

# GLASS ART

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March/April 2016



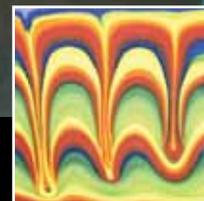
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Volume 31 Number 2



[www.GlassArtMagazine.com](http://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](http://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](http://www.glasskilns.com/proseries/combing)



## The Kiln

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

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# SKUTT

# GLASS ART

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*Above: Handpainted design by artist Beau Stanton  
fabricated in glass by Annahita Hessami  
On the cover: Mixed Murrine Foglio by David Patchen.*

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## Glass Art

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## Letter from the Editor

### An Ambassador for Glass

The glass world said goodbye to one of its pioneers when Marvin Lipofsky, renowned San Francisco Bay Area teacher and sculptor, died of natural causes at his home in Berkeley-California, on January 15, 2016. Lipofsky built and directed the glass programs at the University of California, Berkeley, where he taught until 1972. He subsequently developed the glass program at the California College of Arts and Crafts (now the California College of the Arts) in Oakland, where he remained until 1987, when he left to work full time in his Berkeley studio.



Lipofsky was one of the first students to work with Harvey Littleton at the University of Wisconsin-Madison. Celebrated for its rhythmic forms and complex concave and convex shapes, Lipofsky's work suggests both abstract and organic sources. The artist traveled regularly to glass workshops around the world as an ambassador for glass. A formidable character and leader in the glass art community, Lipofsky was known for his inability to tolerate mediocrity and his passion for the glass culture. In addition to his daughter, Lisa Valenzuela, and his son-in-law, Steve Valenzuela, Lipofsky is survived by his grandchildren, Briana and Antonio, his sister, Barbara Marsh, his brother-in-law, Richard Marsh, and his good friend, Jeanette Bokhour.

*Glass Art* will publish more on Lipofsky, including comments from friends and longtime associates, in our May/June 2016 issue.

Infused with inspiration via thorough coverage of hot, warm, and cold glass, our current issue begins with the stunning murrine vessels of David Patchen. The warm glasswork of C. Matthew Szös, this year's Corning Museum of Glass Rakow Commission winner, explores how the way we make objects influences the objects we make. Troy Moody's article on Annahita Hessami shines a light on an innovative approach to stained glass, while Peter McGrain presents unique methods for using traditional glass painting techniques in groundbreaking ways.

*Glass Art* provides an avenue, in print and online, for artists to improve skills and expand visions. Our 2016 Webinar program now includes Saturday Webinars from 1 p.m. to 3 p.m. EST as well as Tuesday evening Webinars from 8:30 p.m. to 10:30 p.m. EST. For more details on upcoming live and past recorded Webinars, go to [www.glassartmagazine.com](http://www.glassartmagazine.com). Also stay tuned for an announcement on *Glass Art* magazine's new podcast.

Serving as your ambassador for glass,

Shawn Waggoner  
Editor

*Marvin Lipofsky, Tacoma Series #1 2001-9  
(Berkeley to Tacoma I-5), 14-1/2" x 20" x 16",  
semi-mold-blown glass; cut, hand ground,  
sandblasted, and acid polished, 2007-09.*

*Collection of Museum of Glass, gift of the artist.*

*Photo by Lee Fatherree.*



### Deadlines for Advertising

#### May/June 2016

Ad Closing February 20, 2016  
Ad Materials March 30, 2016  
Issue Mails April 22, 2016

#### July/August 2016

Ad Closing May 20, 2016  
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# Murrine Maker David Patchen

## Diving into Detail

by Colleen Bryan

How much detail can an artist successfully resolve in an object of glass art? That question animates David Patchen's persistent exploration of vibrant colors in rare combinations and pattern upon pattern of intricate murrine and texture. These simple, elegant, organic forms provide a canvas for evolving studies. The San Francisco, California, glassblower moves gracefully and seamlessly between the roles of thoughtful creator and efficient, capable craftsman—disparaging neither, relishing both. And the result of this dance is breathtaking.

### Vision Fueled by Curiosity

Patchen credits a tendency toward perfectionism for driving the quality and precision of his work. Curiosity fuels his creativity and results in the diversity of patterns and colors. "I appreciate the same properties that everyone likes in glass—its brilliant color, transparency, and three-dimensional optics.

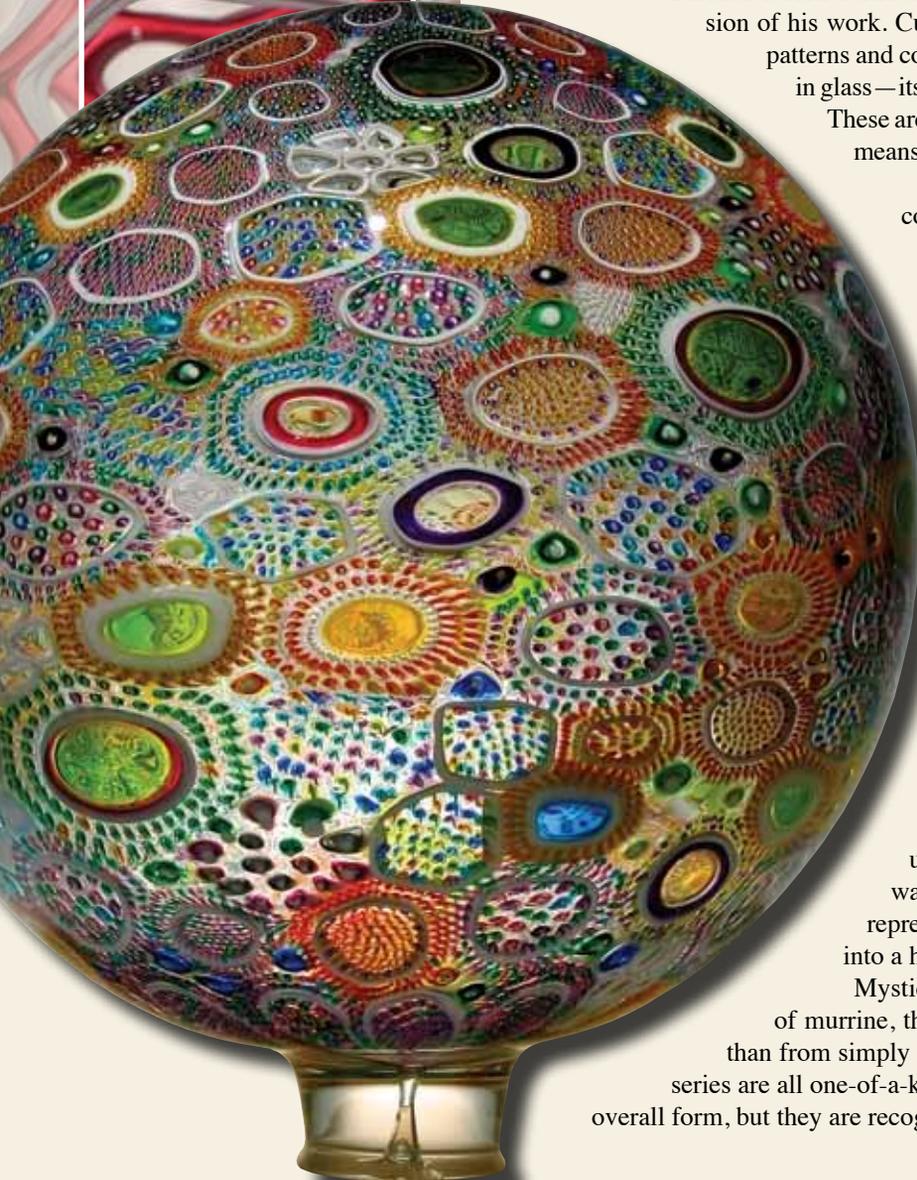
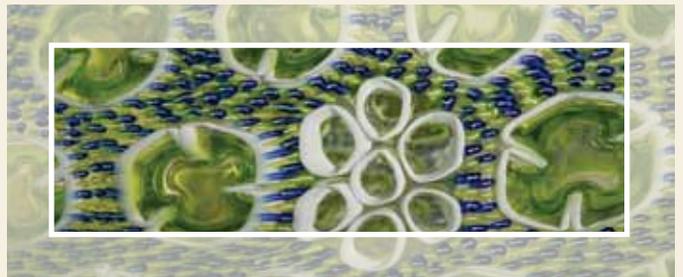
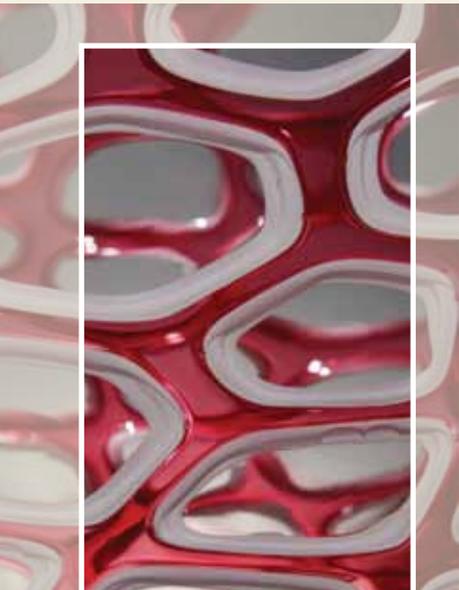
These are magical attributes unique to glass. But I also see glass as a means to communicate and express emotion, concept, and vision.

"I am a very curious person. I am always attempting to combine colors I haven't worked with before. People frequently compliment my use of color in ways that are unfamiliar in glass. I have a strong desire to challenge myself by using the entire palette. Any time I've concentrated too long on one side of the color wheel, I push myself somewhere else."

The artist's vision is expressed in his portfolio through seven series of blown glass vessels and sculptures. His works are placed in museums, select hospitality spaces, and in private collections throughout North America, Europe, and Asia. His book, *David Patchen: Glass* is in the permanent collection in glass museum libraries in Murano, Italy, and Corning, New York.

Most of Patchen's forms have been vessels until *Bloom*, his most recent series. "*Bloom* plays with the idea of revealing beauty inside something that looks drab, odd, or monochromatic from the outside. I've kept orchids and been a scuba diver for a long time. I've been fascinated with geodes, which look like basic rocks until you break them open to reveal blossoms of crystals. I wanted to create something that looked organic but was not representational of animal, flower, or mineral. *Bloom* evolved into a hybrid of all those influences."

Mystical interiors with the center opening into a crazy flowering of murrine, this series of sculptures emerged from that concept rather than from simply playing with color and pattern. "The pieces in the *Bloom* series are all one-of-a-kind works that vary in color, texture, interior pattern, and overall form, but they are recognizably all of one species."



## A Simpler Context for a Complex Process

Patchen blows glass at Public Glass, the San Francisco Bay Area's public access studio and school for glass. Skilled artists can rent private studio space in which to design, inventory, photograph, and pack their work. They can rent the hot shop down the hall and use it as much or as little time as they want. "This arrangement means I can have my own private space without having to buy and maintain all the equipment. That frees up more of my time for glassblowing. We have a nice glass community here that I would miss if I opened my own private studio. I am a pretty social person, and on days when there aren't a lot of people around, I miss the social aspects of the environment. I try to give back to it with people who are here wanting to learn. Public Glass also offers a wide range of glass classes, and I took my introductory class here."

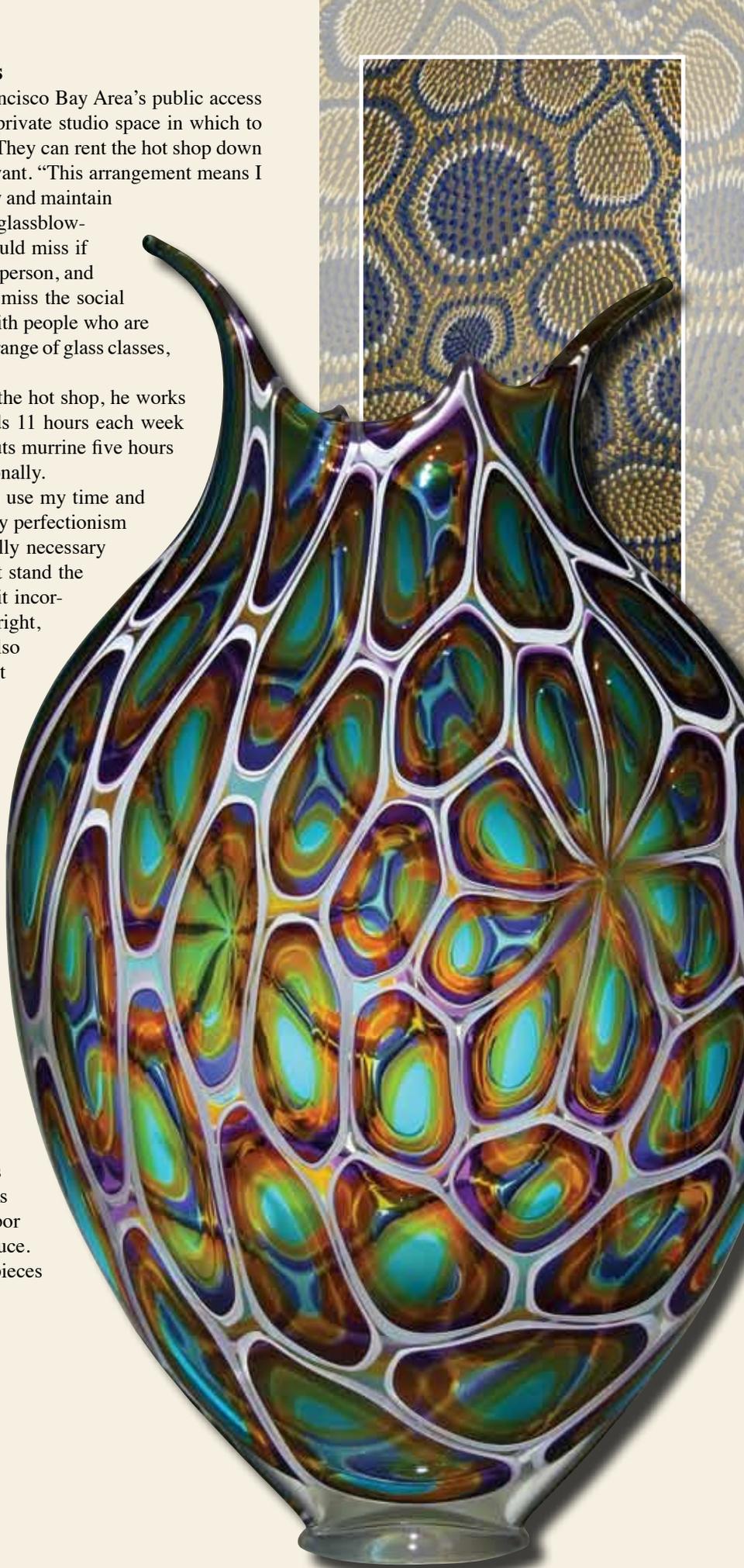
Patchen designs his work alone in his studio. In the hot shop, he works with one assistant, a skilled glassblower who spends 11 hours each week helping Patchen make his work. Another assistant cuts murrine five hours a week. Patchen handles the rest of the process personally.

"I have sometimes thought about better ways to use my time and wished I could focus more strictly on artistry. But my perfectionism intervenes, and I find myself doing what is practically necessary rather than just what is artistically necessary. I can't stand the thought of losing a piece because someone packed it incorrectly, so I pack everything to know it will be done right, and I haven't had anything break in a dozen years. I also do all my own cold working for the same reason. It isn't worth the risk of losing even one piece if I were to farm out these tasks."

This heightened sensitivity is particularly understandable in light of the labor-intensive process of murrine making. Patchen begins by choosing colors and designing both the murrine and the three-dimensional objects they will go into. Colored glass rods are stretched into cane, then arranged according to the design and incorporated hot into long rods of murrine. The multicolored murrine are cooled, then sliced, before being composed into mosaic patterns and fused into a sheet. He and his assistant then roll the murrine onto a blowpipe creating a patterned bubble and encase it a few times in clear glass, all while making multiple trips to the glory hole on the way to becoming an object of art. After the blowing, annealing, and cooling, finish work includes grinding, polishing, and occasionally sandblasting. While Patchen finds that the intricate and involved process is immensely satisfying and the finished product is wonderfully elegant, he acknowledges that the labor required imposes a limit on what he is able to produce. "Some glassblowers make in a week the number of pieces I make in a year."

*Left: David Patchen, Mixed Murrine Sphere, 14 x 14 x 15", 2015.*

*Right: David Patchen, Colorfield Foglio, 19" x 12" x 3", 2015.*



## The Artist as Craftsman

Glass, more than most other artistic mediums, requires skill and expertise to execute on a vision. It takes years to understand and become proficient with the material, even before attempting artistic expression. When Patchen approached glassmaking, he brought a logical, methodical frame for his passionate, driven investigation. "It is natural for me to dive deep into inquiry. When I was starting out, I wasted no time asking people with more experience what they did in the hot shop and why. I'm not burdened with false pride. If you ask a lot of questions and then go rip off their work, you lack creative integrity. On the other hand, if you take their advice and apply it to your own artistic endeavor, that is just smart."

As a glassmaker, Patchen feels compelled to be a fine craftsman. "Unless you have other craftsmen making your designs, there is no escaping that with this medium. The artistry is in what you do with color, pattern, concept, and narrative, as well as what degree of originality you bring to your work. Those answers determine the degree to which you fall on the artistic rather than the craft side of the continuum."

Patchen blows glass on Tuesdays and Fridays. During the rest of the week he deals with design, composition, and business. "My work is very intentional. There are no happy accidents. I design everything ahead of time outside the hot shop so that when I'm blowing glass it is not about artistic decisions. Rather, I'm executing on a vision I previously designed."



*David Patchen, White Spiral Bloom,  
22" x 18" x 12", 2014.*



*David Patchen, Cerulean, Lime Thread Bloom,  
24" x 17" x 12", 2015.*



*David Patchen, Gold Bloom,  
24" x 17" x 12", 2015.*

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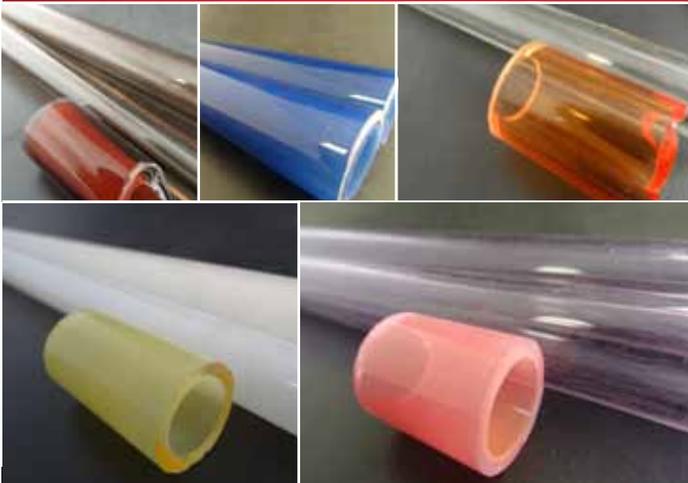


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“I enjoy this process of thoughtful creativity and, by contrast, the intensity of executing work in the hot shop, where the limited window to shape molten glass requires precision and urgency. The dual challenge of designing and executing complex work satisfies both the artist and the craftsman in me, and I continually find it exciting to create a piece I’ve poured over for days, watching it come to life in the fire.”

## Choosing What to Make

For a person with a solid background in marketing, Patchen spends little thought on meeting demand or playing to market trends. “Most of the time I make what I want, and galleries or collectors order it. The vast majority of what I make is one-of-a-kind murrine work. Occasionally I take commissions of my series at a specific size or with specific colors based on a client’s requests. I decide what I want to make on a given day, so I feel like I get to play a lot.”

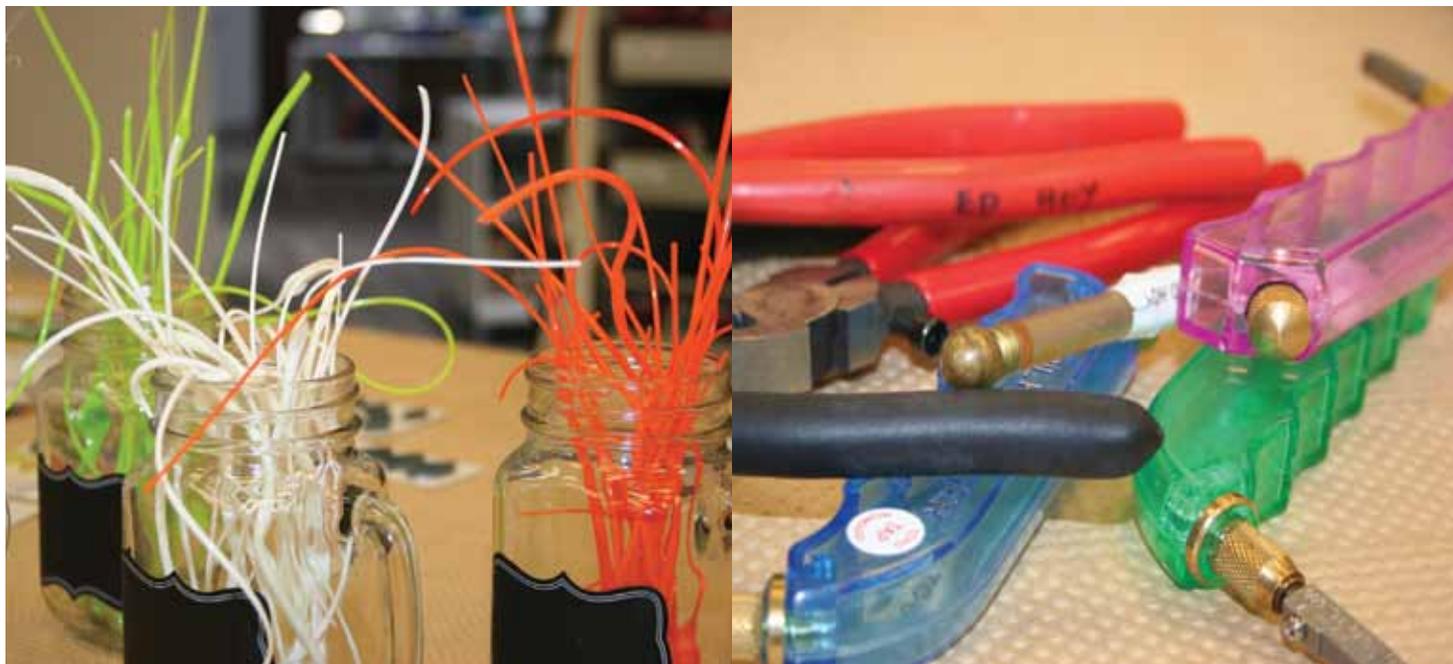
Still, Patchen enjoys projects that push him outside his usual sandbox sufficiently to expand his comfort zone. Sometimes the challenge comes from scale, as with the two large *Foglio* sculptures he made to stand in alcoves on either side of the reception desk at the Ritz-Carlton, Hong Kong. “Those were really difficult, since I wasn’t experienced making work on that scale at the time. Weighing 45 pounds each, they were a bear to make, even with four people on the team. But we worked through the difficulties, and I learned a lot.”

Other times, the challenge stems from auditing the larger debates within glass art and considering them in his own designs. Patchen tracks Tim Tate’s Facebook discussion of Glass Secessionism, which is joined by thinkers such as curator and art historian William Warmus. Tate proposes Glass Secessionism as the 21st century follow-up to the Studio Glass movement of the 20th century. Increasingly conceptual and theoretical, proponents suggest that the new directions for glass in the art world move beyond vessels toward sculpture and incorporate multiple media and technology. The 20th century focus on materials and technique recedes in the face of a 21st century emphasis on concept and narrative. While Patchen does not necessarily agree with everything posited in that dialogue, which poses a particular challenge for the materials and technique-drenched process of murrine, he does find it compelling and interesting to consider where glass is going in the future. In his own work, he is eager to explore more conceptual sculpture. The *Bloom* series steps forward in that direction.

As an artist, Patchen is always excited by possibilities and isn’t concerned about being able to find something intriguing to make. He finds inspiration and renewal from international travel, the marine environment, photography, architecture, science, and nature. His experience has also taught him to take artistic impediments in stride.

“My skills have developed enough that I can now make what I want. That was an interesting threshold, when suddenly your skills advance to the point where the question is not ‘What can I make?’ but rather ‘What do I want to make?’ That happened to me about five years into working with glass. Beyond that threshold I was able to find my voice aesthetically.”

As a dad to two young children, Patchen’s biggest challenge is balancing family and art, both of which are labor intensive and time sensitive. “I struggle between the desire to be a fantastic dad and the desire to bring as much energy and passion as I can to my work. I think more about family versus glass than about any other challenges I face as a glass person.”



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## Releasing His Art to the World

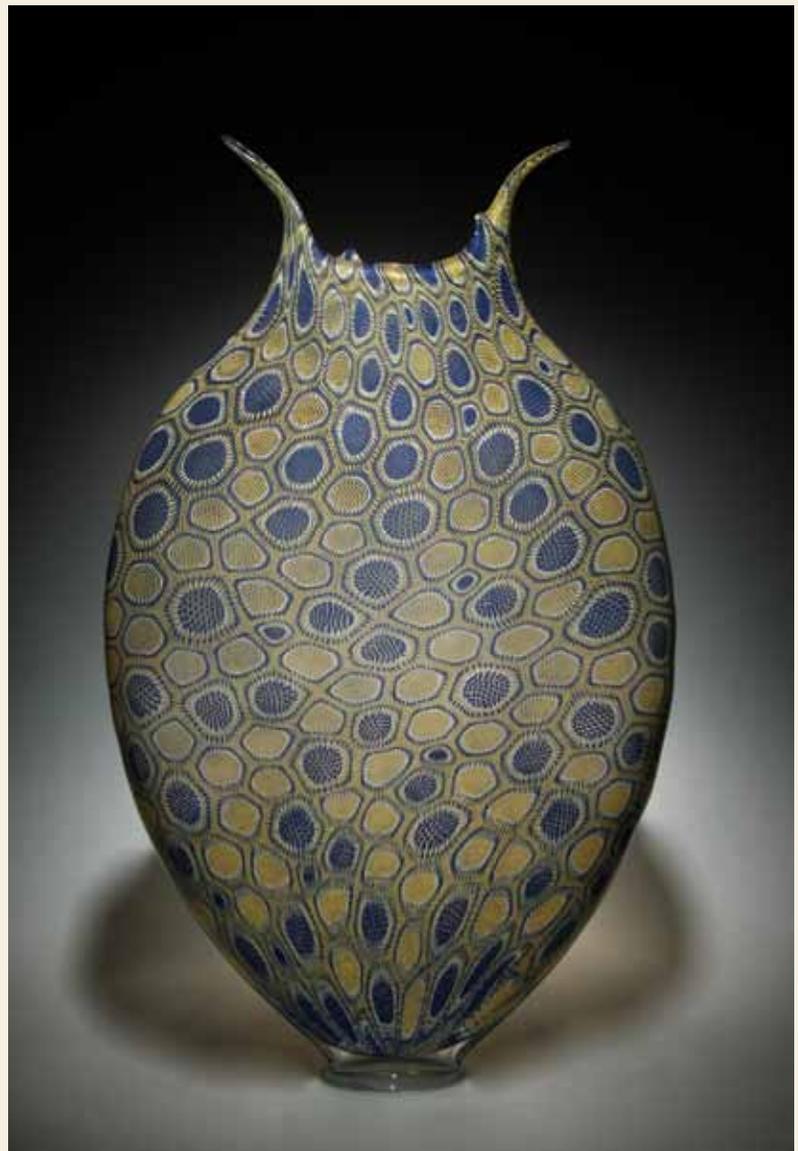
Patchen distributes nearly all of his glass art through 20 different galleries, mostly in the United States with a few in Europe. His work is consistently shown at the SOFA Expo in Chicago, Illinois; Art Palm Beach in Florida; and at international shows such as Art Shanghai (China), Kunstmesse Dusseldorf (Germany), and Vienna International Art (Austria). He has produced hospitality commissions for major luxury hotels, most notably the Ritz-Carlton, Hong Kong and the Peninsula Hotel in Paris, France.

The predominance of gallery sales means that Patchen misses the opportunity to meet the buyers and collectors of his work. "Most commissions come to me from designers for high-end hospitality projects or designers and decorators for individual homes. Designers have a good eye for art within the context of a given project, but even when they are positive about the work, they are not buying for their own pleasure. Occasionally collectors reach out to me directly, and their enthusiasm is great. Recently I sold some work to Elton John, who is a huge collector and supporter of the art world. It was such fun communicating with him about the work he selected. As a social person, I find it a lot of fun when I have a chance to interact directly with collectors."

Occasionally Patchen catches a glimpse of where his art is ending up and is surprised. "A few years ago I was asked to make several pieces and permanently attach all of them to large clear glass bases—not a common request. I discovered that the customer was a billionaire who wanted the glass on bases, because they were headed to his 170-foot oceangoing yacht."



*David Patchen, Aquamarine Parabola, 33" x 7" x 7", 2015.*



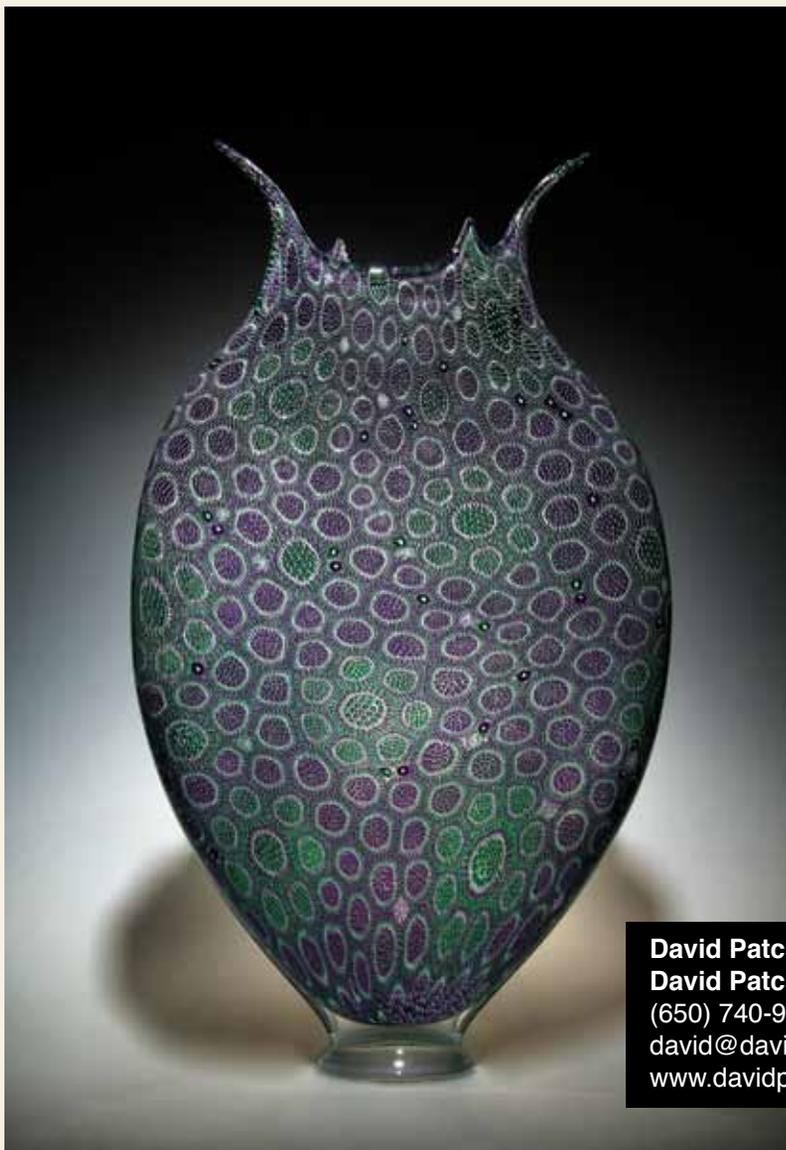
*David Patchen, Gold, Cerulean Thread Foglio, 26" x 16" x 4", 2015.*

The artist is thoughtful about the galleries in which he seeks to place his work. "I prefer mixed-media or glass galleries. The latter draw glass collectors but can be limiting, since people who haven't yet discovered glass won't see your work. Galleries that have never dealt with glass before are sometimes daunted by it, whether because they are afraid of its potential fragility or don't know how to engage with their clients about glass. I like multimedia galleries because they expose all art enthusiasts to glass."

Early on, Patchen sought to leave the job of marketing his work to the galleries. He soon found that in a world laboring through a challenging economy, their ability to support any single artist was limited. "I've taken on the role of marketing myself. In addition to managing my website, I am prolific on social media through Facebook and Instagram. I send out a newsletter a few times a year and do a little advertising."

Beyond gallery type, Patchen has found some regional markets with lots of art galleries underwhelming. The prevailing aesthetic and artistic vocabulary seems to vary by region, so some markets may be more familiar with or appreciative of intricate work such as murrine. Finding appropriate galleries for his work has been important to the artist's success, and he works diligently to expand those boundaries. "Creating an attractive, robust, professional website and keeping it updated has been my best business decision. It allows me to reach prospective galleries and collectors wherever they live. People won't know about your work unless they see it."

GA



*David Patchen,  
Uranium, Lime Parabola,  
32" x 6.5" x 6.5", 2015.*

*David Patchen,  
Hyacinth, Jade Foglio,  
25" x 15" x 4", 2015.*

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Visit [davidpatchen.com/studio](http://davidpatchen.com/studio) to find videos and images of David Patchen's process for creating his murrine art.

Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** includes more information on David Patchen, his glass education, and how his favorite music influences his work.

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# The National Liberty Museum 16th Annual Glass Auction and Gala

*by The Staff of The National Liberty Museum*

The National Liberty Museum (NLM) has proudly announced that its 16th Annual Glass Auction & Gala, the museum's most important annual fundraiser, realized \$500,000, making it one of the most successful events for NLM to date. All proceeds from the gala benefit the National Liberty Museum's character education programs, which serve under-resourced schools by empowering young students to become effective, caring civic leaders.

"It has been exciting to watch our most important fundraiser evolve, not only with a beautiful new venue but also with exciting new artists and new energy around this meaningful art form," said Gwen Borowsky, CEO of the museum. "Thanks to our generous sponsors, bidders, guests, and the incredible community of glass artists who donated their work, thousands of students will benefit from the educational programs that the Glass Auction & Gala funds directly."



John Littleton  
& Kate Vogel  
*Aquaflora*



Hiroshi Yamano  
*Scene of Japan #11*

## Auctions and Awards

The 2015 auction and gala took place at a brand new venue, Moulin at Sherman Mills, and began with a silent auction and cocktail hour accompanied by the musical stylings of the Girard College Choir. Art enthusiasts bid on pieces ranging from intricate glass jewelry to elaborate sculptures that were designed by masters of contemporary art as well as international rising stars, many of whom donated their glass art for the cause. The cocktail hour was followed by a five-course meal and a fast-paced live auction. In less than 10 minutes, more than \$50,000 was raised. During the auction, National Liberty Museum board member, Dr. Arlene Silvers, conducted a direct appeal for the continued support of the museum's outreach programs.

During the evening's events, the National Liberty Museum presented its 2015 Heroes of Liberty award to Elaine, Alan, and Frank Lindy for their unwavering support of the institution. The Lindy family has supported the museum's flagship initiative, the Young Heroes Outreach Program, since its beginning and currently sponsors two of its participating Title I schools. During their acceptance speech, the Lindys spoke about their history of involvement with the museum and the many ways the mission continues to inspire their family, then encouraged the audience to support the Young Heroes Outreach Program.



Lu Chi  
*Dream Ladder*



Peter Yenawine  
*Green Hope*

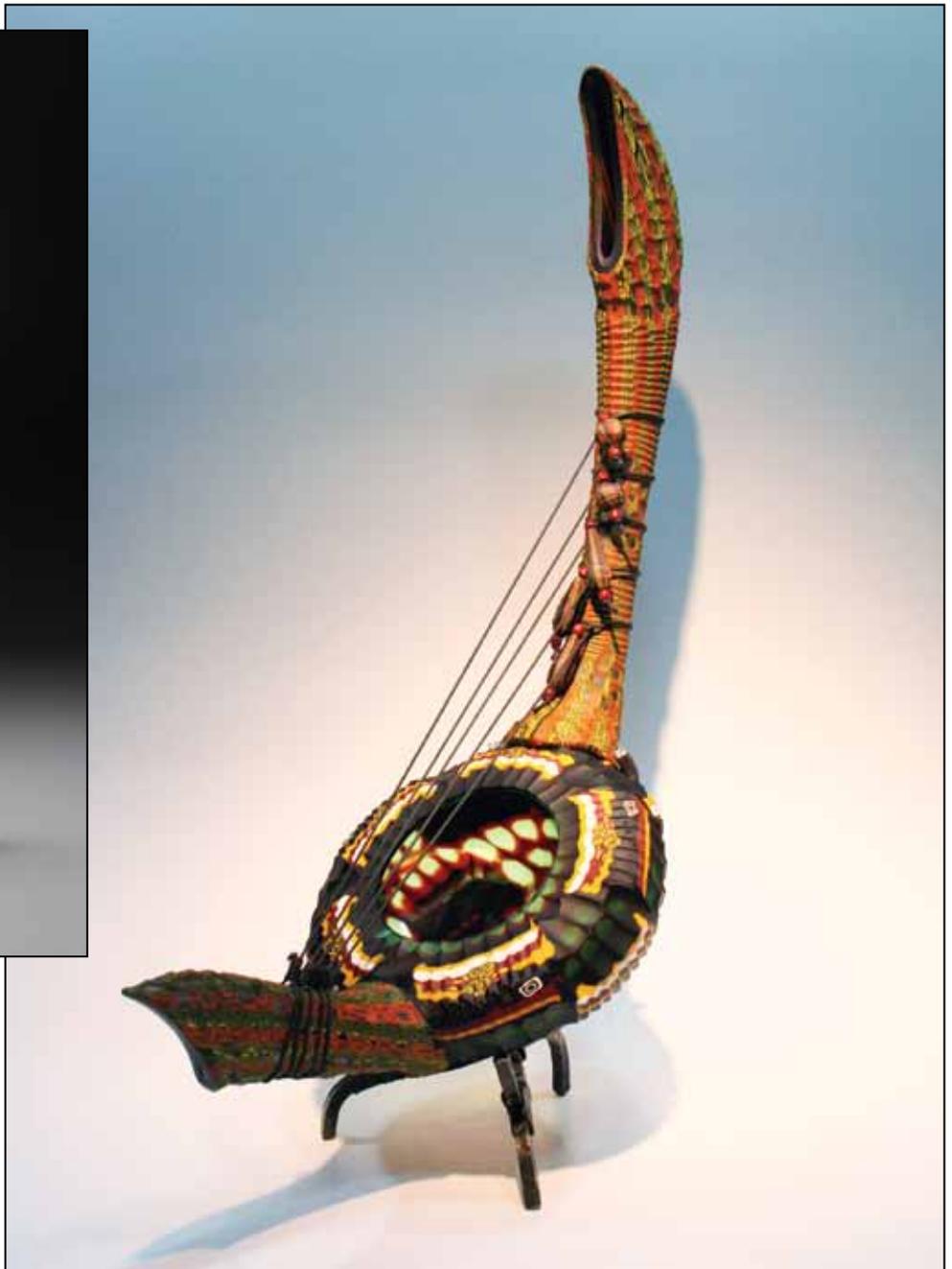
Internationally renowned glass artist, Lu Chi, was also recognized as the 2015 Artist Honoree. Chi has donated her one-of-a-kind artwork to the National Liberty Museum on many occasions and traveled from Mainland China to attend the event.

## Supporting an Important Mission

The Glass Auction & Gala celebrated the NLM's mission to preserve America's heritage of freedom by fostering good character, civic responsibility, and respect for all people through glass, the museum's chosen medium. The NLM is the only museum worldwide that uses glass art as a symbol for liberty, regarding it as beautiful and strong, yet fragile and breakable. The NLM is world renowned for its extensive glass art collection with pieces ranging from Dale Chihuly's famous 20-foot-tall *Flame of Liberty* installation to the hundreds of works by national and international artists complementing the exhibits in the galleries.



Jan Kransberger  
*Prologue to Memory*



Davide Salvadore  
*Spingarpa*

At the National Liberty Museum, visitors are given the chance to have a uniquely reflective experience through its distinctive collection of glass art. NLM believes that glass is an important metaphor for liberty, because its beauty takes many forms, shapes, and colors. It is also strong and durable, yet fragile and breakable and allows people to see a reflection of themselves and the world around them in a single view. It's formed out of sand, the most plentiful element on the planet.

### Inspiration through Unique Exhibits

Each year, tens of thousands of visitors walk through the museum's doors and are inspired by 78 unique exhibits of Liberty Heroes while being given the chance to have a uniquely reflective experience through its collection of glass art. The museum is actively working to bring liberty to life through outreach opportunities, including its Young Heroes Outreach Program, which teaches students about liberty, strong character, and how to live like a hero

every day. Thanks to grant support from the John Templeton Foundation, the program has been provided with the resources to now be the strongest and most meaningful Young Heroes curriculum yet.

The National Liberty Museum feels that civic engagement, grounded in strong character, enables liberty to flourish. The NLM also believes that each of us can be a hero of liberty, because where liberty lives, people live better.

GA

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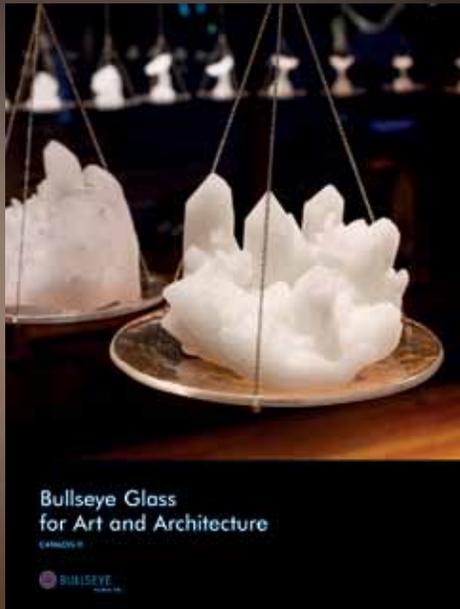
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# The Exquisite Works of Leopold and Rudolf Blaschka

## Providing a Critical Scientific Time Capsule of Marine Creatures

by The Staff of The Corning Museum of Glass

The Corning Museum of Glass (CMOG) will present the first comprehensive exhibition to explore the relationship between the works of famed 19th-century glass artists and naturalists Leopold and Rudolf Blaschka and their impact on marine conservation efforts today. *Fragile Legacy: The Marine Invertebrate Models of Leopold and Rudolf Blaschka*, which will feature more than 70 exquisitely detailed glass models of marine invertebrates and dozens of the Blaschkas' original drawings of aquatic life forms, will run from May 14, 2016, through January 8, 2017.



*Specimen of Blaschka Marine Life: Octopus Salutii (573), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. On loan from Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-46.*



*Specimen of Blaschka Marine Life: Tubularia indivisa (191a), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. On loan from Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-551.*

“CMOG is a center for the exploration of glass as a material, a nexus for artists experimenting and innovating with glass, and the premier place to study the history of glass,” said Dr. Karol Wight, the president and executive director of The Corning Museum of Glass. “The exhibitions grow out of the diverse range of expertise and resources at CMOG, which is unlike any other single institution in the world. *Fragile Legacy* illustrates how art and science work together to give us new insights into our world.”

Dr. Marvin Bolt, CMOG’s curator of science and technology, added, “There is often an assumption that the sciences and the arts are worlds apart. But it is the extraordinary technical and artistic skill of the Blaschkas that makes their models as important for scientists today as they were in the 19th century. It’s tremendously exciting to present this exhibition that brings the public into collaborations by artistic and scientific visionaries.”

## Leopold and Rudolf Blaschka

Leopold Blaschka (1822–1895) descended from a family of glassblowers and framewokers, whose glass production can be traced back to the 15th century. Although Leopold worked for his family's business as a costume jeweler in Bohemia, he also made glass models of plants informed by his hobby of studying, collecting, and painting botanicals.

In 1853, Leopold was on a sea voyage when his ship becalmed for two weeks, and he became entranced by the jellyfish and other creatures he observed floating in the water. A decade later Leopold drew on this experience when the director of the Natural History Museum in Dresden, Germany, who was familiar with Leopold's plant models, commissioned him to produce sea anemones for museum display. The works attracted the attention of universities and newly founded natural history museums, each of which wanted similar models for research, teaching, and exhibition.

By 1880, son Rudolf (1857–1939) had joined his father in the thriving enterprise, which eventually included 700 invertebrate models available for production upon request. The team marketed their extensive roster of models via catalogues, one of which will be on display in *Fragile Legacy*. They even installed their own aquarium at their workshop in Dresden, thus allowing them to study living animals. Taken together, the Blaschkas' creations serve as a time capsule of the ocean's past and provide a critical benchmark for 21st-century scientists trying to determine how many of these species still survive.

Leopold and Rudolf began to turn their attention to creating glass flowers after receiving a prestigious commission in 1887 from Harvard University for the now-celebrated Ware Collection. Eventually this change in focus led the Blaschkas to cease production of the marine invertebrates in order to focus entirely on their floral models.

*Specimen of Blaschka Marine Life: Perigonimus vestitus (172), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. On loan from Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-293.*

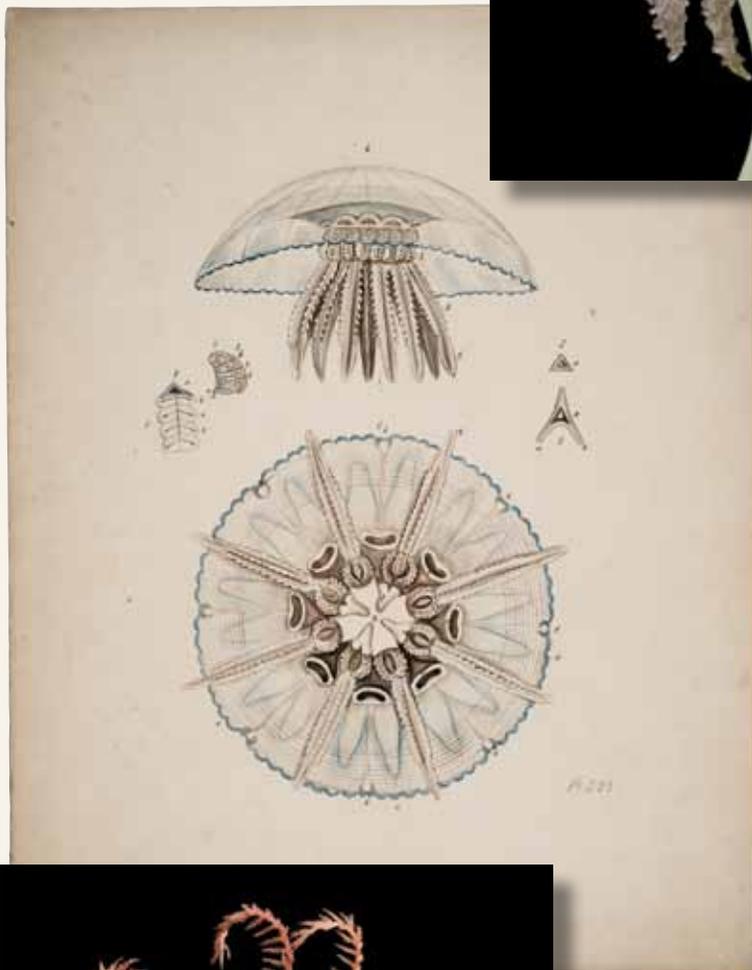


*Specimen of Blaschka Marine Life: Glaucus lineatus (449), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. On loan from Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-374.*

*Specimen of Blaschka Marine Life: Ulactis muscosa (116), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. On loan from Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-54.*



*Design Drawing of Holigocladodes lunulatus, no. 233, Leopold and Rudolf Blaschka, Dresden, Germany, 1863-1890. CMGL 122349.*



### **From Cornell University to the Corning Museum of Glass**

In 1885, Cornell University acquired 570 of the Blaschka's marine invertebrate models. With the advent of the Aqua-Lung and underwater photography by the mid-20th century, interest in the models waned and Cornell's Blaschka collection fell into disuse. It lay all but forgotten until the 1960s, when it was rediscovered and sent to CMOG for preservation and display. Much of Cornell's invertebrate collection remains on long-term loan to the Museum to this day.

The Blaschka exhibition draws extensively from the holdings of Corning's Juliette K. and Leonard S. Rakow Research Library, the foremost library on the art and history of glass and glassmaking. The Rakow is home to the Leopold and Rudolf Blaschka Archive, the world's largest collection of scholarship and original materials pertaining to the father-and-son team. The collection has over 900 original art drawings of plants and invertebrate animals that were made as studies for the glass models as well as the Blaschkas' notebooks, ledgers, correspondence, and the preeminent collection of books, journals, and other materials for study of the Blaschkas and their work.

The Museum's unparalleled Blaschka resources and long-standing relationship with Cornell will be the focus of the documentary film *Fragile Legacy*. Dr. Drew Harvell, a marine biologist in Cornell's Department of Ecology and Evolutionary Biology and the curator of the Cornell collection of Blaschka glass, has joined underwater filmmaker David O. Brown on a quest to film living examples of the creatures captured in glass by the Blaschkas more than a century ago. Their award-winning film will have its premiere at the Museum in the spring.

GA



*Specimen of Blaschka Marine Life: Comatula Mediterranea (250), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. On loan from Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-10.*

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# Shae Patrick and Jessica Sellers Bringing in a New Generation of Glass Crafters

by Colleen Bryan

Bringing young artisans into the glass industry is a persistent challenge, particularly given the trend toward off-shore manufacturing and the decline of an American maker culture. The Kay Bain Weiner Glass Art Educational Foundation addresses that challenge by awarding four scholarships annually to classes at the Glass Craft & Bead Expo in Las Vegas, Nevada. Two of the scholarships are for high school students, and two are for high school teachers.

According to Lee Anne Short, Chief Executive Officer of Creative Endeavors and Las Vegas Management, the goals of the KBW Foundation scholarships are to keep glass art in the schools and to encourage young students to experiment with glass as a medium for their art. In addition, each year the management asks Expo instructors to save scrap glass and products to distribute to the schools. These materials were shared with Sellers, an art teacher at Carl Junction, Missouri, a local instructor who teaches mosaics and stained glass at Green Valley High School in Las Vegas.

Sellers has incorporated glass as a major component of her high school art curriculum for more than a decade, starting with her tenure at Coronado High School in Las Vegas. One of Sellers' current students, Shae Patrick, received a Foundation scholarship for a class at the 2014 Expo. As a Carl Junction High School sophomore, she submitted an application, along with a letter of support from her art teacher and images from her portfolio of a fused glass bowl, which had won Best of Show in a competition at Pittsburgh State University, Kansas. Also included were a stained glass piece, a fused glass plate with torchwork, and one pottery piece. From her limited exposure to glass, Patrick was amazed at the Expo's catalogue of class offerings. She chose to take a beginner'sameworking class with Boise, Idaho, hot glass artist Filip Voglepohl.

## Through Youthful Eyes

Patrick's mother and sister drove Patrick from Missouri to Las Vegas to take part in the Expo. The teen had been to one big city previously, but nothing she had seen before prepared her for Las Vegas splayed out on the night desert. "You're driving hours across the desert in the dark and then you suddenly see a giant city. There is nothing in between. It is huge, with so many lights. We visited the strip with the monuments, did some shopping, and drove into the neighborhoods. I didn't know people actually lived in Las Vegas."

Inside the casino at the Expo, the glitz and distractions continued. But suddenly, a table of name badges brought everything into sharp focus: "There was my name—Shae Patrick, Artisan. It was thrilling. I had never seen myself identified as an artisan before." Friendly Expo staff directed her to her class.



*Shae Patrick and Jessica Sellers.*

Outside the classroom door, one of Voglepohl's own chandeliers hung on display. "It was daunting. I thought, 'There is no way I can make all these pieces in two days. I'll make as many as I can, and that will have to be good enough.'"

Inside, Voglepohl pulled out long tubes of glass that Patrick could not imagine turning into anything beautiful and started working with them. He demonstrated how to twist the glass rod in a certain way with his fingers to make a flower. "Twisting it in one direction allowed the flower to open. Twisting in the other direction, it remained closed. There was a lot of technique I had never imagined. Then he took the flower and got it to grow inside a glass shell. Opening the globe was a weird, wonderful experience. Just watching the glass move was so exciting. I was so afraid it would break!" Then the teacher turned the making over to his students.

At age 16, Patrick was the youngest and least experienced person in the room. She was self-conscious about everything from her choice of colors—pink, white, and clear—to the unfamiliar processes. The reality of working with a 10-inch flame was intimidating for Patrick.

"I was afraid that I would burn my hair and face, and holding my face near the flame was terrifying. I had expected to be in a much larger group, more like the 30 people in my high school classroom. But with only two or three other people in a class, we were able to get lots more one-on-one time. Mr. Voglepohl is very knowledgeable about everything he does and why. He is a great teacher and a lot of fun. You just get in there and he talks you through the process, so you can figure things out as you go." Under Vogelpohl's tutelage she quickly learned to transform a glass rod into a blown glass globe and an open flower shape. Within the two-day class she completed her own chandelier.



*Shae Patrick, Blush Splendor, (detail)*

The chandelier Patrick made in the class turned out well. “I went to a Big Eight district competition with eight high schools and won a first place medal there. Then I won a gold medal in a scholastic competition with the same piece.” In November 2015, she won Best of Show in the PSU Art Competition in a category that included paintings, drawings, and 3-D. “The chandelier is one of my favorites among all the art pieces I’ve made. My success with it has inspired me to keep making glass and other artwork.”

Now at age 18 and preparing to graduate from high school, Patrick has won a two-year scholarship to Crowder College where she intends to major in studio art and earn a teaching certification. “I’m eager to take 3-D classes, because that is what I’ve had experience with. I like everything to do with art.” And though Crowder, like many college art departments, does not offer glass, the new artisan now knows her way to Las Vegas and the Expo, where new experiences in glass await.

### **Meanwhile, Back in High School**

Carl Junction, Missouri, is a small town of 7,000 people spread over quite a lot of Midwestern land. The town stands next to Joplin, a Midwestern city that was devastated by a tornado several years ago. Sellers perceives Carl Junction as a good school system that is very supportive of the arts.

Sellers initiated a glass curriculum at Coronado High School in Las Vegas. Several years ago, when she returned to her home in Carl Junction to be closer to her parents who were both very ill at the time, she brought her curriculum with her. Students make mosaics and fused glass jewelry, fused glass plates, and bowls or vases in a sequence of broad thematic assignments—historical, cultural, animal, or nonobjective. Glass extends beyond introductory craft as advanced students use glass in their 3-D classes.

Carl Junction had not had a glass program before Sellers arrived. As the latest new thing, her craft classes with heavy glass components caught fire. Two classes of 30 students each are regularly full and booked to capacity. She is particularly impressed that so many students attempt glass projects in the 3-D Design I class and also in the 3-D Advanced Placement class. “That is already a hard portfolio to create in a short period of time, and the stakes are high, since you can get college credits if you do well.” She chalks it up to the fact that glass can be addictive.

Asked to reflect on the obstacles she sees to incorporating glass in high school art classes, Sellers says the major ones are lack of knowledge and experience. “I know that many college art programs don’t offer glass classes, so many art teachers may not know where to begin. I’d encourage them to go to the Glass Craft & Bead Expo and take classes. That is where you can learn how to do glass art. I learned a technique for making thick glass bowls from Patty Gray’s class. This is the same technique that I have passed on from Patty to my students.”

From her remote location relative to the glass world, Sellers is keenly aware that her ability and that of her students to explore glassmaking relies heavily on the generosity of other artists and the industry. The cost of equipping a glass studio and glassmaking can be prohibitive for perpetually cash-strapped high schools, but Sellers has developed a formula that seems to work. “Most art teachers don’t realize that if you have a digital ceramic kiln, you can use it for firing glass as well. You can do a lot with regular window glass once you learn to test for compatibility and get some glass paint for color. We keep all of our pieces of fusing glass for reuse. I also have the kids design all of the projects before we actually make them to cut down on waste and to encourage strong design.

“A lot of people are willing to give you glass if you explore that avenue. People will return a piece of cracked glass to a retailer, and rather than discard it, the retailer can donate it to a high school. But you have to ask. We have gotten some grinders that way as well as stained glass.”

Sellers is grateful that “the people who helped me in the past continued to help me as I moved to this school. We save and use the scrap glass that is donated, although generous teachers and Glass Expo vendors have also donated full sheets of glass as well as tools and even equipment, which we deeply appreciate. Donations of kilns, equipment, and materials are critical to keeping our program going.” She makes sure that students acknowledge this reality by writing thank-you letters each year to all of the contributors.

Sellers has found her high school students get very excited about using glass as a medium and encourages other teachers to try it as well. One way that she encourages this enthusiasm is by promoting competition. “I always have a big student display in the Hall of Excellence. We compete with other high schools and do quite well with awards.”

### **Paying It Forward on the Home Front**

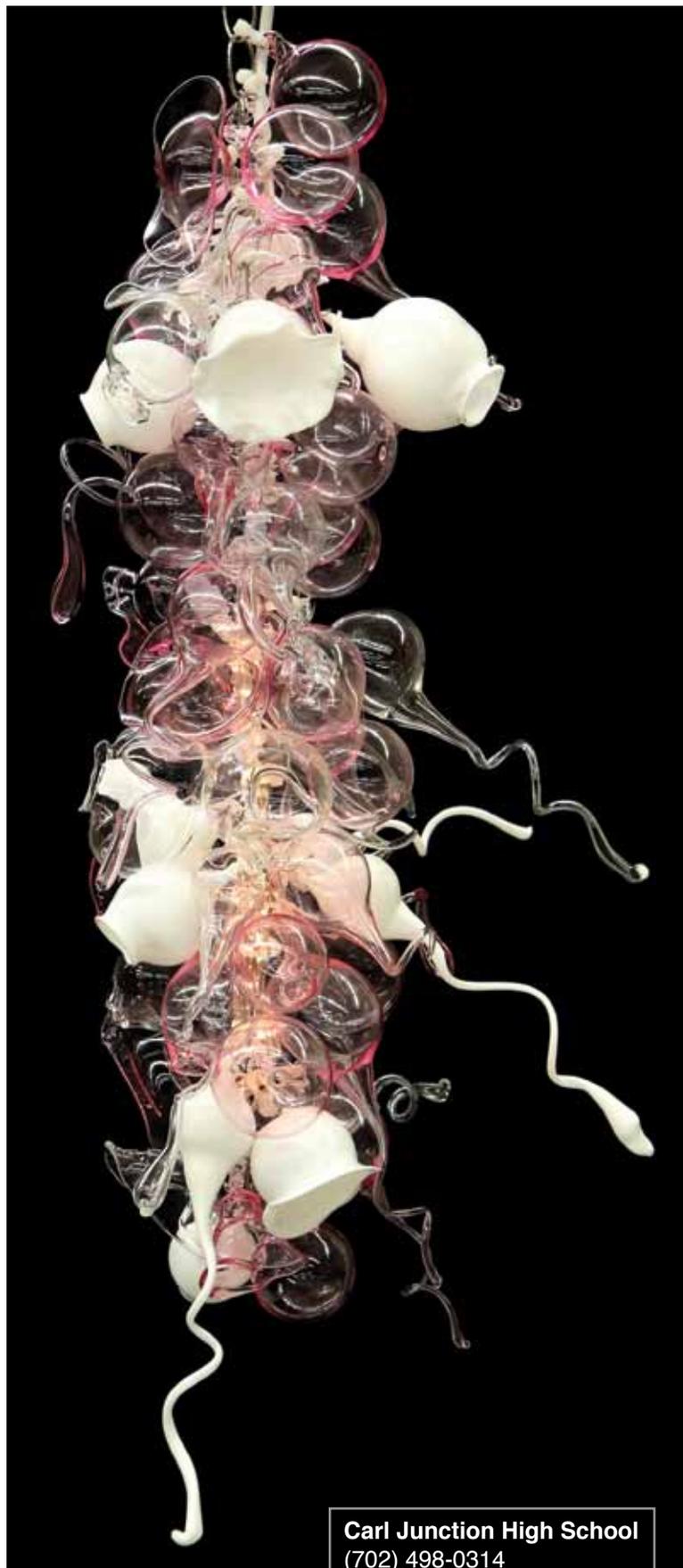
In addition to gratefully receiving the generosity of others so they can pursue their glass crafting, Sellers and her students also work to pay it forward with their local charity work. “My students have done some nice fundraising, creating glass pendant jewelry to earn \$600 for the local humane society. We also have made art and glass projects in a homeroom called Art 4 Animals. The goal of the class is to create art projects and sell them, with the money raised paying adoption fees for dogs and cats at a local pet shelter. This helps the animals get adopted and also helps people be able to afford to adopt a pet. Last year, we paid the fees for a dog and a cat, and the students got to go to the shelter and select the animals we were sponsoring. We also raised over \$200 for a Nevada horse ranch that rescues horses.”

Patrick is proud to be president of the local chapter of the National Art Honor Society, which produces artwork for the school and community. They have made ribbons to support breast cancer research and decorated grocery bags to make festive Christmas bags for toys for poor families. The club is also repairing, replacing, and reinstalling a modern metal sculpture in front of the school district by a now-deceased artist. Two large mosaic tables are also being fabricated to stand in the entryway of the school.

For her part, Sellers introduces glass crafting to student teachers who intern in her classroom. “Many of my student teachers have tried and like working with glass. The one I’m working with now, Chris Vanderbeck, is fusing and doing a hot mosaic of a clown fish. He did not have glass art in college, but Chris is making fused glass pendants and is eager to learn how to do a fused glass vase. He is committed to continuing his glasswork when he has a classroom of his own.”

This collaboration between classroom teachers, glass foundations, industry trade shows, and private retailers to introduce glass crafting to students early in their exploration and careers is a key element necessary to scaffold glassmaking to the next generation. Welcome, Shae Patrick, and your cohorts of new glass artisans!

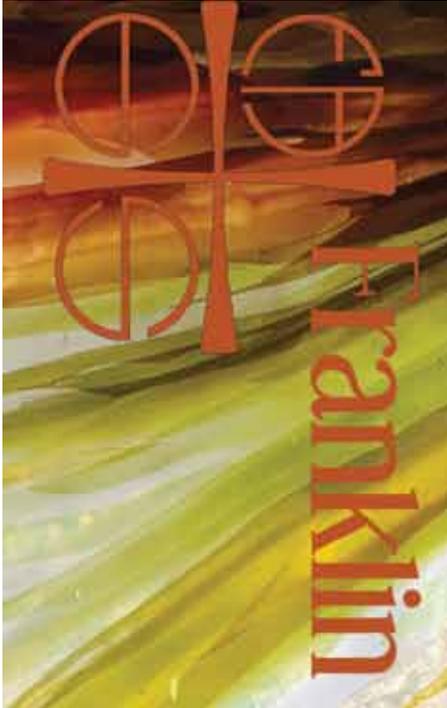
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*Shae Patrick, Blush Splendor, 3' x 1', 2015.*

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

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

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

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# *Connections*

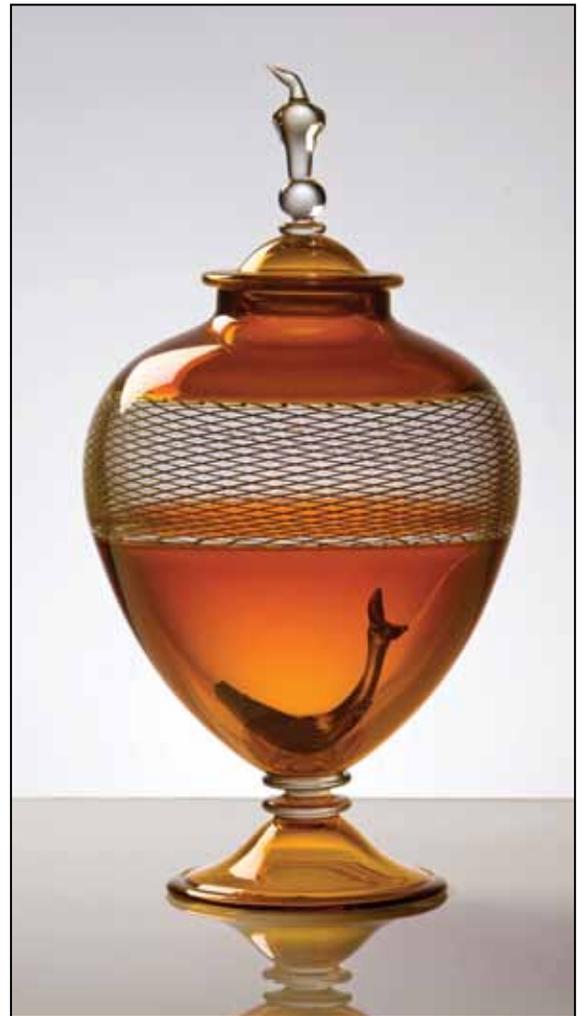
## **A CGS Exhibition in Partnership with The Scottish Gallery**

**C**onnections are an essential part of working in the visual arts. From individual artists to large galleries, we all need connections to provide inspiration and support to develop new work and to move forward.

### **Celebrating with North Lands Creative Glass**

In 2016, North Lands Creative Glass will celebrate its 20th anniversary. This physically small and geographically remote organization has achieved a phenomenal amount over the last two decades. To acknowledge North Land's anniversary, the Contemporary Glass Society (CGS) will present an exhibition of member's work exploring the theme of connections. These connections may relate directly to North Lands Creative Glass, to Scotland, or to more personal collaborations inspiring work in glass.

"I am delighted to be working with the Contemporary Glass Society, which does a wonderful job of keeping the exciting world of contemporary glass connected and vibrant," shared Christina Jensen of the Scottish Gallery.



*James Maskrey, Last of the Silver Darlings, 22 cm x 24 cm, 2014. Photo by David Williams.*



*Louis Thompson and Hannah Enemark, Panicum Composition in White, Orange Amber, and Midnight, 49 cm x 96 cm x 17 cm, 2015. Photo by Ester Segarra.*



*Josef Marek, Sky Fall, 60 cm wide, 2014.  
Photo by Jiri Koudelka.*

## Narrowing the Selections

CGS has an ever growing membership, currently 900, 127 of which are from across the United Kingdom plus members from the United States, Australia, Asia, and Europe who submitted work for this show. The selection panel had the difficult task of selecting just 20 artists to participate.

The standard of submitted work for the exhibitions continues to grow and develop, making the selection even harder according to Julia Stephenson, CGS Chair. All of the work selected for the exhibition is from existing artwork or work in progress, reflects the theme “Connections,” and demonstrates excellent standards of creativity and techniques. Functional, decorative, and sculptural items were all considered. The entries were required to contain at least 50 percent glass and to have been created since October 2014.

The artists selected to take part in the exhibition include Juli Bolanos-Durman, Heike Brachlow, Katharine Coleman MBE, Fiaz Elson, Carrie Fertig, Ashraf Hanna, Karl Harron, Josef Marek, James Maskrey, Joanne Mitchell, Harry Morgan, Keiko Mukaide, Yoshiko Okada, David Reekie, Anthony Scala, Amanda Simmons, Nancy Sutcliffe, Louis Thompson/Hanne Enemark, Sylvie Vandenhoecke, and Andrea Walsh. **GA**

*Visit [www.cgs.org.uk](http://www.cgs.org.uk) to find out more about the Contemporary Glass Society and the ways in which it supports established artists, up-and-coming makers, and contemporary glass in the wider art world.*



*Fiaz Elson, Bridging Light,  
38 cm x 35 cm x 7 cm, 2015.  
Photo by Ester Segarra.*



*Anthony Scala, Event Horizon,  
180 mm x 180 mm x 180 mm, 2014.  
Photo by Ester Segarra.*

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# Inspiration

## Bringing a 19th and 20th Century Tradition into the 21st Century

by John C. Emery, Sr.

A uniquely American tradition places stained glass into the home in various ways including entrances, baths, cabinets, stairwell landings, and more. At the end of the 19th century, Thomas Edison transformed electricity into light. Louis Comfort Tiffany and others used light as a “canvas” to create illuminated fine art for those who could afford this new luxury called electricity. In the early 20th century, a Tiffany Wisteria lamp cost far more than a Ford automobile at the time.

Today Preston Studios continues this tradition, using various molds, many from Odyssey or Worden, as a “canvas” of sorts. Creatively, the studio looks at the shape of the mold and envisions what can be graphically placed upon it that will “read” well as a subject. Many flowers (for example, irises, calla lilies, daylilies, and morning glories, to name just a few) are simply not seen in Tiffany lamps. Neither are other subjects such as birds or koi or sea turtles.

With an open field and many new ideas yet to be explored, what inspires an artist? Jerry Preston, my partner at Preston Studios, and I recently made a trip to China. Because I majored in history in college, it was an especially meaningful experience to tour the Great Wall and the Forbidden City. Throughout the tour, various design elements presented themselves. Decor art in hotel rooms and restaurants or the embellishments on ancient buildings and furnishings all appeared to convey the overall importance of feng shui.

### Tiffany Influence on Preston Studios

An Eckerd’s Drugstore promo of the Ronco bottle cutter, circa 1973, is what started our obsession with glass. Preston was serving his last tour of duty at Patrick Air Force Base as director of the Red Cross while I attended Rollins College, graduating in 1974.

Preston had a chance encounter with a stained glass professional in Palm Beach, Florida, at a Red Cross annual fundraiser, where he learned the basics of glass cutting. I was fortunate that my grandparents lived in Winter Park, Florida, on Lake Virginia, directly across from “Wind Song,” the McKean’s 200-acre estate. Hugh and Jeanette McKean were the owners of the world’s largest collection of Tiffany glass, including Tiffany’s famous glass mosaic chapel window created for the 1893 world’s fair. Hugh was head of Rollins College for 20 years and revolved his Tiffany collection through the art department before finally building the Morse Museum to house it. I am fond of saying that I have been looking at Tiffany glass since I was “knee-high.” Preston and I both decided to quit our original life paths and change everything to start Preston Studios.

Although we gained representation for our lamps in the merchandising marts of Atlanta, Miami, New York, and Houston in the late 1970s and early 1980s, sales remained modest for both of us. That scenario included what we worked up as limited edition *Birds of the World* panels, which were wood framed autonomous pieces. It wasn’t until 1982 that our first big break came with a commission to create five 3-foot by 4-foot panels for a development named Aquarina in Melbourne Beach, Florida. From these pieces, which were used in international advertising for the development, such as in *SKY* magazine, the Delta Airlines in-flight magazine that is placed in front of every seat, came another commission for Hunter’s Green in Tampa, Florida, this time for five 4-foot by 6-foot panels. Both major commissions depicted native flora and fauna using clear double strength glass as the background to create a “see-through” effect.

In 1989, builder Charles Boyd commissioned Preston Studios to create a grand entrance for his model home going into the first gated community on the Space Coast beaches area. The studio joined the local Home Builders Association at the time. Since then, the vast majority of our work has been residential.



Preston Studios,  
Morning Glory & Peony  
Feng Shui lamp, 2015.  
Photo by Bill Kilborn.



*(Left to right) Preston Studios, Morning Glory Lamp, which raised \$20,000 for the Hearst Castle Preservation, September 2014, and the Iris Lamp that caused a sensation when auctioned off at the Hearst Castle in 2013. Photos by Bill Kilborn.*



*Preston Studios, three Feng Shui Lamps completed in 2014. Photo by Bill Kilborn.*

The influence of Tiffany looms large over Preston Studios. The reality is that Preston and I started creating lampshades after the manner of Tiffany from the get-go, but never reproductions. The earliest forms used were Styrofoam solid blocks whittled down to curved shapes and covered with plaster of Paris. Our first exhibit of lamps was in the old “Beef & Bottle” at the north end of Park Avenue in Winter Park, a corner away from what is now the Morse Museum. Preston Studios lamps have often been seen in the Association of Stained Glass Lamp Artists (ASGLA) annual calendars.

## Feng Shui

Feng shui involves the metaphoric “invisible forces” that bind the universe, earth, and humanity together, collectively known as chi (pronounced “chee”). Chi refers to “energy” or “life force” and is an essential element to interior spaces, not just in formal structures such as tombs, palaces, and government offices, but also in simple homes. There are various historical schools of this 3,500-year-old tradition, with two major sects relating to either the “Form School” or the “Compass School.” *Form* relates to environment and the general shape of surrounding topography (“wind and water”), while *Compass* relates to eight cardinal directions. A more recent development relates to the 1970s introduction of Black Tantric Buddhism. This all-encompassing philosophy relates feng shui primarily to the interior of a building. Instead of orienting the *bagua* (eight cardinal directions/themes) to the compass, it is oriented exclusively to the entryway.

All of this and more relates to the new departure in lamp designs that has occupied Preston Studios for the past two years. Affecting the chi in a given room by altering its energy through light has been the new emphasis in design. Specifically, the new lamps are designed to project positive impulses such as good luck, happiness, long life, or good fortune into the rooms they occupy with the warm energy of electrical illumination. Simply put, the lamps are intended to alter the chi of a room in an affirmative manner.

## Post-Tiffany Approach

Tiffany felt, for the most part, that color should be *in* the glass, not *on* it. In other words, he objected to painting and firing on principle. Tiffany & Co rarely, as a consequence, used this technique, mostly keeping it to hands and faces in church windows at most and certainly never in lamps. However, contemporaries to Tiffany such as Pairpoint or Handel produced reverse-painted shades, where the entire single piece of glass was painted on the inside of the curved shade, then fired.

In our new feng shui lamps, Preston Studios steps in a fresh direction working primarily in the Tiffany manner, but also incorporating a few hand-painted and fired elements that face the outside of the shade. In some cases it is simply a black on off-white graphic circular medallion. In others it may be koi or dragons.

The creation of the latest feng shui lamp is here illustrated in various stages (in video, as well). This particular project resulted from previous lamp designs already accomplished. Two leftover bits remained from other designs—a few miscellaneous iris flowers and four sacred lotus flowers (two pink and two yellow). Almost nothing is wasted at Preston Studios—even glass scraps go to other mosaic artists—so these flowers found their way into the new concept.

Preston Studios has never had any prejudice in regard to glass resources. *All* of the foundries produce beautiful products that are suitable for many varieties of art glass projects. For this lamp project, Uroboros was used primarily for the background, middle border, and for a few lotus leaves.

Youghioghenny comprised a number of the iris flowers and a couple of the lotus leaves, while the lotus blooms themselves were all Bullseye, except for the buds. The iris leaves include Chicago Art, Bullseye, and Kokomo glasses. A few of the iris flowers were also cut from Armstrong. The creamy off-white dragon fired graphic medallions were created with Wissmach iridized.

# Nortel

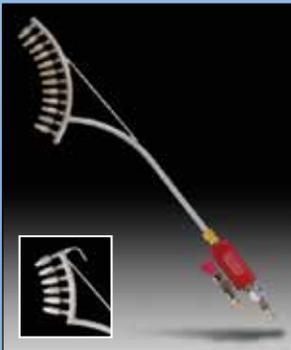
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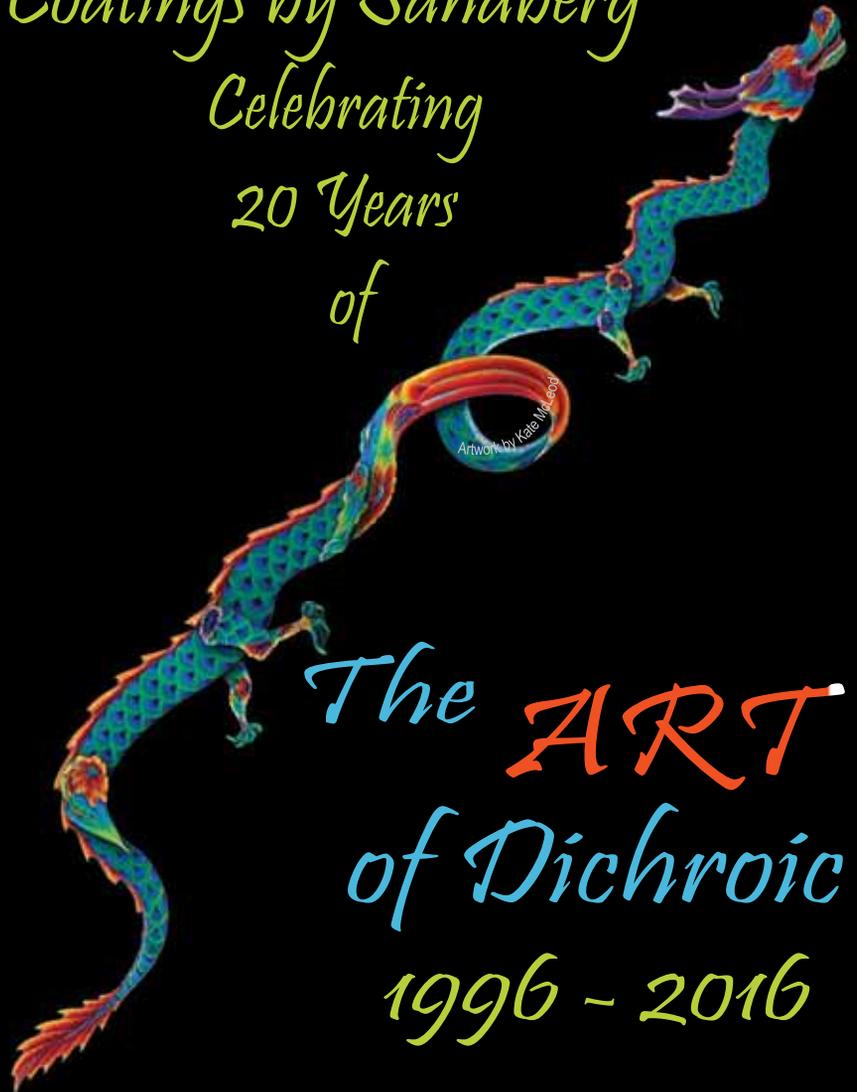
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David  
Patchen



*Beginning of the new lamp as it is placed on the mold, showing the hand-painted and fired medallions commissioned by Preston Studios from Stanley Klopfenstine.*



*Working at "filling in" the subject matter with various leaves.*

## Collaboration

Since this new design was to be a four-repeat project, the first step was commissioning Stanley Klopfenstine to kiln-fire four major pieces, each with a dragon and symbol on them. Once these were accomplished and placed on the mold with Tacky Wax, a border system using glass rod was placed around these four important features. Although this was primarily a design envisioned by me, my partner suggested the glass to be used for the middle border around the bottom of the shade, a lovely subtle, textured Uroboros green/blue confetti, among other improvements. Then the design elements, which make up the rest of the lamp, were determined.

There were four leftover sacred lotus flowers from an earlier large koi lamp—two pink and two yellow—and a few leftover irises from a couple of iris lamps created about three years previous. With the addition of a few new irises, some in yellow, the four sections of the lamp could be filled with appropriate and colorful subject matter.

Next came the fill-in phase. The background would be simple, and very few pieces would appear as though broken just because of the mold curvature. Ideally, the subject matter itself breaks up the background, so there are no "extra" lead lines. This is accomplished by adding in leaves, some for the irises and some for the sacred lotus. All of these were designed "organically" in each quadrant using clear acetate for patterning.

Once the filler leaves were all cut out, foiled, and placed on the mold, the background was patterned. Using clear acetate, every background piece was traced and placed on the mold with Tacky Wax. Then as it was laid out onto the glass for cutting, each pattern was returned to the mold with a check mark on it to keep track of each and every piece, in this case over 100 just for the background itself. Then, as usual, the work was soldered together, front and back. A border system was worked out for the bottom edge of the shade and attached. Cleaning and patina were applied. And then . . . the magic unveiling happens!

GA

Jerry Preston and John C. Emery, Sr.  
Preston Studios  
[www.prestonstudios.com](http://www.prestonstudios.com)

If you do not already have it, download the free QR code reader into your cell phone or tablet.

Use your phone or tablet to watch John Emery's video explaining this lamp project. In the first video John explains the new design departure inspired by a trip to China.

In the second video Emery continues to describe the "organic" construction of the new Feng Shui lamp as pieces of glass are placed on the 28-inch-diameter mold.

John continues the final construction process with soldering, then the unveiling of the spectacular, newly completed lamp lit up on a bronze base.



Preston Studios has been involved in the artistry of stained glass since 1976, making an American Tradition into a world tradition. The Studio's work will be presented in Florida's Capitol Complex Exhibition August 1–October 31, 2016, in the 22nd Floor Gallery of the Florida State Capitol Building. Video presentations on the making of Preston Studios' Feng Shui lamps can be seen at the following YouTube links:

- [www.youtube.com/watch?v=C2fbcBDbxR4&feature=youtu.be](http://www.youtube.com/watch?v=C2fbcBDbxR4&feature=youtu.be)
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Visit [www.wardellpublications.com](http://www.wardellpublications.com) to purchase *Lamps for the 21st Century*, an interactive e-book in PDF form that features 14 embedded videos showing Emery and Preston at work creating their lamps.

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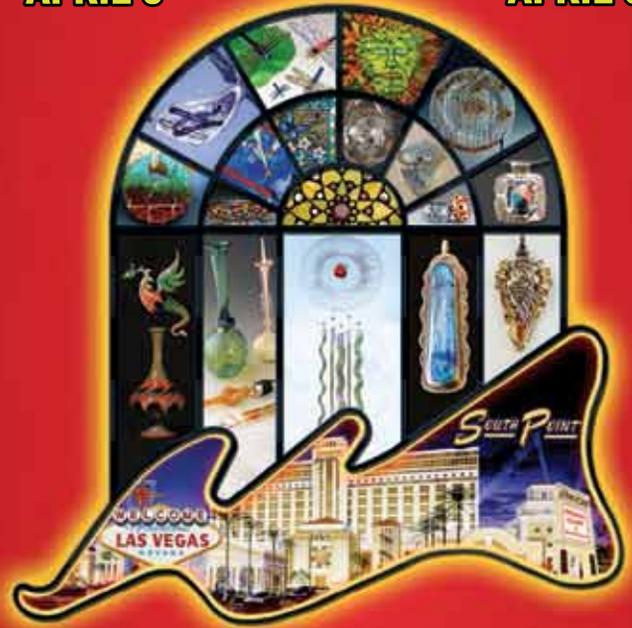


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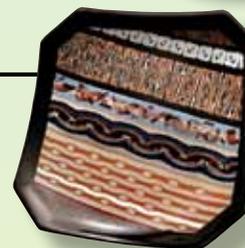
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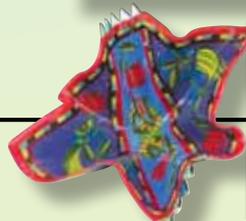
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# Achieving Dramatic Color with Silver Stains and Transparent Enamels

by Peter McGrain

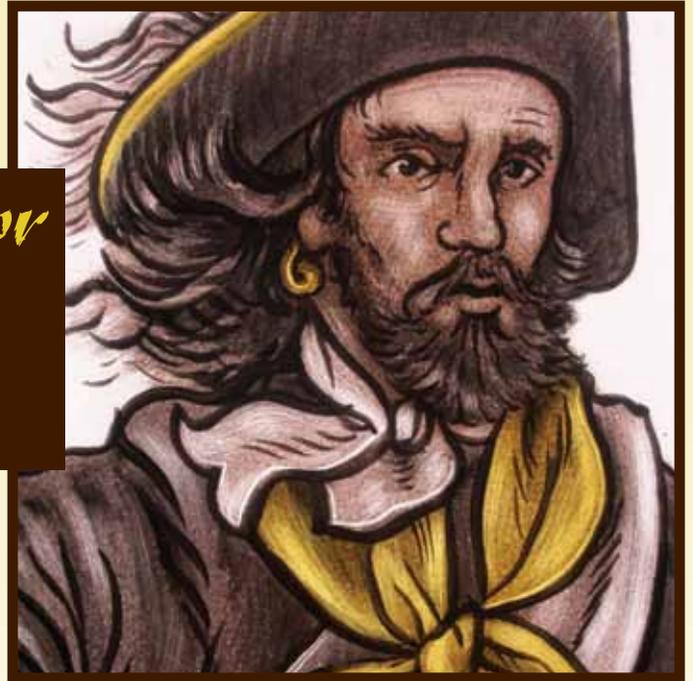
In the September/October 2015 issue of *Glass Art*, we walked through the step-by-step process of creating a full-colored illustration using only the traditional glass stainer type of glass paints. This involved filling in a prefired tracing design with uniform color field matts, which were further enhanced after firing with subsequently fired shadow and texture matts. This results in a very traditional, soft looking painted appearance with subtle, pastel colors and a predominantly translucent opacity to the piece—an ideal goal if you are specifically trying to mimic the appearance of classically painted stained glass.

For this type of imagery, these paints will effectively deliver everything you require. Eventually, however, you will probably discover a need to achieve more vibrant and transparent color fields in your pictures than the traditional glass stainer paints can offer. To achieve brighter qualities in your painted work, you will need to utilize the other two types of popular paints available to the glass painter—silver stains and transparent enamels.

## Overview

Normally, silver stain and transparent enamels are applied as isolated matts in order to create uniform color fields within a previously traced and matted design. Occasionally you will also see artwork that only utilizes either of the two, but these are not considered to be traditional applications.

Unlike the other paints we've discussed, it is not really possible to use stains or enamels for tracing or as shading matts. If either of them is applied too thickly or in an irregular, uneven manner—for example, traced, stippled, or scrubbed—they may burn or boil in the kiln, leaving you with disastrous results. They simply are not formulated to perform in these ways. Instead, each is meant to be applied in thin, uniform matt layers. When properly integrated into your design, the layers will reward you with the bright, glassy color fields you desire. Let's have a closer look at each of these materials.



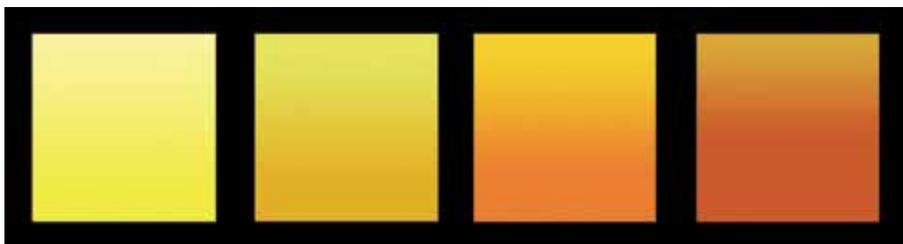
*Silver stains can be used to add bright yellow and amber colors to any painted design. Here it is used to highlight the hat and scarf of this charming pirate portrait by J. Kenneth Leap. Used by permission from the artist.*

## Silver Stain

Silver stain is an amazing substance, which when properly fired onto the glass surface will result in pure, transparent fields of bright yellow to amber to dark orange/amber colors. It is commonly seen in traditional stained glass windows, where it is used to add accent color to things such as angel's halos and golden crowns.

The most popular silver stains on the market are manufactured by Reusche & Co. and are available in a variety of shades. Although silver stain is often characterized as a type of glass paint, it really is nothing of the sort. True, it is initially applied as a matt with a brush, but that is where the similarity ends.

Unlike the other so-called glass paints, which as glass-based powders are applied and melted onto a glass surface, silver staining involves applying and exposing the glass to a volatile chemical, silver nitrate. When fired to 1050°F, the silver nitrate will fume against the surface of the glass, chemically reacting with the molecular elements in the glass and changing its apparent color. When properly fired, it is almost impossible to detect any surface treatment at all on the glass. Rather, it simply appears to be an area of perfectly colored yellow or amber cathedral glass. In fact, the result you see actually *is* colored glass—a very thin surface layer of color produced by the chemical reaction between the base glass itself and the applied silver stain.



*Silver stains are available in several varieties. The obtainable color can vary from pure yellow to rich shades of amber/orange. Popular types include Yellow #3 and Orange #2 manufactured by Reusche & Co.*



*Transparent enamels provide the artist with bright, transparent color. This chart shows some of the most popular colors available.*

The ability to make clear glass appear as yellow or amber glass was a great discovery back in the 12th century, when it was not yet possible to create actual yellow sheet glass. The delicate chemistry to do so was not yet developed. But early artisans cleverly figured out how to use silver stain to achieve similar looking results—a major technological breakthrough at a time when the available glass colors were very limited. It is likely that this is where the term stained glass comes from.

## Transparent Enamels

Transparent enamels are also used to create bright color fields in a picture. Again, they are simply applied as thin matts in isolated areas to enhance the imagery. The paints come in all sorts of bright colors that cannot be found elsewhere with other types of glass paint—everything from bright fuchsia to rich blues and vibrant greens. The most popular varieties are manufactured by both Reusche & Co. and FuseMaster.

Enamels from both manufacturers function in the same way, fire at similar temperatures, and can be intermixed. These paints are made of fine silica-based powders and are pigmented with various ingredients, including lead. The lead allows the paint to fire to a nice glassy, transparent appearance, mimicking the look of colored cathedral glass. As with silver stain, this glassy appearance allows the enameled areas to visually *marry* into the predominant aesthetic characteristic established by the cathedral glass used elsewhere in your project.

These enamels are formulated to mature at around 1050°F, well below the softening temperature for the base glass. When it matures, the applied enamel will essentially melt into itself as a hard, permanent coating on the *surface* of the base glass. It will not melt *into* the glass as the higher-firing traditional glass stainer colors do, because the firing temperature is too low for that to happen. This also explains why attempts to stipple or scrub matts of transparent



*Peter McGrain, Waitress, 16" x 16", leaded glass, 2010. In stained glass where separate glass elements are assembled with lead, you can see how the use of stain and enamels can greatly increase the level of color detail on a single element within a composition. This is especially noticeable in the face area where white eyes, red lips, yellow skin, and green bangs are all accomplished by painting on clear glass. © 2010 by P. McGrain.*

enamel will not work. During the melting process, any such tool marks would get blurred and become illegible. Also, if the paint is applied too thickly—a very common mistake—the color will appear blotchy and inconsistent. Instead, it is better to apply and fire as many as three separate layers of the transparent enamel over each other in order to achieve uniform saturated color.

Please remember that both silver stain and the transparent enamels do contain hazardous ingredients that require them to be handled carefully. With proper attention to healthy studio practices, they can both be safe and rewarding to work with.

## Application

Although they are completely different substances, silver stains and transparent enamels share a common illustrative function for the glass painter. Both are used to insert bright, transparent, jewel-like color fields into the image. In both cases they are applied as uniformly isolated matts within the line work and shading of the picture. But there is a very important difference between how we create imagery using stains and enamels for color fields versus how we created it using only the traditional glass stainer colors.

In both approaches, the application sequence is dictated by the firing temperature. As you recall, when painting a picture using only the traditional glass stainer paints for tracing, color fields, and shading, all of which fire at the same temperature, we were able to first

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apply the solid color fields into the traced design, then add as many shading mats as we wanted to modulate the value of the visible color fields as well as to achieve texture and shading. Along each step of the way, we were able to evaluate our progress by simply observing the evolving appearance of the picture.

A different strategy is required when using silver stains and transparent enamels. Remember, both of them mature at around 1050°F, which is about 100 to 200 degrees lower than the traditional glass stainer colors require for full maturation. Since they fire at a *lower* temperature than the traditional glass stainer paints, you cannot begin adding these color fields to your image until *all* of the line work, texture, and shading are in place and fully fired at 1150°F to 1200°F. Otherwise they would get fried if you tried to go back and fire additional shading mats over the top of them again at the higher temperatures. This means that you will need to be shading and modulating areas of color *before* the color is actually in place. This approach requires good creative insight, experience, and lots of trial and error along the way.

Another difference when using silver stains and transparent enamels is that they are usually fired on the *back side* of your work piece. There are several very good reasons for this. Both of these types of paint fire best on smooth, unpainted glass surfaces. It is possible to fire both of these over the top of finished tracing and matting, since these applications are glass based. However, the inconsistencies in the surface of the previously fired tracing and matting can cause unsightly imperfections in the color fields. Firing these color fields on the back results in better uniformity and clarity in the color fields. In fact, it is nearly impossible to create color fields that exhibit absolute uniformity and clarity.

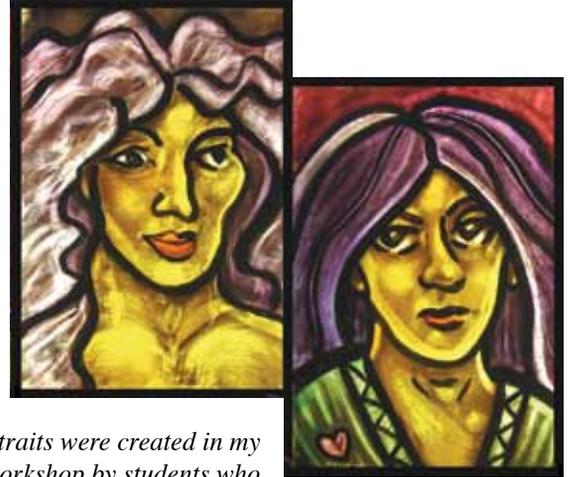
Small blemishes and blurs in the color normally do occur, especially along the edges of the color field matt. By placing the colors on the back, these imperfections are far less noticeable, simply because they are effectively camouflaged by the visual veil of tracing and matting on the front. You will discover that the best strategy when designing your piece is to make sure the edges of your intended color field will fall behind tracing lines and shaded areas that are specifically integrated into the structure of the image to perform this function. This helps maintain the mystery of how you actually accomplish such wonderful masterpieces!

These color fields may also tend to take on reflective characteristics when fired, ranging from shiny to reflective iridescence. In transmitted light, these characteristics are not visible. However, when light is reflecting off their surfaces, the result can be somewhat distracting to the viewer. The work can look sloppy if these isolated shiny areas are at all noticeable on the front of the finished piece, thus interfering with the beautiful, uniform satin finish you have carefully achieved with the tracing and matting. By applying them to the back of the piece, any reflective shininess is not noticeable.

Another nice effect that results from applying the color fields to the back has to do with the issue of illumination. As we discussed before, glass painting is most effective when applied to clear or transparent cathedral colored glass. This is because light from behind the work can pass *through* the base glass to illuminate the painted areas on the interior surface. When the color fields are placed on the back of the piece, the entering light is immediately transformed into *colored* light, resulting in a more colorful illumination of the painting on the front.



*This example shows the separate firing stages required when using silver stain and transparent enamel for color fields in a painted image on clear sheet glass. First, the line work is traced and fired (upper left). Next the shading matt is applied, stippled and scrubbed, then fired (upper right). Silver stain is applied and fired to the back of the piece to add amber color where desired (lower left). Finally, blue transparent enamel is fired, also on the back (lower right).*



*These portraits were created in my hands-on workshop by students who were learning how to paint on small sheets of clear glass. You can see how the bright color fields of silver stain and transparent enamels have a really striking impact on the imagery.*

### Tips for Successful Firing

Firing the silver stain and transparent enamel color fields on the back of the piece is possible because of the lower firing temperatures they require. For this reason, once you have completed applying and firing all the tracing and matts onto the front of the glass using the higher-temperature traditional glass stainer colors, you can then begin applying and firing your various color fields onto the back of the glass.

In the kiln, the work piece is placed *face down* on the kiln shelf with the previously fired tracing and matting down and the unfired color field applications on the top surface. Because we are only firing to a maturation temperature of 1050°F, the color fields on top will mature before the glass gets hot enough to melt into the kiln shelf. If you accidentally fire too high, the finished tracing and matting, which is facing down, can be ruined by melting into the kiln shelf. For this reason it is imperative that you run enough tests in your kiln to know exactly at which temperatures all the different paint types mature and when the different glasses you may be painting on will begin to bend. With careful record keeping and a dependable kiln controller, you should be successful at firing this way most of the time.

Silver stains and transparent enamels do require special preparation and application procedures. But once you know how to use them, you can really expand your artistic possibilities. If you enjoy doing stained glass, you can create multicolored elements that do not need to be broken up by a bunch of obnoxious lead lines, which could ruin the delicacy of your designs. You can also simply paint complex images on a single sheet of clear glass just like painting on canvas, free of any mechanical restraints. Tableware, vessels, jewelry, and lighting fixtures can also showcase the use of these bright colors. In upcoming articles, we'll take a closer look at how to specifically prepare and work with these amazing products.

GA



*Peter McGrain is an artist, lecturer, and workshop leader who has been working with glass for over 35 years. He has made it his professional mission to introduce as many people as possible to the joys of glass painting. More information about his full line of instructional glass painting videos and supplies as well as numerous photographs of both his and his students' work can be found at [www.petermcgrain.com](http://www.petermcgrain.com) and [www.facebook.com/PeterMcGrainGlassPainting](http://www.facebook.com/PeterMcGrainGlassPainting). You can e-mail the artist at [mcgrain@gorge.net](mailto:mcgrain@gorge.net).*

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# AGG and The Windy City Will Blow You Away



by Tony Glander

The American Glass Guild (AGG) is pleased to announce plans for its July 8–11, 2016, annual conference. This year's conference, which will take place on the campus of the University of Chicago, marks the organization's 11th anniversary. A great line up of speakers, tours, and workshops are all in the works.

## Creative Connections

Chicago, Illinois, and the university provide the ideal backdrop for this year's conference. The planning committee has been hard at work to keep the conference affordable for the membership, and as always, there will be ample time for camaraderie and networking.

The AGG found the perfect partner with the Reva and David Logan Center for the Arts, located on the campus of the University of Chicago. The Center believes in "Creative Connections"—connecting the community with contemporary art, connecting art with the individual, and connecting the conventional with the unfamiliar. The Center will be used for presentations, workshops, and most of the events.

The university has stained glass throughout its many campus buildings, including the Rockefeller Chapel and other locations. Just steps away from the campus is the famous Frederick C. Robie House, a U.S. National Historic Landmark and part of the Frank Lloyd Wright Trust. The Chicago downtown area is a vast collection of architectural stained glass. Highlights include the Art Institute of Chicago, the Chicago Cultural Center, and the Richard H. Dreihaus Museum at Navy Pier, as well as area churches and synagogues. Edgar Miller, a very interesting artist and considered Chicago's Renaissance man, has a number of stained glass sites throughout Chicago.

There will also be great options for conference housing. Rooms on campus will be available from \$27 to \$40 per person per night, depending on accommodations. A dining plan will also be available as an option at a daily rate of \$31 that includes three meals! Hotel accommodations are also available close to campus. Also helping with costs, Chicago O'Hare and Chicago Midway airports are hubs for a number of airlines.

## Opportunities for Learning

Proposed talks for the 2016 conference cover an appealing variety of subjects. From historic glass artists and kiln formed glass to modern marketing, talks will be presented by some of today's best speakers in the glass industry.

*Kenneth von Roenn, KvR Studio, The Stream of Life Entry Wall at the Chicago Theological Seminary, University of Chicago. Seven panels 7' tall, laminated interlayer wall 27' x 8.5', 2012.*

This year's keynote speaker, glass artist Kenneth von Roenn, has more than four decades of creative experience in glass and architecture. As if his incredible glass talents aren't enough, he is also accomplished at public art and its many intricacies. Recently von Roenn made the move to academia as Creative Director of FSU's Master Craftsman Studio at Florida State University. He will be presenting his keynote address on Saturday evening and leading a full-day design workshop on Monday. With his vast experience in so many realms of the glass industry, these would be two events that you won't want to miss.

This year's conference has been well thought out on many levels. The conference will provide the best stained glass sites of Chicago, great education, and the opportunity to meet or reconnect with friends.

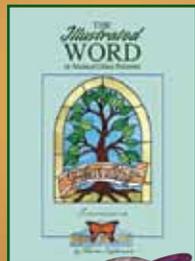
**GA**

*Visit [americanglassguild.org](http://americanglassguild.org) for more information on American Glass Guild programs and upcoming events and how to become an AGG member. Check [agg2016.blogspot.com](http://agg2016.blogspot.com) for a list of Chicago-area tour sites plus updates and specific information on the upcoming 2016 AGG conference.*

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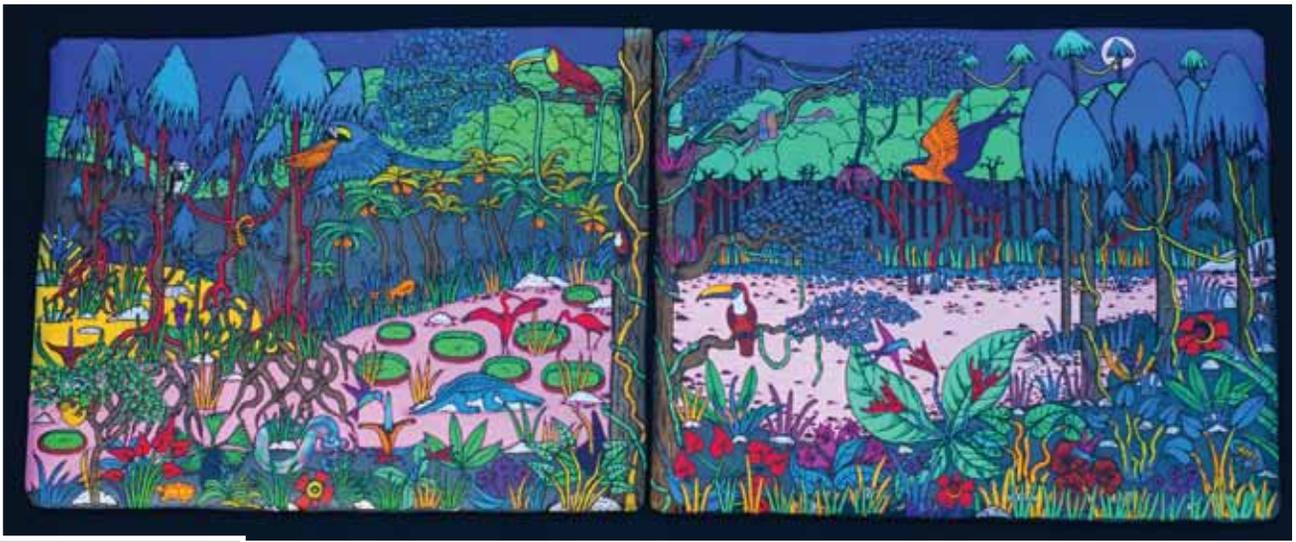
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# Coatings By Sandberg 2015 Dichroic By Design Contest



First Place, \$500  
**Peter and Julia Staggs**  
*Amazon Piece*  
Malaga, Spain



Second Place, \$250  
**Michelle Greenwood Brown**  
*Firecracker Wishes*  
Devon, United Kingdom



Third Place, \$200  
**Jolino Besera**  
*Alebrijes*  
Los Angeles, California

by Dana S. Baldwin

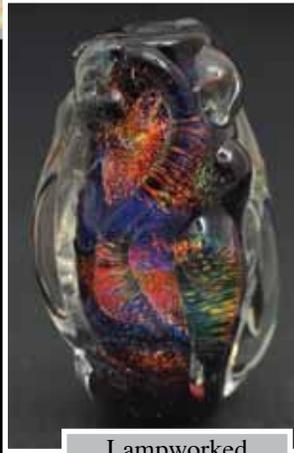
Each year, Coatings By Sandberg (CBS) sponsors the Dichroic By Design contest, a glass art showcase for unique dichroic designs. Artists the world over submit work to be considered for inclusion in this stellar event. CBS receives many submissions from around the globe and is amazed by the creativity and skill of all the artists, and 2015 was no exception.

CBS awarded over \$2,500 worth of gift certificates for CBS Dichroic glass to both the winners and runners-up for honorable mention in various categories. We extend our sincerest congratulations to all of these exceptional artists.

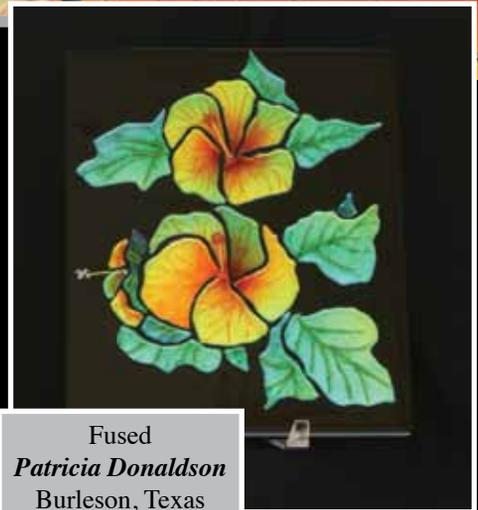
Honorable Mention Awards, \$100



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Reno, Nevada



Lampworked  
*Lisa St. Martin*  
Reston, Virginia



Fused  
*Patricia Donaldson*  
Burleson, Texas



Blown Glass  
*Billy Berger*  
Acworth, Georgia



Jewelry  
*Dolores Barrett*  
Camarillo, California



Glass Sculpture  
*Jon Simpson*  
San Diego, California



Glass Sculpture  
*Neil Buchwalter*  
West Palm Beach, Florida

"after" with light



Fused  
*Jackie MacDonald*  
New Zealand



"before" without light

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## C. Matthew Szösz

How the Way  
We Make Objects  
Influences the  
Objects We  
Make



*C. Matthew Szösz, Ampere's Law, 24" x 9" x 24", 2013. Part of the Rope Work series, Ampere's Law is a single piece of fused glass in the form of an openwork toroid. The artist developed techniques of glass fiber working and fusing display to an extremely high level of detail in the interlacing knots of its shell-like structure. Photo by Anna Mlasowsky.*

by Shawn Waggoner

The work of C. Matthew Szösz explores what it means to be an artist through a fascinating look at traditional processes in craft disciplines and material based artwork. He alters process to see if that changes the fundamental shapes of objects made in blown glass today.

"In glass, artists are very used to making things that are round in at least one axis and measure about 12 inches to 24 inches tall, because that's what the traditions of the process lend itself to. We end up with a very large family of objects that fit within those parameters," explains Szösz. "If you alter the way you approach the process or the material, it's interesting to see how the objects change, what points in the making process are relevant, and if the object itself is still the most important thing at the end of the day."

In the fall of 2015, Szösz was awarded the third annual Irvin Borowsky Prize in Glass Arts, presented yearly by the University of the Arts (UArts), Philadelphia, Pennsylvania, to an artist whose work advances the field of contemporary glass art. The Borowsky Prize carries with it a \$5,000 award and a residency and lecture-ship at the university. On November 12, 2015, Szösz presented his lecture at UArts.

Born in Rhode Island, Szösz received his BFA, a BID (Industrial Design), and a MFA (Glass) from Rhode Island School of Design. He has worked professionally in art and art related fields in Rhode Island, New Mexico, and California for the last 17 years. Szösz has been a resident artist at Pilchuck Glass School, Stanwood, Washington; Wheaton Arts, Millville, New Jersey; Nagoya Institute for the Arts, Nagoya, Japan; Virginia Commonwealth University, Richmond, Virginia; Australia National University, Canberra (Proctor Fellow); the Toledo Museum of Art, Toledo, Ohio; the Canberra Glassworks, Canberra, Australia; the Danish Royal Academy, Bornholm; The Studio at The Corning Museum of Glass; C Starworks, Star, North Carolina; and the Glazenhuis, Lommel, Belgium.

The Borowsky Prize is not Szösz's first major award. He has also received the 2009 Jutta Cuny-Franz Memorial Award and a Louis Comfort Tiffany Foundation Grant, and was selected by the Renwick Gallery of the Smithsonian Institution as one of the top young craft artists in America for its exhibition *40 under 40*. He has also exhibited work at the Museum of Fine Arts, Boston; Glazenhuis; and the Museum of Art and Design, New York City, among others.



**"I am the child of two ideas. The first is the unreconstructed artisanship tradition in which I was raised. The second is the church of ecstatic blue-collar rock 'n' roll anarchy for which I volunteered."**

*C. Matthew Szösz, Elizabethan Study no. 1, glass, 24" x 24" x 8", 2013. An extension of the Lace series, this is a rendering of a full-scale lace ruffle in white glass."*

In 2010 Szösz founded Hyperopia Projects, a curatorial organization for the promotion of experimental and cross-genre work. The following year he was named the Executive Director of Public Glass, a San Francisco nonprofit. The artist has taught at the Toyama Glass Institute, Toyama, Japan; Virginia Commonwealth University, Richmond, Virginia; the Penland School of Crafts, Bakersville, North Carolina; and the Pittsburgh Glass Center, Pittsburgh, Pennsylvania. He currently lives and sometimes works with wife and artist Anna Mlasowsky in Seattle, Washington.

### **Failure Is Friend and Teacher**

Upon graduation from RISD, Szösz was poised to invest his talents in furniture making but found himself employed by glass artist Daniel Clayman making molds at Clayman's studio in Providence, Rhode Island. Of his introduction to glass, Szösz remarks: "It was a combination of the material being multifaceted and continually puzzling along with the closeness of the glass community that drew me in."

Szösz worked for other glass artists such as Michael Scheiner, and his reputation as a capable glass assistant was widely known. But the appeal of glass won him over as a maker, and he began investigating the medium himself. "Once I started exploring it, the possibilities seemed endless. I realized quickly I was going to run into problems, and those are the projects that keep me interested."

Szösz's failure rate is 75 to 80 percent, but the failure moves his process forward. "If I draw something and make it exactly as I drew it, then I haven't really learned anything in the process. I just did something that I already knew how to do."

In his statement to the Borowsky Prize committee, Szösz wrote: "I am interested in what we can learn about who we are from the way we make and relate to objects and, through them, ideas. I believe clues to individual and cultural identity can be found within the context of what and why we produce artwork. I am a constant experimenter with material. My greatest friend and teacher in these experiments is failure. Each new disaster brings new questions and new knowledge, whereas a predicted outcome only confirms knowledge already gained."

## Expanding Commercial and Conceptual Arenas for Glass

Said Borowsky Prize committee member, Alexander Rosenberg, a glass artist and the coordinator of UArts' Glass program: "Szösz's work embodies a process that looks to early glass production while making radical innovation and producing beautiful and challenging work that sits at the nexus of art, design, performance, and engineering."

Szösz works with material first, combining innovation with time-tested glass manipulation techniques. The processes he uses to make his work—the *Inflatable* series, *Expandable* series, or *Rope Work* series—are uniquely his own. "I'm interested in expanding our definitions of what glass art is. I strive to broaden our scope so that more things can exist that are conceptually and commercially successful without sticking to what has been the narrow niche of the glass market."

To promote this ideology, Szösz formed a curatorial group in 2010 called Hyperopia Projects with Alex Rosenberg and Helen Lee, dedicated to expanding the definitions of glass art as well as the range of objects that are seen and exhibited. Hyperopia aims to dissolve commercial and perceptual barriers between glass and fine art, then intermix the two. "Hyperopia was designed to exhibit work that currently goes unseen, because it doesn't fall into an exhibition category that commercial galleries find favorable in terms of sales."

In 2011, Hyperopia Projects organized *{Superposition}*, a juried show of glass-related sculpture held at the Center on Contemporary Art in conjunction with the Glass Art Society (GAS) Conference held in Seattle, Washington. The exhibition was juried by Jin Hongo, Jocelyne Prince, Michael Scheiner, and Jack Wax. The following year the group participated in the Post Studio Glass Panel at the Toledo, Ohio, GAS conference and in 2015 returned to GAS to present the Stratman Lecture, "The Critical Vacuum."

Last year the Hyperopia Projects Archives—an aggregation of critically engaged writings, activity, and resources in the field of glass—was launched. "This compilation reflects the field as it is evolving today by lending a critical mass of exposure and interconnectedness to otherwise orphaned work." Hyperopia is planning a large exhibition for GAS 2017 to be held in Norfolk, Virginia, and is currently curating a show at the Glazenhuis entitled *Whereabouts* that will run from March 26 through September 7, 2016.



C. Matthew Szösz, *Corona*, 12" x 12" x 16", 2015.  
*A simple grid is expanded at increasing intervals to create a visually complex diagonal structure.*

## Tools and Process as Inspiration

Szösz spends most of his time producing in metal and wood the tools he needs to create his glasswork. With a background in design, he never learned to blow glass and doesn't do so on a regular basis. The artist approaches glass as stock, as simply another material with which to work. His process often begins with attempting to create an improbable object, such as glass lace or a cloud-making machine, and develops nonlinearly as each attempt informs the next experiment.

"I listen to feedback and continue to improve the process until there's an interesting result or successful object. I look at it as a partnership between the material and me. Overt decision making is limited."

Many of the objects Szösz makes involve creating a setup or range of parameters. Whatever object he makes is dictated as much by the material's response to those parameters as it is by Szösz's ideas. In practical terms, that means the physics of the process and the material determine the final shape of the piece more than his desire to make a particular shape.

Szösz creates a pattern and subjects it to some process usually involving phase change or some kind of trauma. Whether it's an inflated shape or an expanded shape, the material and its reaction dictate what the object looks like. "The best pieces are the ones that come out the farthest from what I envisioned. They have the biggest learning curve, and therefore I find them the most interesting to make. They tell me more of what I didn't know."

C. Matthew Szösz, *untitled(inflatable)no. 59k*, 14" x 12", 2013.  
*A complex example of the Inflatables series in which unfolding glass sheet creates both interior and exterior form.*



C. Matthew Szösz, *Euplectella*, performance piece, 9' x 30" x 6', Australia National University, 2010. *Euplectella* consists of fused glass strips. Removed from the kiln at temperature, the assemblage is stretched and hung, finding its own catenary form before chilling and hardening. The continued cooling of the glass then breaks the piece apart over a period of 15 to 20 minutes.

## Between Considered Restraint of Learned Technique and Manic Energy

While Szösz's Seattle studio was being renovated, he pursued two residencies, the first at Starworks Center for Creative Enterprise, Star, North Carolina. There the artist shifted focus from process to inspiration, producing a large, continually melting glass iceberg.

During July 21–26, 2015, Szösz revisited the making of glass resonating chambers at The Glazenhuis, Lommel, Belgium. The artist selected three chords associated with various moods and played them on the resonating chambers to produce a mood change in the room as one chord took over from the other. This was the second act to Szösz's 2014 residency at The Studio of The Corning Museum of Glass (CMOG), Corning, New York, where the artist began work on a two-octave keyboard using found bottles as glass resonators.

The artist's Borowsky Prize winning work, *Ampere's Law*, begins with rope created from glass fibers. Using the material in fiber form allowed Szösz to adapt textile techniques to glass, hybridizing those materials. In this instance, the fibers were fired and fused into a single piece. Szösz stumbled upon this technique through experimentation and is not quite ready to give away the secret to the process until he's produced a few more. "I am able to wrap anything I can imagine, fire it, and produce a 3-D shape. A few degrees one way or the other can cause it to fail, so firing is delicate. Through this process I can explore shapes that couldn't be arrived at any other way."

In 2010, as a Proctor Fellow in Australia, the artist created *Euplectella*. Szösz's early *Expandables* were one-off performance pieces with a 15 to 20 minute lifespan from birth to death. In time, Szösz figured out how to make and save these works, contingent upon building a kiln where they could be manipulated and annealed. *Retiarius*, an expandable best described as origami in reverse, was assembled flat in the kiln, then pulled open hot, which resulted in a two-dimensional design evolving into a three-dimensional shape. Szösz's custom-made 5-foot by 3-foot by 3-foot kiln with a crane inside was vital to developing this process.

One of Szösz's oldest series, the *Inflatables*, was developed after graduate school. These works are comprised of a series of envelope-like chambers that share a common volume in the middle, as seen in *untitled(inflatable)no. 59k*. Assembled flat, Szösz places the *Inflatable* into the kiln. Once heated, the piece is removed and

inflated with compressed air, transforming it from a flat pattern to a 3-D shape. "The process creates complex curves, including four hexagons and six squares, plus endless variations of ways to create different shapes."

Szösz's work has appeared in CMOG's *New Glass Review* (NGR) five times, most often showcasing flagship pieces in a particular series, and was recently chosen to appear in NGR for a sixth time. In 2006 one of his first *Inflatables* was selected, followed by a piece from his *Lace Series* in 2007. In 2013, *Ampere's Law* was published in NGR, followed the next year by a small-scale expandable. "The inflation process creates complex curves from simple flat shapes, such as squares or hexagons, and differing temperatures create differing results from the same pattern. There's an endless variety of shapes."

## Dichotomy of Mind and Body

The narrative of Szösz's work surpasses the novelty of his innovative techniques. The artist's sculptural and installation-based work exists in the territory between disparate ideologies. "The friction of these two has been my experience of life, the experience of living within the body and the mind at the same time, each correcting the other in ragged arrhythmia. The opposing pulls of intellect and emotion maintain a tense center that lives and vibrates with their energy."

In spring 2016, Szösz will travel to Japan to participate in the Akita City Glass Project and will co-teach at Pilchuck with wife Anna Mlasowsky later in the summer, just prior to teaching his course at Pittsburgh Glass Center. In his work, Szösz will continue to explore "the territory that lies between the sensitive and considered restraint of learned technique and manic populist energy." GA

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# Take Inventory of Your Business

by Mark Veit

There comes a time when the need to take a breath and assess what has been accomplished over the past 12 months comes to the life of every small business owner. There is also a time for taking an inventory of what has been put on the back burner. It is human nature to put things aside that are perceived as not important or not applicable to what we are trying to accomplish. These ignored things, however, could be the “low hanging fruit” that can propel your business to the next level.

## Time for an Assessment

I encourage all small business owners to self-assess every six months or, at the very least, once a year. As time goes by, important moneymaking opportunities often get overlooked as we keep our heads down and plow through the typical studio day of filling orders and creating inventory. Don't get me wrong. These things make up the most important part of any business, but by taking a step back and evaluating your own business from a different angle, you will become more profitable as well as more organized.

A typical year in a productive glass fusing studio, for example, produces several pounds of scrap glass, since all glass artists know to never throw away a piece of glass, no matter where it comes from. Taking the time to organize your scrap glass by color, texture, or type as you go will pay huge dividends. It is very easy to keep a few five gallon buckets around the studio and fill them throughout the year. If you have already let a big pile of scrap glass get ahead of you, however, take a few hours and organize it. You will be amazed at how much usable glass you come up with, and the best part is that it's already bought and paid for.

By taking inventory of all of the products in your studio, not just the glass, you will have a better idea of the techniques for which you are already stocked. Focus on those techniques, and you won't have to spend any additional money.



Glass Jewelry by Tanya Veit



## Turning Scrap Glass into Money

After you have separated the usable pieces, you will most likely still have several pounds of scrap glass. There are two avenues to take for turning that scrap glass into money. The first option would be to simply sell it to a local studio or fellow glass artist. This will not net you as much money as possible, but it is a transaction that can be done in minutes, so the money comes fast and easy.

A second option would be to research techniques you are not currently familiar with that will allow you to create art out of scrap glass. There are several techniques, for example, that allow you to make large pieces of glass out of scrap. You can then cut these larger pieces into smaller abstract pieces or jewelry and sell them. I always prefer this second option, because you will make much more money as well as stock your inventory for upcoming shows.

These pieces made from scrap glass can be priced very affordably, since they are made at a very minimal cost. When included in your product line, they can also help bring in new buyers at a lower price point. In the September/October 2012 issue of *Glass Art*, I shared information on developing pricing tiers that might help you in determining appropriate pricing for this type of product.

After turning your scrap glass into profit with little initial cost, you can use that newfound income to purchase a piece of equipment that will allow you to become even more productive. You can also use it to purchase new glass to create art that you have been wanting to create. No matter what use you find for the money, go into the process of monetizing your scrap glass with a goal in mind. It is a great way for you to create some income that you didn't realize was there. Use that money to grow your business.

## New Life for Old Equipment

Oftentimes, as artists upgrade their studios and equipment, the old equipment and tools get thrown into a corner or put into a box in the attic. They are doing you absolutely no good there. Instead, turn them into capital for your business. This can be done with online ads and simple Facebook posts or by contacting local art studios and schools.

As you are in the process of upgrading your own equipment, there are several glass artists just starting out who could really benefit from used equipment and tools. Not only will you be able to make a little money from selling the old equipment, but you will be making a new contact in the industry who may be of service to you down the road. You will also have eliminated clutter in your studio, which always makes for a more efficient workplace.

## Finish What You Start

Lastly, as you are organizing your studio and you come across several pieces that are “in process” and not finished for one reason or another, **finish them!** Every glass studio has a box or shelf of half-finished pieces. Either there wasn't enough time to finish them, or you got sidetracked during the process. You have money invested in those pieces, so do your best to get that money back.

Dedicate a day or week to finishing any projects that are in progress. If you don't see them being a finished piece by themselves, combine them with another piece to create something new. Glass is very versatile and can easily be transformed into a stunning new design that you just haven't thought of yet. You might even come up with a new product line by combining half finished products that would prove to be well worth the time it will take you to finish them.

By turning scrap glass and unfinished pieces into assets instead of liabilities, you are feeding your bottom line with glass you have already paid for. It may not seem like much, but when you consider that the cost is next to nothing to produce these pieces compared to what you can earn from them, the profit margins are very high. If you go into this project every six months with that goal in mind, you will be able to expand your business twice a year without forking over the money to do so. You will be amazed at how fast this will allow your business to grow.

GA

*Mark Veit currently owns and operates [www.aeaglass.com](http://www.aeaglass.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.aeaglass.com](http://www.aeaglass.com) or e-mail [info@aeaglass.com](mailto:info@aeaglass.com) for more information.*

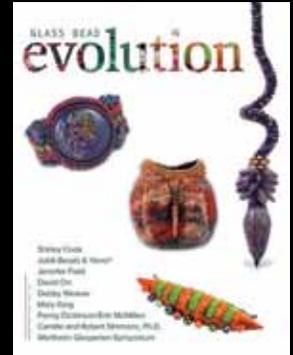
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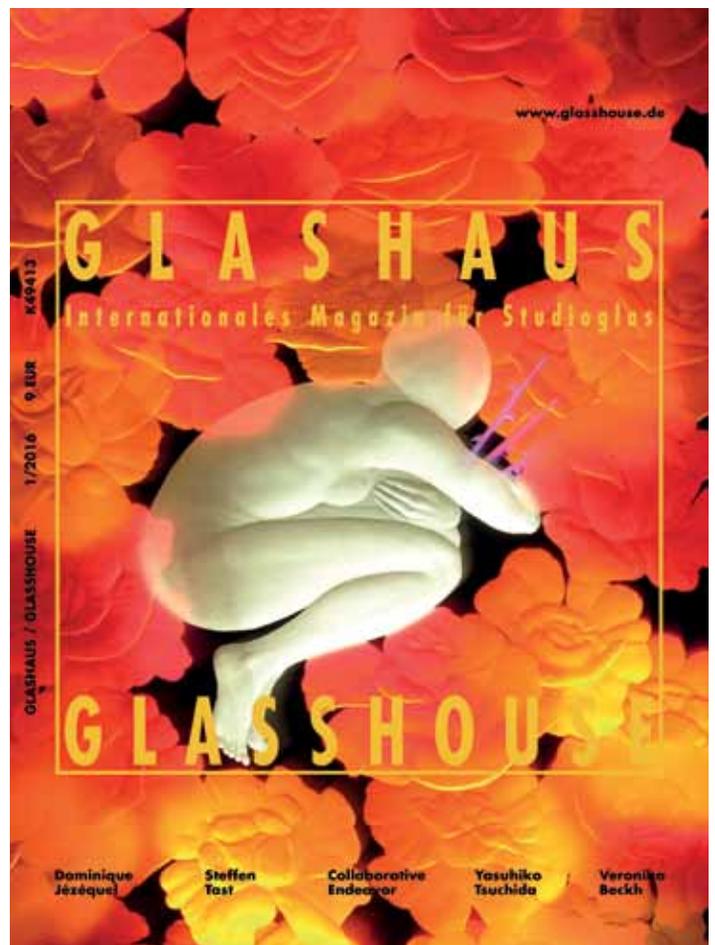
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# Annahita Hessami

## CELEBRATING THE EXCHANGE BETWEEN MAKER AND OBJECT

by Troy Moody

Photography by Annahita Hessami

Perched on the faded edge of a wooden chair in her London, England, studio, Annahita Hessami picks the drying putty from a small leadlight panel she has recently finished. It is a simple design, charming and well built. She supports the panel on her thighs as she peers through the tinted glass and cleans stubborn glazing from the smooth solder joints. The snapshot captures a random moment in the day of a craftsperson—a frozen exchange between maker and object. This casual intimacy is practiced in countless studios and workshops across the globe on the numerous workbenches of large venerable studios as well as the relatively new tables of independent young practitioners plying their craft in the brave new freelance reality.

### Serendipity Leads the Way

Hessami left school at 16 to attend the London College of Fashion. She studied there for four years and graduated at 19 with a degree in women's wear pattern cutting and fashion design. It was her love of surface treatments that led her to fashion, but a short stint observing the fashion world left her wanting more. Still eager for knowledge, she returned to the university and undertook a second degree at The London College of Printing in surface design. Perhaps it was the hands-on experience of printmaking that first planted the seeds that would eventually guide her work as a maker of art glass.

Upon graduation, Hessami was presented with a variety of employment options, each with its own direction and unique possibilities. One of the more obscure offers was that of an apprenticeship in a stained glass studio. She had serendipitously met the studio owner while living at home with her parents, who had hired him to do some repair work on stained glass in their home. She was intrigued by the logistics and nuances of the work and struck up a conversation that quickly led to his offering her a ground floor position.

Hessami's curiosity and intellect made her a quick study. It wasn't long before she was supplementing her income with freelance work with other studios around London, which in turned offered even more opportunity to learn different aspects of the trade.



*Collaboration between graffiti artist "Pure Evil" and glass artist Annahita Hessami, finished stained glass panel in natural light, 2015.*

### Artist Turned Entrepreneur

Knowing full well that her independent spirit would eventually lead her to embark on self-employment, Hessami focused her formative years on absorbing as much as she could from the studio principals and craftspeople around her. She was driven to take her glasswork to new levels, and soon she had reached a mesa of complacency and frustration in her character arc. It was after only five years of working for others that she choose to launch her own ship, Cut Glass Studio, in a renovated brick warehouse in the heart of London.

"I never had much interest in running a business, but I felt very restricted creatively when working for others. I could also see many things I could do with the skills I had acquired and felt that most businesses are so closed in their approach to the craft. Everything is done within existing themes and styles. With no experimentation or boundary pushing, it all just became too focused on trade and moneymaking. As an artist, that didn't excite me much. Once I had learned most of the processes in order to work efficiently, there re-



*Beau Stanton artist and Annahita Hessami fabricator, (left and right) with the artist's handpainted details, 2015, and (center) two of seven cartoon templates on the studio wall with a third panel cut on the light table, 2015.*

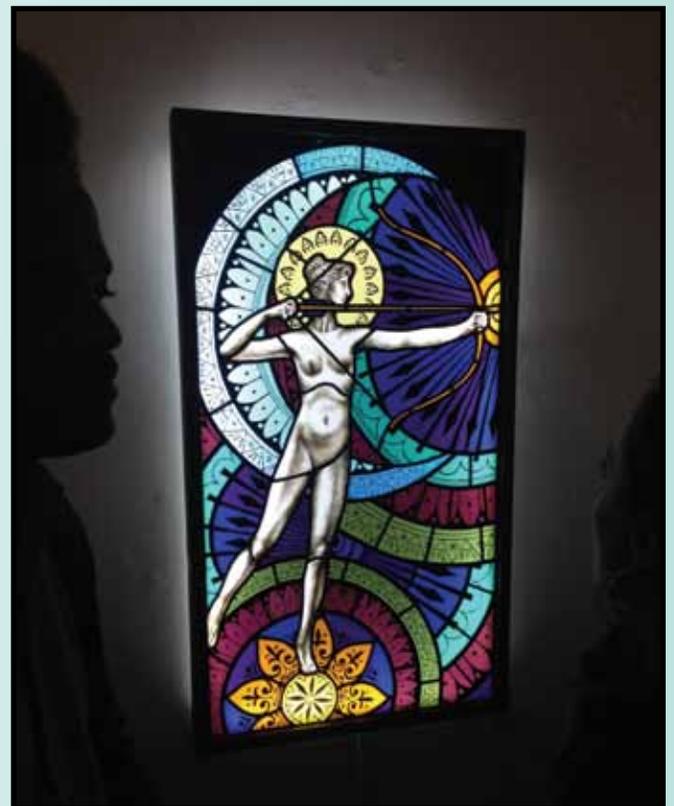
ally was nowhere to go apart from repeating the process over and over again with similar projects. Now running my own company, I have the freedom to express, promote, and push the boundaries of the craft.”

As is often the case with artists turned entrepreneur, Hessami had a lot to learn. “I have pretty much winged it from day one. Thankfully my skill and passion have pulled me through.” She quickly realized one must be realistic when running a business and began building a reputation for quality work with an eye for detail.

Hessami takes on any work she can secure and stays fairly busy with residential projects. Her workload involves everything from simple repairs and reproduction to bespoke design, fabrication, and installation. Her respect of material shows in the love she applies to each project, regardless of any perceived prestige or lack thereof.

### **The Siren Call of Art**

Despite her appreciation of and dependence on trade work, it is the more “artsy” projects that were Hessami’s initial motivation to “get in the game.” And it is those projects that force her to stretch and grow as a maker and keep her excited about stained glass. In the past few years, several such opportunities have arrived on the doorstep of Cut Glass Studio solely from Hessami’s avid blogging and self-promotion plus the kind winds of good fortune.



*Beau Stanton, The Moon (Diana) for the artist's show, Tenebras Lux, fabricated in glass by Annahita Hessami.*



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The accepted definition of art, how it is made, and what purpose it serves in modern culture is becoming increasingly disorganized. One aspect of that chaos is a global trend among the young artist/designers of today's creative class to translate their personal brands and aesthetics into a wide range of materials. This is a reflection of the rise in popularity of the maker culture. The phenomenon continues to expand as more and more artists are embracing hand techniques and seeking out collaborations with craftspeople proficient in their particular fields.

One such rogue artist known as Sweet Toof has spent years circumnavigating the globe building an illicit portfolio of street art. His highly recognizable "tag" is one of the more prolific ones found peppering the open-air galleries of the world's major cities. He is always hunting for new ways to interpret his work and get it seen. He recently teamed up with Hessami to develop a series of products for his devoted fan base. Together they have created small hanging objects reminiscent of his street tag made from antique glass and traditional lead came. These are admittedly just fun little projects, but Annahita recognizes that the more creative work she does, the more creative projects she, in turn, attracts. She muses that it enables people to "look at the craft in a new way and understand that there are no boundaries if you are able to think outside the proverbial box."

Another artsy project originated when a local graffiti artist known as Pure Evil approached Hessami to interpret one of his well-known pieces in glass for an exhibit at the prestigious Saatchi Gallery. It is a double exposure of Audrey Hepburn and Zhang Ziyi from a body of work called the *Nightmare Series*. His signature style consists of simplified portraits in a bold pop art color palette. The blocks of color layer over each other with little to no line work. It was

exactly the kind of challenge that excited Hessami as both an artist and a craftsperson. It was important to remain true to Pure Evil's sensibilities while operating within the logistical constraints of cut glass. The resultant piece is very much identifiable as Pure Evil's work while still showing the hand of the skilled artisan he trusted to take the aesthetic to a new realm.

### Financial and Educational Compensation

Working as a fabricator for other artists often requires the ability to navigate the tricky waters of complicated egos. The degree of credit and respect given to the maker fluctuates depending on the mental maturity and security of the artist/designer.

When New York-based artist Beau Stanton commissioned Hessami to produce seven large panels interpreting his designs into stained glass, she was understandably excited. She set right to the task of redesigning the work to fit within the nuances of glass. She chose the glass types and colors to be used and drew up the full-size cartoons, then cut, leaded, soldered, and glazed each panel. Next Stanton painted the details onto the finished panels with signwriting enamels. Finally, the work was seated into LED light frames and has been exhibited in Bristol, London, and New York City. Hessami is not mentioned in any of the promotional material. She is quick to acknowledge, however, that she was compensated financially and certainly enjoyed the project on several levels but adds, "Each project is a learning experience for me. It really depends on who you are working with as to the outcome."

Hessami continues to seek out unusual projects and remains optimistic about her creative and professional future. She has some interesting assignments lined up in the near future and is busy at

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present with enough contracted trade work to keep her humble and in a positive cash flow. Looking up from her task of detailing a small decorative panel she smiles and quips, "I am definitely positive about my small part in bringing stained glass into the contemporary world and am happy to let the universe lead the way."

GA

*Collaboration between graffiti artist "Sweet Toof" and glass artist Annahita Hessami. These stained glass mementos were made exclusively for the street artist's underground fan base.*



*Beau Stanton artwork, Tree of Life, as fabricated by Annahita Hessami, part of the collaboration between the artists displayed in Stollen Space Gallery, Brick Lane, London.*



**Annahita Hessami**  
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# Zen and the Art of Glass Painting



*Stanton Studios, a handpainted and leaded 32" x 22" glass window featuring desert plant life created for a home in Sante Fe, New Mexico.*

*Text and Photography by Bryant J. Stanton*

Late in the 1970s when I was just starting out my career in the glass arts, there was little written on the subject of how to build stained glass windows compared to the plethora of stained glass how-to books and DVDs on the market today. As a hungry-to-learn beginner in stained glass, I was elated to discover Peter Mollica's book, *Stained Glass Primer: The Basic Skills*, along with his follow-up, *Stained Glass Primer: Volume 2*. These books were a virtual gold mine of useful information for everything from how to build a basic leaded window all the way up to how to etch, paint on glass, and install a window.

## **Not As Easy As It Looks**

Mollica's first offering was on par with the "crunchy granola" style and feel of *Mother Earth News*. It resided on my bookshelf right next to my copy of *How to Keep Your Volkswagen Alive: A Manual of Step by Step Procedures for the Complete Idiot* and *Zen and the Art of Motorcycle Repair*. But I digress.

Mollica's second book unlocked a whole new world to me on etching flashed glass and painting on glass. Through his book, he added a few new tools in my how-to arsenal. However, when it came time to actually pick up a paintbrush and *do*, the results were less than perfect. It was a lot harder to paint on glass than he made it out to be. So I filed this knowledge away in my mind under "painting on glass—it's a lost art" . . . lost on me, anyway.

I continued to design and build windows and limp past my inability to master glass painting with a brush and compensated by falling back on my skills as an airbrush artist. I learned I could airbrush with glass paint with varying results, but I never achieved what I was really hoping for. The windows I designed that had people in them would simply not have faces. They would remain blank. To rationalize away the blank faces, I would make it my artistic statement and would entitle my autonomous work with titles such as *Faceless Strangers*. While Mollica's book was helpful in many areas, it fell short in giving step-by-step instructions for actually painting on glass, since it provided just a cursory overview.

## Enter Albinus Elskus

Lithuanian painter, Albinus Elskus, learned how to paint on glass while attending the Institute of Decorative Arts in his native Lithuania. He went on to study architecture after World War II at the Technische Hochschule in Darmstadt, Germany. During that time, he also studied painting at École des Arts et Métiers in Freiburg, Germany. In 1949, Elskus came to the United States and completed a four-year apprenticeship as a part of the Stained Glass Association of America while he lived in Chicago, Illinois, and later New York, New York, where he settled and became a co-owner and designer/painter for Durhan Studios.

During his career, Elskus designed over 100 original ecclesiastical commissions throughout the United States, Canada, and Mexico. At the SGAA's 2000 Summer Conference, the Stained Glass Association of America awarded him with the SGAA's prestigious Lifetime Achievement Award.

In 1980, a seminal book by Elskus was published. *The Art of Painting on Glass: Techniques and Designs for Stained Glass* was grand and chock-full of techniques and color photos of paint samples and Elskus' contemporary window designs. He took an ancient art form and made it relevant to 21st-century artists.

After the release of Elskus' book, glass suppliers began to cobble together sample boxes for beginning glass painters filled with a variety of powdered glass paints and natural hair paintbrushes. I jumped in with both feet. I read and read, put into practice each technique, and eventually added facial features to my windows. I was finally done with lame, faceless windows.

## The Elskus Legacy Continues

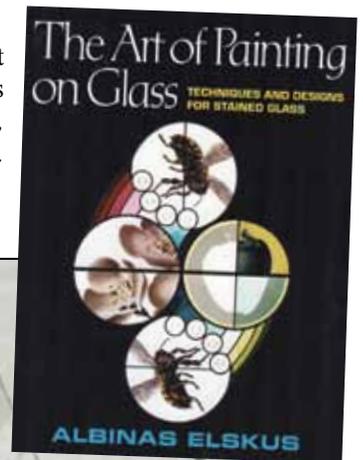
Now in its sixth printing, *The Art of Painting on Glass* is still being sold through the SGAA's bookstore bundled with a bonus DVD of Elskus demonstrating his glass painting techniques. This sixth edition has been completely updated with the most current supplies and suppliers, as well as additional works of the author. This book provides complete and detailed instructions in the art of stained glass painting by one of the industry's most beloved teachers. For any student of this unique art of stained glass, Elskus' book is one of the most essential volumes for any stained glass library.

The film *Painting on Glass* featuring Elskus is also available from the SGAA. It is the perfect companion to *The Art of Painting on Glass*. In this short film, Elskus takes you into his studio to demonstrate his glass painting techniques. Originally produced in 1978 for use as a teaching aid, the silent 8 mm film has been digitally remastered on DVD and edited to include a narration of the original Elskus script. The cost of the book with the DVD is \$40.

GA

Visit [stainedglass.org](http://stainedglass.org) under the "Publications & Products" link for more information on these and other offerings available from SGAA.

Cover of the 1980 book, *The Art of Painting on Glass: Techniques and Designs for Stained Glass*, by Albinus Elskus.



Bryant J. Stanton's studio space prepared for painting on glass.

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# A Colorful Family Legacy Began with the Sage Chapel Apse Mosaics

*Detail of three of the figures in the mosaic mural in the apse of Sage Chapel. Photo provided by the Lamb family.*



*Photograph of Ella Condie at approximately age 16, ca. 1878 provided by the Lamb family.*

*by Kate Klein, Writer and Editor for Alumni Affairs and Development*

*The following is reprinted with permission from the September 2015 issue of the Cornell University alumni and friends newsletter, Ezra Update.*

They are at every concert in Sage Chapel and attend every lecture, religious service, and choir rehearsal. They witness every wedding that takes place in the chapel—and have since 1900.

They are the graceful figures in the mosaic mural in the apse of the chapel, designed in the late 1890s by artist Ella Condie Lamb, whom the *New York Herald* called “the Mistress of Mosaic.” The mural was installed by J&R Lamb Studios, a New York City decorative arts company headed by renowned architect and urban planner Charles Rollinson Lamb, her husband, who also led the redecoration of Sage Chapel.

The mural, two years in the making, was unveiled at Cornell’s spring commencement in 1900. “Grandmother’s mosaic in the chapel is one of the best things she ever did,” says Robin Tait. He chose to attend Cornell, in part, because of his grandmother’s legacy.

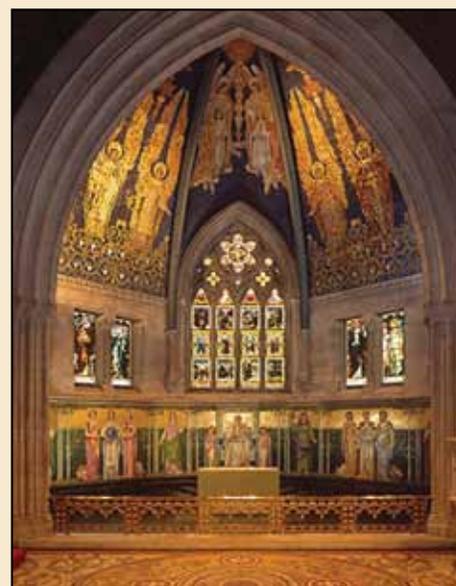
### Representing Education as an Idea

“The mosaics in Sage Chapel are the jewel of the interior and closely reflect the ideals of the university,” says Nancy Green, the Gale and Ira Drukier Curator of European and American Art at the Herbert F. Johnson Museum of Art. Green says Charles and Ella Lamb consulted with then-Cornell President Jacob Gould Schurman to design a mural representing education as an idea.

One trio of classically draped female figures represents science—biology, astronomy, and physics—while another trio represents the arts—literature, architecture, and music. Philosophy, the seated male figure in the center, ties the mural together, flanked by two young children. The figures on the extreme left and right represent “young manhood” and “young womanhood,” reflecting the university’s commitment to coeducation, says Green.

“The Lambs’ accomplishment was to create a space that enhances the visitor’s experience,” says Green. Whether used for a religious purpose or for a public ceremony, she says, the art provides the perfect foil.

“That family believed in a Renaissance education,” says Tait. “They never stopped learning.”



*The graceful figures in the mosaic mural in the apse of Sage Chapel were designed in the late 1890s by artist Ella Condie Lamb. Photo courtesy of Cornell University.*

### Ella Condie Lamb as Mosaicist

Working for her husband’s firm, Ella Condie Lamb also designed mosaic and stained glass murals for the Lakewood Chapel in Lakewood Cemetery, Minneapolis, Minnesota; the Trask mosaic fireplace in Tuxedo Park, New York; and *The Open Book*, a mural painted for the Flower Memorial Library in Watertown, New York.

Tait grew up knowing that “Amma,” as her family called Ella Condie Lamb, was a well-known artist, but he didn’t lay eyes on her Sage Chapel mural until 1947, when he visited Cornell as a prospective student. Seeing it was one of the highlights of a three-day visit—that and watching an upperclassman stand on a table in Willard Straight Hall to recite Rudyard Kipling’s poem “Gunga Din.” At Cornell, Tait was a passionate student of history and developed lasting relationships with his professors, in particular philosophy scholar Gregory Vlastos and political theory scholar Mario Einaudi.

## A Continuing Legacy

The Lambs instilled a love of education in their children and grandchildren. They also passed on a dedication to philanthropy. Tait, an attorney who has practiced in Paris for years, extended his family's legacy this fall by planning to establish the Tait Brothers Dean's Discretionary Fund, a \$3 million discretionary endowment at Cornell Law School, together with his brothers Colin C. Tait and Kevin S. Tait. He also has established a charitable trust that will provide three endowed scholarship funds. Two of the scholarships are in memory of his grandparents. The third honors his brother-in-law Stephen Collins.

"I didn't want them to be forgotten," he says of the family members for whom he named the scholarships. For the Law School, he envisions a discretionary fund at the disposal of the dean that can be used for forums and lecture series that will make the discussion of law "dynamic."

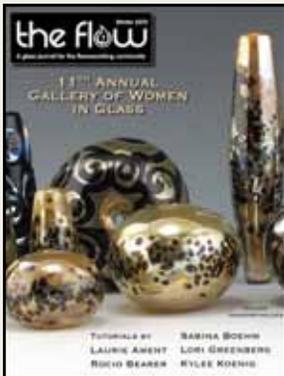
Between the Sage Chapel murals, the named scholarships, and the endowment fund at the Law School, the family of Robin Tait will not be forgotten at Cornell. "I don't think anyone can enter Sage Chapel without being moved by its beauty," says Green. **GA**

*Detail of In a Garden (1905), an oil canvas by Ella Condie Lamb. Photo provided by the Lamb family.*



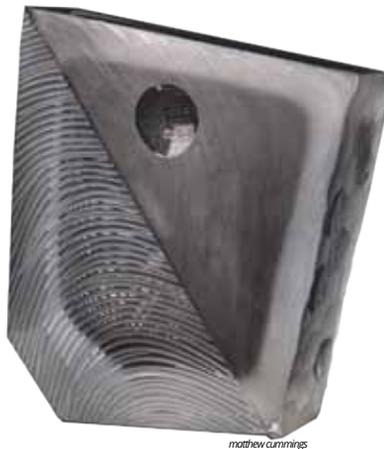
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**Bullseye Glass Company**, a Portland, Oregon-based manufacturer of glass for art and architecture, will open its next resource center in Southern California.

**Bullseye Glass Resource Center Los Angeles** is scheduled to open in March 2016 and will be located in South Pasadena next door to Judson Studios, the esteemed fifth generation glass studio. Bullseye

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**Gemini Saw Co.** presents a **new circle making attachment for the Revolution XT Ring Saw**. The Eclipse Circle Making attachment cuts diameters from 1-1/4" to 39", with up to a 2" thickness, sets up quickly, and requires almost no complicated measuring. Simply apply a self-adhesive center button on the back of your material and position it on the pivot bar. Infinitely adjustable, your circles will be the exact diameter required. Available as an add-on attachment or a complete package with the Revolution XT Ring Saw, the Eclipse is the ideal circle-making tool. Visit the company's website for more information.

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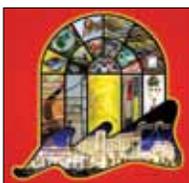


**Creative Paradise Inc.** has two new molds for slumping bottles and creating glass tiles. The GM170 Dragonfly Bottle Slump is 12-1/2" X 5-1/2" and features a large dragonfly in the center of the mold surrounded by decorative swirls and two smaller dragonflies. The GX16 Peacock Tile mold offers a way to create beautiful, color tiles with an artfully arranged spray of three peacock feathers.

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**The Glass Craft & Bead Expo** will once again hold its premier art glass and bead trade show in Las Vegas, Nevada. Classes will be offered from March 30-April 3, 2016, with exhibits beginning April 1. People come from all over the world to take some of the over 250 specialty classes in hot, warm, and cold glass, and the Expo is adding new instructors this year to its already fabulous roster of educational opportunities. The show floor will be packed with all of the leading manufacturers, suppliers, and retailers to bring you the latest and greatest tools and materials for working in glass. You can also find that one-of-a-kind piece of glass art you have been looking for. Weekend events will include the annual Glass Cutting Contest on Friday and the Charity Auction on Saturday, along with

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**Bullseye Glass Co.** has something new to love—**Streaky Frits**. Caribbean Blue, White (002164), Mint Green, Deep Forest Green (002112), and White, Dark Brown (002109) are available in all gauge sizes including Powder (0002), Fine (0001), Medium (0002), Coarse (0003), and Extra Large (0005). Visit the company's website for more information on these and many other great products from Bullseye.



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G/A

## Readers' Forum

Dear Shawn and Maureen,

I just wanted to tell you how much I enjoyed the January/February 2016 issue of *Glass Art*. This particular issue had so many articles that piqued my interest. The article about Stan Price was stellar. I have known Stan and Colleen for several years, meeting with them annually as part of the RAGS group as well as visiting them at their Everett studio. Stan's article was intriguing. I also thoroughly enjoyed the article on Robert Adamson. Over the years, I have collected a few pieces from Glass Eye Studios and was pleased to read about its inception.

Among the other interesting articles, it was enlightening to read about the new roles for Steve Shupper and Denny Berkery in the Kay Bain Weiner Glass Art Educational Foundation. Having met Steve through vendor shows and Denny at RAGS events, I know

the Foundation will be in very good hands. And I loved the Laura Rendlen landscape mosaic pictured with that article.



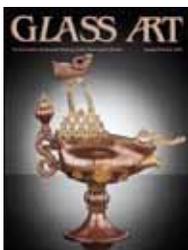
the Foundation will be in very good hands. And I loved the Laura Rendlen landscape mosaic pictured with that article.

For some reason, this issue stands out as one of the best I have read. Keep up your outstanding work!

Many thanks,  
Lynn Haunstein  
Rainbow Vision Stained Glass  
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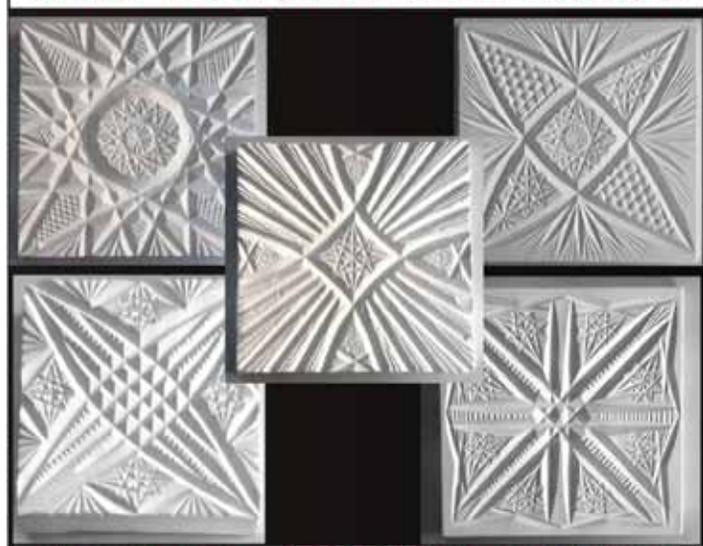
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