-bricks-and-beyond-durk-valkema-corning-museum.

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Eric Markow (left) and Thom Norris (right) with their Paragon Pearl-56. Eric and Thom spent several years developing the woven glass technique shown above. Photo by Marni Harker.

“We love the even, consistent heat of the Paragon Pearl-56” — Markow & Norris

Eric Markow and Thom Norris are noted for creating woven glass kimonos, which have been called “impossibly beautiful.” The kimonos weigh an average of 125 pounds.

Eric and Thom fire their glass in nine Paragon kilns. “Now that we’ve done all our testing, and have actually cooked sculpture in the Pearl-56, it is our favorite kiln and we love the even, consistent heat,” they said recently.

The Pearl-56 has elements in the top, sidewalls, and floor. The kiln uses advanced power ratio technology to balance the heat between the top and bottom sections in increments of 10%.

The digital Pearl-56 has lockable casters, levelers, two peepholes in the front, two vent holes in the top, mercury relays, and a ceramic fiber lid. The Pearl-56 firing chamber is 30” wide, 56” long, and 16 ½” deep (top to bottom).

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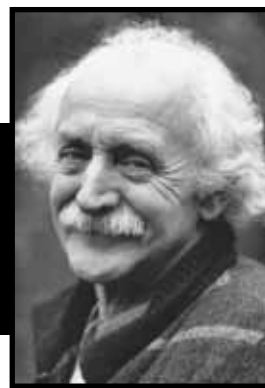
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Autumn Sunset Kimono by Markow & Norris. The partners fire their glass in Paragon kilns. Photo by Javier Agostinelli.

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An International Collaborative Project Digitizing the Sybren Valkema Archives



by The Staff of The Corning Museum of Glass

Over a year ago, the RKD Netherlands Institute for Art History began working on a collaborative digital project with the Vrij Glas Foundation and the Rakow Research Library, part of The Corning Museum of Glass. The goal was to digitize the complete archive of Sybren Valkema, which is currently housed at the RKD, located at The Hague in The Netherlands. By digitizing and disseminating this archive, the RKD and Rakow Research Library will be able to make this invaluable primary material accessible to artists and researchers worldwide.

Preparing for Digitization

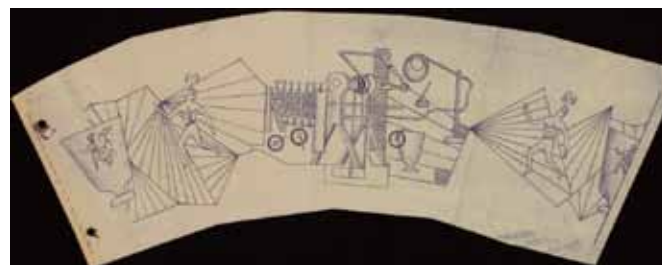
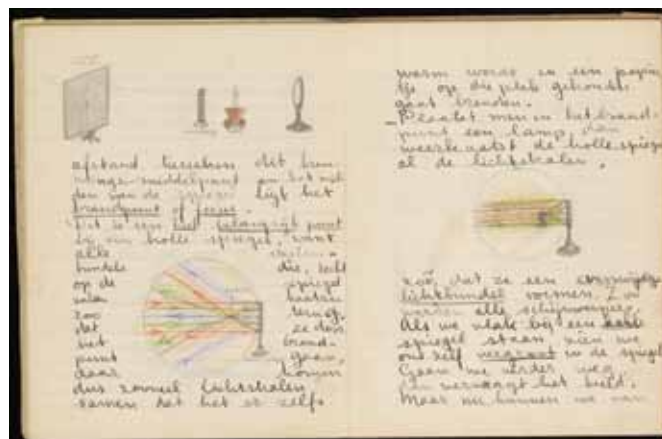
The RKD archive, which includes documentation covering the professional life of glass artist, designer, teacher, and director of the Gerrit Rietveld Academy Sybren Valkema (1916–1996), consists of notes, drawings, correspondence, and slides relating to the artist's career. As the founder of Studio Glass in Europe, Valkema has a distinguished place in the pantheon of European glass artists. He organized the first European exhibition of *Free Glass* and was also founder of the glass department of the Gerrit Rietveld Academy in Amsterdam, The Netherlands. In recognition of his contributions to the international glass movement, Valkema received the Lifetime Achievement Award from the Glass Art Society in 1994.

Metamorfoze, The Netherlands' national program for the preservation of paper heritage, officially awarded the RKD a grant in October 2013 to cover 70 percent of the digitization costs for the two-year project, which is now underway. The Sybren Valkema archive is currently undergoing re-housing, cataloging, and conservation in preparation for its digitization. The Fellows' Executive Committee at Metamorfoze has also approved Rakow's request to use the Fellows' Funds to acquire the digital Valkema Archives.

After digitization, the Vrij Glas Foundation, an international research center and laboratory established to encourage experimentation and innovation in glass, will further enhance the archive by providing detailed metadata. This will add deeper insight for researchers and those interested in learning more about Valkema. It will also help to further the foundation's goal of stimulating debate and creating a greater awareness and appreciation of glass as a visual arts medium.

Merging Resources to Preserved Art History

The Valkema Project is the RKD's largest collaborative digitization project to date and the Rakow's first international collaboration. All of the documents from Sybren Valkema's archive, which includes educational material from 1943 onward, will be available for consultation via the RKD archives database at the end of 2015.



*Portrait of Sybren Valkema by Anna Carlgren.
Valkema drawings copyrighted by the
Sybren Valkema Archive.*

The Rakow Research Library of the Corning Museum of Glass is the world's finest library dedicated to preserving and sharing the story of glass and glassmaking. It holds more than 400,000 books, trade catalogs, drawings, and materials. The Library is part of The Corning Museum of Glass, which is home to the world's most important collection of glass that includes the finest examples of glassmaking spanning 3,500 years. By comparison, the RKD is the largest research institution in the field of Dutch arts and crafts worldwide. That collection is comprised of 450,000 books, 1,500 meters of historical archives, and more than 7,000,000 reproductions.

GA

Visit www.cmog.org/research/library and www.rkd.nl/en to learn more about the Rakow Research Library and the RKD Netherlands Institute for Art History. More information on the history of Vrij Glas can be found at www.vrijglas.org.

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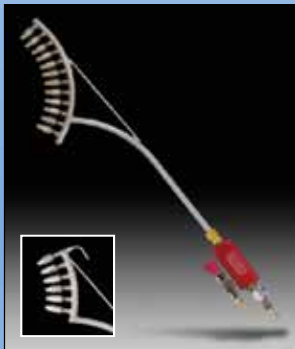
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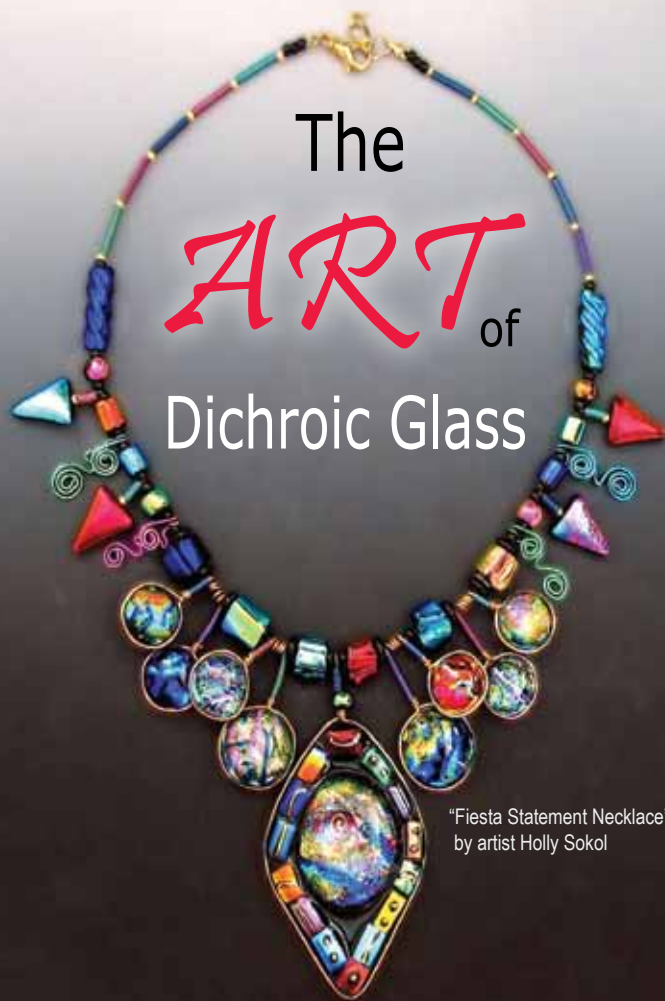
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The Toledo Museum of Art

by Collen Bryan

The Toledo Museum of Art (TMA) has had a glass studio longer than any organization in the United States. In 1962, Harvey Littleton built a small furnace at the museum that demonstrated how an independent artist could work directly with glass. The glass industry, which secured Toledo's stature as the Glass City, is celebrated in the museum's Glass Pavilion and its extensive collection of glass artifacts.

Toledo's history tracks a broad swathe of American glass, from production glass factories to the birthplace of the Studio Glass movement and its elevation of handmade artisan glass. Today, the Glass Pavilion and its studios and programs find new ways to make the medium of glass more accessible to artists.

Jeff Mack is the production manager for the Glass Pavilion at the Toledo Museum of Art. His role includes overseeing the studio's production and residency programs. So Mack is the perfect guide for a tour of the Glass Pavilion and its programs.

Bringing Glass to Toledo

Toledo had a very big glass industry by the end of the 19th century related to a regional gas boom. Glass companies making everything from sheet glass and bottles, to luxury glass and tableware had lots of incentive to move to Northwest Ohio for cheaper energy and easy access to western markets. Major glass factories are still in business in Toledo today.

In 1888 Edward Drummond Libbey moved his New England Glass Company to Toledo and renamed it the Libbey Glass Company. His work played a key role in the advancement of the mechanization of glass. Subsequently, Libbey was among the wealthiest people in the area and engaged in the philanthropic pursuit of bringing art and culture to the people of Toledo. The museum's history is steeped in glass. Libbey was one of its founders and the first president of the Board of Trustees for the Toledo Museum of Art when it was established in 1901.

Libbey collected glass extensively and donated his collection to the museum so it could be utilized as a tool in the training of designers. The collection he seeded remains one of the most extensive in the world, second only to The Corning Museum of Glass in New York in terms of range and scale among museums in the United States.

A Turn Away from Mechanization

Even in the handmade tradition of glass, it was nearly unheard of for the artist to also be the person making the glass. Glass factories would hire a designer who presented drawings and ideas to the master craftspeople to execute. It was especially difficult for artists to find venues for working with blown glass.



A student with Harvey K. Littleton (center) and Harvey Leafgreen (right).

Littleton had been a ceramics teacher at the museum before turning his focus to glass. He had seen individual glass artists in Murano working at small, simple furnaces. His goal was to return glass to the hands of an independent working artist, turning away from the mechanization and labor segmentation of the glass industry that was prevalent at the time. A similar movement had occurred with studio pottery leading up to the mid 20th century.

With the permission of Museum Director Otto Wittman, Littleton held an eight-day workshop in March 1962 at the Toledo Museum of Art, which became known as the beginning of the American Studio Glass movement. Many people who attended this workshop and a subsequent one held the following year at the museum were the founding generation of the movement and brought studio glass to academia and to the art world.

TMA Glass Pavilion

The Toledo Museum of Art's Glass Pavilion, designed by Japanese architects Kzuyo Sejima and Ryue Nishizawa (SANAA) opened in 2006. In 2010 the two received the prestigious Pritzker architecture prize for their designs including the Glass Pavilion. The unique postmodern building makes its own statement as an important work of art. The upper Pavilion is fully walled by curved glass and seems to merge interior with exterior space. Sunlight streams through the world-class glass collection that Libbey started. The collection surrounds a state-of-the-art glass studio. "We carry on what we have done throughout our history and continuously enhance it



*Leana Quade (seated) with Jeff Mack
in the Glass Pavilion Hot Shop.*

*A Toledo Museum of Art
glassblowing class in 2013.*



to offer more public programs, demonstrations, exhibitions, classes and workshops, and hands-on glassmaking opportunities,” Mack says. “We teach classes and host visiting artists and are continuously evolving in the expression of our mission.”

The 75,000-square-foot Glass Pavilion is laid out over two floors. The main floor has galleries for the collection, two hot shops, and a flameworking studio. The main hot shop is where most of the studio’s public programs are staged. There, museum staff members give demonstrations, conduct classes, and run production lines before a stream of museum visitors. The second hot shop is designed specifically for studio rental, making glassblowing accessible and affordable for the independent glass artist.

The Pavilion’s lower level studio is outfitted with a fully outfitted cold shop, an extensive kiln room, a wax and mold prep room, a sandblasting room, a multipurpose work/class room, and a fabrication room for metal, wood, and other materials, as well as the studio’s administrative offices.

Energy Conservation for a Cold Geography

The Toledo Museum of Art has taken a leadership role in the region in terms of green initiatives. Over the past 20 years, the museum has cut its use of electrical power by nearly 80 percent. On a sunny day, the museum’s solar canopy can provide as much as 50 percent of its electrical needs.

While the Glass Pavilion does not necessarily tout a green design, there were some key choices made for greater efficiency. In the winter, the studios themselves are heated with the help of a heat exchange system utilizing exhausted waste heat from the hot shops. The system also utilizes that same waste heat to heat the loading dock ramp, keeping it free from ice and snow accumulation in the winter.



Lino Tagliapietra, artist in residence at TMA.

Other energy efficiencies in the studio include the variable frequency drives for combustion air blowers and recuperator systems on the glass furnaces. The Pavilion also boasts state-of-the-art micro turban technology, which helps the museum to generate its own electricity for the building using natural gas.

Studio Glass Experience

Over the years, a community of glass artists has built up around the museum, many who rely on TMA's glass studio to make their work. "The Toledo Museum had one of the earliest public access studios in the country. In 1969, the museum constructed the Glass Crafts Building, becoming the first museum to build a facility specifically designed for teaching glassworking techniques. "There is a legacy here. Some of our clients have rented with us for over 20 years. We recognize our ability as an organization to have an impact on a city like Toledo, and the museum's glass studio can play a significant role in that."

The glassblowing classes are some the most popular art classes at the Toledo Museum of Art. "Unlike intensive summer camp style programs like Penland or Pilchuck, most of our educational program is geared toward serving the local community and nurturing artists who live and work right here in Toledo. However, we continue striving to draw interest from all over the world, offering unique opportunities for utilizing our collection as a teaching tool."

Students range in age from teenagers to people in their 80s and come from all walks of life. Many take a few classes and move into a hobbyist phase with the medium. Others start out renting the studio and end up making a career out of glass.

Mack sees that fewer people have the ability to put down money to outfit personal hot shops. Today's glass artist is leaner and meaner, and this has helped the museum's rental program to become very popular. "Even professional glassblowers aren't blowing every day. Studio rental allows them to make a phone call and schedule their time at a furnace rather than paying every day to keep a studio running whether it is being used or not."

Glass Apprenticeships

Mack is among the staff of skilled craftspeople who help facilitate artists' work in the studio. Three full-time employees and several part-timers serve as the studio's specialists. The employment experience at TMA's glass studio is something of an informal apprenticeship. "We hire some staff members just out of college programs, and these positions give them the opportunity to learn, grow, and develop. Beyond being able to make things, they are required to interact with the public, learn about the materials, demonstrate techniques, present to an audience, and learn the technical aspects of working in and maintaining a studio. Employees develop as glass artists and gain experience in various roles. This is an unusual opportunity for a job just out of college."

The museum staff brings the programs to life. Mack sees the staff positions as stepping-stones for people wishing to build a career in glass. "We want our employees to move through a full range of developmental phases over a period of time. We recognize that developing a well-rounded skill set is a good and needed opportunity within the industry. People coming out of academic glass programs face the big question mark about what to do next. We want to be one of the best opportunities for them."

GA



Gianni Toso, artist in residence at TMA.



Toledo Museum of Art Glass Pavilion
2445 Monroe Street
Toledo, Ohio 43620
www.toledomuseum.org
www.toledomuseum.org/glass-pavilion

The organizational stages for the second Glass National exhibition, held in 1968. In 1966, four years after the Toledo Workshops, the Toledo Museum of Art launched the first competitive survey exhibition of studio glass, called the Toledo Glass National. An unexpected flood of 240 objects was entered and shipped to Toledo by 48 qualifying artists, including Harvey Littleton, Dominick Labino, Fritz Dreisbach, Robert Fritz, and Marvin Lipofsky. A second Glass National was held in 1968. The third and last, in 1970, was by invitation only and featured a survey of 11 artists.

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North Lands Creative Glass



by Colleen Bryan

Conversations about North Lands Creative Glass inevitably begin and end with the prevailing sense of place. The glass education center is set in the wild and dramatic Highlands region of extreme northeast Scotland, five hours from Edinburgh and two from Inverness. The hauntingly remote landscape creates a backdrop for theatrical displays of changeable weather, layers of history and archeological ruins, and rugged coastlines, as well as beautiful light, sky, and rainbows. And all of these are grist for glass artists who come to push the boundaries of the material and artistic expression. They reflect deeply and listen to the quiet voice of their own artistic souls and engage the environment and each other in lively conversation and creative exploration.

The center is rooted in a coastal fishing village. Visitors and staff from North Lands patronize the local shops, meet people on the streets, and drink in the local pub. Within this context, a prestigious center has been established for studying the art form of glass that has drawn renowned artists from all over the world for 20 years. Its mission is to secure the future of creative glass and support the craft through skills and talent development, professional discourse, and access to glassmaking practice. Its website touts: "Our ethos is to encourage and support collaboration and experimentation between artists to extend the possibilities in the creative use of glass."

The offerings at the center are impressive, reflecting staff commitment to a center of excellence in glass studies. At North Lands, excellence encompasses the highest standards of glassmaking and design and extends to world-class teachers, professionally respected glass artists, and senior post-graduates as students and residents. The breadth and depth of experience and skill enriches the conversation and the experience for all. The scope of offerings includes several master classes and symposia each year, residencies, skills classes and workshops, and an annual international conference. It is now regarded as one of Europe's principal centers of glassmaking education.



(Top) *Land to Sea*, and (bottom) work by Sarah Marshall, both produced at the 2014 Richard Wheater Master Class. Photos by Angus Mackay.

A Developing Facility

North Lands Creative Glass has incrementally developed its facilities in recent years to better serve the needs of visiting artists and students. Its Alastair Pilkington Studio first opened in July 2002 with a dedication by H.R.H. Prince Charles. The well-equipped, brightly lit studio has a general area plus a hot shop, kiln room, cold working and finishing shop, a lampworking station that can be adapted to specific needs, and an area for molding.

In 2014, an extension of both studio and residential accommodations for visiting artists, makers, and community groups was added. Newly expanded, clean work space is available for seminars, meetings, and other art and craft activities. Objects from the center's collection of contemporary glass are exhibited throughout the entrance lobby and in the clean work space.

The new Pinelog Lodge provides sleeping accommodations for up to six people. The separate Old School House lodging has four bedrooms that can accommodate up to seven people for masters and residents. All facilities are designed to be user friendly for people with limited mobility. Studio facilities are available for hire by individuals and groups of artists when they are not being used for core activities. Artists who visit North Lands are also accommodated in local family run bed-and-breakfast establishments.

The center houses the North Lands Creative Glass Collection of Contemporary Glass, a significant and growing collection of contemporary glass art left by previous masters to inspire current and future artists, that has been acquired over a period of nearly 20 years. These 200 objects represent, in many cases, a seminal point in an artist's career. Taken together, they form a fascinating record of recent developments in contemporary glass practice. "This collection is important to North Lands," Emma Woffenden, Artistic Director says. "Each piece has its own story to tell."



Tim Shaw working in the Hot Shop during a 2007 residency.



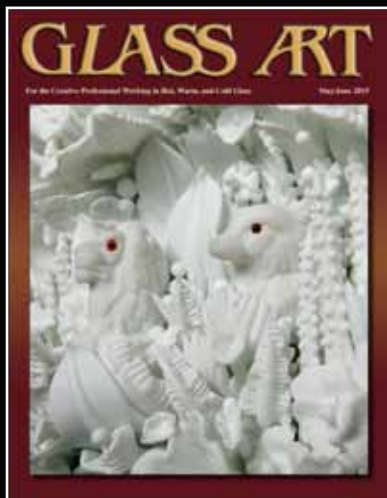
Tobias Møhl and Janusz Pozniak demonstrating during their joint 2008 Master Class.

Conceptual Programming

The conceptual programming for North Lands Creative Glass is established each year by the Artistic Director in consultation with the Artistic Advisory Committee. The range of creative offerings, which include master classes, symposia, and an international conference each year, splay out through the prism of a single, annually changing theme. The 2014 program theme was *The Place and the Work*, bringing together the inspiration felt by artists in the unique North Lands environment, an exploration of glass as a material, and the use of glass in varied contexts. In preparing for the upcoming 20th anniversary, the 2015 annual theme is *Extreme Glass*, which Woffenden envisions as going back to examine the materials and processes of glassmaking. "During my three-year term here, I wanted to re-engage with those elemental things."

The quality of master classes depends foundationally on the strengths of the masters who lead them. The 2015 North Lands Masters lineup includes artists as varied as Judith Schaechter, Maria Bang Espersen, Max Syron, Angela Thwaites, and James Maskrey, with skills classes being led by Heather Gillespie, Ian Pearson, and Amanda Simmons. Master classes are juried by the Artistic Director, with most of this year's classes already well subscribed.

The program of activities has developed considerably since its inception in 1996 and now includes residencies that can be project based. Master classes run with six to 10 participants, depending on the content of the class.



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Local school child, Aran Moss O'Brien, listening to Compass, an installation by Trish Roan produced at a 2013 residency. Photo by David Moss.



Class critique at Petr Stanicky's 2014 Master Class. Photo by Angus Mackay.

"People seem to appreciate having a chance to meet each other without being lost in a big crowd," Woffenden observes. "Our goal is not to get any bigger. Part of the beauty of what we have to offer at North Lands is the intimacy of the experience."

That intimacy is enlivened by consciously scheduling concurrent classes and providing students with the opportunity to dip into artistic crosscurrents. "We often run two master classes at the same time to provide some interchange between glass and other art forms. Last year, one class was making monumental works in the landscape alongside a class creating photographic images using glass. A pâte de verre class ran alongside a neon class using images and taking place in the out-of-doors."

Students explore the use of glass with other media and have done so with painting, ceramics, photography, textiles, and filmmaking. North Lands gives them a chance to deeply engage with the geography and landscape. They push their thinking and practice both by working in their own directions and through collaborative activity.

North Lands' master classes are immersive and intensive affairs, with artists living and working together in a remote place removed from familiar surroundings. The experience is both challenging and rewarding. Studio Manager Michael Bullen reflects, "For all of us who work at North Lands, the master classes mark the busiest time on our calendar when all the parts of the machine need to work smoothly to assure that people leave with smiles on their faces and plans to return."

The symposia are gathering events, often organized by a master artist who brings his or her own group of senior professional artists and students to work together for 10 days at North Lands. Jane Bruce, former North Lands artistic director and notable glass artist based in New York City, has brought groups from Montana State University, Alberta College of Art & Design in Canada, and the Rochester Institute of Technology's glass program to various symposia in Lybster. North Lands Creative Glass provides the site, equipment, and an association to which symposium leaders can independently bring their own audiences.

The annual international conference, held on the first weekend of September each year, provides a major forum for people within the art glass community to discuss glass. Past conferences have explored expansive themes around glass, contemporary art and craft, historical and social influence, and local culture in the unique Highlands setting that surrounds North Lands.

Technical Underpinnings

Within the conceptual program of conferences, master classes, and symposia, North Lands runs a robust and differentiated program of skills classes that emphasizes best practices with various techniques. The cost of fuel in the United Kingdom is a key challenge to glassmaking, and several colleges reduced their glass departments as fuel became exorbitantly expensive. This created an unexpected consequence of students graduating from arts schools without the basic technical skills to work in glass. Centers such as North Lands began to notice something about the students attending their master classes. "We were getting people who lacked the technical skills to realize their great ideas. There is nothing worse than seeing an artist with a wonderful concept but without the technical ability to make it happen in glass."

North Lands responded by offering four or five skills classes a year across all types of glassworking. The skills classes, like the conceptual ones, provide an intensive experience. Coming to this very remote spot so different from regular environments and routines, many students find they are able to create psychic space for an intensive burst of learning. "Some students tell us they've learned more technical skill in a week at North Lands than in a year of study at the university. As they grow technically, people make big jumps artistically as well."

Bullen teaches glass painting processes on a fairly consistent basis. “We bring in all sorts of people, though we definitely draw more British and European students for the skills classes than more broadly international students.”

The center also teaches students the best process for how to monitor energy use in order to realize improved efficiency. “Jane Bruce discusses with students about whether or not they are really ready to fire their final project or if their idea needs more research. When energy is cheap, that question doesn’t get asked.” Bullen says his team tries to demonstrate and to narrate what it takes to have a studio running efficiently, since that is required to sustain glass crafting as an art and an industry into the future.

Taking North Lands to the People

With the 2016 celebration of the center’s 20th anniversary, the artistic team is planning activities to take North Lands out from Lybster to Greater Scotland. “As people come from all over the world, we are staging a series of events in Edinburgh,” Woffenden says. “We will hold a major exhibition at the Dovecot Gallery in Edinburgh for September through October 2016 and are planning a variety of other activities around the capital city to raise the profile of North Lands in Scotland.”

Closer to home, some of the residencies have been project based and staged off-site from Lybster. One of Bullen’s favorite residencies took place in 2013 in the middle of Borgie Forest on the north coast of Scotland. In the local lowland forest, residents had no access to phones, glassmaking equipment, or computers. That residency incorporated a hot glass sculptor, an engraver, and a printmaker—different people with different skills.

“In a cabin about 70 miles from our Lybster center, we set up mobile compressors and generators along with glass engraving equipment, a sandblaster, and angle grinders. The residents spent four days at North Lands before going to the cabin, and we anticipated that they would hardly be able to wait to get back.”

In reality, working directly with an object in the landscape rather than taking notes and returning to the controlled environment of a studio to do glasswork changes the nature of how one handles materials. “All of the artists found that reality so exciting that they didn’t want to come back from the cabin!” Bullen hopes that North Lands will take more people out of the studio and into the open landscape in the future.

GA



(Top) Heather Gillespie engraving outdoors during the 2013 “Forest of Glass” residency.
Photo by David Moss.

(Center) James Maskrey in the hot shop during Petr Stanicky’s 2014 Master Class.
Photo by Angus Mackay.

(Bottom) Jeff Ballard, Lighthouse, made during a 2013 residency.



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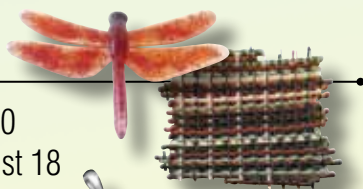
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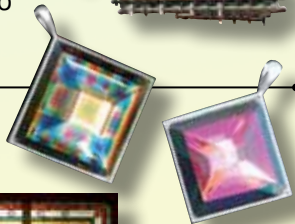
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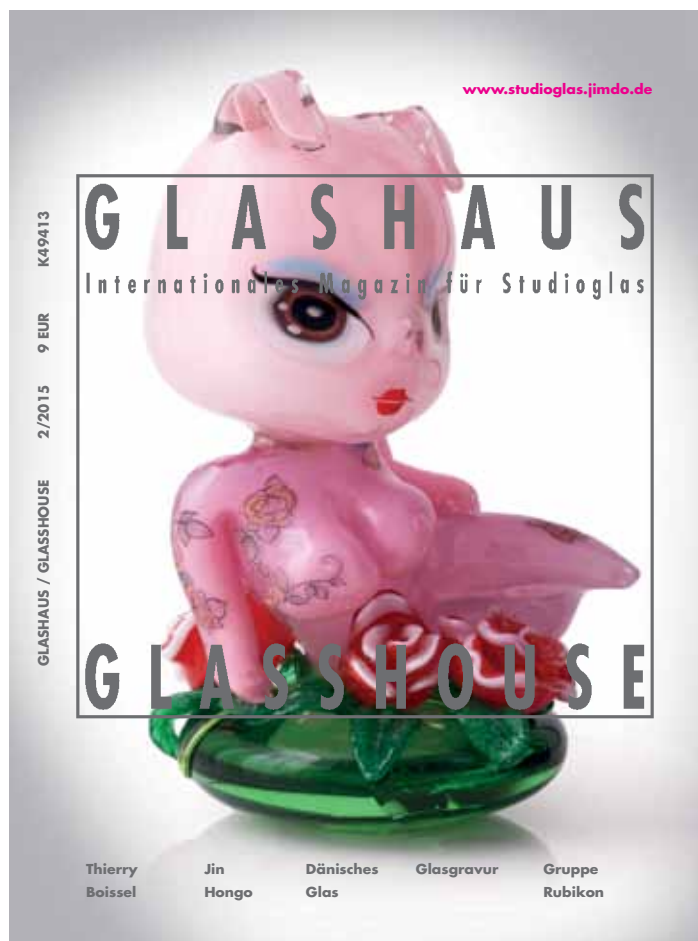
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Light and Rapture

Brice Turnbull and Carl Bork Combine Hot Glass with Abstract Painting

by Shawn Waggoner

Reciprocal artistic vision between Brice Turnbull and Carl Bork inspires and informs the creation of *Light and Rapture*, a transcendent, emotionally charged body of work designed to bypass logic and words. The incorporation of Turnbull's illuminated roundels in Bork's abstract acrylic paintings redefines qualities of three-dimensionality, color, and light, providing viewers with artistic elements never before seen or experienced.

The success of combining hot glass with abstract painting, in addition to their artistic camaraderie, has made this the most rewarding collaboration of Turnbull's career, one rife with long-term fluid chemistry. In a sense, the glassblower had been collaborating in the making of art since his making began. When Turnbull listened to music, read a book, or hiked a pristine mountain trail, input was received. After processing, the experience evolved into art. But collaboration became more dynamic with Bork's active participation in the process.

Turnbull and Bork both live in Salida, Colorado, an idyllic mountain town complete with historic brick buildings, diverse culinary venues, and art galleries that range from funky to refined. Home to a large and growing artist community, many of whom have received national recognition in their fields, Turnbull settled and opened his glassblowing studio in Salida in 2005. Though lighting comprises 75 percent of his studio's output, he also creates residential and public work in hot glass. His collaboration with Bork is ongoing, and new pieces will be exhibited this summer.

The Bork Factor

It was one small abstract painting in Bork's gallery that caught Turnbull's eye and inspired him to ask Bork if he would consider collaborating. Though abstract painting has never been Bork's focus, he enjoys the freedom it affords. "How colors react to one another creates an emotional response as powerful as having a traditional subject. Most of my work is about color and light. Brice as a glass artist is working with transmitted light, and I work with reflective light. I knew combining the two worlds would make a powerful statement," Bork says of his first collaboration.

Born in Ohio, Bork grew up drawing with the encouragement of friends and family. He studied art at the Columbus College of Art



Brice Turnbull and Carl Bork, Source, their first completed collaboration, 3' x 2', 2014. Photo by Carl Bork.

and Design (CCAD), and the school's rigorous foundational studies gave him the basis for his drawing and painting ideas. "At CCAD I learned to follow my heart and paint what moves me the most. The school gave me the training to express myself through painting."

Following graduation, Bork was commissioned to work on 18 paintings for the Westin Great Southern Hotel in Columbus, Ohio, depicting historical scenes of the hotel and Columbus buildings. At his 2012 solo show, *Colorado Impressions*, held at the Tointon Gallery in Greeley, Colorado, Bork sold all 30 of his paintings on exhibit. He has been featured in *SouthwestArt* magazine's annual emerging artist article, "21 Under 31 Emerging Artists to Collect Now." He is known in Colorado and beyond for his stunning landscape paintings of the Arkansas River Valley and light studies inspired by nature, painted on both canvas and wood at his studio gallery, Carl Bork Fine Art.

Turnbull's Glass

Initially Turnbull was afraid that his glass was too lively for Bork to work into a painting. "But our conversations were so fluid and casual that I felt anything was possible." He created roundels as well as other nontraditional shapes in hot glass for the collaborative works. Depending on the desired effect, color was applied on the inside or outside of the glass. "I've got some pretty unusual patterns. My specialty when I made roundels in the past was to layer up to 26 colors."

Turnbull made glass components that were laid on top of Bork's painting. This treatment did not bring the glass to life the way Turnbull envisioned, so they decided to cut a hole in the painting and illuminate the glass from behind. "For the first one we tried, it was a little tense to cut through the painting, because it was so beautiful as it was," says Turnbull. "But we both decided it would be a lot more exciting if the glass were lit up instead of just resting on the surface."

It was well worth the risk. Having the glass lit from behind within the painting created an explosion of positive energy and color. Says Turnbull: "It was absolutely the right direction. Now when I make glass components,



*Brice Turnbull and Carl Bork, Formation,
4' x 4', 2014. Photo by Carl Bork.*

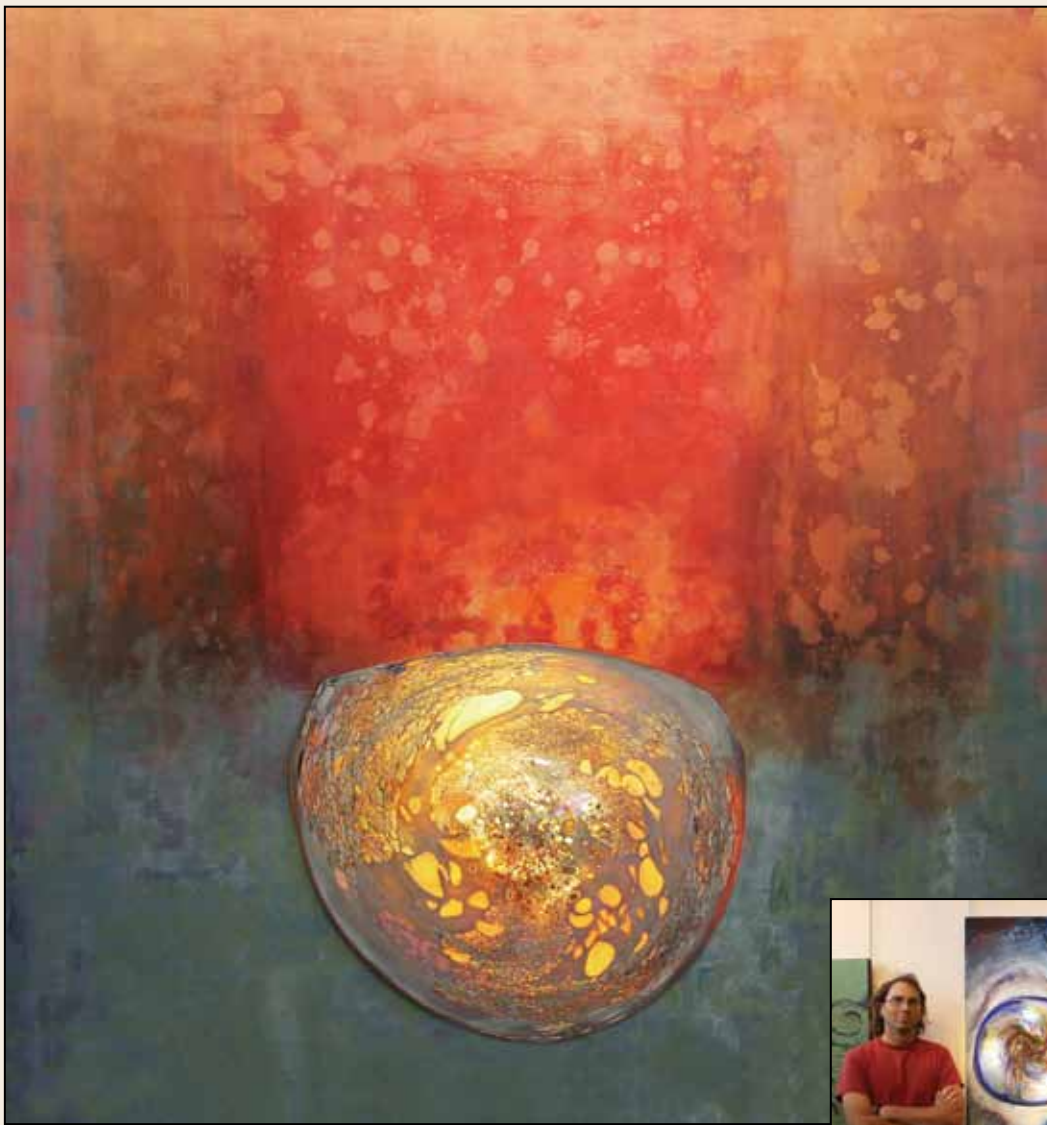


I consider not only what the glass will look like in reflected light but what it will look like with transmitted light."

Bork also had to explore how to paint in a fashion that would incorporate the glass as one cohesive artwork. "It's really challenging, because the glass changes so much depending on whether the light is off or on. To paint something that will work with the glass in either state is tricky," he explains. To meet the challenge, Bork set up a light box behind the glass while he painted and turned it off and on.

For his work with Turnbull, Bork paints with acrylics because they dry faster, allowing for quick application of texture and color layers. Because glass is shiny, Bork applies a varnish to the acrylic paint to produce a complementary sheen, making it more difficult to discern between the glass and paint.

*Brice Turnbull and Carl Bork, Corridor,
3-1/2' x 3-1/2', 2014. Photo by Carl Bork.*



“I think this collaborative work would be best exhibited in galleries that don’t show glass. I like that glass is part of it, but it’s more of a surprise. Glass is beautiful on its own. My job is to do something interesting with it.”

Brice Turnbull



(Top) Brice Turnbull and Carl Bork, Chi-Gong, 3' x 3', 2014. Photo by Carl Bork. (Bottom) Brice Turnbull, right, and Carl Bork, left, at their inaugural show.

The Turnbull-Bork Project Emerges

Based on the success of their initial experimentation, Turnbull and Bork decided to make a body of collaborative work. After two months they announced an exhibit of the new pieces at Bork’s Salida gallery. Initially the goal was to create six pieces, but the flow of ideas was continuous and 11 pieces were exhibited in the November 2014 show. The series included work that combined Turnbull’s backlit roundels within Bork’s painting, paintings with glass spirit figures at the edge of the painting’s frame, and abstract story line pieces of glass applied to the surface of the canvas or wood.

Currently both artists view their collaboration as a long-term project. An upcoming Salida show of new work is tentatively scheduled for late August 2015. Turnbull and Bork are interested in pursuing larger work and public art. Says Bork: “Seeing the initial results, I think we came to realize the potential of incorporating glass in a painting. It was more than we thought was possible. Both of our minds were jarred open, because we could instantly see the potential for working jointly. Working together has been an energetic and inspiring process.”

GA

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Brice Turnbull Studios

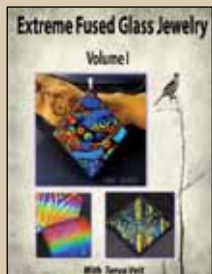
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Inspiration from Tanya Veit

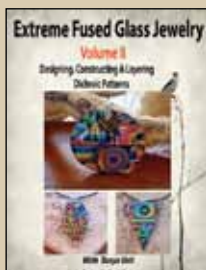


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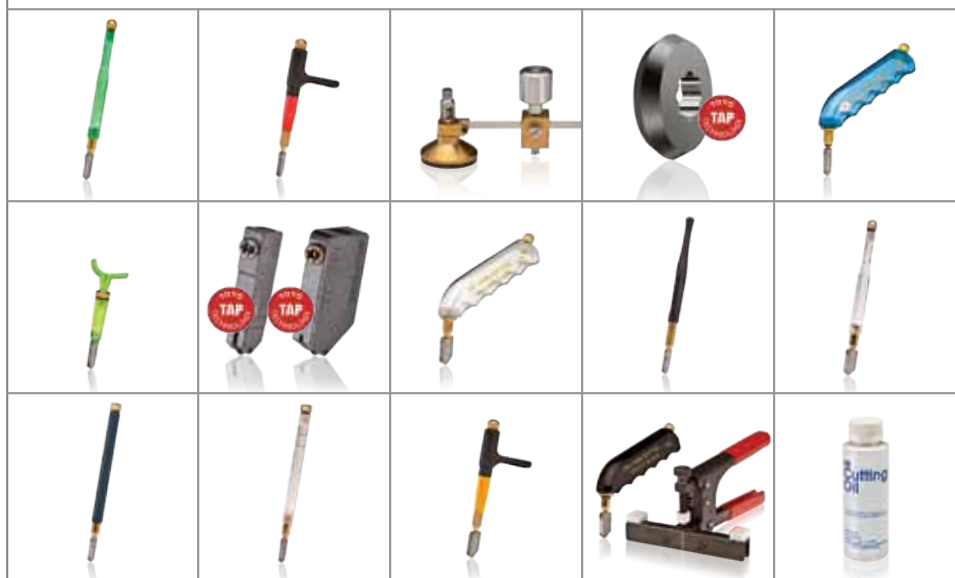
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Making Glass Molds Using the Sand Casting Method

Design, Demonstration, and Text by Ellen Rubin

Have you always wanted to make 3-D shapes with your glass but didn't know how to make molds the easy way? Make any shaped mold exactly as you like with sand casting. One of my students, Mona Pupos, was working with her father on a project for her mom for Mother's Day. Her dad was making a 16" x 20" inlaid stained wood background of trees, hills, valleys, and clouds. The wood was many different colors. Now it was my student's turn to do her part.

Mona's mom always liked hot air balloons, so Mona thought it would be nice to make 3-D balloons in the sky over the wood background. This made for a beautiful collaboration. Notice that the balloons are all of different sizes and were made using the sand casting technique. The balloons farther back in the picture are flat, showing distance in perspective. We didn't have any hot air balloon molds, so here is what we did to make them.

Glass

Fusible Glass in Desired Colors

Tools and Materials

Play Sand Ceramic Grade Silica

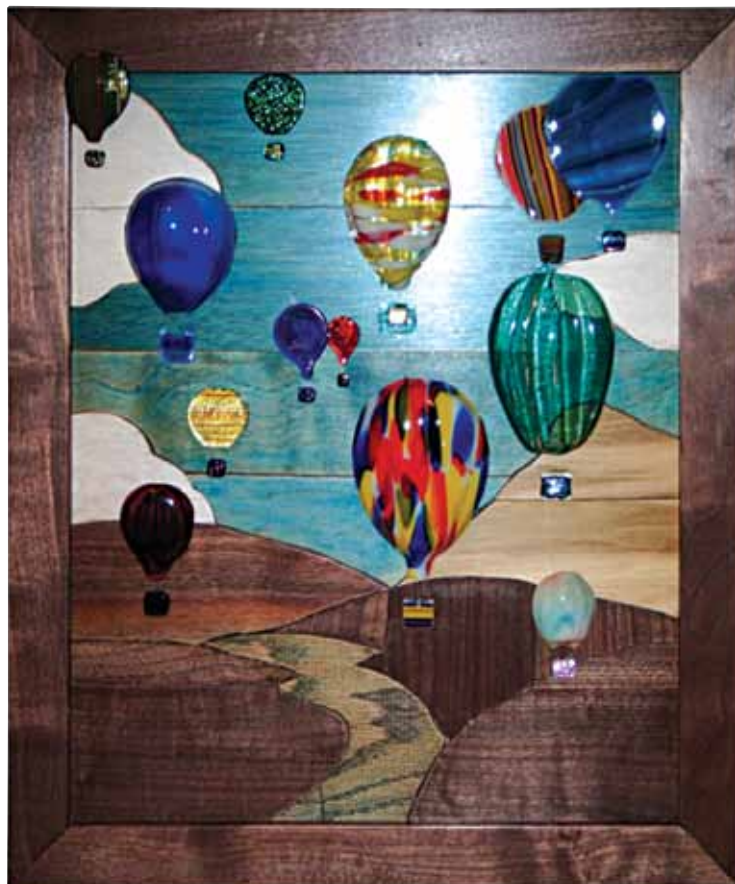
Ceramic Grade Plaster with Gypsum

Large Container for Sandbox 2 Small Buckets

Small Measuring Cup Gallon Jug Water

Newspapers Paper Towels Moist Hand Wipes

Old Toothbrushes Spoon X-Acto® or Plastic Knife



Buy some play sand like the kind that comes in 25-pound bags for sandboxes and pour it into a large container.

1



Be sure that it's deep enough for the mold you want to make.

2

Mix the sand with water.



Fill a gallon jug with water and begin to pour water into the sand. Mix up the water and sand with your hands until it holds its shape when you push an object into it and take it out again. You should see the exact imprint left in the sand. While you are making imprints, make some more shapes and other containers in case you have leftover investment.

My student pushed her fingers down into the sand in a shape that looked like the inside of a hot air balloon. She made many sizes of balloon imprints. The next step will be to get the table set for a mess. Lay out a lot of newspaper, then get a roll of paper towels, hand wipes, and an old bucket for mixing the plaster and silica.

Bring one of your containers of silica and plaster with labels on the containers clearly marked as well as a measuring device. You can use things such as a Dixie cup, small jar, or mixing cups to measure the plaster and silica. Now fill the empty bucket one-half full of water. You will end up with twice this much investment when you are done, so judge accordingly.

Note that the ceramic grade silica and plaster are only available in 50-pound bags from a ceramic supply company. You will have enough silica, sand, and plaster to make many projects.

Put on your particulate mask, fill your measuring container full of plaster, and sprinkle the plaster evenly across the top of the water until the plaster container is empty.

3



Use a patterned motion with your hand when the plaster falls to the bottom of the bucket so that it will be evenly distributed across the entire bottom. We don't want a pile only in the center of the bucket. Now do the same thing with the silica.

Keep alternating plaster, silica, plaster, silica until small islands of powder form on top of the water in the bucket and do not sink anymore.

4



When that happens, you will know the water is fully saturated with the powders. This may take a while and a good amount of the powders.

Caution: While doing step number 5, make sure the water is cold and work quickly. Once the powders are added to the water, a chemical reaction begins and the plaster starts to harden. If the water is hot or warm, this reaction goes even faster. Also, be sure not to drip any water into the plaster or silica buckets while scooping some out. This will make a chemical reaction begin in the buckets and ruin the powders.

One more thing—once you have started to sift the powders into the bucket to make the floating islands, do not stop to answer the phone, go to the bathroom, or see who's at the door. It sets up so quickly that it will be hard by the time you get back and be unusable.

After the islands do not sink anymore, quickly mix the powders and water together until a smooth, creamy consistency is achieved.

5



I use my hand and fingers. Move your fingers back and forth with the powder between them to squish out any lumps. Work quickly!

Pour the mixture into the shapes in the sand until they are full up to the top of the impression.

6



From time to time, pick up a side of the container slightly and drop it back onto the table to send any air bubbles to the top and out of the mold.

7



Air bubbles weaken the mold.

Clean off your hands with a paper towel, then finish cleaning your hands with a wet wipe.

8



Very important: Do **not** clean your hands in the sink or let any plaster go down the drain. It will turn into cement and block the pipe!

Clean out the plaster bucket.

9



You now have about 30 minutes to an hour to wait for the plaster to set up. This is a good time to clean up everything.

Empty the plaster bucket you used by cleaning it out with paper towels. It should be dry now. Push in the sides and crack off the thin layer of plaster on the sides of the bucket and throw it into the trash. You will be able to use the bucket again.



10

After the mold hardens, remove it from the sand, check for any sharp edges that need to be removed, and shape the mold as desired.



Touch the plaster to see if it is much harder now. If it is, start to take the sand away from the plaster with a spoon and put the sand into another container. As soon as you can, put your fingers under the plaster and gently lift it out of the sandbox onto a piece of newspaper.

The plaster is still soft enough to carve with an X-Acto knife or plastic knife. Similar to carving Ivory soap, you can still shape it and round the corners. Make sure there are no sharp edges on your new mold. If it seems too dry to carve, dip your fingers in a little water and rub them on the plaster. This will make it easier to shape.

After all of your pieces are out of the sandbox, brush as much sand off of them as possible with an old toothbrush.

11



You do not have to get all the sand off at this point. When it is completely dry, the sand will brush off easily.

12

Place the new molds on the shelf on top of several dry newspapers with a sign marking the date two weeks from today.



The plaster will be going through several chemical changes during this time. First it will be hot and wet, then cold and damp, then dry and room temperature when held near your cheek. These changes take about two weeks.

Important: Do *not* put the new mold into the kiln before it is completely dry! If it still has moisture inside and you heat it up, it will start to steam and explode.



13

Use the new molds to tack-fuse or slump the glass.



After two weeks, it is time to use your new mold. Remember that glass doesn't stick to it, but for a smoother glass texture, put a piece of ThinFire held in place with a little Elmer's Glue on top of the mold. You can tack-fuse or slump the glass on top of the new mold. I think the pieces take a better shape at the tack fuse temperature.

14

Remove the glass from the mold.

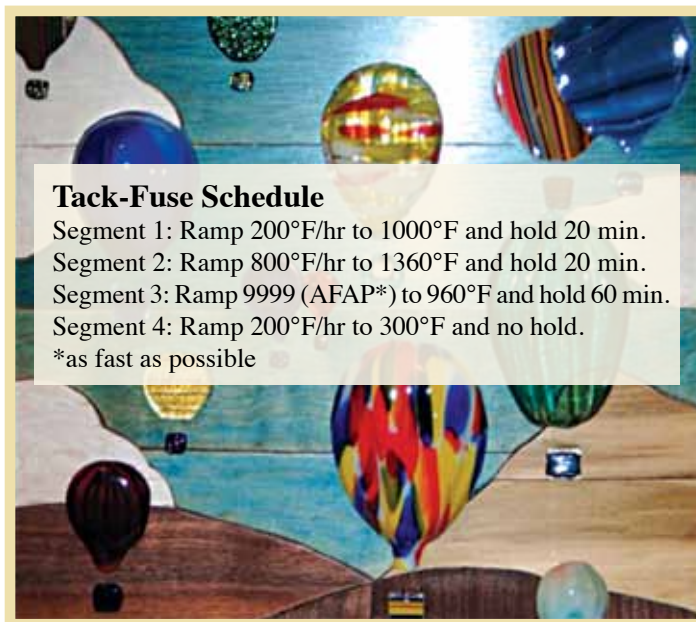


You will be able to use the molds multiple times—20 or more if you handle them carefully and they are strong with no air bubbles. The glass should be cut larger than the mold and cut down to size after firing. Sometimes after cutting for size, it is best to re-fire the glass in the kiln on tack fuse one more time for a tight fit. **GA**

Tack-Fuse Schedule

Segment 1: Ramp 200°F/hr to 1000°F and hold 20 min.
Segment 2: Ramp 800°F/hr to 1360°F and hold 20 min.
Segment 3: Ramp 9999 (AFAP*) to 960°F and hold 60 min.
Segment 4: Ramp 200°F/hr to 300°F and no hold.

*as fast as possible



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Ellen Rubin graduated from Ohio State University with a bachelor's degree in art education and art therapy. After teaching for 26 years in the Toledo, Ohio, public schools, she studied at the Toledo Museum of Art, inventing and testing glazes for ceramics. Later she returned to education at the University of Toledo, where she earned her master's degree in art education and glass, specializing in slumping and fusing. The book Rubin wrote about the new glass techniques she invented is on reference at the Toledo Museum of Art Center for the Visual Arts Library.

After teaching at the Toledo Museum of Art, Rubin opened her own school, with the mission of being "affordable to all at any age" and teaching the techniques she has invented. Her glass art can be found in several galleries, and she is presently working with glass accessories at "Mood" in New York City. Rubin enjoys her love of teaching and working on her own projects for juried shows, and continues to share her ideas and experiments with her friends, contemporaries, and students.

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Robair Bern Devine's Carved Glass

A Vehicle for Artistic Expression

by Shawn Waggoner

A multifaceted, multimedia artist, Robair Bern Devine found his initial creative voice in metalworking and painting hot rod vehicles and motorcycles. Devine recently turned his focus to sandblasting and carving stunning art glass sculpture illuminated with a vibrant color-changing light system. "My goal is to introduce a visually exciting image and beautiful glow to any environment."

From his home studio in the beautiful countryside of Jim Thorpe, Pennsylvania, Devine carves glass for a variety of public and private clients including Dyal Singh Khalsa of East Meadow, New York, who commissioned Devine to carve 23 Sikh portraits in glass. These 36-inch by 53-inch carved and illuminated panels are displayed in India's Golden Temple. Devine's commissions also include numerous custom automobiles, client portraits, equestrian Olympic trophies, and many pieces for police and fire departments on Long Island, New York, some of his favorite work.

From a Jack to a King

Selected as one of the stars on a new custom car show, which airs in June 2015 on the History Channel, Devine was filming on Long Island, New York, when he spoke to Glass Art. Chosen as one of the metal fabricators on the show, he also heads the paint department. He jokes: "I think my moustache was as responsible for my being selected for the show as anything else."

Though Devine is a precision welder and fabricator by trade, his passion is glass carving. In all areas, he is self-taught. In high school, Devine found a pin striping brush on the garage floor of a local sign painter named Frank Bird, who owned a Model T body installed on a Camaro frame. Devine's passion for painting was born as he began to experiment with this new tool. That Christmas, Devine's mother gifted him with an airbrush, expanding his palette and professional opportunities. "The first thing I painted was an electric guitar body, and the overwhelming response from those who saw this work inspired me to further develop my artistic abilities and begin painting motorcycles."

Before applying paint to any bike, Devine needed to sandblast the frame to remove old paint and dirt. Still in high school, the artist spotted a building with a sign advertising industrial sandblasting. He made a deal with the owner of the business that if he kept the place clean he could use the facility to blast the motorcycles for free.

Later, Devine found a case of bottles behind a neighborhood bar and decided to give blasting on glass a try. Using duct tape as a resist, the young artist blasted a heart with his mother's name in script on one of the bottles. Through trial and error, Devine taught himself the difference between a light shade and a deep carve.



*Robair Bern Devine, Japanese Princess,
36" x 24", 1/4" clear glass, 2014.*

One night after carving his first rose, Devine saw a TV commercial for fiber optics. Inspired by that, he taped a fiber optics light fixture to the edge of his carved glass, and to his amazement the rose glowed brilliantly. "My dream to create one-of-a-kind illuminated art work in glass was born."

The Evolution of Devine's Glass

In the 1990s Devine worked for Ed Carney Glass of Massapequa, New York, blasting a variety of corporate and residential commissions. During this time he honed his technical skills and continued to design original work in blasted glass. Two years ago Devine moved to Jim Thorpe, Pennsylvania, and opened a glass studio, Robair Glass, at his home. There he carves glass in different styles to depict many subjects including people, wildlife, architecture, and his latest passion, geometrics.

Inspired by a comment made by the president of the Carbon County Art League, Devine began designing geometrics—dynamic shapes that often present themselves as three-dimensional optical illusions. Suggestive of water, folded paper, steel, or wood, Devine loves the way the lines dance and interact with each other. His geometrics also provide an interesting means of illuminating a room for different moods.



(Clockwise from top left) Robair Bern Devine, *Balls*, 28" x 22", 1/4" clear glass, 2014; Devine blasting the portrait of Christ; *Jesus Christ, Light of the World*, 28" x 22", 1/4" clear glass, 2014; and *Frog*, 12" x 12", 1/4" mirror, 2013.

Devine's carved glass is sketched, cut, and carved by the artist using aluminum oxide, a high-speed rotary, and a chipper. He builds and modifies much of his equipment, including his nozzles. "I use unconventional means to carve my work, which is always evolving." LED lights controlled by a remote offer several different static colors, including pure white. These dynamic color-changing modes are directly selectable and adjustable. Up to six different custom colors can be programmed and saved on the six DIY buttons for direct selection. "I find myself playing with the colors and changing them daily for different looks and feels in the room."

Any image that Devine envisions, he can produce in carved glass. In addition to blasting, frosting, and engraving, the artist etches with acid and uses accent paint, gold leaf, and a variety of textures using glue and other products to produce different effects in the glass.

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Melanie Rowe
 Philli

Photo by Bill Pitcher

New in 2015

Last year, Devine's glass won awards in two local shows held in Jim Thorpe—Best of Show in Carbon County's 33rd Annual Art Leagues Art Show, held at Anita Shapolsky Gallery, and Best in Category and 3rd place in Best of Show at The 2014 Fall Foliage Festival Weekend Art Show at The Dominick Public.

When filming wraps on the car show, Devine will return to Jim Thorpe where he will continue blasting glass and creating museum quality collections for galleries. These collections include his Passion Glass series, Stations of the Cross, his popular and evolving Geometrics series, images from nature rendered with glass carving, and a Monsters series that pays homage to Frankenstein, the Wolf Man, and other childhood ghouls. "I dream of carving a large piece to donate to the New York City Ballet in Lincoln Center or carving and gold leafing Rockefeller Center's *Prometheus*."

Though working on vehicles and being a glass artist might seem mutually exclusive, Devine has found a way to combine his passions. In fact, he plans on carving scenes such as New York's skyline in the rear windows of cars and illuminating them with LED lights. "By participating in the History Channel's TV show and working on custom vehicles, I hope to illuminate and share my talents in glass."

GA

Robair Bern Devine

Robair Glass

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www.robair.biz

Robair Bern Devine,
 The Rose,
 12" x 12", 1/4"
 mirror, 2012.



Devine with his Harley-Davidson and 1957
 GMC pickup with self-sculpted flames.

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Getting Your Foot in Boutique and Gallery Doors

by Mark Veit

I polled one of our Facebook groups and asked, “What aspect of marketing would you like to know more about?” and received many great topics. Approaching galleries and boutiques to carry their glass art seemed to be the most requested one. Having worked with Tanya Veit in the past doing just that, I have a few ideas that may help get your foot in the door, as it did for Tanya.

Selecting the Best Meeting Time

As with any small business owner, time is your most valuable asset. The same goes for boutique and gallery owners. Their time is their money. Before rushing out and bombarding every shop within driving distance about carrying your work, be sure you have prepared yourself and your studio to succeed.

There are certain times of day and certain days of the week that tend to be more open for shop owners to meet. Try to set up appointments later in the week and later in the day. Oftentimes, shops are closed on Mondays, or they are busy attending to business that piled up over the weekend. Every day brings new challenges for shop owners, and mornings are often spent dealing with unpredicted issues. By meeting later in the day, you have a better chance of having the full attention of the shop owner or buyer.

Be sure your studio is prepared to handle any sales you may get from these meetings. You have the task of making *two* first impressions. First, you need to make an impression on the shop owners or buyers and convince them that your glass art will be a great seller in their studio. Once that relationship is established, you need to make an impression on the same person with the timely delivery of goods. Shop owners don’t have the time or patience to wait weeks for an order. Sometimes you may have the finished inventory in stock to simply deliver to the shop owner, which is great. There are times, however, when the shop owner will ask for more inventory than you have already made, which is also great, but make sure you can deliver the order within a realistic time frame.

Preparing for the First Meeting

Before you seek out business with a gallery or boutique, be sure to have the glass and supplies in stock to begin production right away. I highly recommend offering only a few popular color combinations in order to avoid having to stock so many colors.

When Tanya first began, she let buyers choose colors of any kind and combination. While they appreciated the access to all of the colors, it caused a lot of confusion and indecisiveness among buyers and ultimately was not efficient. By offering a limited number of colors, patterns, and designs, buyers didn’t feel overwhelmed and repeat orders began to become frequent.



Glass Jewelry by Tanya Veit

Nine times out of 10, the artist—you—is more well versed in color combinations than the shop owner anyway, so the choice should be left up to you as the artist. The easier you can make the whole experience for the shop owner, the better the results will be for both parties.

The last things to prepare are your pricing structure, samples, and introductory packets. It is paramount to have physical samples with you when you meet a buyer. Do *not* bring pictures only! It is also important to have all of the other relevant information available such as pricing structure, lead times, payment terms, and other important aspects of the sale. We always had folders on hand that contained these items. It not only shows buyers that you are prepared and organized, but it gives them something to bring back to their office or owner that is easily explainable.

Be sure to include a description about your work. Share the time it takes to make a piece and the material that you used. If you can convey the amount of time and detail spent on making a piece, it will add value in the buyer’s eyes. It is a way to set your work apart. Boutiques and galleries also appreciate an “about the artist” piece that explains, from your point of view, everything about your work. This will also help to educate the employees on your work. The more they know about you to share with customers, the better chance you have of getting a sale.

Developing Lasting Business Relationships

How do we set these appointments? Put on your walking shoes. There is no less costly or more efficient way to grow your business than to do the leg work yourself. Tanya always preferred to anonymously visit a potential boutique or gallery first before requesting a meeting with the buyer. This enabled her to get a feel for the store, the personnel, and the clientele to make sure it would be a good fit. If the employees were attentive and knowledgeable about the product, then it was a great feeling. However, if the employees were rude or not attentive, it would raise a red flag, and that boutique would be bumped down the list. Don't dismiss an entire shop because of one incident, however. Just be sure to make a note of that incident and if, down the road, you encounter it again, it is now a trend and most likely going to continue.

Assuming you like what you see in a particular shop, ask to speak with the buyer. If that person is unavailable, be sure to collect some contact information and follow up later. Meanwhile, leave an information packet behind for the person as well. Don't be afraid to follow up a few times over the next week or so.

Here is a guarantee that helped us close all the deals. After we presented ourselves and our art to buyers, we found that by offering them the option to swap out any inventory that hadn't sold in the past 30 days for a same-priced new piece showed good faith on our end and made them feel comfortable that they could count on us. We actually only swapped inventory a few times over the years, but just by offering that service, we were able to close many deals up front. If a shop takes advantage of this policy, you always have the right to stop doing business with them, but we never encountered that.

Knowing When to Find New Clients

Don't spread yourself too thin, especially with accounts that are proving not to be profitable. It never fails. The best accounts that you maintain take the least work, and the accounts that are high maintenance always produce the least revenue. Work with those accounts that showcase your work and go above and beyond to sell it. If you aren't seeing at least a few sales in the first month and increased sales in the months after that, don't waste your time with that shop. Simply say, "Thank you for the opportunity, but this isn't a good fit for my work." Then move on.

I hate to see people banging their heads against the wall because one particular shop is draining their time, when there are so many others out there. When you stay in contact and offer great customer service and products to buyers, they will enjoy doing business with you, and you will begin to build a rewarding business relationship.



Optimizing the Scope of Your Business

Now, for those who are ready to take their glass art to galleries and boutiques around the country and the world, there are national wholesale groups and shows that have a much larger reach. There is an up-front cost of joining their website or attending one of their trade shows, but the exposure is unlike anything you could drum up yourself locally. Again, be sure you are prepared to start cranking out orders immediately after the show in order to meet deadlines. Tanya and I participated in a national show in Orlando, Florida, several years back and walked out with dozens of new accounts from all over the country. Luckily we had a decent stock of glass and supplies to get started, but there was a definite crunch to complete the orders on time.

It is very important to follow up and preserve all of these new relationships you spent so much time, money, and effort cultivating, because maintaining a relationship is far more cost effective than constantly acquiring new accounts. By receiving reorders, your work flow becomes constant, and sprinkling in new accounts here and there becomes more manageable. You can build a firm foundation by approaching boutiques and galleries this way, as well as a solid base of referrals for any new clients you come across.

Hopefully this article answered a few questions and sparked a few ideas on how to get organized and approach boutiques and galleries. No gallery is too big or small. Not only using the galleries to sell your pieces but also using them to promote your work to a client base that you don't have access to on your own will aid in the growth of your business. So get prepared, get confident, and get moving to expand your business today! **GA**



Mark Veit currently owns and operates www.aaeglass.com along with partners Tanya and John Veit. They create enamel waterslide decals for glass artists and sell them on their website along with unique silver settings for glass. They also wholesale their fused glass jewelry to galleries and boutiques.

Constantly attending workshops, seminars, and classes with master artisans helps Veit and his partners evolve their work and makes it possible for them to offer glass and jewelry artists a unique medium to maximize their sales. Visit www.aaeglass.com or e-mail info@aaeglass.com for more information.

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Twin Vision Glass

Melanie Rowe and Leslie Rowe-Israelson



by Shawn Waggoner

Leslie Rowe-Israelson, A River Runs Through It (triptych), kiln cast glass, 30" x 94" x 1", 2013.

Photo by Kimberly Rae Sanderson.

For two decades, the Canadian Rockies have imbued the sculptural work of twin sisters Melanie Rowe and Leslie Rowe-Israelson with beauty and grandeur. Wondrous locales such as Banff and Jasper National Parks inspired them to express their emotional connection to nature in kiln formed glass enhanced with one-of-a-kind flameworked beads. Melanie and Leslie love the challenge of creating large fused panels that relate to one another through the horizon line and bring the eye across the expanse of a landscape to nestle on an intricate bead focal point. Beads also decorate massive color bar bowls much like streams flowing through the mountains.

Frequently stepping outside of their comfort zone, Melanie and Leslie have unearthed the limitless possibilities of technique and material. Leslie's color bar process allows the artist to strip away layers of color, then use that color to create paintings of light in glass. She expands on these skills by placing different types of reactive glasses together, such as copper-bearing glass, silver, and reactive cloud glass. Melanie creates complementary reactive qualities in her beads, enhancing colored glass striations and providing texture and visual interest. Continually challenging, this combination of techniques evokes different seasons and climates, sharing the sisters' passion for both glass and nature with the viewer. Experimentation is vital to the ongoing evolution of their art.

In the mountains of Canada, glass consumed the sisters' thoughts and dreams. Beginning in stained glass, this new visual language of kiln and torch was born of training and dialoguing with other glass artists. From 1985 to 2005, Melanie and Leslie attended the world-renowned Pilchuck Glass School in Stanwood, Washington. Both sisters agree that Pilchuck changed their lives. They also received training from the Alberta College of Art, Calgary, Alberta; Andrighetti Glassworks, Vancouver, British Columbia; Boyce Lundstrom's Camp Colton, Colton, Oregon; and the Vancouver College of Art. Together Melanie and Leslie have participated in a number of residencies at Pilchuck and Uroboros Glass, both in Portland, Oregon.

Early History

Raised on Vancouver Island until they were 12, Melanie and Leslie say their architect father was a huge inspiration and supporter of their interest in the arts. At age 18, Melanie was awarded a scholarship to Vancouver School of Art and Design and moved to Lake Louise, 30 minutes from Banff, Alberta. "I cut my first piece of glass there, and I was hooked."

When Leslie finished studies in child psychology on the coast, she joined her sister in Lake Louise. Says Melanie: "I wanted to turn every vision I saw in front of me into stained glass. Once Leslie came up, the two of us together were unstoppable." Their new studio, Twin Vision Glass, became really busy in short order. Most of their commissions involved commercial glass projects for local hotels in Lake Louise and Banff.

In the early 1980s, the sisters moved to Jasper and opened a new studio in a converted ice plant. A customer brought them a repair project made of curved glass, inspiring their initial curiosity about fusing. Melanie was eventually sent to the United States to learn to fuse and bend glass for a hotel commission involving a fused glass tile ceiling. She attended Lundstrom's Camp Colton, where she learned about kiln glass from instructors such as Dan Ott, Phil Teefy, and Liz Mapelli. "I learned so much. I came home and started buying kilns," says Melanie.

The sisters continued fusing architectural tiles and large-scale glass panels for residential commissions. In 1988, they were awarded a commission to create fused mountain platters featuring the Olympic logo. The Canadian Minister of External Affairs began to frequent Twin Vision Glass, buying pieces to take with him around the world to give as gifts. Melanie and Leslie started fusing and slumping bowls to meet the demand. A couple of years later they opened a retail shop to sell those gift items and began attending trade shows to wholesale their work to a long list of galleries.



Evolution to Sculptural Work

In 1987, Leslie was awarded a full scholarship grant from the Alberta Crafts Council to attend Pilchuck Glass School, but she donated her grant to Melanie. “Melanie taught me everything she learned—twins sharing again.” Leslie’s children were 4 and 6 at the time, and her husband was head of Search and Rescue for Jasper National Park. They lived in the backcountry with no phone or TV, and no way for him to take time off if he got the call for a major rescue.

Foreshadowing her future work in beads, the first class that Melanie took at Pilchuck was flameworking with Ginny Ruffner. “I loved it, but once I got home I realized I had a business to run and decided not to pursue flameworking at that time. Because we were making a living fusing, flameworking was put on the back burner. I wasn’t good enough yet to incorporate the two together.”

Back at their studio, Melanie and Leslie bought new kilns from Teefy at Rainbow Art Glass, who traveled to their studio and demonstrated how to work with Mold Mix 6. This product changed their artistic direction and allowed them to experiment more three-dimensionally.

(Top) Melanie Rowe, Teeshi, kiln cast glass, 24" x 24", 2005. Photo by Bill Pitcher.

(Bottom) Leslie Rowe-Israelson, Uroboros Mountains, kiln cast glass, 17" x 27", 2014.

Photo by Kimberly Rae Sanderson.



In 1990, the sisters returned to Pilchuck and took a course with Klaus Moje. Fellow students in the course included Richard Whiteley, Rudi Gritsch, and Richard Marquis. Says Leslie: "Mel and I love sculpture so much. We think more three-dimensionally. I needed my work to have more depth, and I wanted to be able to sculpt." Other artists they met at Pilchuck—Paul Marioni, Dante Marioni, William Morris—also encouraged this evolution from flat to sculptural work. Says Leslie: "Whenever you're at Pilchuck, it's not just the course you are taking but all the other artists who are there. Every time I was there, William Morris or Dante Marioni was there. Watching them blow glass and create stunning three-dimensional pieces had a tremendous impact on us."

Leslie continues: "The focus of Paul Marioni and Ann Troutner was on architectural glass. Paul showed us what equipment we needed to work larger and how, if you didn't have a large kiln, to make small components and put them together. Our dad was an architect, so for us that nailed it." Although they didn't get into huge architectural work, Leslie and Melanie returned to sculpting waxes with the goal of working larger.

In 1995, the sisters attended a monthlong symposium in Teplice, Czech Republic, held by Glavunion, one of the largest flat glass manufacturers in the world at that time. There they met Czech artists such as Bohumil Eliáš Sr. and Rony Plesl, who gave them a tour of Nový Bor including Ajeto Glassworks, Petr Novotný's home studio, and Stanislav Libenský's studio. Libenský's pattern maker Thomas Malik completely changed their way of mold making and was a huge influence. "At the symposium, we experimented with flat glass and showed others how to work with sand in the kiln, which they had not done before. It was incredible and life changing. All work was donated to help other artists create."

All of their experiences at Pilchuck and abroad brought into focus that owning and operating retail gift stores wasn't allowing them to pursue their art. "Making pieces to sell was not stimulating our hearts," says Leslie. "Klaus Moje recommended we get out of those stores. 'You have more to offer,' he said."



(Clockwise from top) Melanie Rowe, *Cobra*, 2013, and *Rocky Mountain Bead*, 2015, both 3" x 2" flameworked glass. Photos by Susan Ewart and Kimberly Rae Sanderson, respectively. Leslie Rowe-Israelson, *Glacial Striations*, kiln cast slumped glass, 16" x 14", 2014. Photo by Kimberly Rae Sanderson.



*Melanie Rowe, Copper Striations, 4" long,
2014. Photo by Susan Ewart.*

The Consequences of Separation

A television reporter once asked Melanie and Leslie what would happen to their artwork if one of them died. Both of them burst into tears on national television. The closeness they feel as twins and artists who collaborate is hard to describe. They speak of each other's talent with true support, enthusiasm, and love. "Working together, which we've always done, is our heart and soul. There's a little piece of her soul and my soul in the same artwork," says Leslie.

Eighteen years ago, the twins were separated for the first time since college days when they moved from Jasper, with Melanie going to Vancouver and Leslie to Invermere. Says Leslie: "Once we got over the initial shock, artistically it was the best thing that ever happened, because we went back to our own studios and started creating slightly differently. Melanie's work became beautiful and simplistic, and I got crazy!"

The twins taught together as often as they could, allowing them to reunite. They had acquired the skills necessary to help others achieve their glass goals and began instructing at prestigious schools such as Pilchuck and The Corning Museum of Glass School in Corning, New York.

Glacial Striations

In their current body of collaborative work, Melanie and Leslie have created sculpture with the visual impact of glacial ice melting and taking dirt and minerals with it as it recedes. This work is an homage to Canada's famous Ice Fields glacier, which is receding at an alarming rate. Leslie's husband, a mountain rescuer, has helped save many a soul who fell into crevices or slipped off ledges as the ice melted.

"My husband was head of Search and Rescue for Jasper National Park for 20 years, and his story is imprinted upon my soul. I am now trying to tell that story of his fingers grasping the cold stone of the mountains we lived in. Those lines carved into the stone are now so beautiful to me."

In July 2015, Melanie and Leslie will exhibit new work in a collaborative show called *Striations* with photographer Andy Chamberlayne, Vancouver, at Pynelogs Cultural Center in Invermere. Chamberlayne's 6-foot-high photographs on canvas were shot in the Canyons of Zion and other geographic locations that highlight striations. The twins' glasswork will be exhibited in front of and actually blend into the massive photographs. "I want you to feel when you walk into the room as if you're getting blown around by the wind," says Leslie. Glass beads and color bars will complement the colors and lines of Chamberlayne's photography. The glass pieces by Leslie and Melanie will then travel to Canada House Gallery, where they will be on exhibit from August through October 2015.

Learning to manipulate the reactive quality and chemical composition of glass has allowed Leslie and Melanie to tell a story as old as time itself. Their unique palette speaks of great glaciers moving slowly over the earth, carving a distinct path in stone. Drawing upon their bond as twins and connection as artists, Melanie and Leslie combine their fused and flameworked glass to communicate secrets held deep in the Canadian Rockies. **GA**

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more information about the work and process of Leslie Rowe-Israelson and Melanie Rowe.*



*Photo courtesy
of Uroboros Glass.*

**Melanie Rowe
Leslie Rowe-Israelson**
www.twinvision.fusedglassartists.com

For more information contact
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The Purpose in the Meeting

“What has been will be again, what has been done will be done again. There is nothing new under the sun. Is there anything of which one can say, ‘Look! This is something new?’ It was here already, long ago; it was here before our time.”

Ecclesiastes 1:9–10 New International Version (NIV)

by Bryant J. Stanton, SGAA Editorial Committee Member

Another summer Stained Glass Conference, the 106th to be exact, has come and gone. One more for the books. What has been will be again, what has been done will be done again, and we will do it all again next year in another city. So here is a cynical question: Why do we meet every year? What’s the purpose? I suppose in a modern age that is a very valid question: “Why do we?”

Building on the Past

A few years back I was fortunate enough to place the winning bid on the SGAA *Reference and Technical Manual* during the Stained Glass Association’s summer conference silent auction. The coveted 1988 large, two-volume loose-leaf set is old, yellowed, and full of very useful stained glass history and technical information. For young artists starting out in the glass business, the information is all exciting and brand new. To experienced tradespeople, however, it was well known but had not been made readily available to those outside of established stained glass studios at the time some of the articles in the manual were written.

The other day I was leafing through my newly coveted technical manual and read an interesting section under the history of the SGAA on “Exhibits” written by E. Crosby Willet. His writing on the 1953 juried conference exhibit really stood out to me: “The panels introduced a spectacular variety of modern techniques such as fusing and laminating, as well as more conventional leaded and painted stained glass.”

When I read that, I realized there really is nothing new under the sun. It was here before my time. Did he say “fusing and laminating” glass in 1953? I suppose we never really invent new techniques but only rediscover and improve upon them. We simply adapt and evolve. Technically speaking, if my art history recall is correct, beadmaking, glass casting, slumping, and kiln formed glass date back to the Bronze Age, 3000 BC. The development of blown glass came along much later. So forming glass has been around for a long time now, and it still amazes me that they did it all without gas, electricity, or computers.

As far as that goes, fabricating stained glass windows hasn’t really changed much since the 12th century. It was developed primarily for use in ecclesiastical architecture. Trends, design styles, and usage of stained glass have changed and adapted to fit into the latest architectural genre, but the nuts and bolts of fabricating a window still remain unchanged.



Girl with Braids by Janet Zambai,
Casper, Wyoming.

Setting the Standard of Excellence

Continuing to read through the past history of the SGAA, I read that since its founding in 1903, the organization has held a pattern of being flexible and always changing and adapting to the shifting trends affecting the industry. The leadership, organization, and magazine has adjusted itself many times over the years to address the issues of the times and the latest zeitgeist driving the country. In effect, information disseminated to the membership would be relevant to the issues of that day, from running a business and creating designs to keeping up with the latest techniques.

In Crosby’s writings on the Association’s annual window exhibit, he speaks of how people looked forward to those juried exhibits to see innovative uses and a “variety of modern techniques.” The exhibits traveled and were relevant to the artists, designers, architects, and students looking to see and to learn from others about new ways to communicate their art. Crosby spoke about the history of the past stained glass apprenticeship programs in the SGAA and the early beginnings of the stained glass school. Though teaching and apprentice programs weren’t anything new in European and some American studios, it had fallen away in the United States. Tried-and-true methods had declined. Many studios were cutting corners and producing slipshod work, and it became apparent that there was a need to set and teach agreed-upon standards in the stained glass field—hence the need for a stained glass school and revitalized apprentice programs.



The Value of Meeting Face-to-Face

While there is a continued tradition in the essential creation of the stained glass craft, today's modern world has brought some new additions into the process of this industry. Information comes at us faster than I feel we can assimilate it into our daily lives and work. We see others' artwork in Facebook postings, Pinterest, Houzz, and other social media sites. It is a virtual daily cornucopia of "eye candy" from which designers and artists can glean information. If we don't understand or know a technique, we simply google it, and in a few minutes we more than likely have the answer.

I am a member of so many glass groups on Facebook that I have very little time to offer more than just a glance at people's posts, let alone read more than a few lines describing their posts. They claim technology was developed to give us more leisure time, but it seems that all it does is consume more and more of our free time and distract us from real life.

The SGAA just completed its 106th annual summer conference in beautiful Portland, Oregon. To meet for 106 years means there's something that draws people to these conferences. To me, the annual SGAA conference gives us a chance to unplug, meet new friends, reconnect, and visit with our peers face-to-face to exchange information. It provides a "reset button" of sorts from the daily grind and gives attendees an opportunity to meet seasoned glass artists with years of knowledge who can encourage those just starting their journey.

Yearly exhibits still have their place, and seeing work up close and in person can never be replaced. A YouTube video cannot compare to taking a hands-on class from a gifted teacher, so workshops will always be an important part in learning new skills and techniques. In a world of instant "now," I personally enjoy the relevance of having tangible relationships with others working in my field of art. I like being able to e-mail or call someone after a conference who can relate to a problem I am having with a glass project and discuss the issues and solutions. These relationships go far beyond an annual conference. They last a lifetime. What has been will be again. What has been done will be done again. I hope to meet you at next year's 107th conference in Evanston, Illinois.

GA

Visit stainedglass.org to learn more about the Stained Glass Association of American and its programs.

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*Daydream Shade by Robert Cooper,
Jackson, Mississippi.*



Richard Prigg Drawing Many Lines

by Colleen Bryan

At about the same time that Richard Prigg left a career as an artisan and general manager for Willett Hauser to design for his own glass studio, he bought an iPad, found a simple iDraw program, and became obsessed with lead lines. In his ear, Prigg heard the whisper of 19th-century painter Jean-Auguste-Dominique Ingres answering a question posed by French Impressionist painter, Edgar Degas. “What should I do to be a great artist?” “Draw many lines, young man; draw many lines.” Those lines, rendered with lead on stained glass, have become the stylistic trademark of Prigg’s emerging art.

The iDraw program calculates curves with mathematical equations. Its digital files are small, and drawing is as easy as using a finger. Prigg notes, “I draw and draw and draw, making hundreds of swirls and sketches, and saving some to look at later.” Rather than seeing lead lines as something to be hidden or driven to the background, Prigg developed a calligraphic, semisculptural style that features them in his stained glass creations. One piece, *Spin for a Western Light*, won a 2014 Excellence in the Art of Stained Glass (AGNX) award from the American Glass Guild (AGG).

For this piece, Prigg built up several lead came and soldered them into a continuous line with tight calligraphic curves of varying widths. He chose white seedy, German opal glass valued for its volatile character, and interworked it with fluid reamy and red flash glass. Each glass holds and passes light in a distinct and different way. “I wanted this window to be constantly changing its tune with the shifting light of day and weather and seasons.” The title cues the viewer that western exposure provides the greatest degree of variation and late-day drama.



Richard Prigg, Spin for a Western Light at midday, 21-1/4" x 21-5/8", 2014. Prigg's obsession with the ever-changing nature of glass throughout the day drives all of his work.

The Search for the Right Color

Prigg considers color both an essential and a subtle element of composition. “When I look at stained glass windows, I often feel as though I’m having my eyes poked out.” Though he admits to being fonder of grays and whites than highly colored glass, he adds, “I’m a colorist. Color is really important to me.” He might choose a bright red or yellow to accent a field of gray, white, or clear glass, but it rarely predominates. “I have an affinity for glass that does not resemble Fischer-Price.”

The artist chooses color deliberately, and he has been known to search far afield for just the right one. “I think about this a lot. A certain red placed next to a gray can get an argument going. Another red is simpatico.”

When it came to making *Spin for a Western Light*, Prigg was working in a field of grays with a strong movement of lead, but the eye cried for something to call it forth. “I put a particular yellow into the wax-up, but after I got the entire window leaded and hung it in the light, that yellow was just too bland. It lacked character. I cut different pieces of glass and tried them over the yellow. Finally, I selected a piece of red flash glass with a quick bleed from dark to light that shifted the whole piece. That choice introduced so much more power to balance out the dominating swirl of the lead line.”

Creating his 2015 AGG submission *Two Circles and a Dot* took Prigg a full year, encompassing serial redesigns, discussions with friends, and scouting glass from Nashville to Germany. After many sketches, a lot of broken glass, successive wax-ups, and replacement cuts, the artist recognized that he had gotten it right with a final design that features red-orange Blenko glass, opals, strong sculptural lead lines, and a couple of leaded blue circle cuts. Having a plan while keeping one's eyes open for the happy accident that makes something better than imagined—this is the essential tension that leads an artisan to make art.

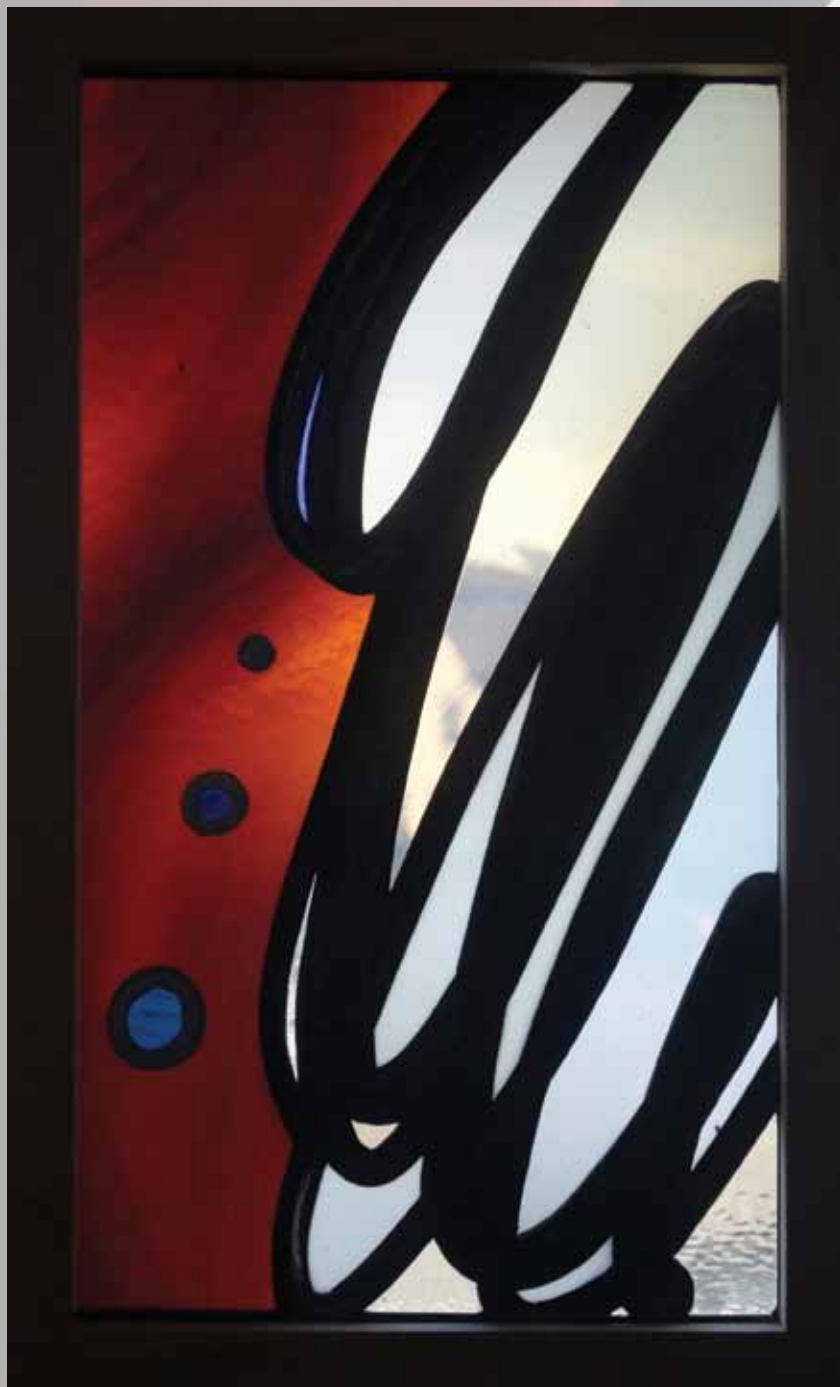
Exploiting the Essential Qualities of Materials

Prigg designs with a variety of glasses hanging in the window, considering each in terms of bleed and opacity. “I draw at home, not in the studio. It is when I bring drawings into the studio to execute in glass that the possibilities open up.”

Prigg looks to the essential qualities of the materials to focus his mind and direct his choices. “As a painter I exploited the plasticity of paint. I wanted the brushwork to be seen. Now I feature the transparency of the glass. I spent a career in this industry working with people who wanted the lead matrix to be as voiceless as possible. To me, lead is also part of the artifact. I want to explore that material's personality as well. Lead is malleable, flexible, and can be soldered. My work makes use of those qualities. As I developed my sketches, I started to wonder how I could allow the lead lines to have more personality.”

Some of the techniques Prigg learned from painting transfer to this new medium of working in glass. “In painting with brushes, pushing hard produces a fat line and pulling back gives you a skinny line. I started applying that technique with came. I put a bit of lead around the edges of cut glass. Then I build up the comes between pieces of glass, adjacent to or overlapping each other, recreating a sense of the brush stroke as though I had painted with the lead.”

Prigg is very interested in the four-dimensional aspects of glassworking. “Observing a piece of stained glass artwork is often a matter of looking through it rather than at it. Much of the character is created by what's on the other side of the glass, something that shifts as you introduce different kinds of glass. Clear, transparent window glass, opals with their transparent milky quality, and opaks with their translucent but opaque features, flash glass with its variation in color and density, and opacity between one side of the glass and the other—all are magical to me.”



Richard Prigg, Two Circles and A Dot, Lamberts white and flesh opals, gray-green Blenko, and some old rust-red scrap the artist is in love with, 19-1/8" x 28-1/2", 2015. The “dot” is a little round bit of lead soldered onto a copper wire threaded through a small hole in the glass and soldered to an identical circle of lead on the other side. The artist prefers the softer look of the edge of a lead dot compared to crisper looking painted dots.

One favorite piece of Prigg's was constructed using three densities of glass. The left side is comprised of white industrial glass that is entirely opaque. He drilled a hole in the white glass and placed a piece of the darker gray glass behind the hole. The gray glass constantly changes with the light. The right side is transparent opal glass, which holds onto light and bounces it around for a while before letting it go. "As I worked through different juxtapositions, I was fascinated by how changing the relationship between different kinds of glass creates personality changes in the piece throughout the day. This study intrigues me."

While his greater fascination is with the material, Prigg explores techniques that affect color, light, and texture. He experiments with tiny saw blades and leaded-in circle cuts. Some recent sketches play with a notion introduced by many medieval glass artists, painting grids on glass in order to subtract the amount of light that can come through the window without altering the glass's color.

Much of Prigg's work involves sitting and looking at the glass and responding to the changes he sees. Is that selection doing what he thought it would do? Does it take the viewer someplace fun and interesting? When the answer is no, Prigg is ruthlessly unsentimental about tearing things apart and starting over. He thinks it is a mistake to fawn over past work. When a solid piece of artwork is complete, the artist needs to focus on where that piece will take him next.



A close look at leading techniques.



Richard Prigg, Circles, Arcs, and Chords, 23-1/2" x 14", 2015. This evening shot to the south shows the contrast between the different densities of the white flashes and their interaction with a very dark brown and other glass circles. One of several works created by Prigg as a way of learning how to put holes in glass.

The Mock-up Process

After completing all the cuts for a composition, Prigg waxes the pieces of glass and arranges them all in proper juxtaposition. Hot beeswax between the pieces glues them temporarily into a pattern on a clear piece of plate glass. He also draws lead lines to their proper thickness and cuts the drawings from a piece of black paper, which he tapes over the wax-up. He takes the plate glass and hangs it where he can observe how it changes in shifting light.

Once satisfied with the glass selection, Prigg's next challenge is leading it. He seeks to maintain the same character as the original sketch and prefers a loose style reminiscent of Japanese calligraphers. As he lays down the lead, Prigg returns again and again to the original computer sketch. "There, each line or stroke has been separately notated, and I can select each one I put down. That helps particularly when I am building up multiple comes. It can be confusing, particularly as lines intersect each other or shift directionally. I want the lead to have a sculptural quality.

"Puttying later affects lead and solder differently, because solder has tin in it. That gives me the capacity to draw on the lead line by choosing where to use the shiny solder versus the darker lead. It allows me to make a triangle somewhere or to create a place where the lead remains open. It gives me one more place to show what the materials are all about."

Prigg likes to plan but acknowledges the mistake inherent in thinking that any artist can make a plan, execute it in its entirety, and achieve a good piece of art. "You undertake something, and each brushstroke defines every future brushstroke. Every choice unfolds future choices. Everything is related."



Richard Prigg, Curving In, Lamberts white opals, pot glass, and Blenko blues, 22-1/8" x 22-7/8", 2014.

The American Glass Guild

Prigg feels beholden to the American Glass Guild (AGG) and its periodic shows for the opportunity they afford to talk with other stained glass artists. He also appreciates that they stage their displays in natural light. "My pieces go flat in a light box and demand natural light. I don't put my pieces directly in a window, but rather set them back from windows a little bit. White glass particularly makes a huge shift in the quality of transparency when backed off from a window by four feet." Prigg especially looked forward to seeing his work displayed in the natural light of the Washington National Cathedral during the June 2015 AGG conference.

The support of other artists is especially useful to an artist working in isolation. "My confidence in a piece tends to erode over time. I posted a photograph of a piece online, and an artist I admire wrote 'Wow! This is really beautiful.' I loved that piece, but the longer I looked at it, the more I worried it was too simple.

"Many of the artists in the AGG are so good, and they are people I can talk to about my work as it hangs at a conference. I complete a body of work, then show it to people and hear what they have to say. Making those kinds of connections is especially helpful to sensitive artists as we are just starting out."

GA

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** describes Richard Prigg's journey to establish his own studio and create a context for becoming a glass artist.*

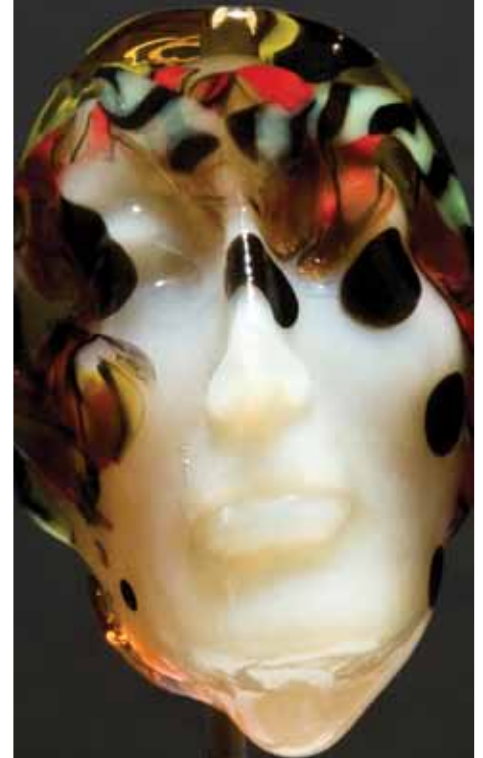
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American Glass Now: 2015

Featuring the latest from the American Glass Guild

by Patrice Schelkun

The American Glass Guild's fourth annual juried show *American Glass Now: 2015* showcased the recent work of 17 glass artist members in a tower gallery at the Washington National Cathedral in the District of Columbia. The three-month installation coincided with the AGG's 10th annual conference proceedings in Rockville, Maryland, and at the Cathedral.

A cadre of exceptional talent was represented in the show, which included works by Kathy Barnard, Joseph Cavaliere, Marie Foucault Phipps, Saara Gallin, Tony Glander, Nancy Gong, Mary Clerkin Higgins, J. Kenneth Leap, Ellen Mandelbaum, Sean Merchant, Troy Moody, Nancy Nicholson, Scott Ouderkirk, Nick Parrendo, Richard Prigg, Patrice Schelkun, and Amy Valuck. Many different glass techniques represented in the show incorporated fusing, screen printing, etching, glassblowing, and stained glass painting.

Jurors for the *American Glass Now: 2015* exhibition were Virginia Raguin, Professor of Art History at the College of the Holy Cross; Judith Schaechter, Artist and Educator at the University of the Arts and the Pennsylvania Academy of Fine Arts in Philadelphia and the New York Academy of the Arts; and Cynthia Williams, Director of the Smithsonian-Mason MA in the History of Decorative Arts program at George Mason University in Virginia.

Collaborative Efforts and Experimentation

Scott Ouderkirk, MFA of Hammond, New York submitted a very unique piece that combined kiln fired paints and fusing in a hand-forged steel frame. *The Queen*, a 24" x 34" piece (excluding the hooks) was made using System 96 fusible glass, vitreous glass stainer's paints, and silver stain.

Ouderkirk says the inspiration for this piece came from his beekeeping work with blacksmith friend, Martin Snye of the River Forge in nearby Morristown, New York, and from an illustration he did for his most recent book, *The Wind in the Islands*. "He and I do some bee work together, and we most recently started raising queen bees, which requires a whole different apparatus." Ouderkirk asked Snye to make a special steel frame for the work, which is hung by steel hooks as well. In thinking about how to create this piece, he said he originally considered pouring cast glass blocks but decided to use multiple-fused layers of glass instead. The overall thickness of the glass is a half-inch, requiring up to seven layers of fused glass in some places. The blown glass ball, which is drilled at both ends to accommodate a steel spike through its center, was made by glassblower Lorraine Austin of Snake Oil Glassworks in Skaneateles, New York.



Scott Ouderkirk, *The Queen*, 24" x 34", 2015.



Kathy Barnard, *The Ravens*, 10" x 19-5/8", 2015.



Nancy Nicholson, *Afloat*, 17-3/4" x 13-3/4", 2015.

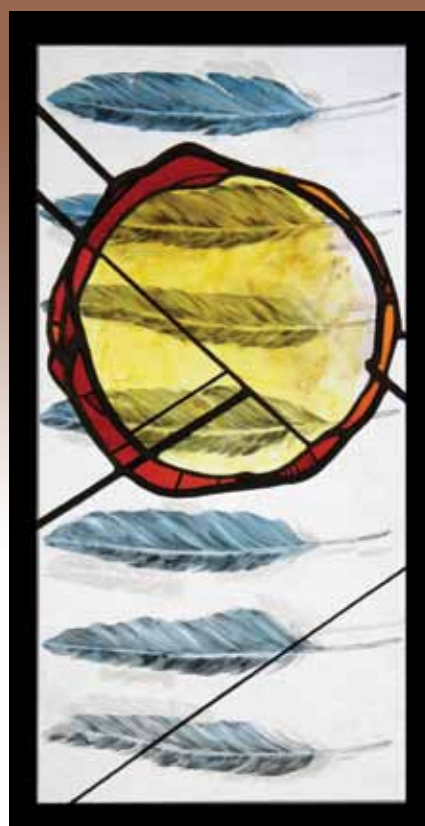
Kathy Barnard of Kansas City, Missouri, is known for her incredible nature-themed work in etched glass as well as for stained glass. She decided to stretch her own boundaries of knowledge by incorporating some newly acquired painting techniques into an art glass diptych. Her exhibit piece, *The Ravens*, is based on two different folktales involving ravens. In one of the tales, the story is related of how the raven, originally a white bird, became the black bird we recognize today. The other tale, one of *Aesop's Fables*, points to the way in which a little ingenuity and persistence saved the raven's life.

Barnard says the processes used in this piece were many and varied. "They include experimenting with new techniques using kiln fired enamels and metallic gilding paired with my relief carving. I used a more spontaneous and lively brushstroke than I would normally do as well as quill pen rendering."

Sean Merchant, a glass artist currently pursuing his MFA at Ohio State University, created a 13" x 25" piece titled *Weight*. "Its imagery is drawn from a variety of myth sources combined in a way that allows for them to commune with each other and the world behind the piece." Merchant utilizes the transparency of glass to connect the subject matter within the piece to the environment behind the work. The imagery used in the piece is supported on a front layer of painted and assembled glass and a back layer of silver stained and engraved glass. This method of assembly, he says, creates a sense of depth that allows the imagery to operate within multiple dimensions.

Nancy Nicholson of Brooklyn, New York, who is widely praised for her cityscape work in glass, changed the focus of her work for this show. Her more recent work explores the gesture and abstractions of the figurative form.

For this small-figure study, titled *Afloat*, Nicholson hand-carved an image using red flashed glass, then added dimension with glass paints and silver stain. "Stained glass is often viewed narrowly as a religious or decorative art form, or merely relegated to the realm of craft. I challenge those notions by using glass as a means to create work that communicates on multiple levels, encompassing formal, conceptual, and narrative elements."



Sean Merchant, *Weight*, 13" x 25", 2015.

J. Kenneth Leap of Runnemeade, New Jersey, presented a psychologically charged panel titled *Entanglements*. Originally conceived as a monumental project design depicting the fall and redemption of man, this smaller scene addresses the ideas of alienation, deceit, and violence. Leap hand-painted the images using vitreous paints and enamels on both sides of transparent and opal Lamberts glass. *Entanglements* represents "the perilous state we enter as we give ear to deceit and allow anger to entangle us. It is in these very painful moments of darkness that our need for redemption becomes evident." Leap is well-known for his public art as well as ecclesiastical installations and workshops, which he teaches throughout the year.

With such a broad range of work in contemporary stained glass art, The American Glass Guild is proud to have sponsored another successful juried exhibition. This is its longest-running exhibition thus far, and no doubt the most notable exhibition space. Information on how and when to apply for next year's American Glass Now can be found on the AGG website.

GA

To view more of the artists' work, visit the following websites:
 Scott Ouderkirk at www.glassgoat.com
 Kathy Barnard at www.kathybarnardstudio.com
 Sean Merchant at www.seanmerchant.com
 Nancy Nicholson at www.nancynicholson.com
 J. Kenneth Leap at www.jkennethleap.com

Visit www.americanglassguild.org for information on how and when to apply for next year's American Glass Now exhibit.

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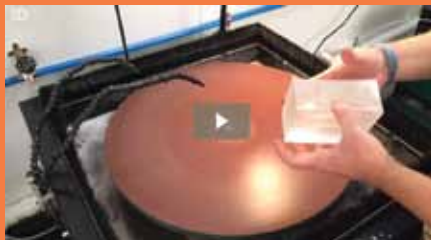
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Readers' Forum

Dear Shawn,

Let me thank you and Colleen for our Pioneers in Glass article in the March/April 2015 issue of *Glass Art*. It's a funny feeling seeing myself in print! I have been fortunate to be touched by so many wonderful customers, vendors, and supporters.



Warm regards,
Leslie Silverman
D&L Art Glass Supply

Dear Shawn,

I want to thank you for the spread in your March/April 2015 issue featuring our family's glass art businesses, Sarasota School of Glass and Firelite Forms. We have received great reviews on it. Thanks again!



Best regards,
Irv Kutno

Glass Art would like to extend a sincere thank-you to our readers who take the time to let us know how we are doing. You can share your opinions by contacting us via postal mail, e-mail, or phone.

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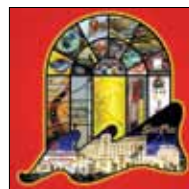


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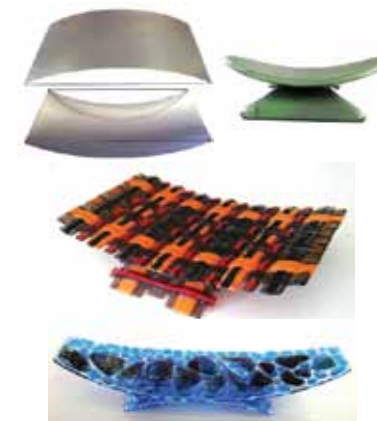


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The new Contemporary Art + Design Wing at the The Corning Museum of Glass
Photo: Iwan Baan

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June 9-11, 2016 – *Creating Context: Glass in a New Light*

The Corning Museum of Glass will host the 45th annual GAS conference, and attendees will experience the museum's new Contemporary Art + Design Wing, including a 26,000 sq.ft. light-filled gallery plus an expansive, state-of-the-art Amphitheater Hotshop. This conference offers a comprehensive opportunity to expand your understanding of the story of glass. Create your own context for the future of glassmaking with your fellow artists, collectors, manufacturers, scientists, experts, and students!



GAS

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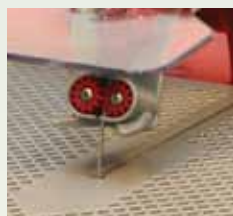
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