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

January/February 2017



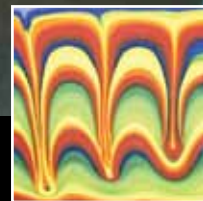
\$7.00 U.S. \$8.00 Canada
Volume 32 Number 1



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

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SKUTT

GLASS ART

January/February 2017

Volume 32, Number 1



Above: The Murmur of Wings by Michael Janis.

Photo by Pete Duvall.

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Glass Art

Volume 32, Number 1

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Glass Art™

ISSN 1068-2147 is published bimonthly
by Glass Patterns Quarterly, Inc.

POSTMASTER: Send address
changes to Glass Art,

8300 Hidden Valley Road,
P.O. Box 69, Westport, KY 40077

Telephone: 800-719-0769
502-222-5631

Facsimile: 502-222-4527

Website: www.GlassArtMagazine.com

E-mail: info@GlassArtMagazine.com

Subscriptions: United States, Canada,
and Mexico (U.S. Funds): one year \$30;
two years \$48; three years \$60. Foreign
(U.S. Funds): one year \$56, one year
airmail \$70. Single copy price (U.S.) \$7.

All subscriptions must be paid in
U.S. dollars with an international
money order or with a check
drawn on a U.S. bank.

Periodicals Postage Paid
at Westport, KY 40077

and additional mailing offices.

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Letter from the Editor

A New Year Offers Expanded Choices

In 2017, *Glass Art* continues its celebration of warm, cold, and hot glass in print, through our blossoming Webinar schedule, and via *Glass Art's* growing podcast, *Talking Out Your Glass*, which has attracted close to 7,000 downloads in its first nine months. This multiplatform presentation of glass related information reflects an ongoing dedication to reaching our subscription base through the best means possible. The most accessible and time efficient method of receiving glass information is now in your hands.

The January/February 2017 issue of *Glass Art* begins with warm glass coverage of Canadian kiln worker Bob Leatherbarrow. The artist translates his focus on texture to kiln formed glass through the use of glass powders, resulting in fused compositions that combine irresistible tactile surfaces with unforgettable color.

There's no doubt that warm glass artist Michael Janis is having a red-letter year. In September 2016, the DC Commission on the Arts and Humanities presented the Washington Glass School (WGS) co-director with the 31st Annual DC Mayor's Arts Award. It came fresh on the heels of Janis' inaugural solo exhibition at Maurine Littleton Gallery in Washington, D.C. *Echoes of Leaves and Shadows* featured 17 new frit drawings and sculptures by Janis that were subsequently exhibited at SOFA Chicago.

This issue's cold glass coverage includes Hallie Monroe's review of the First Transatlantic Stained Glass Symposium and Calley O'Neill's creation of public murals that reflect art considerations, sustainability studies, and ecological concerns.

One of the most creative and beloved American artists, Ginny Ruffner, has a distinguished career in hot glass that spans more than three decades. In the 1980s, Ruffner redefined flameworked glass, previously known as the process of tchotchkes and trinkets, as a sculptural medium for fine art. Hot glass coverage continues with a review of Ken Schneidreiteit's journey to create complex murrine pictorials of Italian landmarks.

Glass Art welcomes aspiring students to 2017 with a comprehensive Glass Expert Webinar™ schedule. Fulfill your New Year's resolution and learn something new without ever leaving home. Webinars include mold making, flameworking dichroic, fusing with frit, copper foil and lead came techniques, sandblasting, and flameworking floral beads, to name just a few. Visit www.glassartmagazine.com to see the complete list of exciting choices for glass education.

Wishing readers, listeners, and students a year of fulfilling artistic and business goals,



Shawn Waggoner
Editor



Ginny Ruffner, Pointillistic Floral
Painting. Photo by Mike Seidl.

Advertising Deadlines

March/April 2017

Ad Closing	December 20, 2016
Ad Materials	January 30, 2017
Issue Mails	February 22, 2017

May/June 2017

Ad Closing	February 20, 2017
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Ginny Ruffner: The Flowering Phoenix

Flameworked Glass, Public Art, and Emerging Technologies



*Ginny Ruffner, Not So Still Life, 2000.
Photo by Mike Seidl.*

by Shawn Waggoner

How Ginny Ruffner responded to extreme physical and emotional duress is as telling about her internal drive and strength of character as her most impressive artwork. At a crescendo in her career, in 1991 an auto accident nearly took the artist's life. But in cheating death, Ruffner was rewarded with an intensified and broader creative life, resulting in everything from groundbreaking works in flameworked glass to pop-up books, large-scale sculpture, and mind-blowing public art.

One of the most creative and beloved American artists, Ruffner's distinguished career spans more than three decades. In the 1980s, she redefined flameworked glass, previously known as the process of tchotchkes and trinkets, as a sculptural medium for fine art.

Ruffner has had 74 solo shows and several hundred group shows. Her work is also in 53 permanent museum and public collections around the world. She is the recipient of numerous awards including the Libenský Award from the Pilchuck Glass School, an Honorary Lifetime Achievement Award from the Glass Art Society, and a grant and Visual Artist Fellowship from the National Endowment for the Arts. Featured in countless articles and books, Ruffner was

also the subject of a film, *A Not So Still Life*, which premiered at the Seattle Film Festival in May 2010. Directed by Karen Stanton, the film won the Golden Space Needle award for Best Documentary.

Currently the artist is in early discussions with the National Theater of the UK about producing a 360-degree bio pic. Also known as immersive videos or spherical videos, these recordings are shot in every direction at the same time using an omnidirectional camera or a collection of cameras. During playback, the viewer has control of the viewing direction like a panorama, a form of virtual reality.

While Ruffner's current public projects involve large-scale organic sculptures that combine glass and bronze, her personal work explores emerging technologies. In September 2016, Ruffner participated in *Poetic Hybrids*, a two-day installation at the Seattle Art Museum. Originally inspired by interviews with genetic research scientists, *Poetic Hybrids* incorporates real-time human creation with augmented reality to illustrate improbable hybrids with holograms. This project gives the audience an opportunity to influence the creation of holographic sculptures, first by choosing the components and then by "painting" on the holograms.

It Had to Be Glass

Born in Atlanta, Georgia, Ruffner grew up in small-town Fort Mill, South Carolina, graduating in a class of 75 kids. She received her MFA degree in painting from the University of Georgia Athens campus in 1975, where she graduated summa cum laude. The college event that made the greatest impact on her was viewing Marcel Duchamp's painting on glass, *The Bride Stripped Bare by Her Bachelors, Even* (The Large Glass, 1915–1923). This work inspired Ruffner to abandon modernist and fine art dictums of abstraction and canvas and embrace narrative on glass.

Upon graduation Ruffner moved to Atlanta and made herself two promises—that she would always have a studio and she would never take any job that didn't require her art. She began to realize the potential of torchworked glass when she happened into Frabel Glass Art Studio and asked studio owner, Hans Godo Frabel, for a job. Frabel was widely known for his *Hammer and Nails* sculpture from the *New Glass Art* exhibition and his playful clowns, which received worldwide recognition in the Absolut Vodka advertising campaign of the late 1980s and early 1990s.

Because Frabel only hired artists with torch experience, Ruffner took a job with his competitor, where she made mostly scientific glass. After a year learning torchwork basics, she returned to Frabel Glass Art Studio and spent the next five years honing her flameworking skills there until her move to Seattle in 1984.

Flameworking appealed to Ruffner. "It is ultimately glass that you shape and sculpt. I really like glass as a medium for some of the things I want to say. It doesn't work for everything I want to make, but it is excellent for some of my ideas. I like the flexibility you have with lampworking, especially as opposed to working on a pipe or performing furnace work. Being able to rework it over and over again is a wonderful benefit."

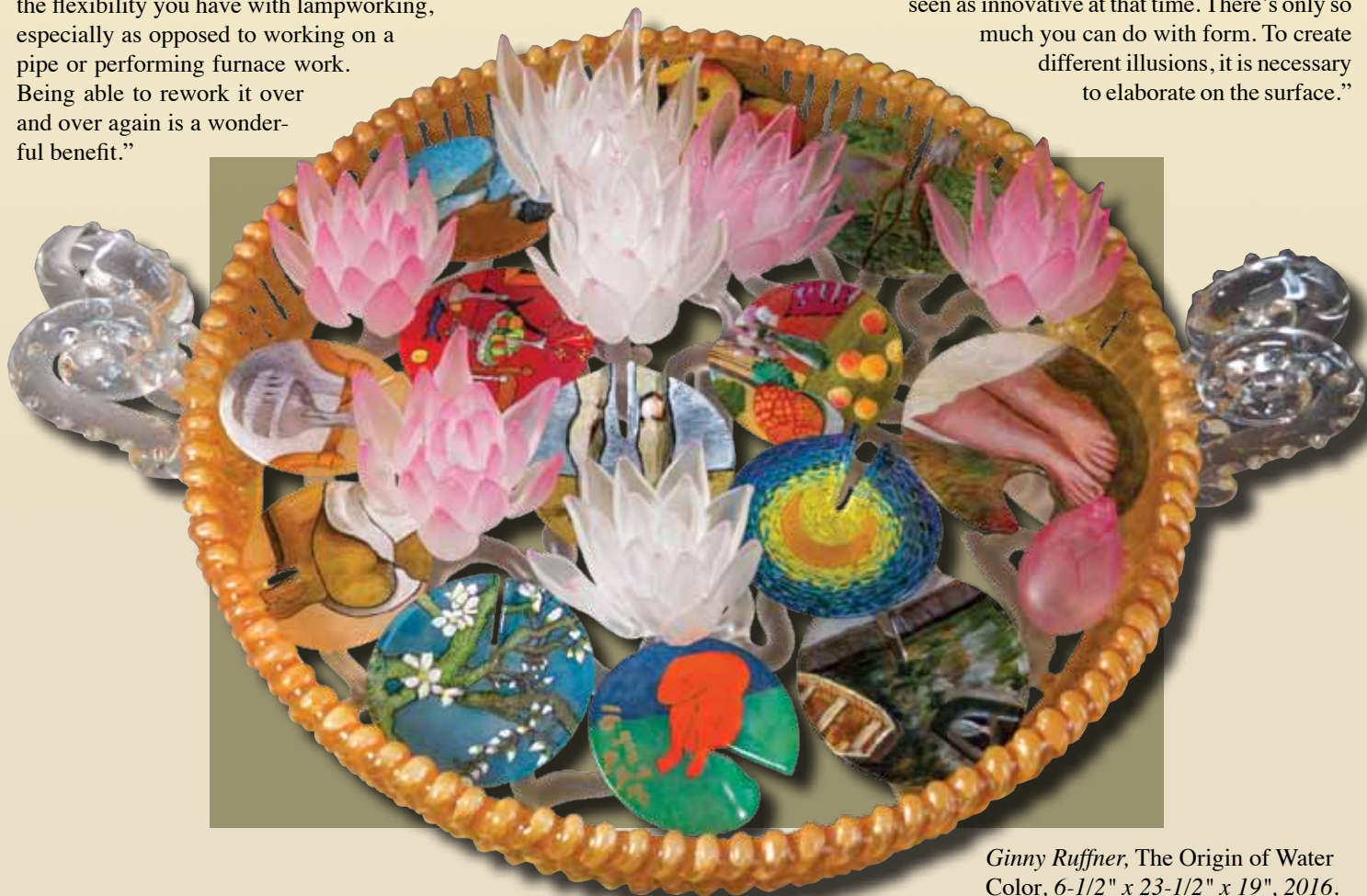
A Glass Star Is Born

In the early 1980s, Ruffner's expertise on the torch flourished, and the artist used any spare money she had to set up a home studio. Her earliest lampworked glass goblets featured, in their stems, dragonflies and crocodiles, radishes and carrots—the basics of Ruffner's iconography. Her *Dancing Box* series followed in 1981, sandblasted and balanced on three or four pointed legs. "The box form was all I could make at the time."

In 1985 following the group shows *Americans in Glass 1981* and a 1984 survey at Heller Gallery in New York, Ruffner had her first solo exhibition. *Seven Stations of Intimacy*, held at Fay Gold Gallery in Atlanta, included large mixed media sculptures as well as a grouping of *Dancing Boxes*. The show marked the end of her initial period of artistic growth and inaugurated a second phase—an evolution of form and concept that would put Ruffner on the map.

One of the artist's first figurative pieces was *The History of Shoes Compared to Postmodern Architecture*. This glass dwelling housed a pink pump and a cloud offering additional colors and styles of footwear. In subsequent work, supporting tripods of glass morphed into turnips, blue moons, and women's legs. Flattened white sides of earlier boxes transformed into faces or canvases for painted imagery. Snakes. Dice. Wings. Vegetables. Ruffner combined her iconography into a storyline of glass. She answered unanswerable "what if" questions, revealed the chronicles of her heart, addressed what it means to be female, and pondered scientific theory.

Even though colored borosilicate didn't exist in the 1980s, it was nonetheless groundbreaking to think of glass as a canvas for paint. "It was a natural progression for me, but it was seen as innovative at that time. There's only so much you can do with form. To create different illusions, it is necessary to elaborate on the surface."



Ginny Ruffner, *The Origin of Water Color*, 6-1/2" x 23-1/2" x 19", 2016.
Photo by Ambodha.



Ginny Ruffner (clockwise from top)
Gravity as Florist, 13" x 15" x 19", 2015;
Passionate Idea Making, 15" x 12" x 12", 2016;
and Tropical Iceberg 25" x 21-1/2" x 9", 2016.
Photos by Ambodha.

From 1986 to 1988, Ruffner's rococo sensibility was taking larger and more complex form, both in size and content. The work took not only the glass world by storm, but the art world at large was also knocking at her door.

In 1989, Ruffner began two of her best-known lampworked series—the Still Lives and the Adventures of Beauty. Bonnie Miller, in her 1996 book *Why Not: The Art of Ginny Ruffner*, wrote: "Both had deep connections with Ruffner's questioning the male-dominated proscriptions of art history. Both reflected a growing feminism that ironically sprouted from her increasing success in the worlds of glass art, sculpture, and public art, all areas where women had not attained prominence."

The Flowering Phoenix Rises

Between 1989 and 1991, Ruffner created nearly 100 flame-worked sculptures, was commissioned by Absolut Vodka to do a piece for its artist series, produced a solo show of her paintings for Linda Farris Gallery in Seattle, Washington, and completed designs for five public art projects. She worked 10 hours a day, seven days a week until December 22, 1991.

Returning home after the holidays with family and her brother's wedding, Ruffner encountered a car that came onto the freeway at high speed and cut across both lanes of traffic in front of Ruffner's car, forcing her across the median and into oncoming traffic. Two cars hit her, and though she had no visible broken bones, the left and right lobes of her brain had been sheared, disrupting function, shutting down consciousness. After five long weeks in a coma, she woke up. She couldn't talk or make a sound. She couldn't walk or move her hands.

Following intense physical therapy, Ruffner was released from the hospital that spring, able to take care of personal needs and communicate with those closest to her. Eventually she started devising a plan that would allow her artwork to survive the accident with her. The artist began painting again, only now with her right hand instead of left, and endeavored to finish her project for Machan School in Phoenix, Arizona, started before the accident. Lampworker James Minson and sculptor Deborah Dohne began assisting Ruffner in the studio with her lampworked sculpture.

Through some kind of Ruffner magic, she transformed a tragic accident into her second act, filled with increasingly more imaginative creations. Something about her near-death experience enabled Ruffner to express more deeply, more acutely than she had before. "When you have to figure out how to do everything again, you get creative. You can't do it like you used to do it, so how are you going to do it now? In retrospect, I think the accident was a great thing, because it made me more creative. It slapped me upside the head and said, 'Hey, pay attention here. Are you doing what you wanted to do?'"

Creativity Comes from Awareness

What she wanted to do was everything. Ruffner has never liked the moniker *glass artist*. "It's grammatically incorrect, because the artist is not made of glass. But more importantly, glass is only 25 percent of my work, perhaps less now. It's just what was known by the public, by the glass world."

In 2003, Ruffner published *Creativity: the Flowering Tornado*, a unique pop-up interpretation of a fine art exhibition, which premiered at the Montgomery Museum of Fine Arts in Alabama and traveled to other venues through 2005. "Nobody ever reads exhibition catalogs. I thought if we made it a pop-up, it would have more long-term appeal." In 2008, Ruffner released her second pop-up book, *The Imagination Cycle*, which explores the wonder and curiosity that leads artists, young and old, to new ideas and creations.

"If you pay attention to beauty, it's really around all the time and everywhere. It's such a wonderful gift. For me, awareness of beauty leads to curiosity. Curiosity leads to postulating what if, and that leads to being creative."



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*Ginny Ruffner, Urban Garden, 2011.
Photo by Spike Mafford.*

Since early in her career, Ruffner has had a passion for public art. Her first project was completed in 1988 for the South Park Community Center, Seattle, including a playground. Later in 1990, the artist designed three 25-foot-long bronze wings for the outside of the Security Pacific Building, which housed a corporate gallery.

Possibly her best-known public art project, Ruffner's *Urban Garden* was completed in 2011. Located at the northwest corner of 7th Avenue & Union Street in downtown Seattle, this 30-foot-tall steel flowerpot houses several types of giant flowers. In the course of a 15-minute cycle, they are periodically watered by a watering can, causing them to open and close. A viewing window enables viewers to see the interior mechanisms at work. The flowerpot saucer and nearby benches provide seating to enjoy the spectacle.

"It's on a busy street corner and has to withstand repeated viewing, because people enter the city that way. It had to have ongoing interest. It took seven years to get that thing done, mainly because it was a private commission from the Sheraton as opposed to a government commission. I persevered. We got it done, and I love that piece."

To celebrate the life of arts patron Mary Shirley, Seattle Art Museum commissioned Ruffner to create a place at Olympic Sculpture Park to rest, reflect, and enjoy the park. Located slightly north of the Pavilion on the upper Z path, with a spectacular view of the sculpture park, the project was completed in June 2014.

Ruffner's most recent public work, a commission for the Women's Guild of Huntsville Museum of Art in Alabama was installed in July 2016. The steel and glass chandelier commemorates their 50th anniversary.

From the Profound to the Profane

Ruffner says success in glass did not prepare her for the multifaceted, multimedia career she has now. It's the other way around.

"The fact that I've always done a variety of projects prepared me for being successful in glass. I was always working in different media, but glass is what I became most known for. Success in glass enabled me to have a reputation that I could use when I wanted to try to make something for which I didn't have a track record."

Looking at Ruffner's flameworked sculpture in context—remembering it was created before all the tools and supplies we take for granted now were available—one is astounded. The artist's aesthetic spirit and technical experimentation laid the groundwork for the multitudes of successful flameworkers working today. "I think it's just great, fabulous, wonderful that people can make a living at lampworking. I have crusaded since Day One for making art with glass as opposed to trinkets. I'm just glad when anybody can do what they want with their lives and find a way to make a living at it."

GA

Ginny Ruffner was a recent guest on Glass Art magazine's new podcast, Talking Out Your Glass. You can hear her interview through a free download and subscription to iTunes or Stitcher.

Ginny Ruffner's Augmented Reality work tours with Poetic Hybrids in 2017 to Cornish College of the Arts, University of Washington Genetics Department, the Institute for Systems Biology, and Hudson Alpha Institute for Biotechnology. For exact dates, check poetic-hybrids.tumblr.com.

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*Ginny Ruffner, Security Pacific
Wings, 25' long, 1990.
Photo by Mike Seidl.*

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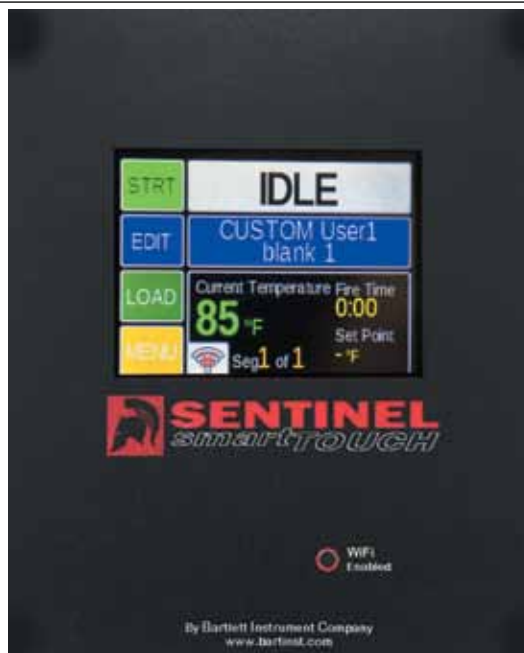
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THE FIRST TRANSATLANTIC STAINED GLASS SYMPOSIUM

by Hallie R. Monroe

The four years that I painted glass at Willet Hauser Architectural Glass in Philadelphia, Pennsylvania, exposed me to the amazing palette of Lamberts mouth-blown, German glass and inspired my desire to visit the factory to see this glass being born. On April 23, 2016, I embarked on a great glass adventure—one I had wanted to take for at least six years.

When Robert Jayson, president of Bendheim, told me about the First Transatlantic Stained Glass Symposium, I submitted a scholarship application to the American Glass Guild (AGG) and was awarded some financial assistance to attend the symposium. Presented by Bendheim Glass and Glashütte Lamberts Glass, the stars aligned and my travel to Waldsassen, Germany, was planned.

Jayson and Hans Reiner Meindl, owner of Lamberts, went beyond the average symposium presentation and hosted what began to feel like a family gathering. Four generations of Jaysons—all great storytellers—made the trip to Germany. They did everything from manage logistics for attendees landing in Munich to arranging memorable city tours with great local guides. I don't know how they managed to make it snow during the walking tour, but it was magical.



Hallie Monroe, Myer Sample Panel of printed blue frit for Herz-Jesu-Kirche, pictured below left.

Private Studio and Museum Tours

Franz Mayer of Munich Architectural Glass and Mosaic generously accommodated our group, providing a rare opportunity to tour the studio. Unfortunately, we were asked to not take photos, but it was a great building with lots to see and learn. After a private tour of Die Neue Sammlung design museum and modern art gallery in Munich and a lovely meal at a traditional German beer garden, we boarded the bus to Lamberts in Waldsassen. I had the pleasure of knowing quite a few of the 49 American stained glass artists who were on the bus, and there was never a lull in the conversation as we caught up with old friends and made new ones.

We stopped on the way out of Munich at several more city locations to see a Mayer project, all of us trying to figure out how the striking work was fabricated. The repeated blue fruit pattern was printed on plated glass. Then the glass was installed on metal doors that created the front of the building but also opened. This amazing design was fully appreciated by my stained glass colleagues.

During the three-hour drive, we stopped for lunch at the oldest brewery in Regensburg, after which we had a good tour of Regensburg Cathedral with a very knowledgeable docent guide. Then we were back on the bus traveling through the bucolic German countryside. Once we arrived at our hotel in Waldsassen, which was located in a former convent next to a rococo-style church, we settled in for a few days to explore the lovely village.



Inspiring Visions and Presentations

The next morning, many of us, who were still fighting jet lag, had early morning tours of the Lamberts art glass factory. I was in awe watching the big men glassblowing in their well-choreographed dance. They twirled large molten gobs of hot glass and fabricated amazing sheets of Lamberts glass in a 100-year-old factory, complete with the wood truss ceiling and heat belting out of the glory holes and kilns. We moved through the factory, touring each step of the process. The staff could not have been more accommodating while still tending to the task of making glass.

We eventually joined 159 other attendees from 22 countries who had traveled from all over the world. During the two days at the Jugendhaus Convention Center, we enjoyed listening to the presentations of 20 glass artists. Andrew Moor, the keynote speaker, was a true inspiration to those attending the symposium. Seeing the slides of the dynamic and monumental projects undertaken by the presenting artists was also truly motivating and confirmed the importance of exposing oneself to the international architectural glass world.

It is hard to not comment on each of these talented speakers, which included: Jordi Bonet, owner of Vitralls Bonet; architects Peter Bruckner and Per Odebeck; Jen Miret, director of marketing at Bendheim; Manfred Mislik, production manager at Lamberts; glass conservators Marta Sienkiewicz and Dr. Sebastian Strobl; designer, Achim Storz; Michal Vlek, CEO of Kolektiv Atelier; and artists John K. Clark, Andreas Horlitz, Ingrid Meyvaert, Paolo Poli, John Reyntiens, Jan Tichy, K.H. Traut, Johann Weyinger, and Jeremy M. Winterbert.



(Clockwise from bottom left) Watching glassblowers during an early morning tour of the Lamberts art glass factory. (Bottom right) Taking advantage of a rare opportunity to tour Franz Mayer of Munich Architectural Glass and Mosaic.



Representatives of Mayer and Derix Glasstudios shared some of their large-scale projects executed with solo artists. As a glass painter myself, I found the work of John K. Clark most enchanting and his illustrative designs and techniques very intriguing. His work with acid etching is very unusual, and I learned a lot about the process. Having met Patrick Reyntiens in the past, it was most entertaining to meet his son John and get a son's take on projects accomplished with his father.

On our last night in Waldsassen, Meindl and his lovely wife Gudrun hosted a dance on the factory floor. The event was complete with dinner, a beer and wine bar, and a band that rocked the trusses.

On to Prague, then Home

The next morning as the symposium came to an end, the Americans sadly packed into the bus and headed for Prague, Czech Republic. On the way we stopped once more at Lamberts and toured this state-of-the-art industrial glass factory, which was producing ribbons of architectural glass for building exteriors. All of the projects were top secret so, again, no photos were allowed.

I thought this trip couldn't get any better until we arrived in Prague for two days of city tours, including a Mucha window in St. Vitus Cathedral at Prague Castle. I can't wait to go back in two or three years for the Second Transatlantic Stained Glass Symposium.

GA

Hallie Richards Monroe has been making stained glass panels since 1976. Following a two-year apprenticeship at a New Jersey studio, she completed her BFA at Pratt Institute, earning a degree in illustration. Graduating in 1984, Monroe worked for a variety of art studios, including the design department of Steuben Glass in New York City and founded her own stained glass studio in Southampton, New York, in 1989.

Monroe's work includes projects for residences and churches as well as autonomous panels. She has been the recipient of several scholarships granted by the Stained Glass Association of America, the American Glass Guild, and the New York Foundation for the Arts to further her education. For four years, the artist was a full-time painter at Willet Hauser Architectural Glass, Inc. She now paints on a freelance basis for studios such as Conrad Pickel Inc., Femenella and Associates, and The Gil Studio.



Alphonse Mucha 1931 stained glass window at St. Vitus Cathedral, Prague, Czech Republic.



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Seeking Transformation

My Modern Day Grand Tour

by Ken Schneidereit

As the owner of Studio 11, I design and create custom glass sculpture for a client base that my wife Sonya and I have been building since 1988. We feel blessed that U.S presidents, foreign dignitaries, corporate chiefs, celebrities, and folks from all walks of life have been presented with something unique made in our studio.

During a career that began over 33 years ago, I have worked in many glass art techniques, including stained glass work, marbles, and figurative sculptures, but my most recent passion is complex murrine pictorials. This is my story of how several trips to Italy transformed my approach to creating pictorial glass art.

Romanticized Realism

At first take, some may label my recent murrine art as realism, but I like to think my art is more than simply parroting what I see. Rather, it's an exercise in artistic freedom searching for grandeur and mood. I aim to stir the affections and senses of the viewer. Hyperbolic color and dramatic lighting are my favorite enhancements and perhaps lean my art toward a romanticized realism. I strive to accentuate one artistic feature of the subject that attracts me most, then diminish other aspects and details of the subject or scene. Furthermore, I am obsessed with trying to achieve a certain extravagance and virtuosity, traits that are associated with the 17th century Baroque style.

Perhaps I am trending neo-baroque, which shares a baroque delight in spectacle and sensory experience. (1) Both the 17th and 18th centuries and later 20th and 21st centuries are transformational periods, the first ushering in the era of reason and the latter, the dawn of the digital age. Omar Calabrese in his *Neo-Baroque: A Sign of the Times* explores baroque as a general attitude and formal quality that crosses the boundaries of historical periodization. (2)

With murrine art, it is easy to see that the old and the new coexist, and it is impossible to separate the present from the historical past. That understood, it was time for me to go experience and absorb all I could in Italy—a modern conduit to a well-represented and preserved 17th century baroque.

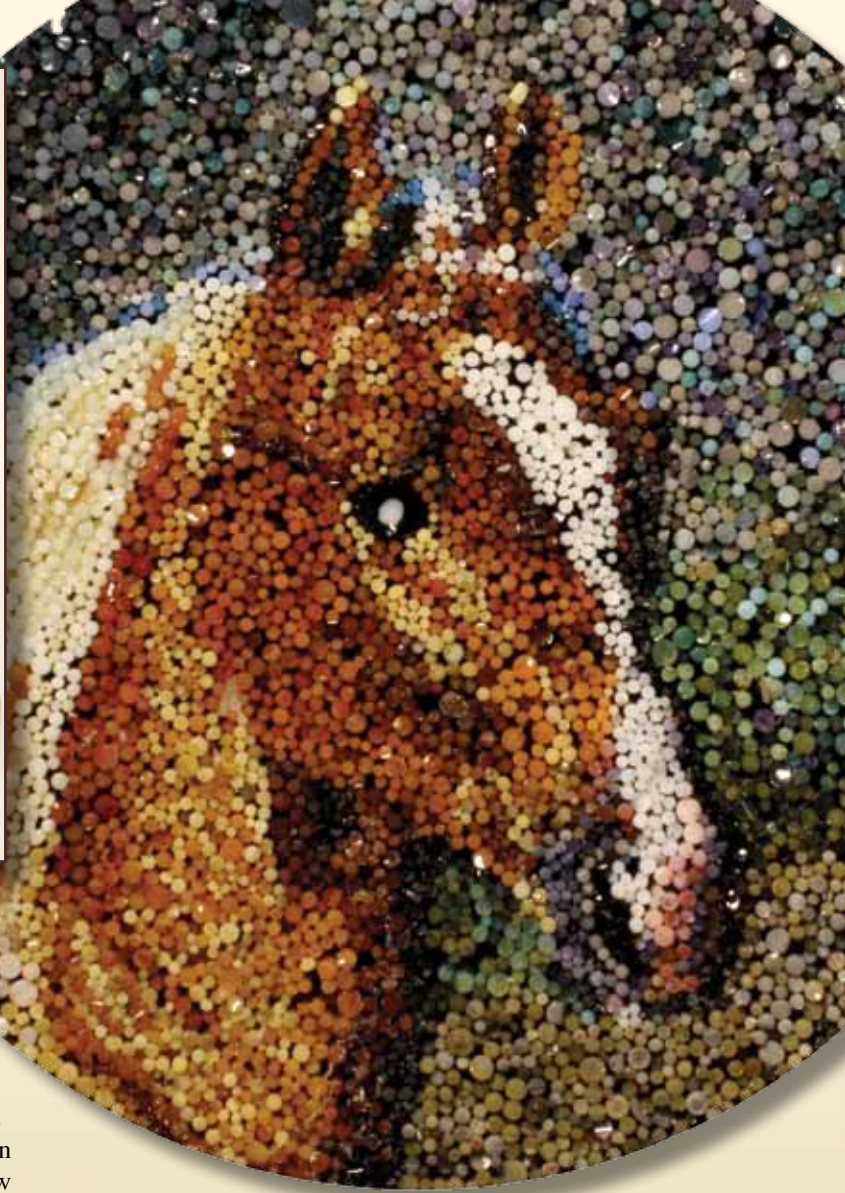


Ken Schneidereit, (clockwise) San Pietro di Notte mosaic, 6" x 6", 2016; Rembrandt Triple Portrait glass sculpture and murrine, 12" x 10" x 10", 2011; Lucky mosaic, 4" diameter, 2012; Eagle murrina, cane end, 3-3/4" diameter, 2012. Photos by Paul Cockrell, Jim Ginney, Sonya Schneidereit, and Jon Green, respectively. Photo of Venetian skyline from San Marco Bay by Sonya Schneidereit.

Heading for Italy

Once the decision was made to go to Italy, I began to work on my *Grand Canal* project. My goal was to create something spectacular that would fascinate the viewer and hopefully dissuade people from any thought that I was some kind of cultureless, invading barbarian.

Airline, tour, and hotel reservations created a deadline, and as it turned out, I didn't get the *Grand Canal* murrine plaque ground and polished in time to take it on the trip. Instead I took "leave behind" greeting cards featuring a photo of the unfinished plaque, as well as component murrine from the project and my last coveted Tiger murrina from our own curio.



Sonya and I are not well-seasoned jet-setters. Since this was our first trip to Italy, we decided to use a land tour to provide the basic trip logistics, but we went rogue every opportunity we could. For instance, in Florence, one day the tour went to experience the food, wine, and scenery of Tuscany, while Sonya and I spent the day at the Uffizi Gallery and other artistically important sights. We scoured the back alleys of the historic center for art galleries and craftsman showrooms. In Venice, we did the same, and in one short window of free time, we practically ran to the Ponte dell' Accademia, where the view of the La Salute in my *Grand Canal* plaque exists.

This particular jaunt led us to discover the Vivaldi Museum in a very old church. I have a degree in classical guitar, and Vivaldi is a favorite baroque composer of mine, so I was thrilled to see the instruments from his day. But what was even more thrilling than that were the reactions I was receiving when showing my murrine. I'll always remember Gino. A representative at one of the glass companies, he questioned me hard. "You really made this?" When I answered that I had, he loudly proclaimed "I love you!" and gave me a big hug. In some strange way, I felt like my soul was home in Venice.

Though we experienced much more, at the end of this first trip to Rome, a serendipitous occurrence happened. After the Vatican Museum tour, we were free to explore the vicinity of St. Peter's Square. While in one gallery, I suppose I displayed some "barbaric" behavior. I was intrigued by a framed mosaic hanging on the wall, and I carefully lifted the frame so I could peek at the backside. A lady came rushing over commanding me to not touch the art. (I had already heard "Don't toucha the frutti" in Venice as I was checking out a peach. Hopefully my manners have been transformed. So back to the story.) After apologies and her realizing my genuine love of the art, things relaxed. Boom! I pulled out my Tiger murrina and *Grand Canal* greeting card, and things got really interesting. More about that later.





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Fritz Dreisbach

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Equal parts artist, scientist, and historian, Fritz Dreisbach has spent the last five decades teaching and demonstrating glassblowing around the world. Inspired by Studio Glass movement pioneers Harvey Littleton, Dominick Labino, and Erwin Eisch, this Johnny Appleseed of Glass has played a vital role in the history of the American Studio Glass movement that he now strives to preserve and share with the next generation of artists.

Dreisbach has studied and reinvented historic shapes in glass with his personal brand of irony, humor, and fun. Above all he captures the fluid nature of his medium in homage to the molten material used to create the work. He is currently creating a new series of wheel-carved and cameo-cut sculpture and continues to explore his large blown works, playful goblets, trick glasses, and toy vehicles.

See the accompanying article in the November/December 2014 issue of *Glass Art*.



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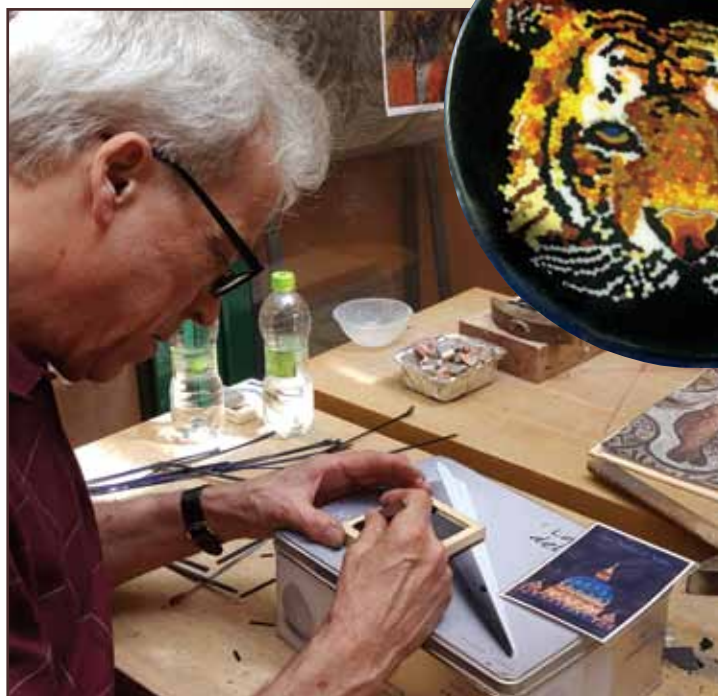
We left Italy in ecstasy only to almost immediately be evacuated from our home in California due to the 100,000-acre King Fire in the Sierra Nevada. In addition to all of the items on our fire list, we also stripped down the glass studio. Talk about yin and yang. Luckily for us, we escaped disaster by 400 yards. After life returned to normal, the *Grand Canal* project was finished and the auction was a sellout, for which we were very grateful.

Post-Italy Work

Now I was to create my very first post-Italy artwork, which turned out to be *San Giorgio*, another fused murrine plaque and number two in what I was now calling my *Italian Impressions* series. Color and lighting play a big part as usual, but the accentuated foreground with its lamppost overlapping the distant island creates believable depth and stimulates viewer engagement. I remember standing on the edge of St. Mark's Square, seeing that nighttime view and thinking, "This is it!" No words can describe it. In the *San Giorgio* murrine plaque, I altered reality by moving the lamppost where I wanted it to overlap the island and got rid of all the gondolas and such that were tethered to the embarcadero. I also stylized the water with unique murrine cane construction.

San Giorgio was well-loved, and I was so pleased to make our collectors happy and attract new ones. We were very excited that the primary plaque was sold to a collector in Italy. It seemed like the universe was unfolding in a positive manner, and the trip to Italy was already bearing fruit. Speaking of fruit, let's get back to that gallery in Rome where we left off with me showing the murrine samples I brought. I swapped business cards with the person who turned out to be the sales manager, and later communications led to the opportunity to show them what I could make featuring Rome. Now I've got an audience if I can get back there.

I was still catching up with backlogged work and paying off the first trip, and I needed a plan that would map out the creation and production of something "Rome" while also funding the new trip. *San Pietro di Notte* became my first depiction of Rome and my number three *Italian Impressions* murrine plaque. I initiated my Italy 2016 Fundraiser at MACA, a millefiori and murrine collector/artist group on Facebook, holding a 72-auction event, one per day for over two months. I am so grateful to all the participants who made the fundraiser a goal-reaching success. It was a great confidence booster to know our trip to Rome would be funded by collectors buying my murrine art. I couldn't help but believe that MACA had my back.



Ken Schneidereit studying micromosaics in Rome, 2016; Tiger murrina, cane end, 3-3/4" diameter, 2013. Photos by Sonya Schneidereit and Shelly Thorene, respectively.

Discovering Architectural Micromosaics

During the same months, I was hearing from collectors that my new murrine plaques reminded them of micromosaics. Upon diving into the world of micromosaics, I became obsessed with wanting to portray architecture. Inspired by new-to-me artists such as Giacomo Raffaelli, Domenico Moglia, and Michelangelo Barberi, among many others, I wanted to see how utilizing multiple, complex murrine could create even more detailed glass renderings of architecture.

It took every bit of my recharged energy to complete the *San Pietro* plaque. Twenty different murrine cane had to be created, then pulled several times to the needed sizes. I realized that my technique was being influenced by my new obsession with the best baroque micromosaics. When I learned that they created multicolored shaped cane to produce more detail and realism in a single tessera, I knew that not only were my 33 years of lampworking going to come in handy, but my murrine skills would also drive the detail to new miniaturization.

We were very excited when the project started coming together. Meanwhile, I searched for and purchased a copy of any book on micromosaics I could find. I had some old ones sent from Europe with an incredible dusty, musty "old book" aroma to them. I was fortunate to find a good priced, used copy of the very expensive and rare *Micromosaics – The Gilbert Collection* by Jeanette Hanisee Gabriel, a great book. I registered to take an intensive studies course on micromosaics while in Rome with well-known Ravenna/Rome *mosaicista* and *professora*, Maria Teresa Vachinni.



Ken Schneidereit, San Giorgio Murrine Plaque, 8-5/8" x 5-3/8", 2015.
Photo by Shelly Thorene.

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The Second Time Around

We willed the calendar to *slow . . . down*, but our departure date came as scheduled and off we went. The experience was fantastic and impossible to cover in this article. *San Pietro di Notte* was well-received, and that baroque/neo-baroque penchant for the spectacular seemed to shine through to almost everyone. Several of the people in my presentation meeting thought it was *pietre dure*—hardstones inlay, an art form that flourished in Florence with the support of the Medici Grand Duke Ferdinando I, who founded the Galleria di Lavori in 1588, which was later to become the Opificio delle Pietre Dure.

So let's get this straight. First I bring Venice to the Romans, and now I bring them Florence? That's when I discovered that the centuries-old differences in cultural domains of the major cities in Italy still exist today. In the meeting, some wanted to be able to feel the texture that a mosaic provides. The current trend, even at the Studio del Mosaico Vaticano, is to leave the micromosaic rough with its uneven *filati* and not ground, waxed, and polished like the 17th century micromosaics. The smoothness of my *San Pietro* murrine plaque caused some to almost dismiss my piece as "inlaid marble, something Florentine," even though several experts claim Rome as the birthplace of *pietre dure*. Not all was lost, however.

San Pietro di Notte was called a masterpiece by several, and it found a new home in Rome. Further discussions led to the idea of making a San Pietro mosaic. I had brought individual murrine components from the project, which made it easy to explain my technique for getting to a pre-fused plaque. The idea of adding a celestial sky was exciting to all in the meeting.

As I complete this article, I literally just finished the *San Pietro* mosaic a few days ago, and the frame arrived today. Hopefully I will be invited back to *Glass Art* so you can find out how it was received in Rome. The mosaic is truly a new take on the old—a murrine and micromosaic marriage.

The time in Italy and my studies in Rome have been an invaluable education and have provided me the opportunity to continue transforming my picturesque style. I believe that by comparing the *Grand Canal* to *San Pietro di Notte*, some transforming is evident. I'll leave it up to art historians to say if I have a foot in the neo-baroque world.

Currently, I have several "Rome" murrine pieces in the works for an auction this fall. All my fundraiser participants will be getting a murrina from this new work. I am humbled and grateful for their support and appreciation of glass art. I want to give a special thanks to *Glass Art* for giving me this opportunity to share my art and my story. *Grazie mille. Arrivederci alla prossima.* **GA**

Notes

(1) Angela Ndalians, *The Baroque and the Neo-Baroque* (Cambridge, MA: MIT Press, 2004).

(2) Barbara Maria Stafford, *Artful Science: Enlightenment, Entertainment, and the Eclipse of Visual Education* (Cambridge, MA: MIT Press, 1994).



Ken Schneiderei, (left to right) *San Giorgio Petite*, 5-3/8" x 3-5/8", 2015; *Grand Canal Murrine Plaque*, 3-5/8" x 5-3/8", 2014; *San Pietro di Notte*, 12" x 12" framed, 2016. Photos by Jim Lefever, Shelly Thorene, and Paul Cockrell, respectively.

Ken "Spider" Schneiderei
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What's New

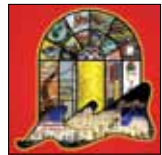
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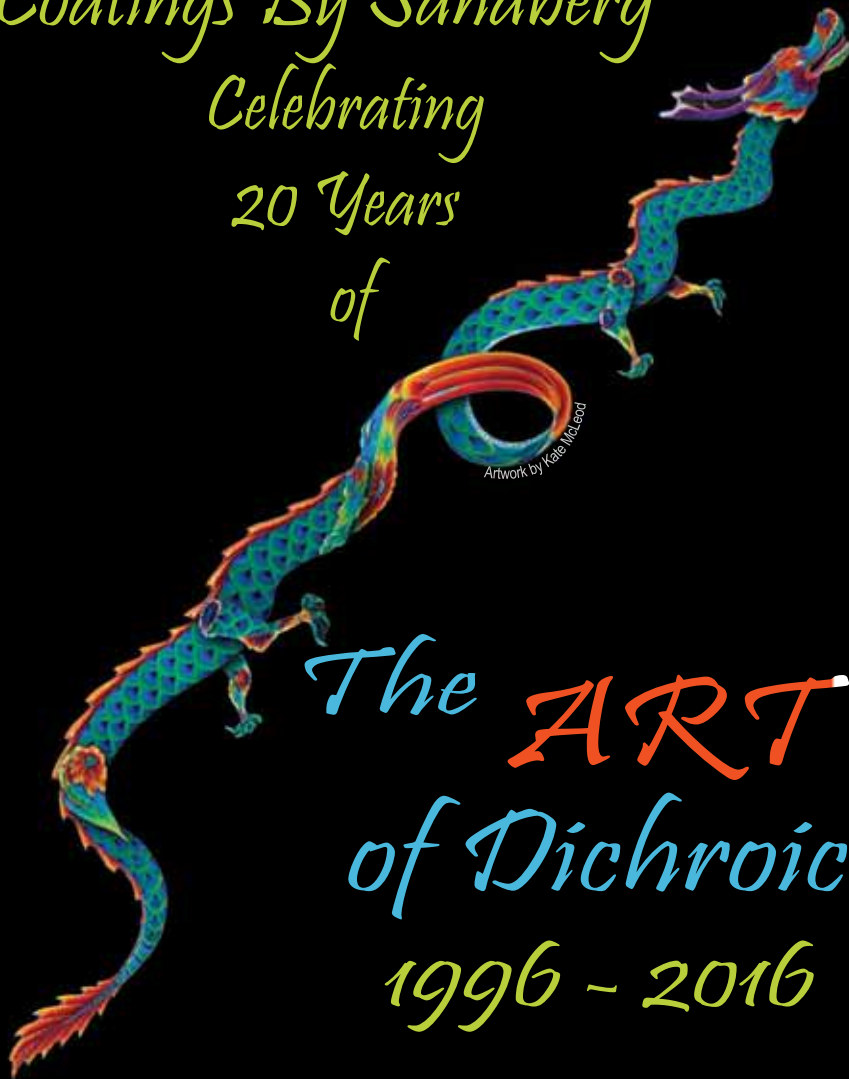
Janice Peacock is a glass flameworking artist and instructor whose work has been exhibited internationally and is in the permanent collections of several museums. She has combined her passions for glass working and murder mysteries to create her highly successful **Glass Bead Mystery Series** starring glass bead maker and amateur sleuth Jax O'Connell. The novels in the series, *High Strung*, *A Bead in the Hand*, and upcoming *Off the Beadin' Path*, are filled with Janice's wit and great writing, as well as flameworking wisdom shared through the characters as they work their way through plot twists and turns. Visit her website and follow her on social media to learn more about Janice, her glass art, and her novels.

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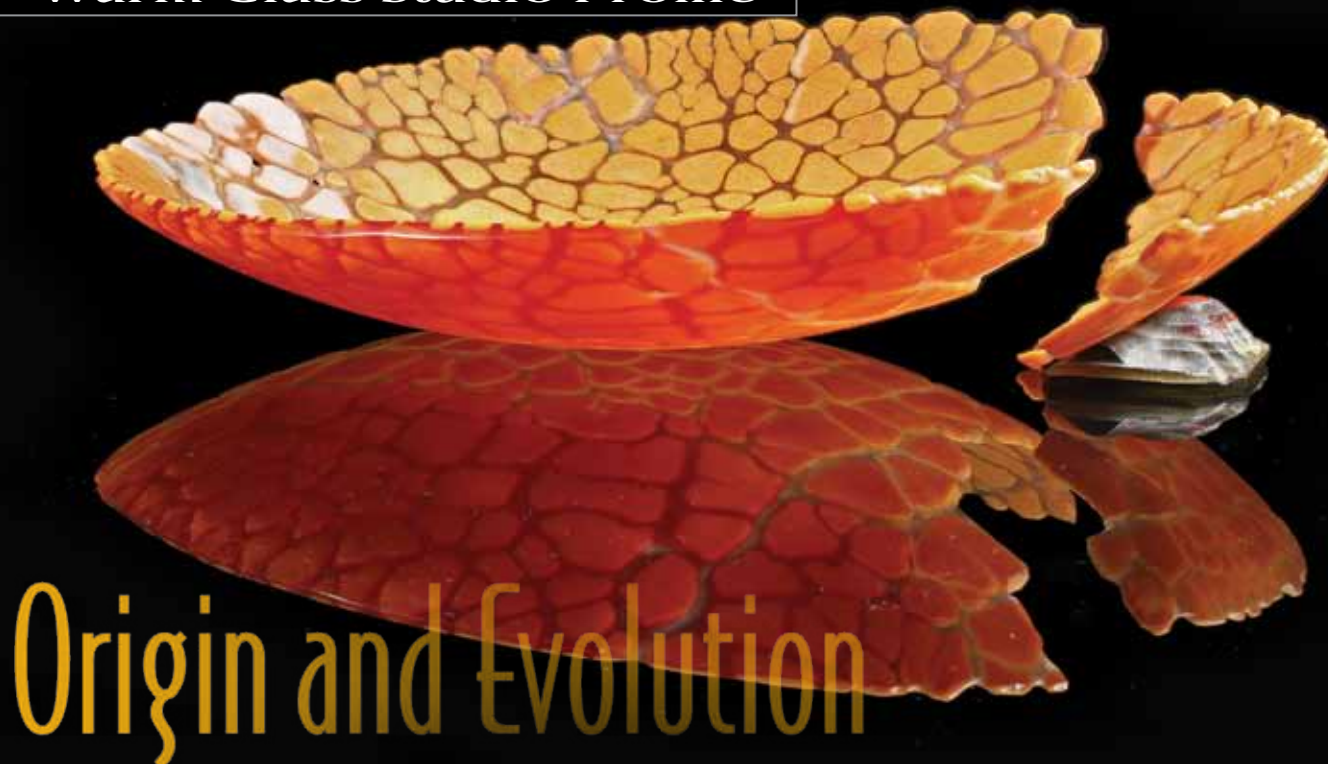
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Origin and Evolution

The Power of Bob Leatherbarrow's Glass Powders

by Shawn Waggoner

In his previous career as an exploration geologist, Bob Leatherbarrow explored rock and mineral textures, searching for signs of their origin and evolution. Working with glass powders, the artist translated this focus on texture to kiln formed glass, resulting in fused compositions that combine irresistible tactile surfaces with unforgettable color.

Leatherbarrow retired from geology in 2008 and moved to Salt Spring Island, an artistic community on the coast of British Columbia, Canada, where 3,000 of the 10,000 residents make a living from art and craft. Known for his innovative styles, techniques, and designs, Leatherbarrow creates glass bowls and sculptures that explore the subtle hues and delicate beauty of naturally occurring textures, encouraging the viewer to ponder their origin.

"Textures are a key part of our everyday visual landscape, and through them we interpret how objects were formed or how they evolved. Although textures may have common forms, their origin and evolution might be very different. For example, mud cracks in rocks and the wrinkled skin of the elderly look the same but are formed by entirely different processes. By recognizing and interpreting textures, we can understand and appreciate the stories of how objects and people evolve.

"Stories have different interpretations depending on the timing and vantage points of our observations. I have tried to capture this sense of reference by presenting varying degrees of detail in my glass, from veining and blends of colors to the use of delicate visual components. Thus, my pieces reveal one set of details when viewed from a distance and another set of details that are apparent only when viewed up close."

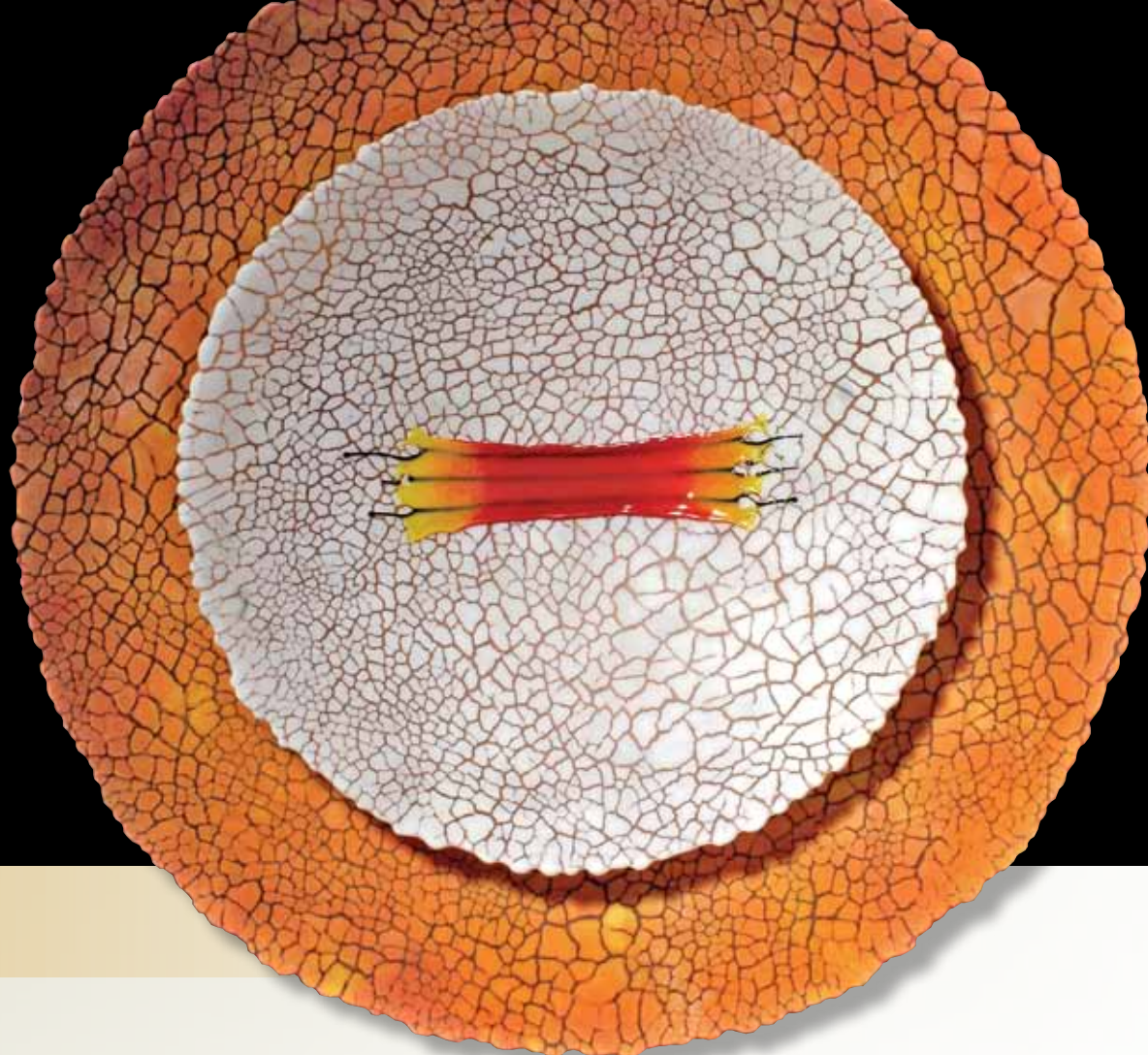
Bob Leatherbarrow (left) Alfred Wagener's Bowl, 2-3/4" x 10" x 10-1/2", 2007. The textures, veining, and finish give hints on the evolution of this broken bowl. (Right) Beginnings, reflecting the first decade of working with powders to create textures and blended colors, 3" x 19-1/2" x 19-1/2".

A popular instructor on both the national and international kiln formed glass scenes, Leatherbarrow currently expands his teaching to include a series of e-books based on his signature processes and series. His first and second e-books, *Introduction to Kilnformed Glass Powders: Basic Crackle Texture, Micro and Backed Wafers*, and *Intermediate Kilnformed Glass Powders: Pebbles, Oriented and Colour Filled Vein Textures*, are available now on his website.

Glass as Canvas, Powder as Paint

In the 1980s, Leatherbarrow expressed his creativity through stained glass, fabricating many Tiffany reproduction lamps and windows based upon Worden patterns. When every window opening in his home was adorned with stained glass he had created, the artist found himself bored with working from the patterns of others. Leatherbarrow wanted to express in a more spontaneous, original voice.

On a family holiday to the Pacific Northwest, the discovery of William Morris' artwork and a tour of the Bullseye Resource Center in Portland, Oregon, introduced Leatherbarrow to the possibilities of working with glass powders. "When I discovered Morris' work, I was simply awestruck by it. I bought his *Artifacts/Glass* book, not knowing that all of the work featured there was created with glass powders."

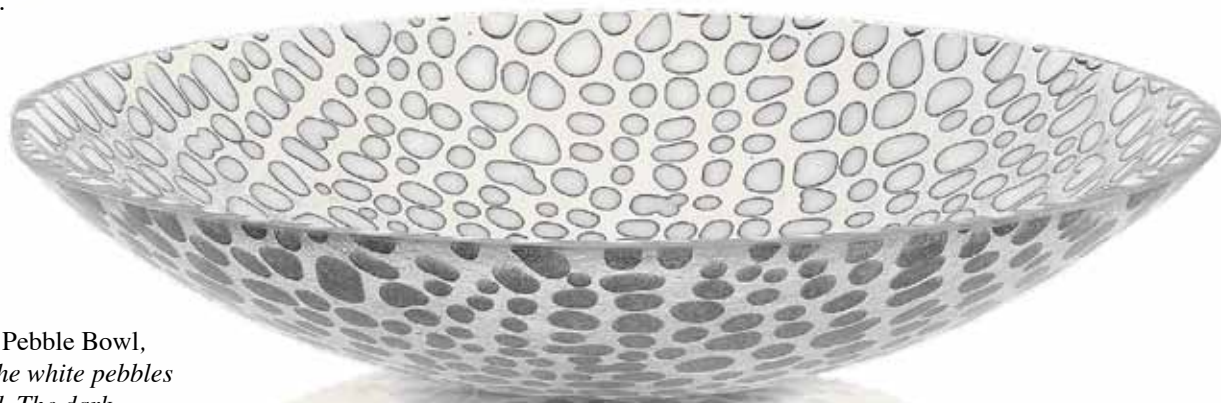


In the early days of Leatherbarrow's exploration of kiln formed glass, he used traditional stained glass techniques to cut and reassemble sheet glass before fusing and slumping in the kiln. Through the use of glass powders, he quickly realized the possibilities for developing new work, such as his signature "crackle" style for designing and coloring glass.

With a sheet of glass as his canvas and colored glass powders as his paint, Leatherbarrow prefers to work with Bullsseye Glass. "I love their extensive color palette and quality control. They make a reliable product with which I've had very few technical difficulties. They also make some very interesting glasses that react chemically, so you can get some great effects. Dense White and French Vanilla is my favorite combination."

Leatherbarrow manipulates layers of powder on sheet glass through a variety of techniques. Blending powders as well as understanding and using colors that form as the result of chemical reactions give his work its signature aesthetic. The artist also layers powders to create color transitions and adds colored design elements such as distinct color patches and veining.

"I love the spontaneity of working with powders. By blending them, you can develop your own color palette, and the results are sometimes unexpected. The biggest challenge is creating a unique color palette while developing results that are controllable and reproducible."



Bob Leatherbarrow White Pebble Bowl, 2-1/2" x 10" x 10", 2014. The white pebbles float in a clear background. The dark background, which highlights each pebble, is due to a chemical reaction.



Working with Elements

"Elements" are small pieces that Leatherbarrow makes in advance and later incorporates into larger compositions. These include paper-thin powder wafers, small symbols and patterns, and sheet glass that is cut into strips. When completing a piece, Leatherbarrow positions or layers these elements onto a previously created textured glass sheet. This construction technique allows him to impart a sense of spontaneity.

"Using elements mitigates the risk in that you don't commit an entire sheet of expensive glass to your design. You build part as a powder wafer. If you like it, you can incorporate it into the project. If you don't like it, you haven't wasted an expensive sheet of glass. This allows me to control the outcome of projects and encourages me to take risks. You're wasting so little material on some of these components that you start playing and having fun."

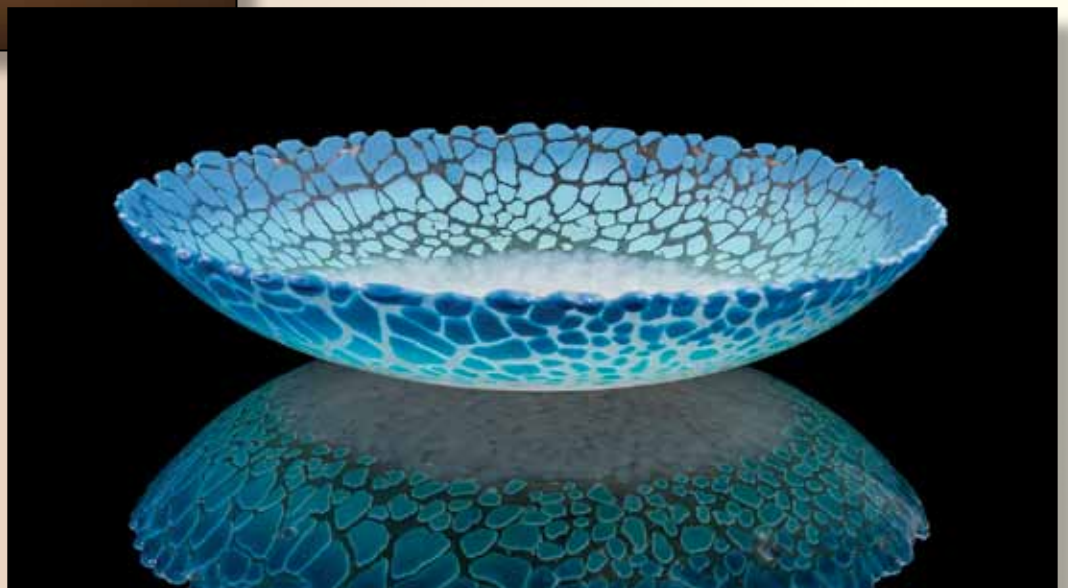
Leatherbarrow fuses his kiln formed glass in an electric kiln at temperatures ranging from 700 to 825 degrees Celsius (about 1300 to 1525 degrees Fahrenheit), then cools it slowly through the annealing phase. It usually takes several separate firings to create a single piece of glass art. Next he shapes or slumps the newly created sheet glass by slowly warming it in the kiln so that it bends in response to gravity to assume the shape of the underlying mold.

Initially Leatherbarrow made bowls and functional vessels using commercial molds but grew tired of the repetition of shape and began making his own. His variation of the dropout mold is constructed from ceramic stoneware. As Leatherbarrow started doing more sculptural work, he began to experiment with slumping over flowerpots and other found objects or simply manipulating the glass in thin air as it fell between kiln posts.

Finishing Touches That Matter

Leatherbarrow's cold working techniques include altering the cooled glass surface by sandblasting to create a matte or carved surface, cutting with diamond wheels, and/or polishing to a high gloss with pumice and cerium oxide. Cold working can be done at various stages throughout the creation of a piece of glass art, but most often it is done as the final step.

"The fire polish obscures many of the subtle colors you get when you blend powders. I do a lot of sandblasting to soften the surface, give it a beautiful satiny finish, and allow the viewer to see the subtle variations in the color. After sandblasting I'll either slump the piece a little to add a touch of fire polish or apply a sealing agent such as Liquid Lustre or Danish Tung Oil."



*Bob Leatherbarrow (top),
Black Tusk, 15" x 6" x 7", 2012.*

Photo by John Cameron.

*(Bottom) Beyond the Blue Horizon,
2-1/4" x 11" x 11", 2016.*

*Variation in texture and
color the result of careful
layering of powders.*

Cold working resulted in Leatherbarrow's acceptance into more and better galleries. "Initially my work didn't have finished edges. When I started spending a bit more time on the final presentation of the piece, it made a big impact."

When Stephen King Meets Lloyd Bridges

Leatherbarrow's 11 different series range from sculpture to vessels and reflect his effective combination of technique and texture. *Deep Drop* and *Deep Vessels* provide the perfect backdrop for his original crackle, pebbles, or mandala textures.

Affectionately called *When Stephen King Meets Lloyd Bridges*, Leatherbarrow's *Clam* series speaks more to his whimsical side. Through both vitrigraph components and fanciful feeding mechanisms, two halves of a hinged bowl come to life. This series and others reflect Leatherbarrow's desire to recycle as much of his kiln formed glass as possible. Though made from the leftover end cuts of fused bowls, his *Shields* series symbolizes important ideas and philosophies in need of protection and preservation.

Other works such as his *Fine Line Vessels* address formal concerns. "Painters talk about the quality of the line between color-fields in their painting. We don't really think about that as much in kiln formed glass. I started to create these fine black lines along the edges of color-fields to clearly define the boundaries between them."

Leatherbarrow advises that any fusing artist wishing to advance his or her kiln forming skills should dedicate at least two hours every day to working glass in the studio. "Be prepared to make mistakes and learn from them. If you're not making mistakes, you're not trying hard enough."

It's also imperative to understand the scientific foundation for how glass behaves in the kiln—how heat moves into the glass, how it comes out, the potential surface tension created, and the impact of time and temperature on slumping. "You have to think like the piece of glass. How would you behave under certain conditions in the kiln?"

On the Glass Horizon

With the success of his e-books, Leatherbarrow has narrowed his workshops to just a couple each year. The artist continues to teach at Warm Glass UK in Bristol, England, and alternates course topics between three courses that include *Monoprint Wafers: A New Approach to Printmaking With Glass*; *Studies in Powder: Colour, Components, and Crackle*; and *Further Studies in Powder: Pushing the Limits*.

Over the next few years, Leatherbarrow plans to add to his series of e-books on a variety of topics related to kiln formed glass. One series of four books will cover the techniques the artist has developed for working with glass powders. The second series will cover topics of general interest to kiln formed glass artists such as developing firing schedules based on an understanding of the properties of glass, mold making, and slumping, as well as presenting and photographing art glass. By early 2017 Leatherbarrow's *Companion Workbook for Introduction to Kilnformed Glass Powders: Eight Projects Based on the Basic Crackle Technique* will be available on his website.

Meanwhile you can follow Leatherbarrow's new work and discoveries on Internet fusing forums such as Fused Glass Fanatics. "Having discussion groups on Facebook and other social media has been wonderful. If they didn't exist, I'd be a lonely guy making glass in my basement, and there'd only be one or two galleries that knew about my work."

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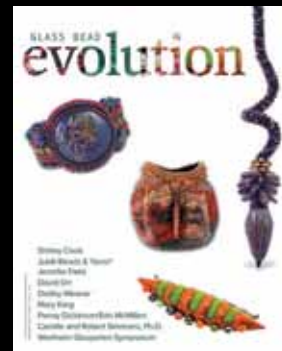
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Bob Leatherbarrow (top), The Loud Bell of Neath, outer rim carved away to reveal bands of color from underlying powder wafers 9" x 10-1/2" x 10-1/2", 2012. Photo by John Cameron.
(Bottom) Buddha Books, 7" x 10" x 7", 2014. This piece represents the casual stack of books on a night table that make a room look lived in.

One challenging aspect of presenting techniques and artwork publicly and online is that students who learn the techniques can claim them as their own. "If you really find your techniques precious, then you shouldn't be teaching them. Once you teach them, they are out there. That's part of the community of sharing. For people taking my workshops, I expect and hope they'll put the work they learned from me out there. If you can make a living from art and craft, I have no problem with that. People copying my work is a small price to pay for a fulfilling art career."

Leatherbarrow dedicates six weeks every January and February to what he calls his "self-imposed residency" to work on something new that is outside of his comfort zone and will force him to use new techniques or new applications of older techniques. "It's very stimulating to do that. Every year I've come up with something useful and creative that I use now as part of my gallery work or teaching profession."

The Future of Fusing Feels Fine

Kiln forming can be traced back to the Egyptians and Mesopotamians. This affordable art process is extremely versatile, allowing artists to create everything from jewelry to pâte de verre to cast functional and sculptural objects.

"Fifteen years ago, people were laboring over understanding firing schedules. Now they are evolving into putting more creativity into the glass, pushing the medium into visionary, artistic expressions. The future will see us moving away from functional work and evolving into more conceptual work. I love the history of the functional aspect of kiln formed glass, but there's so much more you can do with it now."



Bob Leatherbarrow was a recent guest on Glass Art magazine's new podcast, Talking Out Your Glass. Subscribe on iTunes or Stitcher today! Also see the artist's tutorial on powder wafers in the November/December 2016 issue of Glass Art.

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Reflections from the Edge Glass, Art, and Performance



by Erika Enomoto

With great anticipation, the Glass Art Society (GAS) is looking forward to the 2017 GAS Conference, *Reflections from the Edge: Glass, Art, and Performance*, taking place June 1–3, 2017, in Norfolk, Virginia. For three days, *Reflections from the Edge* attendees will explore a fresh program showcasing one of the leading trends of our practice and glass performance in addition to taking in all the aspects of the GAS conferences that they have come to know and love.

Located within a mile from each another are the Chrysler Museum of Art Perry Glass Studio and the downtown Norfolk Waterside Marriott, which will set the stage for *Reflections from the Edge*. The intimate scale provides attendees with plenty of time to experience more staple GAS conference events, including Lifetime Achievement Award and Emerging Artist lectures, Tech Display, demonstrations, and auctions, among others.



Glass Wheel Studio in Norfolk, Virginia, the location of the 2017 Glass Art Society Member Juried Exhibition.



Norfolk's NEON District.



Chrysler Museum of Art.

Experiencing the History and Exhilaration of Glass

Visits to the Chrysler Museum of Art's encyclopedic glass collection will give attendees the opportunity to experience glass from its ancient beginnings to today's most cutting-edge techniques. The collection features glass performances and visionary theatrical displays that combine glass with other visual, literary, and performing arts.

In 1608, the first colonial glassmaking venture took place in Jamestown, a short drive away from the conference site. The Chrysler's modern Perry Glass Studio occasionally invites modern day Jamestown glass artists to perform their old-world techniques, bridging the country's earliest functional glass objects with today's contemporary glass scene.

Alongside the Perry Glass Studio and The Corning Museum of Glass Hot Glass Roadshow, conference programming includes a separate off-site location known as the Three-Ring Circus, made up of three mobile glass furnaces for daytime demos and evening performances. Attendees will be dazzled with flame demonstrations in artist space and restaurant, Work | Release, and evening enactments ranging from a hot glass magic show to optic flocking.

Between the anchor venues is the city's New Energy of Norfolk (NEON) district, home to artist studios, exhibition spaces, restaurants, and bars. While exploring the NEON district, attendees are encouraged to visit the Glass Wheel Studio, which will host the new GAS Member Juried Exhibition. This highly anticipated event will showcase works by our diverse and talented membership.



Flock the Optic at the Perry Glass Studio.

Gathering Inspiration

Upon experiencing a marvelous weekend of extraordinary glass while being surrounded by an enthusiastic community, attendees will return home full of inspiration and motivation that will elevate their own levels of creativity. We hope you can join us in Norfolk as we celebrate *Reflections from the Edge: Glass, Art, and Performance!*

Register by March 3, 2017, for the lowest conference fee. GAS members interested in reducing their conference fees are also encouraged to apply for the work exchange program. GAS student members are invited to apply for scholarships to alleviate the expense of attending the conference. **GA**

Visit www.glassart.org for more information on the upcoming Glass Art Society conference and other events as well as becoming a member.

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Celebrating Women in Glass

Join The Flow magazine for its 12th Annual Women in Glass issue. This Winter 2016 edition presents fresh, new tutorials plus an expansive gallery featuring the work of 160 exceptional female artists who provide an exciting look at today's innovative flameworked glass.



With each issue of *The Flow*, flameworking artists will find inspiration and information on ways to take their glass art to a higher level. Visit the "Subscriptions" link under "Store" at www.theflowmagazine.com to keep up with the latest techniques and begin a great glass adventure with *The Flow*.

Christi Klein

Bullseye Glass 2016 Emerge and Evolve Companion Exhibitions

Current Winners and Returning Stars

Bullseye Glass Co., Portland, Oregon, has named the winners in Emerge 2016, the company's ninth biennial juried competition for emerging artists in kiln formed glass. The awards were announced June 25, 2016, during a ceremony at the Bullseye Projects gallery in Portland.

Awards in this international competition included a total of \$22,000 in Bullseye gift cards, recognition at an awards ceremony, and representation in a full-color catalog. Selected award winners will be included in *Emerge/Evolve*, a national tour that will culminate in an exhibition at the Bellevue Arts Museum in Bellevue, Washington. Selected from 370 entries, the 42 finalists, representing 16 countries, were evaluated on their creativity, craftsmanship, and design.

Winners were selected by a panel of three jurors:

- Stephano Catalani, curator of the Bellevue Arts Museum
- Kim Harty, artist, educator, and writer, and
- Sue Taylor, contributing editor to *Art in America* and professor of art history at Portland State University.

Evolve 2016

To acknowledge that an artist's career is never a before-and-after shot, Bullseye Projects has again created a companion exhibition that celebrates former Emerge finalists who have continued to create works that expand the medium. Evolve 2016 features Rei Chikaoka (Emerge 2010 and 2014), Matthew Day Perez (Emerge 2008 and 2010), and Carmen Vetter (2006 and 2008).

Both Emerge 2016 and Evolve 2016 exhibitions were on view in Portland from June 25 through October 1, 2016, before beginning a tour that included travel to the Bullseye Resource Center Bay Area, the Pittsburgh Glass Center, and the Bellevue Arts Museum in Bellevue, Washington.

GA



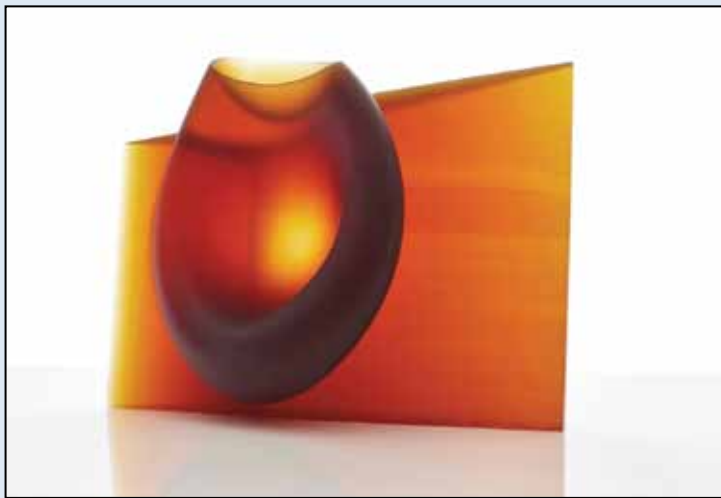
Helen Lee



Marzena Krzemińska-Baluch



Alison Lowry



Ashraf Hanna



Kate Clements



Nick Doran Adams



Jeffrey Stenborn

Emerge 2016 Winners

Gold Award

Helen Lee
KowTow

Silver Award

Marzena Krzemińska-Baluch
Landscape

Bronze Award

Alison Lowry
Symphony of Blue

Crossover Award

For entrants who first began
working or taking classes
in kiln formed glass since
January 1, 2014

Ashraf Hanna

Amber red vessel form

Gold Academic Award

Kate Clements,
Temple University
Stain

Silver Academic

Jeffrey Stenborn,
Tulane University
To Those Who Have

Bronze Academic

Nick Doran Adams,
Australian National University
Collector Bowl–Rupée
SoDaft #2
Pac-Man Glitch

Honorable Mention

Kim Brill

Plaza Blanca, New Mexico:
Investigations

Ligia Bouton

Green Wallpaper 1:
Inhale/Exhale

Cheryl-Wilson-Smith

Promises and Lies:
Keeping Score

Visit www.bullseyeglass.com/art/emerge-2016.html
to view work by all of the Emerge 2016 finalists.

Photos Courtesy of Bullseye Glass Co.

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Water & Music Glass Inspired by Handel's Water Music

by Pam Reekie

The CGS is extremely pleased to be working again with the prestigious Pyramid Gallery in York, United Kingdom. In the 300th anniversary year of Handel's fantastic *Water Music*, CGS members were invited to let their imaginations flow to create an inspired piece of glass or submit work that was directly inspired by water or music.

There were over 50 CGS members from all corners of the world who sent marvelous, inspired submissions. It was extremely difficult for the selection panel to narrow down the final choice of only 27 artists from this phenomenal collection of glass art. The final selection included: Andrey Bennett, Griet Beyaert, Evy Cohen, Katharine Coleman, Stephen Foster, Liz French, Pam Fyvie, Haley Haddow, Stewart Hearn, Crispian Heath, Catherine Hough, David Lilly, Emma Mackintosh, Roberta Mason, Michele Oberdieck, Yoshiko Okada, Jade Pinnell, Ana Laura Quintana, Morag Reekie, Karlin Rushbrooke, Guergana Sabkova, Boris Shpeizman, Vikki Stacey, Paul Stopier, Nancy Sutcliffe, Gail Turbutt, and Liz Vaughn McManus.

GA

The Water & Music – Glass Inspired by Handel's Water Music exhibition of this recent work by CGS members will be held at the Pyramid Gallery in York, England, March 18–May 21, 2017. Visit www.cgs.org for more information about the CGS.



Haley Haddow, Arctic. Photo by Ester Segarra.



Stephen Foster, Rock Pool, inspired by Handel's Suite No. 3.



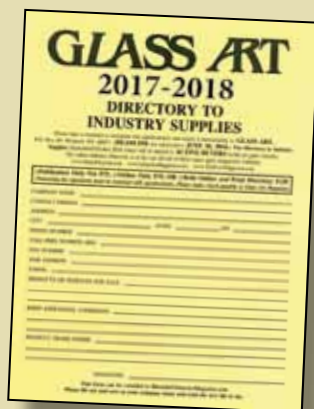
Roberta Mason, Whirlpools. Photo by Matthew Booth.

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B15
Combination
Wet Belt Sander
& Polishing Station

**Jewelry
Head**

**Model 2533
Sandblast Cabinet**

**Model 100B-S
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Michael Janis, (left to right) *The Color of Shadows*, kiln formed glass, glass powder imagery, and steel, 36" x 23" x 5", 2016.

The Weight of Light, cast and fused glass, glass powder imagery, and steel, 42" x 40" x 4", 2016.

Michael Janis

by Shawn Waggoner

Photography by Pete Duvall

On September 22, 2016, the DC Commission on the Arts and Humanities presented glass artist and Washington Glass School (WGS) Co-Director Michael Janis with the 31st Annual DC Mayor's Arts Award. In a ceremony held at the historic Lincoln Theater, Janis was presented with the most prestigious honor conferred by the city on artists, teachers, nonprofit organizations, and patrons of the arts and humanities.

There's no doubt Janis is having a red-letter year. His Mayor's Arts Award came fresh on the heels of his inaugural solo exhibition at Maurine Littleton Gallery in Washington, D.C. *Echoes of Leaves and Shadows* featured 17 new glassworks and sculptures by Janis, on view from September 16 through October 14, 2016, and subsequently at SOFA Chicago.

A translator of the subconscious, Janis creates intricate glass powder drawings that ask questions rather than answer them. The time-consuming process used to create his artwork inspires the artist to find new ways and means to depict the poetry, symbolism, and magic of the everyday. While the work has an intrinsic meaning to the artist, it remains open to multiple interpretations and hints at universal questions through a dreamlike surrealism.

Janis first began working with glass as an architect in Australia, where his projects received international awards. His architectural discipline is evident in his precise and detailed sgraffito drawing technique.

A Smart Balance of Personal and Public Art

As co-director of WGS, Janis has also experienced great success in creating site-specific public art commissions. WGS, which just turned 15 years old this spring, has hosted 4,000 students since its inception by glass artists Tim Tate and Erwin Timmers in 2001. Recently the studio created a 16-foot-high, internally illuminated, glass and steel sculpture for Laurel Library, Laurel, Maryland.

American Sgraffito

In 2014, when The James Renwick Alliance in Washington, D.C., named Janis as its Distinguished Artist, he lectured on his work, techniques, and career at the Smithsonian American Art Museum. He explained that his work is often mistaken for photography or paint, but in truth it is created through the use of crushed glass powder, manipulated to affect elements of light, color, and sequence.

The fine silica-based frit is sifted onto sheets of Bullseye glass, and by scraping and scratching the powder with an X-Acto knife or a synthetic brush, Janis' stories come to life. He fires the panels in an electric kiln to 1600 degrees Fahrenheit. Light firings tack-fuse the powder drawings to the surface of each layer. Additional panels are created and fired, then become one through a full fuse firing, giving the feeling that certain elements are suspended in the glass. Some pieces include up to six layers.

"I am detail oriented. That almost obsessive focus that served me well when I was an architect allows me to sit for hours maneuvering frit powder into realistic imagery. Although I strive at perfection, once the work is loaded into the kiln, the heat and physics of the glass take control, and I've come to accept the mark of process in my work. And I do a mojo dance to appease the gods of the kiln for a good firing."

From his series of panels based on Tarot cards, Janis' *The Tower* was selected for *New Glass Review 30*, 2009. Tina Oldknow, former Curator of Modern Glass at the Corning Museum of Glass, wrote: "Anyone familiar with the Tarot knows that the tower, the 16th card of the major arcana, does not bring glad tidings. I was impressed by Janis' powerful, sad, and appropriate interpretation of this card as a literal reflection of the tragic events of September 11, 2001."

Janis often uses his own life experiences to inspire and inform works as seen in his piece *Touching with a Lighter Hand*, which speaks to his experience with family members in need of medical assistance. The panel, published in the 2010 *New Glass Review 31*, features architecture and medicinal plants flowing throughout the background, doctor's reports, and an off-center subject, which Janis says causes the viewer to have more curiosity about the figure.



Echoes of Leaves and Shadows

For a long time Janis' work was restrained in both color and subject. From 2013 to the present, he has incorporated more color and instilled a contemporary graphic quality to his imagery. Flamboyant in their subject matter and bright in color, his individual portrait panels interacted with each other dynamically across Maurine Littleton's gallery space.

For *Echoes of Leaves and Shadows* Janis created fairly large pieces, 23 inches wide by 36 inches high, some larger. Each panel features a partial figure, mostly portrait length. Subjects are, however, what could be described as "tronies" rather than a portrait. This artistic term refers to heads, faces, or body studies made familiar by Rembrandt and Vermeer, in which the works were not intended as depictions of specific individuals. Rather, they were meant as studies of expression, type, physiognomy, or any kind of interesting characteristic.



Michael Janis, (left to right) *In Bloom*, cast and fused glass, glass powder imagery, and steel, 36" x 23" x 5", 2016.
Blue Remembered Hills, kiln formed glass, glass powder imagery, and steel, 35" x 19" x 5", 2016.

Janis' beautiful faces reflect almost hyperidealized qualities. At first glance, the pronounced eyes and lips of the women can be strongly disconcerting. But they are deliberate. Janis rendered them as a commentary on socially constructed notions of physical attractiveness. Many of the works in the show integrate cast glass elements such as butterflies, flowers, and leaves, pulling the work out of a two-dimensional plane. The translucent 3-D elements cast their colors and shadows across the faces, further enhancing and sometimes obscuring the figures. Janis' piece *Casting Long Shadows*, an example of this dimensional duality, was purchased by the DC Commission for the Arts and Humanities at his Maurine Littleton exhibition.

From Private Panel to Public Art . . . and Back Again

When he's not making and exhibiting personal work, Janis dons his other hat as WGS' public art director. This role challenges the artist, requiring him to think not only in terms of larger work, but also about incorporating more direct and easily accessible imagery as well as the input of others.

In 2013, WGS was awarded the commission to create new doors for the Library of Congress Adams Building. The historic building's original doors were massive bronze works, depicting 13 mythological and historical figures of language and learning. Over time they had begun to fail, straining at the hinges, and didn't meet modern building codes. Rather than altering the historic doors to address these issues, the Architect of the Capitol made a bold decision. In addition to conserving the sculpted doors, the unique Adams Building features would be reinterpreted in glass.

WGS had been advising on the feasibility of the work since 2004, bidding on the project since 2006, with the go-ahead coming in 2012. The scale, complexity, and timeline of the project prompted the studio to involve and collaborate with Portland, Oregon, glass artist Ray Ahlgren. The massive glass panels were installed in Spring 2013. "It was great to work with Ray and his team at FireArt Studios, including Jeff Wallin, a glass artist who uses glass frit powder to create painterly works of art. One of the proud moments I had from that project was seeing that the glazers installing the panels each wanted to have a photo of themselves standing next to the cast glass panels."

In May 2016, residents of Laurel, Maryland, created more than 100 glass panels during a series of workshops held at WGS in an effort to create a "community quilt" of glass for their new library. Citizens arranged both colored glass powder and pieces on glass tiles to create designs and symbols that were both realistic and abstract.

The tiles, along with larger fused squares created by Janis, Timmers, and Tate, are now part of a 16-foot-high, three-sided tower of glass and steel illuminated from within by rows of LED lights. Commissioned by Prince George's Arts and Humanities Council, the outdoor sculpture was installed in front of the library in mid November 2016.

Other WGS public art projects currently in the works include a series of illuminated panels that will be mounted along the facade of the new Suitland, Maryland, William Beanes Community Center. Two outdoor sculptures are also being designed and fabricated for Florida's West Palm Beach International Airport.

"Working on public art means being very flexible. Many factors and players have control over the resulting artwork. Many times, the original concept must be modified due to circumstances outside one's control. Working on public art draws on our background as artists for the content, but the resulting art piece and its development process often work their way back, influencing our personal art."



Michael Janis, Transplanted, cast glass and ceramic, 16" x 14" x 12", 2016.

The Illustrated Word

in Stained Glass Patterns



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Janis Is on a Roll

In October, Janis began filming as co-host for PBS Maryland's (MPT) television show *Artworks*. The episodes aired in December 2016 and will be broadcast again on January 5, 2017. The shows will also be available online.

As a visiting artist at the Cleveland Institute of Art (CIA) glass program in November 2016, Janis lectured on and demonstrated his process and discussed goals for future personal work. His sgraffito drawings can be viewed in the Pittsburgh Society for Contemporary Craft traveling exhibit *Mindful: Exploring Mental Health through Art*. This exhibition breaks down social stigmas surrounding mental health issues and offers an opportunity to understand mental health through fine craft. The show, featuring more than 30 works created by 14 contemporary artists, recently closed at the Ohio Craft Museum. It will continue to venues such as the Virginia Museum of Contemporary Art, January 28 through April 16, 2017, and the Fuller Craft Museum in 2017 through 2018.



Michael Janis, Transformation, cast glass and ceramic, 16" x 14" x 12", 2015.

WGS and the Virginia Glass Guild will create a joint exhibition, *Embracing Narrative*, as part of the GAS conference in Norfolk, Virginia. The juried show, to be held at Portsmouth Art & Cultural Center from March 3 through June 4, 2017, will examine the art of storytelling, personal experiences, and social commentary through sculptural works in glass.

"Storytelling can be achieved through both abstract and representational forms. Narrative potential can reside in everyday objects and materials, with their intrinsic cultural associations. Narrative is probably inevitable in art. If you don't include it, people will find it anyway, because we are pattern seekers. We find stories and meaning in nature—in trees and clouds and the lines in the palms of hands."

A Beautiful Juggling Act

When Tate, Timmers, and Janis developed their WGS business plan, it was primarily for the operation of the glass school and studio. Much has changed since their personal art careers developed. They struggle to keep a balance, and the WGS studio coordinator, artist Audrey Wilson, deserves a lot of credit for her ability to keep a large studio running like clockwork.

Although being part of a collaborative glass studio means there is little time for Janis' personal work, he also has the benefit of being surrounded by others working with different methods, aesthetics, and rationalizations. "Different is often better, and with the ability to get advice on areas that are not in my expertise, I can go farther faster. I often get advice I ask for and really don't like the answer, but it gets me thinking about alternate ways of achieving my goals."

One of the primary goals of WGS is to encourage its students and artists to learn their craft, then move beyond technique, a philosophy that is close to Janis' heart. "I like engaging others with what I make, and incorporating both abstract and representational forms gives me a focus to make the artwork something not just by me, but *of* me."

GA

Michael Janis was a recent guest on Glass Art magazine's new podcast, Talking Out Your Glass. Subscribe on iTunes or Stitcher today! See a feature on the artist's earlier work in the May/June 2012 issue of Glass Art.



Michael Janis, (left to right) The Pale Dawn kiln formed glass, glass powder imagery, steel 19" x 35" x 3"; Stillness, kiln formed glass, glass powder imagery, and steel, 12-1/2" x 12-1/2" x 1", 2016.

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Fused Glass Fanatics

A Glass Guild for an Age of Social Media

by Colleen Bryan

Fused Glass Fanatics (FGF) is a closed Facebook group comprised of—you guessed it!—members who are all about fusing. Remarkably, the group has grown to a membership of over 13,000 since its humble start in 2010. This makes it one of the largest such nonprofit groups centered on developing glass artists.

Nurturing craftspeople to develop technical skills, a creative voice, confidence, and problem-solving ability is a challenge that the glass industry recognizes as fundamental from generation to generation. Many people throughout the industry work to address this challenge through trade shows and conferences. Training, classes, and residencies are offered by studios, distributors, universities, and museums. There are also plenty of helpful video clips and books available. However, these traditional solutions present logistical hurdles of their own.

Many educational experiences depend on artisans having the time and money to travel to the site of the learning opportunity. Most are limited to the time period established by the event organizer or instructor. And most are one-way transfers of information from experts to novices, with little extended opportunity to exchange ideas, questions, critiques, and information among a group. Further, since most glass artists approach the costly enterprise of glass without an independent source of wealth, many are left salivating at the rich panoply of classes and learning opportunities that are now being offered without being able to afford them.

In 2010, Warren Norgaard stepped into this arena with the notion of using the power of social media to create a modern-day virtual guild, one in which a core of mentors could be ever present—answering questions, offering advice, and being committed to raising the skill level of all the members of the group. This guild would be one in which persons at every skill level could participate fully to share their passion for fusing. The Fused Glass Fanatics Facebook page has 13,000 members as of this writing. *Glass Art* spoke with Norgaard while he supervised students as they wound down a week-end workshop at his Milkweed Arts Studio in Phoenix, Arizona.

Goals and Policies for FGF

The purpose and goal that its originators established for the FGF site was to create a safe space for fusers to share their glass journey and a way to support each other in their growth as glass artists. This latter aspect brought continuing glass education firmly into the center of the mission.

Sometimes artists who have developed a particular technique or expertise share it with others. “Richard Parrish and Bob Leatherbarrow are good examples of more established artists sharing their work. Stephanie Kay O’Toole has posted pieces she made along with the processes she used to make them. Other members then posted examples of their original work using her process. That is a huge bonus for us. Other times, members pose their questions or



Ella Hamatova

experiments on the page and solicit solutions or advice. People who teach are in the group—sharing, answering questions, and letting people know of upcoming classes.”

FGF does have a few policies to assure that its virtual community stays a happy and supportive place. “Generally, the guidelines are be nice and don’t swear. We prohibit flaming or attacking each other. Members are cautioned to watch their language, and we remove transgressions if they occur. We don’t allow selling in the group, which has caused some consternation. Manufacturers have members in the group to help problem-solve, but they don’t advertise or sell products here. We don’t want members being bombarded with advertising.”

On the other hand, consistent with its mission of glass education, FGF will allow anybody to promote or talk about classes and educational opportunities of which they are aware. “We do this because we want it to be a learning space.” Norgaard reports that there have been a couple of hiccups with this policy when members wanted to advertise their e-books, books, or videos. The administrators decided to only advertise space in live classes or webinars rather than materials or deals.



Annie Dotzauer

Features and Effects

FGF has concentrated on posting questions and images in a group chat format to elicit comments and feedback. The calendar has been the most dramatically underused feature, though it has great potential for informing the large membership about classes and events.

The FGF website also serves as a megaphone for members to generate feedback to the larger industry. “When buyers have a bad experience with a product or service and feel their complaint isn’t being taken seriously, they post here on FGF. Companies are quick to fix the problem and make sure that it doesn’t happen again. I posted to the group throughout Expo 2016 while I was teaching and taking classes. It is always fun and energizing to come to Vegas. However, when you sign up for two classes and one is all right and one is bad, that can be frustrating.

“Our posts to FGF from Expo generated 400 postings from the group relaying their own experiences in Vegas and explaining why they weren’t there for the 2016 event. I was able to share those comments with the people who run the show to help them make changes in how the show is conducted going forward. Simply put, the website allows us to address people’s concerns in more real time. In that way, we influence the community outside our group.”

The ability to coordinate action or response in real time also came in handy with the environmental issues that glass manufacturers are struggling with. “Companies have called us with information as it comes down and asked us to share it with everybody in our group. The FGF site gives a broad group of people quick access to information about which colors are and aren’t currently being made. FGF becomes an avenue to get quality information out without all the rumors, naysaying, and delay.”



K Nadine Booth

FGF membership organized support for the glass manufacturers in their negotiations with Oregon’s Department of Environmental Quality (DEQ). “Twenty people were on our calls with DEQ about the glass manufacturers in Oregon. Several members phoned in to take part in the call. Using the website, we were able to relay in live time what was being said, creating a textual feed of the conversation. That was helpful toward creating a broad understanding of what was taking place during this critical event in our industry.”

After the cease and desist order was renewed, FGF members were eager to know how they could help. One of the manufacturer representatives responded simply, “Continue to buy clear glass.” In support, FGF ran a competition, challenging members to create an entry using only clear glass. “We had 130 people submit images of their projects. Vendors donated prizes valued at more than \$1,000, including gift certificates, glass stands, molds, and enamels. These were offered to help support people in purchasing and using clear glass. This kind of action is a lot of fun, and it allows people who might live far away from Oregon to feel connected to this situation that has great impact on our industry. It also might help remind glass manufacturers who are at the center of the crisis that they are not alone in the world.”

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Meetups

FGF has members from parts of the country where the closest person who fuses lives 50 or 60 miles away, and they must drive 100 miles to buy materials. A resource like FGF is invaluable for them. Given the economy, many glassworkers can't afford to take workshops now, and they can't afford transportation plus room and board to attend education and training events. FGF gives these people an opportunity to continue learning as well as a means to feel connected with the community and the material until they can afford to do more.

A lot of friendships have formed within the group. People who travel for work will post, "I'm in this city. Is anybody on board nearby who can get together for a cup of coffee or a meetup?" A few cities, including Phoenix, have started to organize physical face-to-face meetings to discuss what members are making, what problems they are encountering, what commissions they have accepted, and what thrills they have enjoyed. Some meetings center around techniques. Others gather at a specific studio to have one person demonstrate how to get good cuts out of a band saw or use a sandblaster. Members learn that not everyone uses the same tools in the same ways.

These meetings help FGF to support members in developing skills. "As a society, we went from everyone doing things in person to a period where we tried doing everything on the Internet. Now it seems that we are swinging back, using technology to extend our territory and circle of people while using the Internet as a vehicle for establishing new real-person relationships. Again."



Lisa Vogt

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Tina Coppola-Alison B

FGF provides a personal connection for many members even beyond their shared interest in glass. The FGF board can be leveraged quickly and effectively to bring in support when it is needed. Norgaard remembers an incident in 2015 when members stepped up to help one of their constituents who was a military spouse in Oregon. “She lived on base on a fixed income and badly wanted to take a workshop with artist Patty Gray. She had looked into it but was surprised by the cost. Her query of the membership was straightforward: Is it worth the money? A handful of the group contacted Uroboros to put money down on the cost of the class to allow her to take the workshop. That event started a conversation among the administrators about the ways in which the group acts as an extremely large family.”

Scholarships

In search of a way to pay forward the gift that the network is in its participants’ lives, FGF will soon be asking members to donate to a scholarship fund. Students will be allowed to apply for grants from the fund to help them to pay for classes to bring their skills up a level.

The scholarship is being named in honor of David Alcala with the permission of his widow. Alcala was a sand artist from the 1960s and 1970s who adapted that art form to glass. “He was one of the most generous, caring, giving people I’ve ever met in the glass world. When he passed, it affected a lot of the people in FGF.” Norgaard hopes to announce within the next few months that people can make donations to the fund.

FGF regularly receives suggestions from its members about what they would like to see the group get involved with. Norgaard says they are always looking for new ways to be connected and to have an impact. “We hope to get enough money to propel the scholarship for years to come. I think a scholarship fund will help people get access to education and to glass.”



Lois Manno

Trendsetting

As a new studio owner, Norgaard has noticed that processes, approaches, and even the materials used and posted to the site can influence demand for products or classes. He attributes this to the sheer size of the FGF group. As he recalls, “Creative Paradise posted a how-to video using a slurry technique. Glass can be slumped into their molds but doesn’t have to be, so their video was not removed as advertising. One person made an object following that technique and posted an image to FGF. Soon, everybody wanted to try it.”

Sometimes an old technique gets recycled and stirs interest and experimentation by other artists. Fifty or 60 people make the same kind of work to get the experience, and information flies during these sessions. Usually one person starts the ball rolling with an idea—wanting to make jewelry, coasters, bowls, etc. It is not as easy to get information about something everyone else tried six months ago.

Norgaard says the group is also attempting to raise the quality and number of fused glass tutorials and to elevate all its members to create work beyond the functional object that is so common on the crafty side of glass. Members promote sculpting, casting, and helping makers think of work as a thing with a meaning beyond a function. “We’re here to help glassworkers elevate their work to a true art form.”

Other Sites

There are now several other social media groups like Fused Glass Fanatics on the Web, though none is quite as large. Norgaard sees them in much the same way as he does retail competition in the glass world. “More sites are a sign of greater and more diverse interest. There is plenty to go around for everybody.”

Norgaard encourages fused glass fanatics to hop online and find a site that fits for them. It is an easy, inexpensive way to connect with others who share their enthusiasm and fire up their own knowledge and passion for their art.

*Look for **Subscriber Benefits** coming via links in upcoming e-mails from Glass Art. This **Bonus Content** documents some of the behind-the-scenes decisions that resulted in Fused Glass Fanatics developing such a large and influential Facebook group and explores what the impact of the group is for those who facilitated its creation.*

GA

Warren Norgaard

www.fusedglassfanatics.com

www.facebook.com/groups/fusedglassfanatics

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Readers' Forum

Dear Shawn and Maureen,

We were in Chicago for SOFA. Prior to the show we visited the Ken Saunders gallery and saw the three Marionni pieces that are on the cover of the November/December 2016 issue of *Glass Art*. Ken had displayed them just as shown on the cover. Light bouncing off the white gallery wall back through the pieces produced diffraction patterns and color gradations in the glass just as shown on your cover page. It is a great photo and a great cover. The three pieces together were far more spectacular than any one piece by itself.

On Thursday just prior to SOFA, we went back to the gallery and purchased all three pieces. Dante was there, and we were able to briefly meet with him before we all went to the SOFA show that evening. Please note that we are now subscribers to *Glass Art*.

Richard and Theresa Nielsen

Dear Shawn

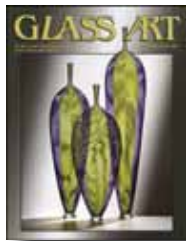
I am home from the U.K. today and have seen the article. It is really good. Thank you. I am very flattered and wanted to tell you that nobody has ever written an article for a periodical that was this accurate. Nobody. There is always some made-up or exaggerated baloney in the copy. So thank you very much for being such a professional.

Sincerely,

Dante Marionni

Dear Shawn,

I just viewed the podcast of the interview with you and Fritz Dreisbach. Well done. I will view it



Continued on page 59



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Silvia Levenson, The Secret Order,
Photo by Marco Del Comune



Where Do I Begin Marketing My Small Business?

by Mark Veit

Launching and maintaining a small business is no easy task, especially in a field such as glass art. Producing quality glasswork is laborious enough in itself. When you add in all of the other duties that are necessary to run a successful small business, however, it can seem overwhelming. There is marketing your product as well as selling, shipping, and collecting payment, visiting boutiques and galleries to inventory them, attending glass art shows, and so much more. I hope to give you some affordable marketing ideas that won't take up all of your time but will get your glass art in front of more potential buyers.

Looking for Potential Customers

First things first. Be sure to treat every person you come across as a potential buyer. Even if they may not buy your art, they may share your info with a friend who will. Always have business cards on your person to give these potential customers.

Next, take a little time to come up with an elevator speech—a short, 45- to 60-second oral advertisement of your work and business. Imagine yourself stepping into an elevator wearing a beautiful piece of glass art that you created. If another person in the elevator comments on the piece or asks a question about it, the idea is to summarize your business in the amount of time it takes to ride the elevator together.

There are many examples and styles of elevator speeches that you can use. Be sure that you are comfortable with your own speech and rehearse it until it becomes second nature. You may stumble the first few times you implement this technique, but don't let that stop you. The more you use this speech, the more comfortable you will become with it. When you are able to confidently convey the message of your art and your business to potential buyers, they are more likely to follow up with you in the future.

Developing Recognition

If you are looking to get your name out to your local area, make sure you take advantage of networking options. The chamber of commerce is a great place to start, since most everyone has the same goal in the chamber—to grow a business. Depending on the area you are targeting, a chamber membership may only be around \$200 per year. You then have access to hundreds of business owners in your area with whom you can build a business network.

It's also helpful to seek out publicity where you live. Every city and town has local publications that are always looking for new stories and material. The easier you can make their job, the more likely they are to publish an article about your business. Submit an article, story, or experience to anyone and everyone who will listen. Make sure to include all of the pertinent information for people to find your business, but try not to sound like a pushy salesman.



Glass Jewelry by Tanya Veit

Stories of local businesses succeeding or helping the community in some way are very popular. I know from personal experience that these types of stories get picked up more often than not. Don't forget to include your local television news stations. Several of our clients have had stories done about them on the news.

Offering a Personal Touch

In today's instant gratification world of e-mails and tweets, don't underestimate the value of a handwritten note. We often get so caught up in pursuing new buyers that we forget about our past clients. A simple handwritten note can go a long way toward shaking the tree and getting a flood of reorders.

The note doesn't have to be long. I have found that sending these notes before various holidays often works best. Let your past clients know if you have any new products or techniques that you have been working on or some sales or specials to offer. Always include two business cards so the recipient can share one with a friend, and don't be shy about asking for referrals. I am a big fan of employing my nieces and nephews when I have a repetitive task such as this. If you come up with the body of the note, others can write and send them for you. Just make sure the people you chose for this task have decent handwriting.

Using Social Media to Your Advantage

Being active on social media is a great way to take advantage of free exposure for your business. Just make sure that you answer any questions from potential buyers in a timely manner. It is also important to contribute on social media in order to germinate discussions about your field of expertise. This can be done in industry groups as well as groups that are geared toward buyers. You have to give to get in any business, and this is a great way to do so.

When I discuss marketing with artists in our AAE Glass Art Studio, I often hear that they are afraid of "messing up" or not marketing properly. As far as I am concerned, there is very little you can do to mess it up. By simply getting your name and art in front of people, you are accomplishing your goal. There are surely some tactics that will work better than others, but you won't know what those are until you try. Be sure to take notes and log which marketing tactics worked best for you, then always try to improve. You can't improve, however, if you don't start.

Don't Overlook the Importance of Videos

The number one growing form of social media marketing is video content. Facebook Live is a great way to instantly connect with your clients from anywhere. If you are doing a three-day art show, for example, take a quick video of your setup showing your potential buyers where to find you. You can also share a video of your actual production. This will help to create value when buyers see how much time and effort go into producing a piece.

Sometimes the jumping-off point is the hardest step to take. Once you get rolling, however, you will learn what works and what doesn't. Who knows? You might even have a little fun. **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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In addition to the remarkable stories of how glass pioneers and emerging artists alike have developed their art, the magazine is filled with information on the latest domestic and international industry news plus tips for growing a healthy glass business.

*Richard Parrish,
Prismatic Tapestry Bowl detail.
Photo by Jessie Moore.*

www.GlassArtMagazine.com

The Rumors of My Death Have Been Greatly Exaggerated

by Tony Glander

I really like sleep, travel, and working late into the night in my studio. When all three come together, I find it exceptionally enjoyable. I always book an early morning flight when I can, because that means I can work late in the studio, get to the airport early, and once on the plane be asleep before the wheels are up!

My intentions were no different on a recent flight. I was just settling in when the gentleman next to me introduced himself with a smile and an outreached hand. I returned in kind and continued my dozing preparations. But then he asked that fatal question, “What do you do?” Okay, I can still be obscure and get some sleep.

“I do art glass.” Plain and simple, right? Not for him.

“What do you mean?”

“Well, I do stained and fused glass,” seeing my dreams fade—literally. But he was being nice enough, until the next statement.

“Wow, I thought stained glass was a dead art.”

Now it’s not like I haven’t heard this before or even partially believed it sometimes, but not today! So I engaged him, pleasantly.

The Scott Ouderkirk Adventure

The reason I was on the plane is that I was returning from a stained glass retreat, the first one I had ever heard of. Organized by AGG member Scott Ouderkirk, it was three days of sharing and inspiration in upstate New York’s Thousand Islands. Once the artists paid for their travel, there were no other costs. The idea that everyone has something to share was the first intent of the retreat. The second was to be inspired by the beauty of the Thousand Islands.

Ouderkirk took applications earlier in the year and selected five of us to attend. It was a great adventure, and I was still a little high on inspiration and camaraderie from such a great experience centered around stained glass. I explained all of this, from the goats to the sandblaster and even the castle. I also shared how I felt that this type of event would catch on and soon be offered and well attended. Thankfully, I had the pictures on my phone to show him. By that time, however, I was holding a soft drink in my hand, and I could see that wasn’t enough to convince him, so I continued.

A Call to New Inspiration

The American Glass Guild (AGG) does an exhibition each year, *Art Glass Now*, that features juried panels created by artists from all across the country. It started out as an exhibition for our conferences, but it has grown to an installation that is typically in place a month or two in the city of the conference. It then travels to the National Cathedral in



Detail of a panel under restoration by Andrew Goldkuhle at the Washington National Cathedral. Photo by Tony Glander.

Washington, D.C., for a three-month show. The public gets to see great designs done in traditional as well as contemporary techniques.

Polar Vortex, Amy Valuk’s panel in the recent exhibition, was an excellent example of a great design coming to life by introducing fused glass into a stained glass panel. The exhibition has been a great avenue to show off this type of modern stained glass to the public.



Samples of painted glass inspired by the local area produced during the weekend Thousand Island Stained Glass Retreat. Photo by Tony Glander.

Speaking of the Cathedral, while I was attending the 2015 AGG conference in Washington, I met Andrew Goldkuhle. He invited me to see the stained glass panels he had just restored and was reinstalling. They are typically three stories above the main altar, so it was very impressive to see the detail and craftsmanship up close.

Unexpected Benefits of Stained Glass

Now the gentleman had a magazine in his hand, but if I don't get to sleep, he shouldn't get to read. I explained that stained glass is not only healthy, but even evolving in many ways. The largest stained glass window is underway in Los Angeles, California, for the Church of the Resurrection in Kansas City, Missouri. Designed by Tim Carey and under fabrication by Judson Studios, this will be an incredible piece when it is completed. Like the Valuk panel, it will also incorporate fused glass within the stained glass process.

The seat belt sign came on, and the pilot announced the final approach. My friend looked a little relieved that I had put away my phone. He may have been getting tired of the inspirational pictures of other artist's stained glass work that I was showing him.

I didn't really even get a chance to explain how being involved in the AGG has been paramount in keeping me positive and allows me to keep up with all that is going on in stained glass. I didn't think he was interested anymore, but I also don't think he has the same attitude toward stained glass.



Artist attendees to the 2016 Thousand Island Stained Glass Retreat, (left to right) Celeste Parrendo, Joan Paschall, Scott Ouderkirk, Doris Cultraro, and Tony Glander.

I didn't get any rest that flight, but it turned out I didn't need it. The conversation had refueled me enough to go back to the studio and get to work. I realized it wasn't what others think of stained glass that was so important as much as it was what *I* think. **GA**

Visit www.americanglassguild.org to find out more about the AGG and discover how to become a member.

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Calley O'Neill

Public Art in Service to Ecological Balance

by Colleen Bryan

Photography of Finished Mosaic by Kealaoha Bower

Calley O'Neill's passion for public art and social ecology have been established for decades, as have her practiced skills of drawing, mural making, design, and stained glass. Each of these occupied a distinct category of work. "I had no idea how these diverse art forms, sustainability studies, and ecological concerns would weave together," that is until she found a way to integrate them into stained glass public art murals based on traditional Hawaiian ecological knowledge.

O'Neill earned a masters degree in Social Ecology from Goddard College in Vermont. Ecology developed as the study of nature, natural ecosystems, and biological communities without accounting for the effect of humans. Social ecology seeks to understand the profound effects that humanity has on the Earth and its natural systems.

Having migrated from the snows of Vermont to Hawai'i, O'Neill steeped herself in local culture and history, making her way as a designer and artist. She worked out of a tiny design and painting studio for 25 years, recently converting her garage into a stained glass and mosaic shop.

Early Mural Making

O'Neill began receiving commissions to paint murals, a process that involves applying dozens of thin veils of color onto a wall. Light pierces the color, hits the white ground, and bounces back to the eyes of the viewer. Within her first two years in Hawai'i, O'Neill painted a double-walled cultural mural for the University of Hawai'i Campus Center.

Upon completion, O'Neill spent several months in Mexico studying the Mexican mural masters. "I had to beg my way in to see some of the murals that are under lock and key and to draw in detail many of the major ones. Of the many influences on my art, none are greater than the Mexican mural masters, particularly Jorge Gonzalez Camarena (1908–1980) and José Siqueiros (1896–1974)." Artistically, she loved the power and accessibility of public art murals. Technically, their execution in Politec acrylic, one of the world's first acrylics for artists, provided a highly durable exterior medium.





(Left to right) O'Neill carefully draws the people freehand and paints the details with vitreous paint, firing them in between coats. Mural detail. Na Wao A'O Pi' lani, The Life-Giving Forests of Maui. Pukalani Elementary School, Pukalani, Maui.
(Bottom) After two years, O'Neill was thrilled to see the mural as a whole in glass for the first time as she and Isaac Homza's team, Higher Standards Tile, laid out the finished mural on the gym floor.



Venturing into Stained Glass Murals

O'Neill had hopes of landing a major Hawai'i state commission. Hawai'i was the first state in the nation to reserve one percent of construction costs to commission art for public buildings. One of Hawai'i's goals is to commission a fine work of public art for every school in the state. Calley was warned that there was little hope of her landing a state commission, because paintings are not considered durable enough for inclusion in the collection.

At that time, a patron asked O'Neill to paint two residential murals in North Kohala, including a large exterior curvilinear wall to a swimming pool. Since O'Neill had parallel experience as a painter and a stained glass artist, she saw her opportunity and proposed that she create her first stained glass mosaic.

"There were no other stained glass mosaics in Hawai'i. My stained glass artisan partner Lamar Yoakum and I set about to create our first mosaic commission. We knew that if we could master our techniques on a curved wall, a flat wall surface would be easy."

The two built a 5-by-26-foot mural entitled *Pua Kala at Puakea Bay* (2007) featuring *pua kala*, a delicate and rare white poppy native to the island. Each blossom lasts but a single day. This medicinal plant once proliferated in coastal dryland forests, but now that the forests are gone, the poppies are rarely seen along the parched coasts.

The initial mural was a breakthrough for the O'Neill/Yoakum team, demonstrating the subtlety and richness of texture, color, and harmony that can be achieved with stained glass murals. The mosaic endures unaffected by sun and wind without maintenance or loss of color. Furthermore, O'Neill was able to use her glass art to make a statement about the disappearance of the dryland forests. The muralist found a new voice in glass.



The mural goes from makai (ocean) to mauka (mountain) from left to right, with a map of Maui's beloved moku (land divisions) and streams laser cut into glass on the left.

Kipapa and the Path of Light

The *Pua Kala* mural enabled the artist to compete successfully for an Art in Public Places commission from the Hawai'i State Foundation on Culture and the Arts. Kipapa Elementary School in Mililani is the oldest elementary school on the island of Oahu. O'Neill designed the 18-by-14-foot stained glass mosaic mural *Kipapa and the Path of Light* (2014) to uplift students, staff, and community.

The ancient Hawaiians were ecologists, as is true of many indigenous peoples. O'Neill's work seeks to express what is known as *aloha 'aina*, which translates to "love of the land." The notion has deep cultural roots, encompassing both awareness and oneness with the natural realm. The Hawaiians know it is imperative to care for nature, since it supports our lives, our children, and our children's children. O'Neill's public art is inspired by her own deep connection to Hawai'i and the land, inside this broader cultural context. "It is easy for me to affirm the extraordinary Hawaiian culture and important to me to express it visually in all of my murals."

Cultural Narrative

O'Neill's conception of public art is centered on the community. Thus, the narrative of the *Kipapa* mural centers on the host culture, the spirit of place, and the broader community.

The focal point is a kukui tree expressed as an Hawaiian quilt pattern, symbolic of knowledge, wisdom, and the expansive potential of light. "I looked the world over for gold glass beautiful enough to use and couldn't find any, so we fused our own using Bullseye Iridized Gold over Amber Streaky glass. Above the mandala, a star signifies the sun, source of life, the future, and the children's potential.

On either side of the tree, two hula students stand on the work-worn hands of their ancestors. The models were local students chosen by the principal, and for the hands, a respected elder, Uncle Herman Kenae. At the bottom of the tree, a taro plant signifies the staff of life, "elder brother" to the Hawaiians. Pineapples in the corners and on the border reference the pineapple plantations where grandparents worked to provide for their families.

The bottom of the wall is brown, symbolizing connection to the Earth. "That mural describes *kipapa*, the path to light, as taking care of nature and each other. It reminds us that this is our path to a happy, healthy future."

The mosaic is a giant puzzle with tight spacing of handmade glass in browns, greens, golds, and blues selected to represent the four elements—earth, air, fire, and water. O'Neill works primarily with glass handmade in the United States. "Handcrafted glass is so rich and elegant with a look and feel so different from manufactured tile."



Calley O'Neill, Kipapa and The Path of Light. The highly detailed and richly decorated Tiffany-cut mural has 3,000 pieces. Shown with the project are stained glass craftsman Lamar Yoakum and one of five fourth grade classes, who worked in an intensive, focused manner to create the illuminated, manuscript-style 15,000-piece smalti border.

Community Participation

Her commitment to community based public art led the artist to invite the school and community to join her as makers. O'Neill designed and Yoakum cut and assembled the mural. Its intricate border became a community endeavor.

O'Neill worked with 115 fourth graders and more than 60 adult volunteers to build a 50-square-foot illuminated manuscript-style border using more than 15,000 pieces of handmade Mexican smalti. "That was such an important part of the project. Knowing that their work would become a piece of permanent art, the children and their helpers were entirely focused. The classes wanted to do extra work. Altogether, 200 people participated, including students, uncles, aunties, grandparents, staff, and teachers. They constructed the entire border in two weeks' time."

The completed mural stands on the side of a building facing an open field and playground. While some artists might prefer their public art displayed in a corporate building, O'Neill can think of nothing better than to have her work on schools where it has the opportunity to reach and inspire thousands of children. People from the school often bring their families back to see the mural.

"This was a school that had no art. The committee that came together to advise my work was exceptional in their respect for elders, the land, and the spirit. While completely secular, this mural is deeply spiritual and moving. It has become a landmark that changed how the school and the community feel about themselves."



Approximately 260 children and more than 75 adult volunteers from the school and the community worked on a native plant smalti mosaic lei of aloha and caring to surround the mural.





Higher Standards Tile did an impeccable job of installing a complex mural.

Pukalani Mural

O'Neill's third stained glass mosaic mural is, again, a community cultural landmark. This piece focuses on the urgency of restoring the island's forests to bring back the rains.

The social ecologist explains that most visitors never realize that Hawai'i once was forested from the mountain to the ocean. People did not step out into the sunshine until they reached the water's edge or a new lava flow. Forests were lost and water was diverted 150 years ago for sugar cane production. Since then, the western slope of Haleakala has lost five to eight feet of topsoil.

The exquisite island of Maui has more ravaged watersheds than any island in Hawai'i. The upcountry volcanic slope region of Pukalani, which means "window to the heavens," has only remnant forests. "Most of Hawai'i's existing forests are museum forests that are no longer able to regenerate. Their trees are missing key life stages, primarily seedlings, juveniles, and the ancient great ones that provided the canopy. Thus, though beautiful, the remnant forests are endangered."

The trees and the oceans function as lungs for the environment. "An ancient Hawaiian maxim holds: 'The rain follows the forest.' Forests draw the clouds, and the mist and dew collect on the leaves, gently raining to the ground. This cloud/forest cycle contributes up to 30 percent of all the moisture surrounding the forests. If the forests are destroyed, the land will die."

Hawaiian elders teach their children how to respect the water and the land. Their message about the importance of taking care of and restoring the forest takes the thematic lead in O'Neill's mural for the Pukalani Elementary School. "I got community input and listened to my advisory committee and to my Hawaiian guide, Kumu Pulama Collier, who described what this area was in the past and what it needs to become again. I incorporated what I learned from them and my own research into the design."

"The Kipapa mural was the island's first public stained glass mural. The Pukalani mural will be the biggest at 50-by-14-feet high on a 57-by-17-foot horizontal wall," O'Neill notes. As *Glass Art* spoke to the artist, she had completed design, glass procurement, and segment cutting, and was elbow deep in the process of construction. The mural is built in sections and thin-set onto WEDI concrete panels, which are lightweight, rigid, and impervious to water. The construction took place on the Big Island, and the panels were sent by barge to Maui.

State commissions pose inherent challenges and great learning, O'Neill says. "So much thinking, planning, and precise accounting are required. It is intense, but as I work through the rigorous processes, I realize the benefits." The possibilities opened for fine public art by the Art in Public Places Program are worth the challenge.



Art with Purpose

"I don't have much passion for simple self-expressing or doing commissions in people's homes. My passion is out in the street. My public art is the expression of the people who live in a place. My design process elicits what has heart and meaning for the community. What develops belongs to them. I provide the hands and skill."

O'Neill's speech often incorporates references to great artists and activists throughout time. Her current favorite quote is attributed to the primatologist Jane Goodall. In response to constant questions about what an individual can do to support nature, Goodall responds: "You cannot get through a single day without having an impact on the world around you. What you do makes a difference, and you have to decide what kind of difference you want to make."

GA

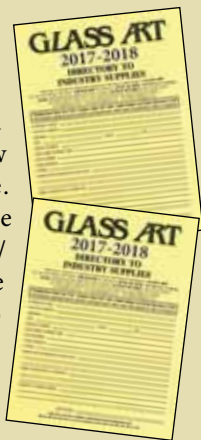
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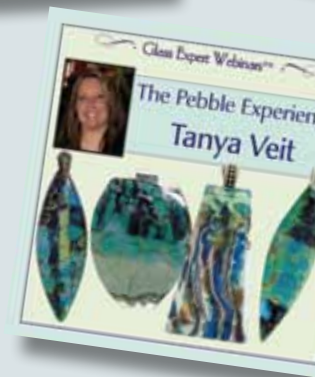
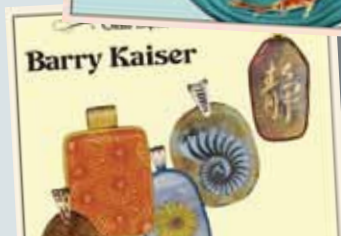


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Come Join the Conversation!



The Stained Glass Association of America (SGAA) will be holding its 108th Annual Summer Conference, *The Art of Business and Glass*, July 31 through August 2, 2017, with pre-conference classes on July 29 and 30. The official conference location is the Sheraton Raleigh Hotel in downtown Raleigh, North Carolina.

Artists Helping One Another

An SGAA Conference is a three-day conversation, and we don't want you to miss a word! It is not just about wonderful lectures and classes, but also about talking to your peers, not your competition. You might just have the answer to other artists' problems or encouragement for their concerns, and you might even find the answer to a question of your own.

It's a conversation on all levels. Whether two years, 20 years, or 200 years, we are all glass artists with the same tools and the same dreams. Raleigh will have not only the art you love, but business information and trends as well that will help you to be successful in this art of glass.

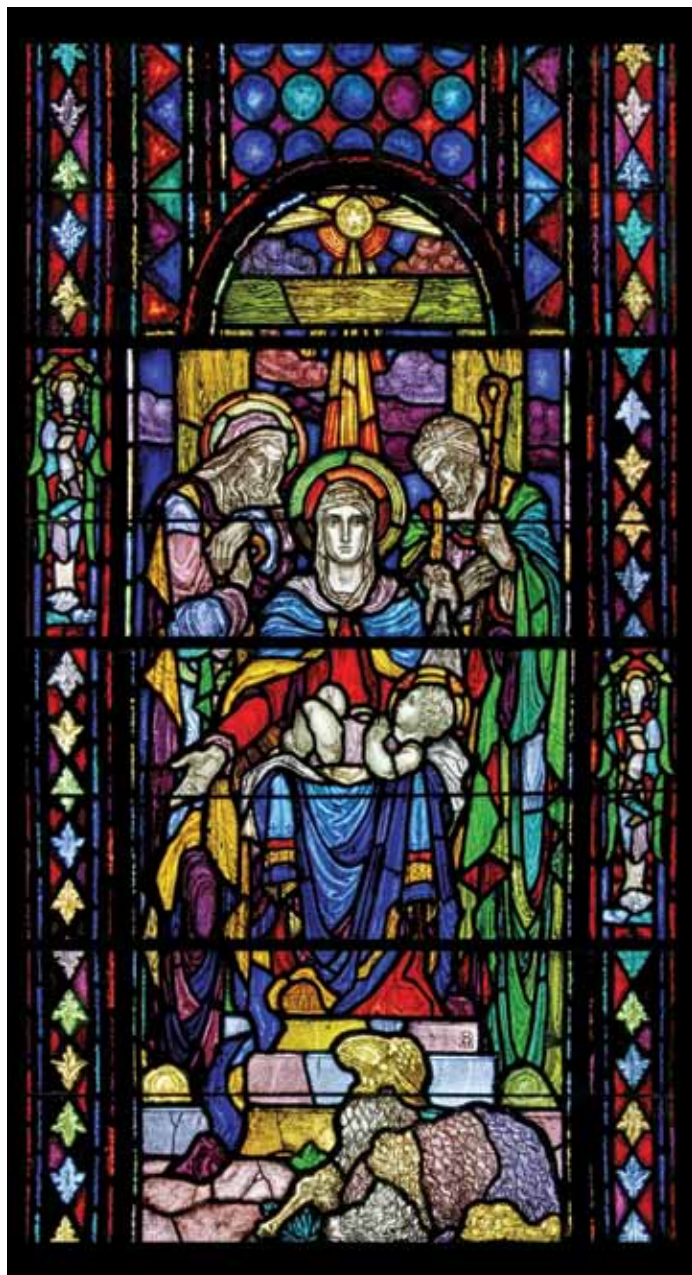
The more members and guests who can attend the Raleigh 2017 Conference, the greater and more varied the conversation. We personally extend an invitation to come to Raleigh and shake hands with us and with each other.

The conversation will begin in Raleigh, but as fellow artisans we must continue the conversation. Pick up your phone and call! Ask questions. Share your victories and your disappointments. We have been helped through the years by those established in the craft. It's time to pay back that benefit, so come be a part of the conversation of *The Art of Business and Glass*.

Conference Leaders and Teachers

Al Priest of Salem Stained Glass and Christopher Haynes of A & H Art and Stained Glass will be serving as Raleigh 2017 co-chairs. Highlights for the Raleigh 2017 Conference include Steven Cowan as keynote speaker; a Round Table discussion, *Getting the Conversation Started!*; and a Restoration Forum with the SGAA Restoration Committee. The following special presentations will also be offered.

- *Working with a Church Committee* with Diane Johnston
- *The Art of Enamels* with James Berberich
- *The Art of Business I* with Jon Rarick
- *The Art of Business II* with Don Samick
- *Mentors Forum* with Dennis Harmon, Jim Piercey, and Andy Young
- *The Gold Gilding Project* with Christopher Haynes
- *Health & Safety Tips* with Eric Suevel and Al Priest
- *Making and Using a Vitrigraph Kiln* with Megan McElf

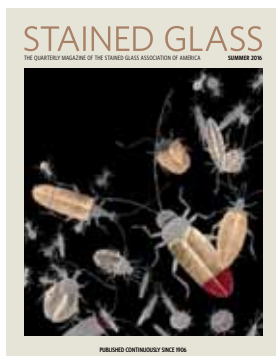
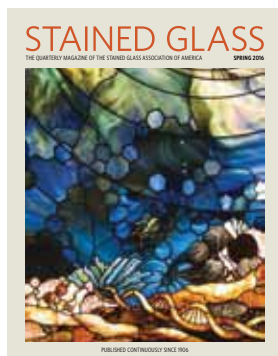
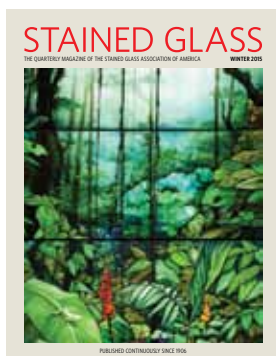


Paula Himmelsbach Balano, Nativity Window,
Cathedral of the Holy Name of Jesus.
Photo by Neil Cippon, Beyer Studio.

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*New rose window design by Joseph Beyer of
Beyer Studio. Photo by Neil Cippon, Beyer Studio.*

Conference Tours

Duke University Chapel

The completion of the Duke University Chapel is the fulfilled vision of James B. Duke, founder of Duke University. He insisted that the central building of the campus be "a great towering church that will dominate all of the surrounding buildings." In less than three years, S. Owen Bonawit and a team of 15 craftsmen designed, created, and installed the entire cycle of more than 77 windows depicting every major scene in the Bible.

The Noah window includes the name S. Charles Jaekle as designer. As the story goes, Jaekle included his name without Bonawit's permission. Jaekle demanded his original drawings and the next day found them ready—as a pile of shredded paper. The windows have been restored by Dieter Goldkuhle and his son Guido at the Kuhl Studios.

The Cathedral of the Holy Name of Jesus

Joseph Beyer of Beyer Studios in Philadelphia, Pennsylvania, has restored the 40 Ascension Windows designed and crafted by Paula Himmelsbach Balano to be repurposed for the new cathedral. Apprenticed to Nicola D'Ascenzo, Balano opened her own studio in 1925. She was one of the first independent women in the field at a time when all studio proprietors were men. Balano designed in the neo-Gothic style.

Fifty new windows, including two 12-foot rose windows, are being designed and created by the Beyer Studio for the cathedral. They will also be repurposing an 8-foot Balano rose window by enlarging it to 12 feet. The addition to the window will stay true to the original artist's style.

Contemporary Art Museum (CAM)

"CAM Raleigh seeks to curate the most contemporary works of art and design possible—those still emerging, growing, and living. We hope to spark new thinking by creating ever changing experiences that explore what's now and nearing."

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Visit www.stainedglass.org to learn more about SGAA and the upcoming Raleigh Exhibition, conference registration, and hotel accommodations.

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Readers' Forum

Continued from page 45

again, and I sent it to a few friends. It brought back many wonderful memories. You asked great questions, and I loved Fritz's concise and informative answers. Fritz and I were classmates in 1965 in Harvey Littleton's glass class at the University of Wisconsin.

Audrey Handler
Handler Glass



Dear Shawn,

What a wonderful article on the Holdman Studios project. Kind of mind-blowingly ambitious . . . a real-world Wow! I hope I get to see it someday in person.

John C Emery Sr.
Preston Studios



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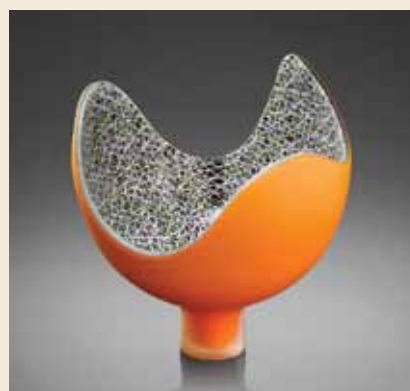
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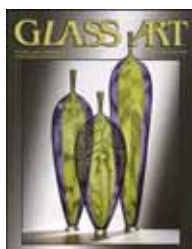


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An Homage to the Sea

Morgan Rodriguez and Glasspow

by Shawn Waggoner

Seashells inspire a magical, primordial fascination in all who are lucky enough to discover them on the shore. They whisper stories of the sea and hint at underwater mysteries invisible to all who live on land. Capturing the essence of these chambered nautilus treasures recently became the goal of 21-year-old flameworking artist, Morgan Rodriguez, and her studio Glasspow in Garden Grove, California.

Upon seeing a torchworked sculpture made by a friend, Rodriguez was inspired to learn about flameworking. She studied with glass master William Gudenrath at the Corning Museum of Glass in Corning, New York, and subsequently established a flameworking studio in her garage. Through trial and error plus watching endless YouTube videos, the artist mastered the techniques necessary to replicate her nature-based forms in glass using a Mirage GTT torch and borosilicate glass.

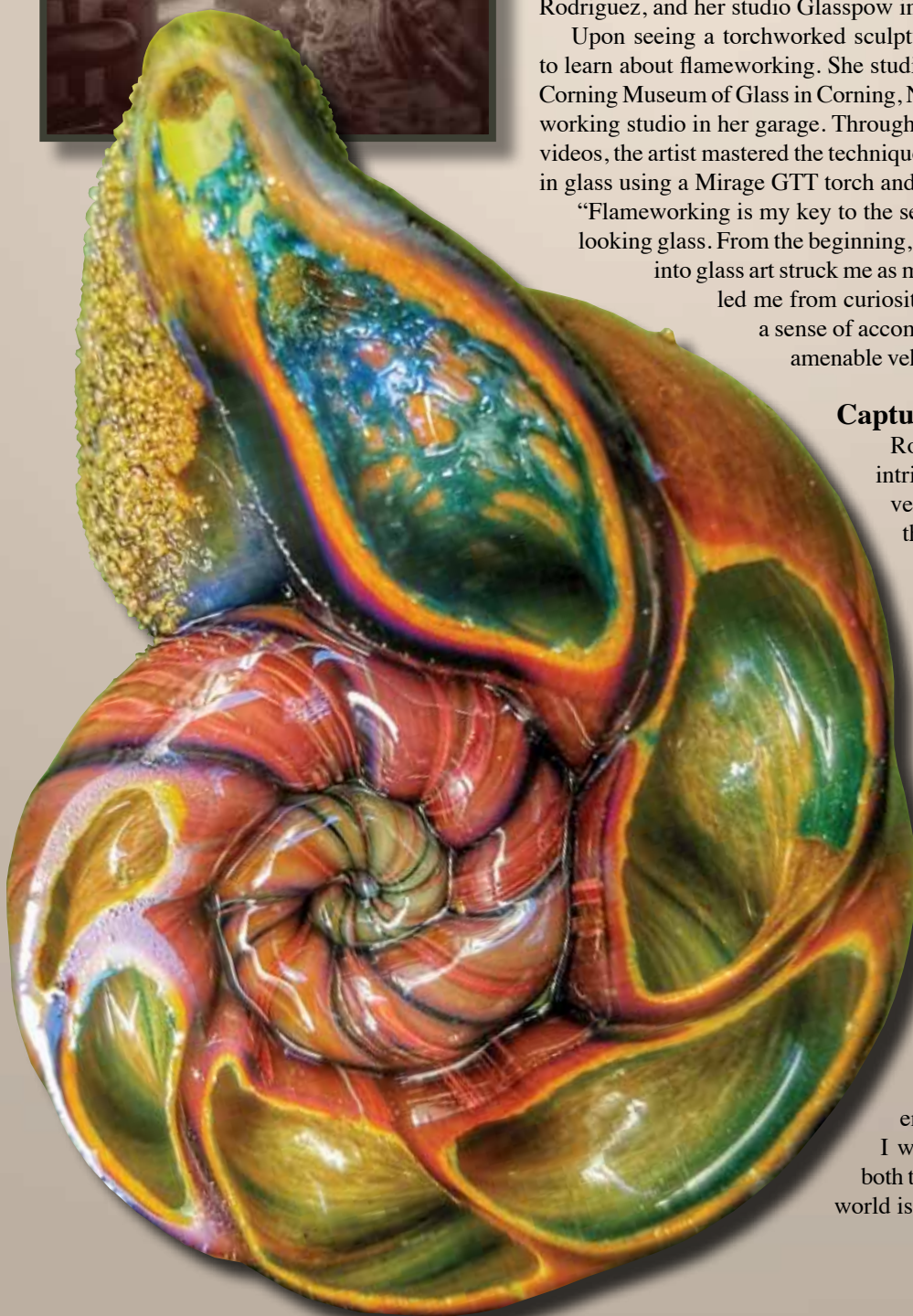
"Flameworking is my key to the secret garden, my way down the rabbit hole, my looking glass. From the beginning, the process of transforming sand and chemicals into glass art struck me as magical. Over the years, that magical process has led me from curiosity to a life in glass. Crafting glass fills me with a sense of accomplishment and integrity, and has proven a most amenable vehicle for translating inner vision to outer reality."

Capturing Natural Forms in Boro

Rodriguez has mastered the replication of the intricate natural form of the seashell and is one of very few glass artists in the world to reproduce the delicate internal chambers of the nautilus in the medium of glass. Her signature aesthetic embraces a combination of natural form, bold color, and detailed texture, with an emphasis on the stunning beauty of the shell. "The concrete, repetitive nature of this work frees my imagination and provides many opportunities for happy accidents to grace and influence the finished product."

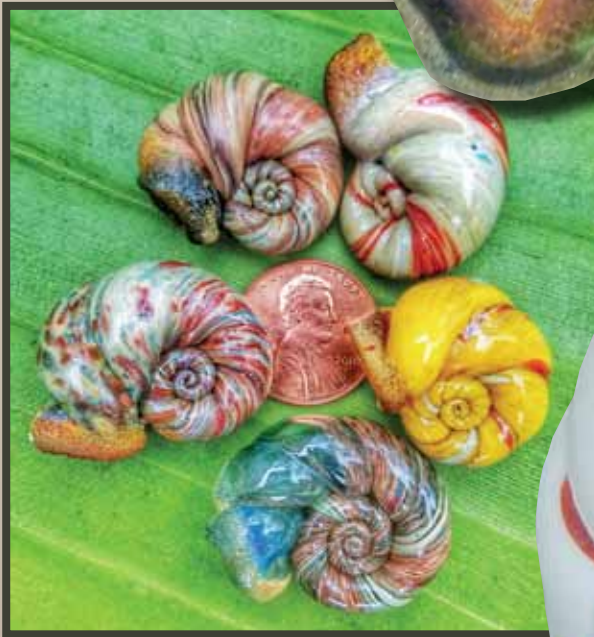
The process begins with bringing together two hollow pieces of borosilicate glass in the flame, then blowing air into the glass to create a bubble. Forces of gravity elongate the molten material to create a natural looking shape, which is then stretched, twisted, and spiraled. Achieved with frit, the rich, lush colors are set in and made shiny through fire polishing.

"I craft from the inside out. Behind every form in the natural world there is order, mathematics. It is the music we all dance to. Though I work quite deliberately, consciously employing both traditional and innovative techniques, the natural world is the undisputed architect. She is my guide."



These chambered nautilus shells by Glasspow are created with flameworked boro built up in layers of frit, hand cut, lap wheeled, and flame polished. Photos by Morgan Rodriguez.

Below, nautilus shells shown approximately actual size.



The Call of the Sea

Most of the artist's shells are made into wearable art, but the artist has also produced larger sculptural shells for collectors. Currently her work is sold exclusively through Instagram, but a website and Facebook page are in the works.

"I have always been fascinated by the natural world, specifically the sea. Vast webs of color, life, and movement resonate deeply with my glasswork. I am inspired and invigorated by the glow of the molten glass, awed by the mystery of how creation occurs. Art is and shall remain my passport to worlds without end."

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Instagram @glasspow



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Nuance...



"Reflections", Susan Murphy

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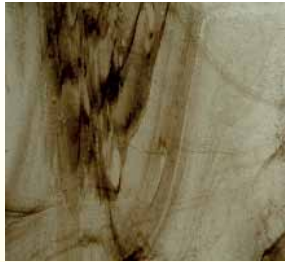
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Art Work by Petra Kaiser