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

July/August 2016



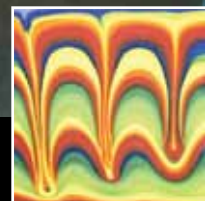
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Volume 31 Number 4



www.GlassArtMagazine.com

Pro Series

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



The Artist

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

www.pattygray.com

Combing

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

www.glasskilns.com/proseries/combing



The Kiln

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

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SKUTT

- 4 Letter from the Editor**
A Call to Help Our
Colored Glass Manufacturers
by Shawn Waggoner
- 6 Art Glass Studio Profile**
Holdman Studios' Roots of Knowledge
 A Monumental Masterpiece
by Shawn Waggoner
- 16 AGG News**
The AGG Honors Barbara Krueger
by Patrice Schelkun
- 18 Educational Glass**
The Veiled Aesthetic of Troy Moody's
Kiln Formed Panels
by Shawn Waggoner
- 24 Independent Artist**
Entering Your Art Glass in a Juried Show
by Scott Ouderkirk
- 28 Skills and Techniques**
Traditional Glass Painting Made Easy
 Working with Silver Stain
by Peter McGrain
- 32 SAMA News**
2016 Mosaic Arts International Exhibition
by The Staff of the
Society of American Mosaic Artists
- 36 Warm Glass Studio Profile**
Craig Mitchell Smith
 From Oz to Sri Lanka and Beyond
by Colleen Bryan
- 42 Marketing**
Photographing Dichroic Glass Jewelry
by Mark Veit and Tanya Veit
- 44 Glass Talk**
Glass . . . Paint . . . Swing!
by Leslie Perlis
- 52 CGS News**
The CGS at Etienne Gallery
- 54 Philanthropic Glass**
The Big D.R.M.S. Project
 Benjamin Belgrad's Glass Gives Back
by Shawn Waggoner
- 58 What's New**
 Featuring the latest in books and
 products for the glass enthusiast
by Darlene Welch
- 61 Readers' Forum**
- 62 Advertisers' Index**

GLASS ART

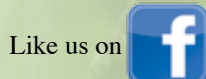
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Above: Craig Mitchell Smith, Morning Glories (detail). Photo by Randy P Blankenship.

*On the cover: Holdman Studios, Dawn of Humanity and Knowledge Tree (detail)
 from Roots of Knowledge. Photo by Michael Bradford.*



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Letter from the Editor

A Call to Help Our Colored Glass Manufacturers

Glass art was born of a grassroots movement that evolved into a close-knit family of artists and industry working with and producing the raw materials that are handcrafted into hot, warm, and cold artworks. Now recent political and environmental events threaten the foundations of glass art worldwide, leaving most of us wondering what we can do and how we can help.

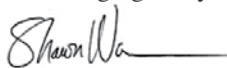
Stained and colored glass manufacturing is a homegrown American industry that provides jobs as well as goods for export. The six manufacturers in our industry are facing \$2.5–3.5 million of capital investment with no advance warning due to regulatory changes. This investment may prove too much for some of them to bear.

In order for our industry's manufacturers to meet the goals of new regulations in a short time frame, your help is essential. Contact your senators and congressmen to inform them of the risk to our unique American manufacturing specialty of colored and decorative glass. Our government needs to know what's at stake.

The media must be informed as well. Talking points should include the fact that colored glass manufacturers are willing to meet new regulations but need reasonable time to do so. Many of these companies are owned by individuals and do not have the resources of publicly traded corporations. However, their goal is to find resolution and continue to supply thousands of other businesses and craftspeople with the unique glass necessary to complete their work.

The American art glass industry is at risk as the result of the current environmental and political climate. Your participation is imperative to ensure the survival of glass art as we know it today.

Encouraging everyone to get involved,



Shawn Waggoner
Editor



*Blown and fused pieces
by Troy Moody.*

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Ad Materials	September 30, 2016
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Holdman Studios' Roots of Knowledge A Monumental Masterpiece

"This is a project I believe will set the world aflame. That may sound like an overstatement, but the world is hungry for what this art wall will produce—a fantastic, beautiful, artistic rendition of the most important advances in human knowledge and human civilization."
Matthew Holland, president of Utah Valley University

by Shawn Waggoner

Photography of Roots of Knowledge
by Michael Bradford

Tom Holdman currently faces the biggest challenge of his career—how to depict thousands of years of world history in the 200-foot stained glass wall his studio is creating for Utah Valley University (UVU) in Orem, Utah. Holdman, artist and CEO of Holdman Studios, is a man on a mission, determined to complete all 80 panels for his masterwork, *Roots of Knowledge* (RoK), by the end of October 2016. His monumental masterpiece depicts the most important advances in human knowledge and civilization, inspiring individuals to reach their full potential while illuminating stained glass as one of the highest art forms on earth.

Coordinating 80 artisans at three different studios, Holdman has gathered bright minds, visionary souls, and skilled artists in the creation of this gift to all of mankind. *Roots of Knowledge* will illustrate the history of the world and the story of humanity's quest for knowledge in art glass, while a revolutionary app will guide learning through each artistic portrayal of key moments in the story. Renowned documentary filmmaker, Lee Groberg, will produce a four-episode documentary series, *The Roots of Knowledge, Man's Enduring Quest*. Through the medium of film, Groberg will further inspire the world with the story told through Holdman's breathtaking glass wall.

"This is our Sistine chapel. My challenge now is to find enough patrons for the project who can catch the vision of how art glass can be one of the greatest teaching tools a student can have."

Holdman Studios, Galaxy Gathering. This column portrays the formation of matter and the origins of organismal life on earth. The panels in this column contain pieces of sliced stone and fossils collected from around the world. The top roots form as if they were brain dendrites, and the bottom roots depict a DNA strand forging new pathways.



The Mastermind

Holdman's journey as an artist began in childhood. As a severe stutterer, he has always found it easier to communicate through his art. One of eight children, Holdman grew up accompanying his photographer father Floyd on shoots for popular magazines such as *National Geographic* and *Time*.

"My father taught me two very important lessons about art. Early on, an artist usually spends 90 percent of his time doing artwork and only 10 percent trying to sell his art, but it should be the other way around until you've built a name for yourself. He also said, 'If you want to be an artist, have no way out. If you *need* to do it to survive, you will do it.'"

When Holdman felt his calling to create art glass, he found no available educational opportunity in this specific field. He learned through trial and error and expanded his vision of possibilities by traveling through Europe to study stained glass and the lost art of painting on glass, all while sleeping in his car most nights.

In response to this calling, in 2005 Holdman founded The Glass Art Institute at Thanksgiving Point, which offers numerous art classes in various glass methods for all ages. The experience fulfills Holdman's dream of sharing the miracle of communication through art by teaching others that they can do the same.



Holdman Studios, Dawn of Man and the Tree of Life. Roots begin to merge with Man's quest for knowledge in the column's lower panels. The upper panel highlights some of humankind's earliest forms of communication through parietal art from the Paleolithic Era.

Computer rendering of the interior space at Utah Valley University. Rendering by Cameron Oscarson.

Holdman Studios

The artist established Holdman Studios in 1988 in his parents' garage and started out creating windows for doors, entryways, and cabinets in primarily private residences. Aware that a children's library was being built in his hometown of Orem, Utah, Holdman proposed creating a large mural of children's stories in stained glass. Because the library had no budget for public art, Holdman raised funds for the project himself. He had not yet completed a project of this complexity or size, but in 1995 the young artist finished his 8-foot-high by 32-foot-long stained glass wall.

Holdman has since been the recipient of The Best of State Statue Award and the Governor's Visual Artist Award, among others. His studio has designed and fabricated art glass for commercial, private, religious, and public art clients worldwide including The Church of Jesus Christ of Latter-day Saints, the Roman Catholic Church, many Protestant churches, and Thanksgiving Point. The studio's work graces prominent architectural environments from Paris, France, and Rome, Italy, to New York, New York, and beyond.

Commissions have been as large as 8,000 square feet and can be found in all 50 states and countless countries. They regularly include myriad techniques such as carving, hand painting, slumping, and fusing. Under Holdman's supervision, the artists in his team design every art glass window from scratch. "There's no need to duplicate when you have so many ideas floating in your head."

R. Cameron Oscarson, also a native of Utah, is one of the head artists at Holdman Studios and lead artist on *Roots of Knowledge*. He attended Dixie State College on scholarship, then Brigham Young University, receiving a BFA with an emphasis in painting and drawing. Oscarson joined Holdman Studios in 2003, his natural artistic talent being put to use on many projects, including *Roots of Knowledge*.

Holdman Studios has been in its current Lehi, Utah, location for the last 12 years. A sister studio is located in Ensenada, Mexico, also staffed by about 40 artisans engaged in all facets of art glass from leaded and painted to fused or blown glass. Both studios are currently focused primarily on the completion of *Roots of Knowledge*.

With the move to Lehi, Holdman created a state-of-the-art glassblowing facility, allowing him to merge two-dimensional stained glass with aspects of three-dimensional blown glass forms. With hot glass, the artist has expanded his design possibilities and enhanced his work in stained glass with custom-made, one-of-a-kind glass colors.

The hot shop has also given Holdman Studios the opportunity to explore aspects of sculpture in the form of large-scale original pieces including chandeliers, wall and ceiling collages, and garden and water art. "I had pushed stained glass about as far as I could. I thought if I incorporated blown glass with stained glass I could expand my vision. The positive ways in which the inclusion of hot glass has allowed me to further develop my designs cannot be overstated."



Holdman Studios, Rise of Civilization. This RoK column depicts civilization transitioning from nomadic hunting and gathering to settled agriculture, erecting spectacular monuments of the ancient world, and developing ways to traverse the seas.

Roots of Knowledge

In 2006, Holdman spoke to a large university group, after which the Dean of the Library approached him with the idea of creating an art glass window for the building, showcasing the artist's chosen design. Holdman visited the university's library where he studied many of the archives and read texts written over 4,000 years ago up until modern time. The depth and wisdom that our ancestors have acquired throughout the ages fascinated him.

"It struck me intensely how knowledge has impacted mankind. I went outside and sat on a bench at the college, watching students for hours going to and fro, looking on their phones with their heads down, hurrying to class. I thought about modern technology and how through Smart Phones we now have the whole world in our hands, for good or bad. How can you not feel small and insignificant? And yet, every person can make a huge impact in the world. *You* can be a Gandhi, Jefferson, Newton. Why not? A seed was planted in my heart that day to show the roots of our knowledge—how mankind has progressed and how we can tap into that knowledge base and expand on it for future generations."

Holdman Studios, Tree of Life (detail). Located at the beginning of the RoK, the roots from the Tree of Life flow nearly 200 feet through the series of windows until reaching the Tree of Hope at the end, symbolically connecting modern individuals with both ancestry and posterity. Polished shards of petrified wood constitute pieces of the tree's trunk.

UVU accepted the idea for the massive *Roots of Knowledge* window wall with open arms and modified the space for full impact of the masterpiece. Holdman had already raised part of the funding necessary to complete the project, but he is still in the process of raising the remaining 40 percent. "On our website there will soon be a link where you can scroll over elements in the window and sponsor that particular piece of glass. Be it a leaf on a tree or the planet Jupiter, it will electronically display the name of the donor forever."



Computer rendering of the exterior. The graceful curved wall will allow the viewer 180-foot viewing of the messages of time. Rendering by Ross S. Wolfley.

RoK's Iconography

As Holdman's art team sketches ideas and concepts, a team of scholars at UVU analyzes the information for accuracy and provides suggestions on additional areas to incorporate. One such example is an international icon, the Tree of Life, recognized throughout the world for its religious and spiritual significance. The focal point of the *Roots of Knowledge* window, the Tree of Life takes the form of mankind's oldest known living tree, a 5,000-year-old bristlecone pine. Its roots intertwine with the knowledge of mankind, wind through the window, and tie into a final 30-foot abstract Tree of Knowledge. Intimate moments of history are interlaced in its branches, which fade into infinity. This symbolizes the symbiosis of humanity tapping into the roots of the past and giving back greater knowledge for future generations as the roots are fed.

"An Egyptian pounds reeds flat and discovers how to make papyrus, the precursor to paper. Paper has been vitally important to the progression of mankind. As we show these real people interacting and adding to humanity's knowledge base, I want viewers to ask, 'Why can't I do that?' If all people do is look at the window and comment on its beauty, I have not succeeded. As an art team, our goal is to change their hearts into action."

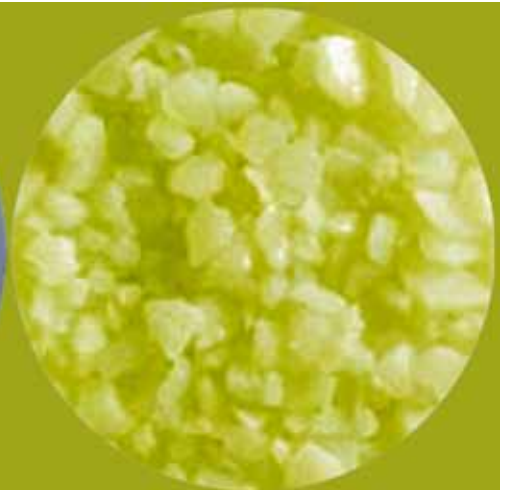
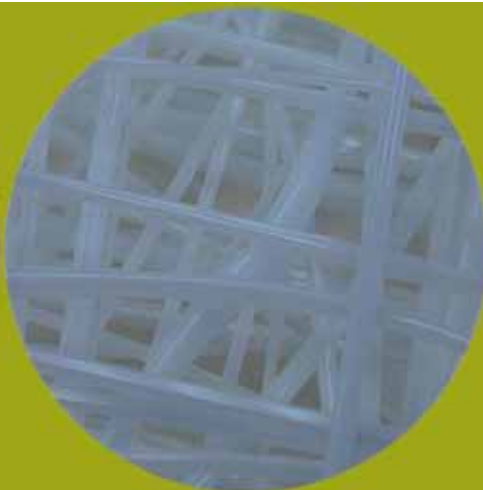
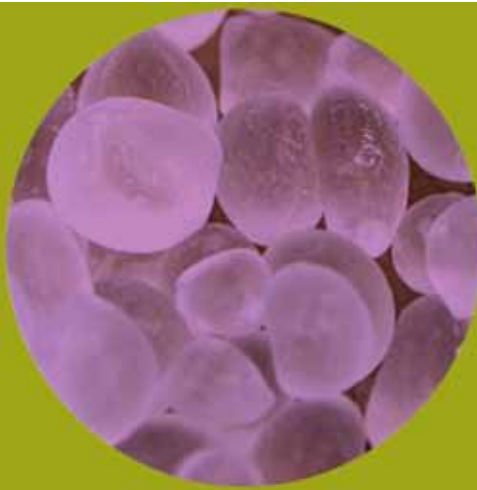
The introductory sections of the window depict the creation of the galaxy and matter uniting. Lower sections reveal the evolution of the earth from polymers, protocells, amoebas, and animal life to Sub-Saharan man. Upper portions illustrate the divine nature of man as souls flowing from the stars above, meeting at the first Tree of Knowledge. The tree is born of human forms and the different races of the earth. The blossoms floating off into the air form an abstract DNA chain. The first man and woman are cradled in the tree.



Holdman Studios, Course of the Ancient World. This column captures wonders and writings from the ancient world, from the Hanging Gardens of Babylon to the philosophies of Confucius. In the bottom panel, a mosaic of Alexander the Great astride his horse Bucephalus is recreated, requiring 2,800 pieces of glass.

Tom Holdman waxing pieces to apply the enamels of coloring. Photo by Michael Bradford.





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"I believe you can continue to visit a great piece of art, and it will show you more treasures, more secrets to discover and explore. We have built RoK upon that principle with the idea that college classes can discover the beauty for months." In fact, a degree will be offered through UVU on the meaning and concepts portrayed in *Roots of Knowledge*.

Stories are being told in this museum piece, not just with art glass but with artifacts. The window contains stones collected from all over the world, meteorites, seashells, 2,000-year-old coins, and even sliced mammoth ivory. The artifacts work in harmony with the art glass, transporting the viewer via relics and mementos from history.

Making *Roots of Knowledge*

Holdman works with Oscarson, who devotes 100 percent of his time to drawing, sketching, line work, and painting on glass, as head artists on the *Roots of Knowledge* project. Fifteen additional artists from Holdman Studios, 20 artists at Holdman's Ensenada studio, and Silvia Laks' studio in Costa Rica are creating the glass panels for the project. One team blows glass in the hot shop, another selects just the right opalescent glass for the window. Eleven people work on the paint team, and five annealing ovens are in constant use.

To date, over 300 students from UVU have been involved with the project, doing everything from studying art to Web programming. During the past two semesters, 120 English students have been writing 500- to 700-word descriptions on the elements of each panel.

Due to the complexity of the design, both copper foil and lead are being used to fabricate the work. The window contains a combination of many glass types including Uroboros, Youghioghney, Kokomo Opalescent Glass, Oceana, Spectrum, Lamberts, Wissmach, and Fremont. Paints being used on the window include FuseMaster and Reusche enamels.

Once a panel is completed, it will be leaded and cemented, and steel supports will be added to the back. Instead of using straight support bars, artisans are bending the steel around the lead lines and adding more of them. Protective glazing will be used on the inside and 1/2-inch hurricane glass that can stop a bullet will be installed on the outside. This will protect the stained glass and, more importantly, the artifacts leaded into the window.

The first four panels, depicting the Tree of Life, have been installed at UVU. Currently 36 of the 80 panels are now completed, and UVU will unveil the finished window in November 2016 as the culminating event of its 75th anniversary celebration. "We have a steep mountain to climb, but we're up to the task."



Holdman Studios, Bronze Age. This column depicts the formation of major religions, Chinese warriors, and the development of technology and pleasure during the Bronze Age. The contrast of grand monuments from the Ishtar gates to the Temple of the Sun explores how civilizations globally shaped our future. Herbology is displayed throughout the window, tying into the roots.



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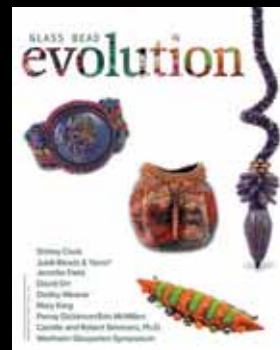
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- Dec 2-3** Tiny Worlds Within with Miles Parker





Holdman Studios, Light in the Dark Ages (detail). In the upper panel, various illuminated manuscripts illustrate society's endeavor to preserve the written word after the Fall of Rome. The ornamented lettering from The Book of Kells and a folio of the New Testament Gospels composed in the British Isles c. AD 800 are cornerstones of the window. The lower panel features a Norwegian fjord with a Viking vessel embarking on an exploratory voyage as a new era dawns behind the mountain landscape.



Tom Holdman and Cameron Oscarson leading glass for the RoK project. After completion it will have 80,000 pieces. Photo by Ross S. Wolfley.

Glass that Educates and Inspires

Everyone has heard the saying that an artist is never finished with a project, he just runs out of time. "We had to say to ourselves, 'Yes, this is overwhelming. Yes, this project is making history. Yes, we want it to be the absolute best it can be. Yes, the first half of the masterpiece has taken 10 years. But yes, we have to keep moving ahead with the schedule in mind.' That is extremely important."

This fall, *Roots of Knowledge* will take its place as one of the monumental stained glass windows in the world, not based on size alone but because of its educational impact. "When this project is complete, my amazing art team will feel that we have shown stained glass as one of the highest forms of art on this earth. It is our hope that *Roots of Knowledge* will open up possibilities in the minds and hearts of all who view the window, increasing mankind's knowledge base and making the world a better place for generations to come."

GA

This magnificent project is being totally funded by donations and sponsorship. Please go to RootsOfKnowledge.org for more information on how you can participate.

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more about Tom Holdman's history and Holdman Studios' religious, residential, and commercial glass projects.*

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The AGG Honors Barbara Krueger



by Patrice Schelkun

If there's one person whose passion for the art and craft of stained glass has flavored much of her life's work, it is Michigan's historic preservationist, stained glass artist, and American Glass Guild (AGG) founding member, Barbara Krueger. At this year's AGG Conference in Chicago, Illinois, Krueger will be recognized as the 2016 recipient of the Joseph Barnes Lifetime Achievement Award. As many of us who know her can attest, few can match the energy and enthusiasm of this wonderful lady when it comes to her love of glass.

Krueger joins the ranks of past Barnes Award recipients including Peter McGrain, Jack Cushen, Sylvia Nicholas, Rowan LeCompte, and Nicholas Parrendo, who sadly passed away several months ago. The Barnes Award acknowledges distinguished accomplishments and service by those in the stained glass field. It was initiated in 2008 when Joseph Barnes himself was honored by the AGG. Barnes was a longtime employee of glass distributor S.A. Bendheim, well-known and respected by many glass artisans who counted on his assistance when selecting art glass at the warehouse.

Celebrating a Multifaceted Artist

Born and raised in California, Krueger has spent much of the last four decades in the Midwest, where she has been an integral part of, and now Director of, the Michigan Stained Glass Census, founded through the Michigan State University Museum 30 years ago. She co-authored the award-winning book, *Detroit's Historic Places of Worship* (Wayne State University Press, 2012), a result of years of research on the art and architecture of the city.

A glass artist herself, Krueger has done everything from art fairs to private commission work and has exhibited some of her pieces at the *American Glass Now* juried exhibitions that have become an integral part of the AGG's annual conferences. It all began with a move from California, where Krueger had previously been an elementary school teacher, to Michigan because of her husband's job. In an attempt to connect with new people, she took a class in stained glass through a local arts group in 1975, and she was hooked. "I've often thought about 'why glass?' But I realized that I have always been very interested in things that have been made by hand."

Krueger sees a connection between her visual interest in fabric art, though she's never done any herself, and stained glass design. "I would see a felted fabric design in some magazine and use that as the starting point for a design in glass," she remembered. There might be something about the colors used or the particular composition of shapes that would inspire her. She was also influenced by stained glass artist Marie Snell, who was active in the stained glass community and always did her own designs. "From the beginning, I've done my own designs. I've never used pattern books. I prefer to do things that take imagination."



Barbara Krueger at work in her studio.



Barbara Krueger, *Stairway to Heaven*,
30" x 14", 1985.



*Barbara Krueger, Wings on High,
26" x 14", 1990.*

The artist's personal work is characterized by its abstract, contemporary design, using mostly cathedral glasses, which allow the full transmission of light. "I don't use opaque glass, because I want the light to hit it from the outside so that what's on the other side of the glass becomes an element of the piece." Only recently has she experimented with some streaky glasses in her work so that the viewer's eyes have to bounce between what's on the glass and what's beyond it. She rarely does a stained glass panel that is in a round or rectangular format, but rather prefers odd shapes, which she finds more challenging and interesting.

Preserving the Past

Krueger's interest in historic preservation was triggered by her travels to Europe with Albinas Elskus and Dick Millard as she pursued new learning opportunities in stained glass years ago. "Here in the U.S. we're tearing down buildings that are *younger* than any of the buildings over there," she said with distain.

The artist first heard about the formation of the Michigan Stained Glass Census about 30 years ago and got involved in its efforts to document stained glass windows throughout the state. Organized under the Michigan State University Museum, there are now over 1,200 buildings, most of them churches, included in the census. Her research eventually led Krueger to pursue a graduate degree in historic preservation at Eastern Michigan University, which she was granted in 1995.

As the Director of the Michigan Stained Glass Census, Krueger is continuing to work with Michigan colleges to encourage student research and incorporate that research into the existing database.

She has, for many, become the go-to person when it comes to assisting community leaders and pastors in researching the history of stained glass in their historical buildings and churches. Krueger has been asked to provide assessments on the physical condition of stained glass windows in many Michigan churches. Recently, she has been working with someone from the Toledo, Ohio, area who has two 7-foot-tall windows, one representing George Washington and the other Napoleon.

Encouraging Other Stained Glass Artists

A regular speaker on the art and architecture of stained glass, Krueger uses many of her own photos taken in France, Germany, England, and Scotland, as well as the United States as examples. Each year, she organizes a local church tour, highlighting its stained glass. Krueger, along with other friends she acquired in the stained glass community, was also instrumental in organizing the American Glass Guild 11 years ago. Her efforts helped establish this new group, which is dedicated to both cultivating the talents of novice stained glass artists and encouraging experienced artisans to attain a higher level of practice through its annual conference and workshops.

Krueger can always be found reaching out to new faces and connecting people at the AGG conferences. "In a sense, it's like teaching. You have to really get to know your students," said Krueger, referring to the sense of camaraderie and fellowship that can be felt at these gatherings. She was recently named a Senior Advisor to the AGG in light of her dedication to the organization.

Upcoming Projects

Krueger's latest project is researching the work of the African-American glass artist, Douglas Phillips (1922–1995). In the process of exploring Michigan stained glass, she found that this Ohio-based artist designed and created both leaded and faceted stained glass projects in at least four Michigan churches. Phillips grew up in Cleveland and was schooled in Buffalo, New York. He was perhaps the first and only African-American stained glass artisan of his time. His style was unique, using designs that incorporated arcs and curves created with thick lead lines—1 to 1-1/2 inches wide—in order to guide the viewer's eyes through the story of the window.

Krueger recently traveled back to her original home state of California, where she met with Phillips' daughter, Elisabeth Sunday, in order to find out more about the artist and his work, not only in Michigan but in Ohio and other states as well. Sunday has maintained all of the archival materials from her father's studio and has created a blog dedicated to his life's work.

Much of Krueger's journey in researching stained glass is documented on the AGG Bulletin Board, a discussion site that she helped develop. You'll find that Krueger has a major presence on the Bulletin Board, where she regularly posts interesting tidbits of information of stained glass of all kinds.

GA

Visit the following websites for more information on Krueger and her influence in stained glass art.

- www.americanglassguild.org for the American Glass Guild, the AGG Conference, or its Bulletin Board
- www.michiganstainedglass.org for the Michigan Stained Glass Census survey of architectural stained glass
- www.phillipsstainedglass.blogspot.com for artist Douglas Phillips

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The Veiled Aesthetic of Troy Moody's Kiln Formed Panels

by Shawn Waggoner

Veiled Aesthetic is Troy Moody's 28-foot architectural curtain made of kiln formed art glass, large format dichroic glass, and mixed media. It speaks as much to the challenges and constraints of the enormous public art projects the artist has taken on in the last few years as it does to his expanding aesthetic and technical repertoire. The temporary installation elaborates on the autonomous art glass assemblage pieces Moody has been exploring for years. This personal and spontaneous way of working has been his refuge from designing and building to public art specifications.

Although Moody continues to refine his intimate understanding of color and line composition as it relates to autonomous stained, leaded, and kiln formed art glass, since 2006 a large portion of the artist's work has been site-specific and architectural in nature. In 2008 Moody finished his first public art commission for the Phoenix Convention Center. The artwork, *Moment at the Narrows*, was not created in stained or kiln formed glass, but terrazzo—a flooring material made of small fragments of colored stone, mirror, and glass that are embedded in an epoxy matrix and polished to a high glaze.

In the summer of 2011, \$2.4 million worth of Moody's original terrazzo artwork was installed in the Maricopa County Court Tower in Phoenix, Arizona. Only his second public art project, at 75,000 square feet it is the largest terrazzo art installation in the Southwest, if not the country. The following year Moody finished a temporary public art project for Scottsdale's Belle Tower that involved printing high-resolution photo composites of previous autonomous stained glass panels onto safety glass for installation in the tower.

INFLUX AZ offered Moody the opportunity to drastically reduce inherent constraints while maintaining the level of sophistication and relevance hoped for in successful public art endeavors. The project brings together art, economic development, and property management organizations throughout the greater Phoenix area. INFLUX AZ provides opportunities for Arizona artists to create site-specific temporary public art installations in a wide variety of locations. Created for the city of Glendale, Arizona, *Veiled Aesthetic* was intended to engage the public through a contemporary comment on architectural ornamentation and the transient nature of reality.

"I used the dynamic personalities of glass to examine individual concepts of the ordinary versus the spectacular in our daily lives. It is a comment on the mundane and the extraordinary as experienced in our communities, neighborhoods, and mental landscapes."



Troy Moody, Veiled Aesthetic detail.



Troy Moody, Map, 58" x 58"
kiln formed glass and steel, 2015.

Educated at the School of Life

Moody grew up in rural northeastern Texas, but at 16 moved to Arizona where he graduated from high school and halfheartedly flirted with the idea of going to college. He spent a summer hitchhiking up the coast, reading Jack Kerouac, Kurt Vonnegut, Allen Ginsberg, and Henry David Thoreau along the way. He stopped to work as a barista in a coffee shop just long enough to earn travel money for Europe. At 19, Moody roamed through Holland, Belgium, France, northern Spain, Italy, and Germany, sleeping in parks and orchards to save his money for museum entrance fees.

In Belgium, Moody met an architectural student, the first person to show him pictures of contemporary stained glass. Up until then, stained glass wasn't remotely on his radar screen. "What the Post World War II Germans were doing blew me away. He met me again in Germany and showed me some different sites—Schreiter's work, Schaffrath's. I had no idea you could do that sort of thing with glass—huge, bold colors and very expressive, gestural line work. I've always been interested in line and gesture more than shading and modeling."

Back in the United States, Moody returned to work at the coffee shop, intent upon saving money to travel in India. He had no idea where stained glass studios were or how one would get into that line of work. Moody literally opened the phone book, called stained glass shops in the area, and ended up getting a job as a studio assistant at a little stained glass studio that did larger sandblasted commissions and was just getting into kiln formed glass, casting sinks, and countertops. He worked there for six months, then took that experience and talked his way into a job at a hobbyist shop that focused on residential stained glass commissions.



Troy Moody, Veiled Aesthetic, a 28-foot architectural curtain made of kiln formed art glass, large format dichroic glass, and mixed media. A site-specific temporary public art installation created for the city of Glendale, Arizona, through INFLUX AZ.

In 1999, Moody bought a one-way ticket to Katmandu and traveled through Nepal, India, and Thailand. "It's hard to articulate how travel impacted my art. Visiting these rich, exotic cultures and landscapes certainly had an impact on my soul and therefore must somehow reflect in my work. One major benefit of travel is seeing all the different ways of life that are out there, which gave me the confidence to do my own thing and to go my own way without worrying about societal pressures like university, career, family, retirement, death. Traveling taught me how wonderfully and comfortably I can live with very little, an extremely important life skill for anyone who wants to survive as an artist."

Though he never attended art school, Moody's experience in various studios and workshops provided him with many opportunities to learn new techniques and approaches. "For me, being able to build and glaze windows quickly and accurately is an important skill. There is only one way to develop that muscle memory. There are definitely aspects of the art school experience that I envy. From what I can tell, art school teaches you the discipline to practice daily how to play the game, how to present yourself to curators or public art committees. Any commissions I've secured are the sole result of my walking in and trying to be as authentic as I can. So far I have had a very positive reaction to that."

In 2006, the studio Moody had been working for decided to downsize and start farming out custom work to subcontracted glaziers. He got his business license and has been working freelance from his home studio in Tempe, Arizona, ever since.

From Flat Glass to Fusing

For Moody, exploring fused glass was not an intentional departure from stained glass, but rather a natural evolution in his work. "When I'm working with leaded glass, I love the freedom of being able to incorporate all different types and textures of glass into the story of the window. Because of that, I will always have a romantic attachment to leaded glass and the ability to work with such fine material as antique blown glass, some of the sexiest material man's ever made." In fact, early concepts for *Veiled Aesthetic* combined leaded panels with different elements, but the lead lines detracted from the lively, freeform aesthetic Moody desired.

What he loses through the necessity of fusing compatible glasses, Moody gains in spontaneity of process and elimination of hard lines. What used to appear as heavy, opaque lead lines are now present as lines of light or glowing rhythms of color that graduate from blues to greens to ambers, all within one line across the composition. "I enjoy composing with color directly, because I can see results immediately just by layering different opalescent and transparent glasses. I'm achieving perceived depth as well as actual depth, because I'm layering four or more pieces of glass, then using frit or powdered glass to enhance those effects."

Moody has been fusing since the late '90s, and for the first decade he created mostly smaller dishes, plates, sushi platters, nightlights, and bottle stoppers. Then around the time his son was born in 2008, the artist began making more elaborate autonomous assemblages of stained and kiln formed glass panels combined with salvaged wood or architectural elements such as windows, found objects, and mixed media. "The found objects I incorporate have their own story. There's always that nostalgia in repurposed material that hints at the impermanence of the object itself, and by extension, all of us and everything."



Troy Moody, On the Green, 60" x 22"
kiln formed entryway, 2015.

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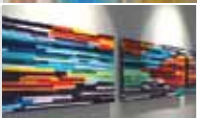
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Taking that same aesthetic into his temporary public art installation for INFLUX AZ, Moody expanded these concepts into a larger-scale installation where people and pedestrians could react with his artwork in an entirely different manner. On view for the next eight months, Moody will revisit the work, adding to and rearranging existing panels.

“As with all veils, some things are hidden and protected, while others are left exposed, revealed, and significant. As pedestrians stroll past the installation, reflected and transmitted light sets the fused glass aglow, playing a rhythmic peekaboo with external imagery on either side of the veil. Large ribbons of dichroic glass and salvaged wood add a contemplative drama to the visual cacophony while hinting at individual notions of the mundane versus the spectacular in our communities, neighborhoods, and mental landscapes.”

Kiln Formed Glass, Beyond the Tchotchke

At the July 2016 American Glass Guild (AGG) conference in Chicago, Illinois, Moody will present a lecture, demo, and workshop, all related to kiln forming. The short and lively demo of his approach to fused glass design and its various techniques will be one of several demonstrations taking place on Saturday afternoon, July 9, at the University of Chicago’s Logan Center.

The following Sunday afternoon, July 10, Moody offers a brief talk focusing on the concept that fused glass may serve a higher purpose than the ornamental novelty of knick-knacks. “More well-established studios and independent artists are embracing the idea that fused glass makes for a useful addition to their arsenals of glass manipulation. The ability to create custom color placement as well as mixes and movement within individual glass pieces allows designers to create innovative work whether within a traditional lead came matrix or without.” Moody will discuss a variety of architectural glass projects wherein kiln formed glass plays a significant role and share examples of how fused glass can be incorporated into “traditional” flat glass projects.

On Monday, July 11, Ed Hoy’s International will host a full-day workshop in Warrenville, Illinois. This all-day intensive offers attendees an introduction to the ever-expanding range of possibilities available in kiln worked glass. Moody will demonstrate everything from fused and slumped glass fundamentals to more advanced techniques for surface design such as image transfers, frit stencils, powder marbling, and much more as he creates an original composition in the classroom. Each student will have ample time and assistance to experiment with the new techniques and exercise new skills.

Moody credits numerous factors for the evolution of his work, including teaching and exhibiting. The artist, a fused glass instructor for more than six years at Mesa Arts Center (MAC), Mesa, Arizona, admits he was initially a reluctant instructor. “Now I recognize the enormous impact that being affiliated with MAC has had on my work, from little discoveries made with students to roll-up collaborations with skilled gaffers in the hot shop.”

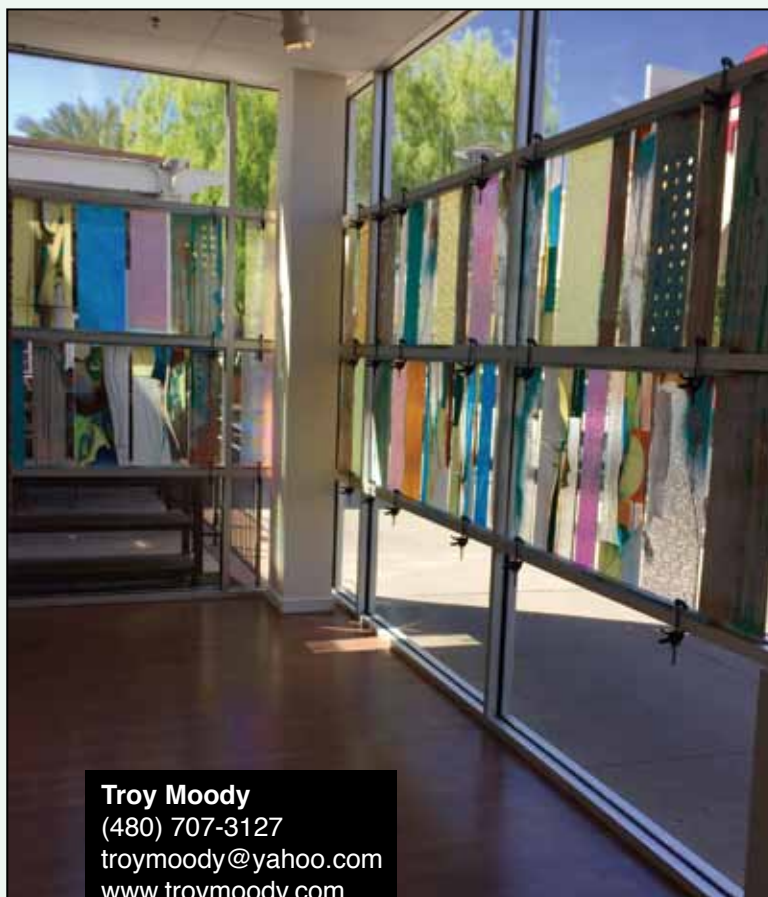
Consistently exhibiting fresh work in a variety of venues, this spring Moody took part in his fifth Celebration of Fine Art in Scottsdale, Arizona. For 10 weeks, 100 artists from around the country exhibit work in different mediums, styles, and genres. “It’s a great opportunity and motivation to create a new body of work each year. By the nature of the practice, the work cannot remain static. It evolves, increases

in sophistication. I’m enjoying the autonomous work I’ve been producing for that show as well as the commissions it generates. The clientele has the mindset that they are commissioning a work of art as opposed to ordering a window covering. They are more likely to trust my process and grant me the freedom to explore, resulting in stronger work.”

As a result of clients seeing more of Moody’s contemporary, organic fused glass panels through exhibitions such as the Celebration of Fine Art, his residential commissions increasingly include glass elements made within a kiln. But as much as Moody celebrates these current warm glass opportunities, he remains reluctant to fence himself in too closely. “In kiln formed glass there is a directness that I love—a fresh, intoxicating play of color fields, ribbons, and whispers. But I don’t feel that I am turning away from traditional lead came any more than I am intentionally moving toward something else. I’m just enjoying the ride, following the work, and seeing where the glass will take me.”

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*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more about Troy Moody’s public art projects.*



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Troy Moody, Veiled Aesthetic, a 28-foot architectural curtain made of kiln formed art glass, large format dichroic glass, and mixed media. This site-specific temporary public art installation was created for the city of Glendale, Arizona, through INFLUX AZ, which brings together art, economic development, and property management organizations throughout the greater Phoenix area.

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Entering Your Art Glass in a Juried Show

by Scott Ouderkirk

Entering a juried show can be a difficult experience for an artist working in any medium. Worrying about whether you are good enough as an artist, if the jury will like your piece, and how you will ship it there and back are just a few of the many problems, both real and imagined, that can rush through your mind. While some of these issues never seem to go away, others can be solved easily.

Initial Considerations

As artists gain more experience and exposure, they will be invited to apply to more juried shows, so it pays to master the process. First, you must decide to which of these calls for entry you will respond. Consider the audience and, if possible, the makeup of the jury. It can be flattering to be considered, but sometimes your work is not a good fit and is not likely to be accepted. It can be troublesome for artists when they get rejected.

The timeline of the show also has to be doable. You must allow for the length of your process, time for shipping your piece, and the possibility of something going wrong. Write out a timeline at the very beginning of the process and stick with it. Also keep track of the information about the show so that when shipping time comes, you know where to ship.

Important Questions

When deciding which shows to enter, you need to look at how your work matches each exhibition. Every show has some value, but does this particular event hold any value for you as an artist? Sales, prestige, introduction to a market, peers, and opening other doors are all components that together make up the value.

The scale and construction of your piece are also important. Don't submit a piece that is too large or too delicate to ship or display. Be practical. If the piece needs special handling or display, think about the person who will install your work. It probably won't be somebody who cares as much as you do and who may have other ideas on what is proper.

Find out whether this show allows for the sale of your piece. If so, how much do you want for it? What is the commission? Take into account how much you will save if it doesn't ship back to you. Do you need to help install the piece? All of these questions should be taken into consideration before you decide if you would like to enter.

Giving Birth to an Artistic Idea

Let me walk you through my experience with one of my entries into a juried exhibit held by the American Glass Guild (AGG). The AGG has an exhibit each year as part of its annual conference. The process is slightly different than most juried shows, since you enter a sketch rather than a finished piece. This show provides an opportunity for your work to be seen next to the work by a group of artists from around the United States and possibly other countries. Each year the event is held in a different location.

Scott Ouderkirk,
The Farm finished panel.



The project shown here was for the 2013 show held in St Augustine, Florida. This panel began as a reference image I took while attending a party at a friend's farm. I noticed that he owned several older tractors parked randomly around the barns. One in particular caught my eye, but I took a number of images capturing all the tractors and several trees.

Although we can all now instantly find images on the Internet, I prefer to stockpile my own images whenever possible. Once you have the camera, your own digital photography is free if you don't print the photos. I can take the images, with thoughts toward final use, and avoid compromising on the drawing because of the shooting angle somebody else chose. I also avoid any copyright issues later on. (Remember the trouble caused by the Obama poster?)



This image was the inspiration for The Farm.

The sketch that was submitted to the American Glass Guild for its juried show.

The tractor image stayed in the back of my mind with thoughts toward an autonomous panel. I find that patience is good when a panel thought wants to become a real panel. In this case, a couple of months later several things happened to help the panel become reality. First, a friend called to say he had some old windows and frames laying around and asked me if I wanted them. Second, the AGG call for entries arrived. Third, I actually had the time.

I created a sketch and sent my entry in. A month or so later, I was happy to find an e-mail announcing that my entry was accepted. I got to work and decided to use one of the old window frames that my friend had donated, so the final size of the panel was determined by those dimensions. I thought the name for this panel would be *The Farm*.

Developing the Pattern

It is important to me to keep the spontaneity of the original sketch, so I began by scanning it into the computer. I use both Adobe Photoshop and Illustrator, depending on what I want to do to the image. In this case, the image was brought into Photoshop, where I resized it to fit the frame and changed it to black and white. That way, I wouldn't waste color ink when I printed it out to actual size. I then printed it on 8-1/2" x 11" paper and taped all of the pieces together to form a large sheet.

If you print each sheet so that there is some overlap, tiling them all together is easy on a light table or up on a window. The next step is to place a sheet of white butcher paper over the top of the printed image of the sketch and trace the lead lines with a Sharpie.

Once I was happy with the lead lines, I traced a copy of them onto a second sheet of butcher paper. The individual sections were all identified with letters or numbers to help keep track of where each glass piece belongs later on. It is amazing to me how hard it can be to figure out where a piece belongs in the middle of a project no matter how well you know your work. Pattern shears were used to cut the second sheet of butcher paper into the individual sections, which would then be traced onto the glass with the Sharpie. The pattern was complete.

Planning the Glass Colors and Cuts

The next step is choosing the glass colors and tracing each pattern onto the glass. Several things should be kept in mind at this point. Placement of the pattern on the glass should take into consideration ease of cutting. Ask yourself if you are leaving enough glass to get a good cut. Are you matching grain and/or pattern characteristics of the glass for adjacent pieces? Does the density match the rest of the glass?

During this whole process, I was considering that this panel will be seen by many people who know what they are doing, and I don't want a simple mistake to ruin the rest of the panel. Many times, these types of mistakes are caused either by artists being too cheap to buy enough of the correct glass or being impatient because they don't have enough of the correct glass and really need to get more.

After cutting all of the pieces, I wanted to see all of the glass together with backlighting. I used Plasticine, a type of clay, to temporarily attach the pieces to a large plate of 1/4-inch glass on an easel. These are the small black dots you see in some of the photos. Once I made any changes in the glass choices, I left the pieces in place on the easel to begin painting. If you are going to use Plasticine, you must find some old stock, because the new version is too greasy and doesn't hold well. I've tried using wax, but I never got the hang of it.

I attached the full-size printed sketch behind the plate glass so I could use it as a reference on some of the tracing lines. Most of the time my tracing lines aren't really tracing lines, because they are done freehand. Things like the tractor tire are an exception, since they can be hard to get to look right.



The sunflower was created with paint and silver stain.

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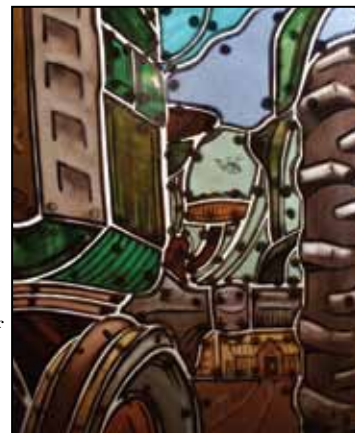


In Episodes 1 and 2, Shawn Waggoner, editor of *Glass Art* magazine, interviews internationally respected artist Narcissus Quagliata about his 2013 book, *Archetypes and Visions in Light and Glass*. They discuss highlights from his 40 years of groundbreaking glass projects, sources of artistic inspiration, how to survive artistic failure, and Quagliata's upcoming glasswork and new book of poetry and drawings.

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See the May/June 2013 issue of *Glass Art* for the accompanying article on Narcissus Quagliata. For back issues and subscriptions, visit www.glassartmagazine.com.

After tracing and sticking the dried lines, the pieces went into the kiln for the first firing. I like to fire after tracing the lines and after each matt is applied. As I often have several projects going at once and the Plasticine is quick and easy to reattach, this works best for me. The sunflower glass would have the most firings of any piece in this panel—probably five—which would include one tracing, three matts, and one silver stain.



Detail of the later part of the painting process.

Assembling the Panel

Once I finished painting and firing the glass, it was time to assemble the panel. I used lead came and zinc for the border, and cemented the panel as well. The old window frame had all of the old paint scraped off and was stained and clear coated. Heavy screw eyes were added to make hanging safe and easy. The panel was attached to the frame with nails, then glazing putty was used to fill the area between the zinc and the wood of the frame. Glazing is quite easy with the new glazing putty, which comes in a tube and fits in a caulk gun.

Several images were taken of the project as it went along as well as when the final assembly was complete. I believe it is important to keep images of at least the final panel on any project that an artist completes. Making it a habit is easier if you create a place to take these images with the proper backlighting. Be careful of the light source if you are using a light box, since fluorescent bulbs will drastically affect the warmth of the image. Using digital photography, you can easily create a record of your work on the computer. Don't forget to back up the files.

Shipping Concerns

The Farm was now ready to ship. My recommendation is that there are two safe ways to ship glass. One way is to put the panel in a cushioned environment. I find that a box within a box and plenty of bubble wrap works well. Be sure to make the outside box quite a bit larger than the inside box that actually holds the panel. Another way is to make a solid crate that doesn't allow the panel to move inside. In this method, it is important to make sure that the panel has hard foam on all sides to protect it from shock and that the crate is stiff enough to not flex or twist. I used the second method of crating and shipped the panel to St. Augustine via Federal Express.

Don't forget to insure the piece during shipping. This is not an area where you should try to save money. Damage does occur during shipping no matter how good your crate is. This is another reason to have good image records of your work. I also include instructions in the crate so that whoever crates it to ship it back to me can figure it out. This is a good reason to keep things simple when creating your crate. It may be months later when it is re-crated, and it probably will be done by a different person.

Perks for Entering Juried Shows

If possible, attend the show. You will meet people, get feedback, and maybe even win an award!

Don't forget to contact the press and post on Facebook or your website what you have done. People are busy and won't know what you are doing unless you tell them. Not everything you hear will be positive, but before you react, think about what you have heard. Some of the comments might be valid observations, and maybe they can help you make your next piece better.

I don't recommend entering every show you are offered, but I do recommend entering some of them. You are the artist and must choose which is best for you. As a result of these shows, there will be times when you will be happy or sad, or even frustrated. You may say you'll never enter one again, but then another call for artists arrives and you find yourself reading it over, thinking about your next entry. It is just another part of your growth and will help you become the artist you want to be.

GA

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The Farm on display at the AGG Conference in St. Augustine, Florida.



Scott Ouderkirk is an artist, author, craftsman, and adjunct professor at the graduate level at Clarkson University. He has a BS in Technical/Vocational Ed from SUNY Oswego, an

MA in illustration from Syracuse University, and an MFA in illustration from the University of Hartford. His books include The Amish Secret, Fallen Heroes, Sunday Drive, The Adirondack Run, Island Images, Barns and Wood, and Waves and Wispy Smoke. Ouderkirk has presented his ideas about art and marketing at national conferences for the AGG and SGAA and at universities and museums.

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Photo: Ed Pollard

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Traditional Glass Painting Made Easy

Working with Silver Stain

by Peter McGrain

In this article we are going to examine how to prepare and utilize the glass coloring agent known generically as silver stain. As outlined in the previous article, silver stain is a powdered substance that, when mixed with a liquid, applied as a contained matt, and fired onto clear sheet glass, will result in the creation of saturated, transparent fields of bright yellow and amber hues. It is used exclusively as a color field application, usually applied to the back of your workpiece. You cannot trace with it or use it as a shading matt.

A good designer will strive to hide the edge of these color fields behind tracing lines and shaded areas that are already fired on the front of the design. This helps downplay the noticeability of the stained areas, adding to the mystery of how the color is achieved. For centuries it has been used by stained glass artists as a way to add isolated color into their traditionally painted imagery. Learning to effectively work with silver stain is critical to anyone who wishes to engage with the fine art level of artistry in their glass work.

Overview

Of all the so-called glass paints available to us, silver stain is by far the most finicky to work with. Because it involves a controlled chemical reaction, it is critical that all of the variables associated with its preparation, application, and firing are carefully managed by the artist.

Most stains have very little tolerance when it comes to target firing temperatures. Other things, such as the thickness of application, the elemental makeup of the various types of glass with which it is reacting, and atmospheric conditions inside the kiln can easily affect the desired results. For this reason, many glass painters who are experimenting with silver stain for the first time will often achieve monumentally disastrous results, leading to a misguided decision to avoid the substance altogether. That is a big mistake.

Like everything else, learning to command any medium, in this case silver stain, requires an initial period of experimentation and documented trial and error. Once you zero in on how to successfully handle the substance, you will be able to skillfully integrate it into your painted glasswork.

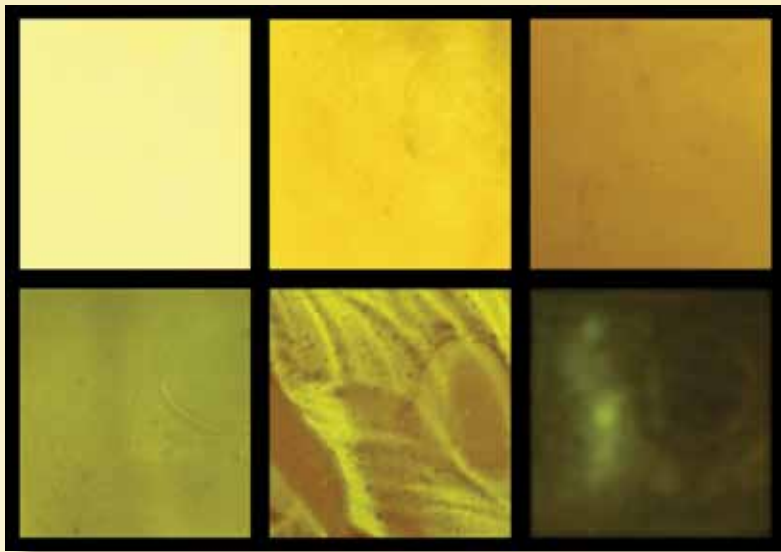
There are several varieties of silver stain available to the glass artist. Here in the United States, the most common ones are manufactured by Reusche & Co. and C E Oster & Co. Both of these companies make several different grades of stain, which range in potency and resulting colors. My favorites of the Reusche line include Yellow #3 and Orange #2. These are very affordable, readily available, and very forgiving in terms of delivering consistent color when applied and fired under varying conditions. Ancient Walpole by C E Oster is a very potent stain that is adored by the restoration industry, because it allows users to achieve a broad range of color values with a single product.



Owl and Moon by Indre McGraw. This charming leaded panel is painted using traditional glass stainer colors on the front with silver stain color fields to enhance the moon's character and the eyes and beak of the adorable little owl.

Silver Stains are sold as dry powders ranging in color from terra-cotta red to olive green to russet brown. The color you see has nothing to do with the color you will achieve when firing it. The powdered material in the jar is, in fact, just a vehicle, a nonreactive/nonmelting clay powder that has been laced with the *silver oxide*, the chemical that will react with your glass surface to create color. When this powder is mixed with a liquid, applied as a matt to the glass, and fired, the silver oxide will become volatile and fume against the surface of the glass, resulting in a reaction that will chemically change the color of the clear base glass to yellow or amber. After firing, the neutralized, baked-on powdered clay vehicle remains on the glass surface. When cool, it is wiped away with a damp cloth to reveal the underlying region of new glass color.

It is important to mention that, like all glass paints, careful attention to safety when handling and firing silver stain is mandatory. Avoid ingestion and inhalation of these products. Always wear a dust mask and have good ventilation when preparing your stains. Do not allow stray particles of paint dust from your work area to migrate into your studio space. Always keep a moist sponge or rag handy for clean up. Wear protective gloves to avoid skin exposure and wash hands thoroughly before handling food. Be sure to have good ventilation in your kiln area too. Be safe! Silver stain is also quite corrosive. If allowed to dry on tools and brushes it can destroy the quills and oxidize metal surfaces, so be sure to always clean your tools immediately after using silver stain.



This chart displays some of the variations that may result when test-firing yellow silver stain at different temperatures. (Top left) Although some yellow is visible, this sample was not fired to full maturation, resulting in a pale color. (Top center) Here the color is fully mature, indicating that the sample was fired to the correct temperature. (Top right) Overfiring may lead to a darker color. Although it may be attractive, it is very difficult to predict how overfired stain may look. (Lower left) Here the stain has taken on a greenish-gray tint, the result of firing it over the “tinned side” of float glass. (Lower center) On this sample, the stain was not sufficiently leveled with the blender, resulting in blotches of burned stain. (Lower right) Here the sample was overfired by nearly 200 degrees, causing dark burning and metallic luster to appear on the stain.

Silver stain can be applied to most any glass surface. The smoother the surface, the better. But because different glasses have different elemental compositions, the visual results of a silver stain application may vary between them. It is always best to test your glass to see how well it will receive a silver stain before committing to a serious project with it.

Many glass painters like to paint on float glass as an economical alternative to expensive handblown sheet glass. But float glass has a residue of tin on one face, an unavoidable result from the glassmaking process. Often, if silver stain is fired onto this side of the glass, the results will be corrupted by the tin and ruined, usually causing the amber color to become darker, more brown, and possibly even turn opaque. For this reason, you first need to identify which side of the glass is the tin side and orient your artwork so the side that will be silver stained—usually the back—does not contain the tin.

You can figure out which side is tinned by doing a sample firing by cutting two swatches of the glass, flipping one over, applying stain, and firing both pieces. If one of the samples is corrupted when it is fired, then you will know which side of your stock sheet has tin on it, and you can mark the sheet accordingly. You can also purchase a tin scope, a handheld, shortwave UV light which, when directed at the glass in a dark room, will cause the face of the float glass with tin on it to glow a milky white color, indicating the presence of tin.

If you are working with smooth clear glass from the stained glass manufacturers, you don’t need to worry about tin, since it is not part of their glassmaking process. Silver stain can also be fired onto colored glass to create new colors. If you fire it onto a light blue glass, you can get a greenish hue. Over pink, it will make orange. Just remember to be sure to do lots of tests when you first start working with silver stain so that you don’t run into any surprises on your important projects.

Sessil Leaved Bellwort by J. Kenneth Leap. Here a single sheet of clear glass was traditionally painted on the front with Black and Dark Green glass stainer colors. Varying hues of yellow and amber were achieved by firing different silver stains onto the back of the work.



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Preparation

Using a palette knife, place a small amount of dry silver stain powder on your mixing palette. Normally it is best to prepare only as much stain as you expect to use. Any unused stain can certainly be allowed to dry on your palette and remoistened for use at a later time, but this can often lead to contamination of the palette by other studio dusts that, in turn, can blemish your next stain firing. It's always best to work with a fresh mix.

Use the edge of your palette knife to chop up and crush any large clumps of stain. Unlike the other paints we have worked with so far, silver stain does not require a binder like gum arabic in order to spread over the glass surface without beading up. Something that is already in the dry stain enables good distribution on the glass.

Next, we need to add our vehicle (liquid) to the stain. Many of the old-school glass painters like to use white vinegar for this purpose, but I've found that tap water works fine. If, however, you have "hard" well water, there is a possibility that the iron in the water could possibly corrupt the stain in the same way that the tin might. If this becomes a noticeable issue, I recommend using bottled water as a vehicle.

Begin adding your water by creating a small pool adjacent to your pile of stain. Using a small circular motion, begin mixing the dry stain into the pool of water. Add more water as necessary with an eyedropper until the correct "wetness" is achieved. If your mix is too wet, it will apply too thinly and may lose its potency. If it is too thick, it may go on too heavily and burn. The ideal wetness is pretty close to that which you would use with your tracing paints—smooth and creamy without being so wet that you can see through it after it is applied. Add more water as necessary when evaporation causes your palette mix to dry up.

Application

Make sure your glass surface is free of any grease or oil. I use a paper towel and a small dab of wet stain to scrub and prep the surface. Next, use a large tracing brush (#7 or #9) or other small, soft brush as an applicator to pick up the wet stain from your palette and dab it into the area where you want to add color on your workpiece. Remember that in most cases you will be applying stain to the back side of your workpiece.

Continue filling in the area with generous dabs of stain. Move quickly and don't waste time trying to spread it out perfectly with the applicator. Just get it in the general area where you want it, covering the entire desired area. If the stain begins to bead up during application, it means there is still oil or grease on the glass. Usually you can scrub the trouble spot with the applicator to remedy this problem.

Once the stain is in place, immediately use your badger blender to lightly brush and distribute the stain. Your goal is not to "blend" the paint into a perfect matt, but rather to simply knock down any high spots in the application area, which can cause burning and darkening of the stain. It doesn't matter if the stain appears somewhat streaky or blotchy as long as any really thick areas have been flattened.

If the stain begins to dry while using the blender you will have to start over by remoistening all of the applied stain with the wet applicator. The trick is to apply it quickly, then knock down the thick areas with the blender before anything begins to dry up. Once you've finished spreading the stain out, you can use a paper towel to carefully wipe off any wet stain that has migrated outside of the area where you intend to add color.

With tricky edge shapes, you may need to wait until the stain is dry, then carefully scratch the excess away using a sharpened wooden stick. If you accidentally scratch or scuff any dry stain off the glass while trimming, do not attempt to apply more wet stain to the area, since that will cause havoc when firing. The only fix is to restrain the vacant area in an additional firing or begin the application process all over again. So be very, very careful when trimming your stained areas before firing.

Firing

Silver stain can be fired in any kiln. Normally the correct maturation temperature is around 1050°F, but this will vary between stain types, glass types, and kiln types. Because the maturation temperature is around 150 to 200 degrees lower than what is required for the tracing and matting stages of a painted image, these other aspects of your project must be fully completed before firing the stain. It is also important that you do not attempt to fire any other types of paint such as enamels, which have a similar maturation temperature, in the kiln along with any silver stained pieces, since this may corrupt the atmosphere in the kiln and ruin everything involved.

Silver stained elements can be fired either faceup or facedown in the kiln. Old-school masters tend to fire the stain facing down, claiming that a more saturated color will be accomplished. If you try this, it is imperative that you cover your kiln shelf with protective fiber paper or whiting. Otherwise residue from the stain will rub off and possibly contaminate your shelf, thus causing unintended yellow blotches to appear on items in future kiln loads.

I have done many side-by-side tests to see if up or down makes any difference. So far with the stains I'm using, I have always achieved the same color either way. I always fire my stain up in order to avoid contaminating the shelf. Be careful, though, because if you are applying stain to the back of a previously traced and matted item and you accidentally overfire in the "stain-up" position, you may end up melting the finished tracing and matting on the opposite "down" side of the glass into the kiln shelf.

Basically all you need to do when firing is to get the kiln up to the target maturation temperature at whatever rate is safe for the items you are staining. Normally it is not necessary to hold at maturation temperature. You can just drop to anneal, then cool at whatever rates are safe for the size and thickness of your workpiece.

When you open the kiln after firing, you will see the baked silver stain powder on the surface where you applied it. It looks like burned mud. Using a wet paper towel, you can simply wipe the baked mud off of the glass to reveal the beautiful transparent color that lies beneath. It is always a thrill to reveal the silver stain—like opening a surprise present!

Test First and Keep Records

Remember, silver stain matures in a very narrow temperature range. If you are 50 degrees too low, it may not fume, and if it's as little as 50 degrees too high, it may burn or appear metallicly reflective and iridescent.

The thickness and wetness of the application, along with varying glass types, will also affect the results. The only way to find the correct temperature and application thickness for a particular stain is to run a series of tests first. Apply stain to several pieces of the glass you intend to work with. Fire each one separately at 50-degree increments starting at around 900°F and ascending to around 1200°F.

From the samples, find the one that has the purest solid color and no surface glazing. Make a note of what temperature that particular sample was fired to and use it as a reference for all future applications of that particular stain. Mastering the use of silver stain in this way will allow you to add a powerful touch of traditional brilliance to your painted glasswork.

GA



Bernini Bee painted and stained medallion. Even the simplest of designs can be enhanced with silver stain, lending an appearance of traditional authenticity to any item.

Work by Peter McGrain.

Angel element for a leaded glass window before staining. In this image, all of the tracing and matting have been completed on the front of the piece of clear glass. Note how the edges of areas where silver stain is to be added are defined by dark lines or heavy shading.

Work by Peter McGrain.



Angel element for a leaded glass window after staining. Silver stain has been fired onto the back of the element in the areas of the halo and hair. Note how adding yellow color behind the hair, which was painted brown on the front, enriches the color to a golden brown hue.

Work by Peter McGrain.



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 and www.facebook.com/PeterMcGrainGlassPainting. You can e-mail the artist at mcgrain@gorge.net.

2016 Mosaic Arts International Exhibition



*The Best in Show Fine Arts category awarded
to Millenium by Laskaris Atsuko, stained
glass, 22-1/2" x 27-1/2", 2015.*

by The Staff of the Society of American Mosaic Artists

The 15th Annual Mosaic Arts International Exhibition (MAI) series, sponsored by the Society of American Mosaic Artists (SAMA), is a creative, innovative, and diverse collection that offers a unique and compelling view of mosaic art in the 21st century. Presented April 4–9 during SAMA's Mosaic Art Summit in San Diego, California, the selected works reflect the multiplicity of the mosaic medium and its unlimited applications.

Regardless of the style, colors, textures, materials, or vision, each of the works exhibited speaks an ancient language with a contemporary translation. The 2016 exhibition is comprised of three segments, presented online and in two highly energized venues at the NTC Liberty Station in San Diego.

Honoring Noted Mosaic Artists

Mosaic Arts International 2016: Masters Invitational is on exhibit at Casa Valencia Galería from March 31 through May 27, 2016. In partnership with the Niki de Saint Phalle Charitable Art Foundation (NCAF), SAMA celebrated French artist, **Niki de Saint Phalle** (1930–2002) with a spotlight on her work while living in La Jolla, California, near the end of her life. A special presentation also honored beloved SAMA member, art historian, and mosaic scholar, the late **JeanAnn Dabb**.

The exhibition also includes works by two additional artists. **Irina Charny** (Irvine, California) is an award-winning artist with an extensive list of collectors, including the Crocker Museum in

Sacramento, California. **Lynne Chinn** (Plano, Texas) has been recognized with several international art prizes and publication features. Her fine art mosaics are represented in private homes and in public places all over the United States and Canada.

The Best in Contemporary Fine Art Mosaics

Mosaic Arts International 2016: Fine Art, a juried exhibit featuring the best in contemporary fine art mosaics from SAMA's diverse international membership, was presented at the Women's Museum of California, a women's history museum and community educational resource. This show is on exhibit from March 31 through May 27, 2016. The exhibition was juried by Elaine M. Goodwin, internationally celebrated mosaic artist; Sherri Warner Hunter, American mosaic artist, sculptor, and author; and New York and Miami gallerist, Bernice Steinbaum, whose award-winning documentary representing the struggles of women and artists of color was screened during the SAMA Conference.

Goodwin was delighted with the entries. "This is exciting and invigorating for the mosaic world as a whole, since contemporary mosaic is still quite a new art form, but one that is becoming steadily established and recognized in Europe and now the United States."

Warner Hunter described the jury process. "There were multiple opportunities to view the images and to communicate with the other jurors. Opinions were expressed, viewpoints considered, and the resulting selections—this exhibition—were made."

Steinbaum, who served as a balance with a fresh point of view outside the closely knit mosaic art community, noted, "This juror selected the magic that worked for her. The scope of the entrants was challenging."

Contemporary Architectural and In Situ Mosaics

Mosaic Arts International 2016: Mosaic In Situ is a juried exhibit, also juried by Sherri Warner Hunter, of the best in contemporary architectural and in situ mosaics from the SAMA membership. This exhibition was presented through images featured in the 2016 MAI Catalog and in a dedicated image gallery on the SAMA website.

Warner Hunter commented: "I'm encouraged by the new format of this category. A commissioned mosaic is very different from a community-based mosaic, and they should be recognized separately. However, both still need to be held at high standards and need to effectively serve the *function* they were designed to accomplish."

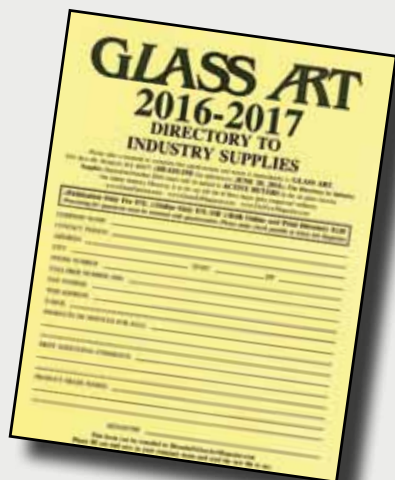
The Best Mosaic In Situ Project awarded to Benito Juarez Park by Jolina Bessara, group size 15' x 40', 2014. Located in Maywood, California, USA. Welded rebar skeletons, mesh and cement overcoat, ceramic and porcelain tile, vintage subway and Malibu tile mural scrap, glazed pottery, and dichroic glass.



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The 2016 Awards for Fine Art and In Situ Mosaics

- **Best in Show** in the Fine Arts category was awarded to Atsuko Laskaris for *Millennium* as the work receiving the highest collective marks from the jury through all rounds of review and was confirmed through joint discussion.

- The **Technical Achievement Award** presented to *Roiling* by Angela Sanders was selected by jury consensus and was awarded to the work that exemplified excellence in the methods, materials, and execution of traditional mosaic making.

- The **Contemporary Innovation Award** went to Erin Pankratz for *Defrag (Undone)* as the work that best encouraged experimentation and challenged the definition of mosaic art, and was selected by the jury consensus.

- **Juror's Choice Awards** were individually selected and awarded to works of significant achievement from the viewpoint of each juror. Selections by the jurors included:

Juror Elaine M. Goodwin: *Tectonic Shift, New World Order* by Cynthia Fisher.

Juror Bernice Steinbaum: *Judith's Revenge* by Lilian Broca.

Juror Sherri Warner Hunter: *Dialogue (The burden of the message)* by Julie Sperling.

- The **Best In Situ Project** was awarded to Jolino Bessera for *Benito Juarez Park* as work that exemplified excellence in design and installation methods while sustaining harmony and timelessness with the surrounding architecture and environment.

- The **Best Community Project** was awarded to Dawn Mendelson for *Broadway's Blooming* as work that exemplified excellence in design and installation methods, and was representative of the community and organization for whom and where it is installed.

- Members attending the conference also cast ballots for their favorite mosaic from the Fine Art Exhibit. The MAI 2016 **Members' Choice Award** was given to Mia Tavonatti for *Batyam*. **GA**



Technical Achievement Award for Roiling by Angela Sanders, 19-1/2" x 30", 2015. Smalti, antique gold, shells, onyx, marble, and benitoite.

The Society of American Mosaic Artists (SAMA) is a nonprofit organization dedicated to educating, inspiring, and promoting excellence in the mosaic arts. Founded in 1999, it is a vibrant and ever-expanding group of more than 900 members, including mosaic artists at all levels, mosaic aficionados, collectors, materials suppliers, and art educators. SAMA has put renewed emphasis on strengthening ties with other mosaic organizations around the globe to pursue common goals and on developing new programs relevant to its diverse membership. Visit www.americanmosaics.org for more information about the Society of American Mosaic Artists and its 2016 events.

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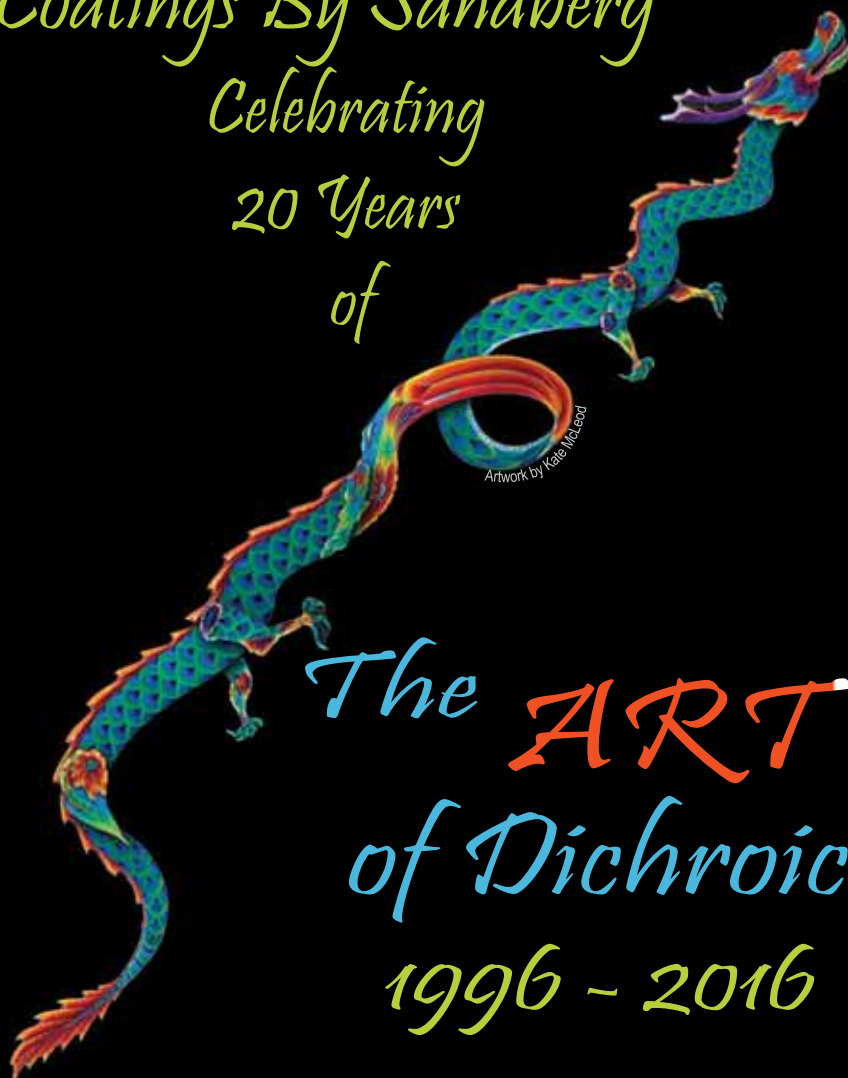
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Craig Mitchell Smith



Craig Mitchell Smith

From Oz to Sri Lanka and Beyond

by Colleen Bryan

Photography by Randy P Blankenship



Craig Mitchell Smith, The Crêpe Myrtle, stainless steel and glass, 16' tall.

Craig Mitchell Smith, an artist from Lansing, Michigan, was originally a painter, theatrical set designer, home restorer, and flower arranger. He followed a random road into fused glassmaking that has been successful beyond his wildest imaginings. Appropriately, his chance path led through Oz and has now taken him around the world.

Smith is entirely self-taught in glass. He believes that his eclectic background and skills with stagecraft inform his methods and how he thinks about glass, distinguishing his work from that of his fused glass peers. His aesthetic is decidedly theatrical and his style quite painterly.

"I cut glass as brush strokes and think of the kiln as a canvas. As a painter, you tend to work with individual shapes, deconstructing the image into a series of brushstrokes. I hand cut each brush stroke, draw with the pieces of glass on the canvas of the kiln, and imagine myself painting a flower. I taught myself all the engineering and welding I needed to build a frame and get a flower to stand up. But I wanted to introduce movement, to be more organic and beautiful. Imagine a wind blowing against each flat piece and custom-bent stainless steel molded components following the current. Welders don't typically think in terms of grace and kinetic capability, so I had to teach myself to achieve the loose, organic qualities I was looking for."

Adventure in Sri Lanka

One project has opened rather naturally into the next for Smith. He spent a month in 2015 teaching glassworking in Sri Lanka, a small tropical island country off the coast of India. A visitor who had seen Smith's 2013 installation at the Epcot Center gathered contact information from his signage and approached Smith to bring his techniques and methods of working with glass there. "He wanted me to create some glass art for his home and to teach my style of glassmaking to residents of Sri Lanka. I persuaded him that glass art could offer distinctive branding for his chain of hotels." This patron has now become Smith's single largest collector. "I like him a lot. He is a visionary with the enthusiasm of a child and a sense that anything is possible."

Smith enjoyed the opportunity to design a dream studio to the patron's specifications. Paragon Kilns custom-fit kilns to Sri Lankan wiring. Bullseye Glass coordinated an enormous effort, shipping materials from the West Coast across the Indian Ocean. Smith sent an advance team of two glassmakers a week ahead to handle all the studio setup and testing. He then joined them himself to teach for a month.



Craig Mitchell Smith, (top) The Poppies of Oz, 18"-diameter blossoms, and (bottom) Blue Reeds, stainless steel and glass, 6' tall.



"Glassmaking is virtually unknown in Sri Lanka. The kilns we brought in are the only ones on the island. I taught the method to 30-plus students with different skill sets, including the entire ceramics department at the University of Colombo, the chairman and his family, several carvers from a ceramics factory, and members of my patron's design team."

A lot of Smith's ideas come on the spot in a moment of opportunity. "During my teaching, I mentioned that unfired porcelain clay can be carved and fired and glass cast upon it. The patron owns a factory that makes bathroom fittings. At the end of a class, they produced five unfired toilet tank tops and my host brought in some carvers. A pastry chef carved traditional Sri Lankan images into the clay. I taught them the basic techniques for applying glass. We ended up with gorgeous Sri Lankan carvings duplicated in glass. Our goal now is to merge the glassmaking techniques I've developed with traditional Sri Lankan design elements and hopefully spark a new industry."

Does he worry about losing creative capital? "I was originally concerned with whether they would appropriate my ideas. Then I thought that anyone can steal what you did yesterday; no one can steal what you do tomorrow. I gave them all the information and

was very well compensated. We've just given birth to something, but we don't yet know what it will grow up to be."

Going forward, Smith is designing a line of lighting for several casinos owned by his Sri Lankan host. "I suggested that there are branding opportunities in lighting and decorative items. I want to do large-scale, contiguous wall panels behind the reception desks and in the restaurants as well as make decorative elements for the hotels."

Smith is both exhilarated and exhausted by his adventure in Sri Lanka and has quite fallen in love with the country and the people. "The entire experience was magical. Sri Lanka was the first time in years that I enjoyed and found relief in having a boss." And it is a place where he could truly envision himself retiring someday. But meanwhile . . .



Craig Mitchell Smith, The Flight of the Monarch, stainless steel and glass, 12' tall by 15' long



The artist with his glass flowers.

First Big Break—Disney

Smith only introduced himself to glassworking in 2007. His first big break came in the form of a job for The Walt Disney Company. In 2012, Smith put together 100 pamphlets of his portfolio covered by a glossy photo of a bright red glass poppy. He distributed the pamphlets to a select group of prospects that included the Epcot Center, where his pamphlet ended up on the desk of Epcot's Chief of Horticulture.

"I didn't know they were preparing a thematic display for the entrance to Epcot to accompany the making of a movie *Oz: The Great and Powerful*. They were trying to figure out how to have a field of poppies in Florida where poppies do not grow. The discussions had gone to whether they could cool the soil to keep the poppies alive. My packet arrived on the table, and they made the call."

Smith had 49 days from the phone call before he needed to install a field of 63 glass poppies. Each flower took four days of production time. "It would be impossible to work on this scale alone." His honed theatrical sense that the show must go on kicked into gear. "I drove a truck with all of the poppies down to Florida and had the magical experience of working behind the wall at Epcot Center to install the flowers. The Disney Company hosted and treated me beautifully."

The next year, in 2013, Smith completed a field of glass flowers for the butterfly house at Epcot Center. The installation also included a 16-foot-long glass sculpture of monarch butterflies. "We became the star of the annual International Flower and Garden Festival, which lasts three months and features flowers and unusual garden fixtures. Nearly a million people saw my work."

Garden Installations

Many of Smith's commercial installations are staged at public gardens. He has booked his largest show to date at the Missouri Botanical Gardens that opens on May 30, 2017, and runs through August 22, 2017. Smith and his talented team of glassmakers are busy creating 30 entirely new sculptures for a solo exhibit in the famed Climatron. He began designing in January 2016 and will spend all of the year building that show.

Smith's art works are handmade, painterly, and sculptural. He seeks to assure that they are integrated into nature. "I travel to the site of an exhibit a year ahead of each opening and design 30 custom sculptures for every show. I don't want my work to be an exclamation point in the gardens. I want it to be the comma, the pause that pulls viewers in to look at everything else. My technicians and I orient each piece of glass to reference the specific landscape. If the sun is coming from the south, for instance, we would not place our pieces facing north. We are all gardeners here. I make subtle references to the angle of a tree and mimic that in a glass flower that is designed to sit close to it. We want to create the appearance that each piece truly grew in the spot where it is placed."

One signature piece that recurs in many of Smith's shows is titled *Making a Wish*. A 16-foot-tall dandelion puff is fabricated from stainless steel and glass. Trailing away from the stem, individual seed heads are tied to trees or sculptures with fine cable to create the illusion that a child has just blown onto the puff and sent it trailing for hundreds of feet. "I'm trying to make people remember the last time they blew into a dandelion puff and made a wish. My work



Craig Mitchell Smith, The Lily of the Valley, stainless steel and glass, 9' tall.

can be whimsical, but it is never silly. I've sold this piece four times and will be making another one for an upcoming show."

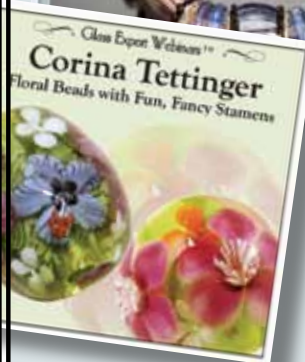
Smith's business model is based on leasing shows and allowing the gardens to keep the box office admission fees. The lease rates are considerable, set at levels that generate income for both the artist and the gardens. All of the work in an installation is discretely offered for sale. The gardens handle the sales and retain 25 percent of the gross revenue. Smith also commits to having \$75 items to stock the gift shop at every show. He and his team will pack a large installation and drive it themselves to assemble it on-site.

The artist enjoys working in abstract forms, but he finds that most people respond to and want recognizable figurative pieces. "I'm mainly known for my floral, nature-based work, because that is what people want to buy."

Smith loves modeling human figures and appreciates when he can work them into his installations. "One of the pieces I'm doing for a greenhouse opening in Omaha, Nebraska, has 30 human figures with copper hearts at their centers." That installation opened in early February 2016 and closed just after Mother's Day.

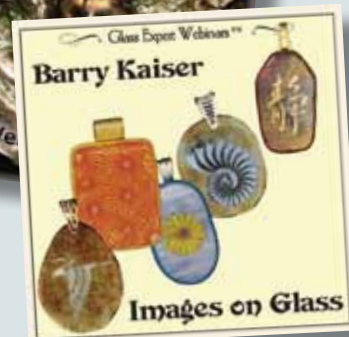
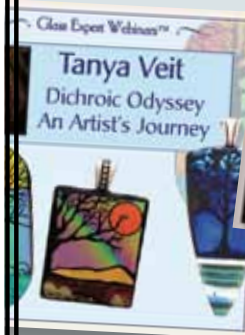
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*Craig Mitchell Smith, Dancing Flames,
steel and glass on pedestal, 5' tall.*

A Broad Range of Work

Smith's work splits nearly evenly between private home installations and custom work. He leases a building for his studio, where he is the sole proprietor. A partner runs a retail gallery under Smith's name, and the artist has contracted to stock it with items priced around \$250. He markets his work with pamphlets and his website, which are most successful with people who respond to the spirit of his work. He reports that his glass art is displayed at the Canyon Road Contemporary Gallery in Santa Fe, New Mexico, at galleries in Orlando, Florida, and Minneapolis, Minnesota, and in two galleries in his home state of Michigan.

The glass creations by Smith range in size from small precious pieces such as an ornament he fabricated for the National Christmas Tree in 2010—a red cardinal in a crystal nest designed to rest on a branch—to large multipiece installations throughout a botanical garden. "I work on several levels according to what speaks to me and what the public wants to buy. My most serious work wouldn't pay my bills."

*Craig Mitchell Smith, The Gift, stain-
less steel and glass on pedestal, 5' tall.*





Craig Mitchell Smith, The Golden Chain Tree (left), 12' tall, and Making a Wish (right), stainless steel and glass dandelion puff.

In the latter category, Smith has completed a series of allegorical works. “My personal favorite is *Portrait of a Catholic Childhood*.” A photo sits behind a glass façade, with a mousetrap ready to spring at any moment. Another piece, *Trust*, is a glass house with two figures embracing before a glass house in a sea of stone. *Tuesday’s Child* shows a gothic arched church that morphs into an elm tree. The *Beautification Project* expresses contempt for the concept of beautification and calls attention to the beauty of the soul. The viewer becomes part of the art piece, standing in front of crystal wings and a halo to have a picture taken.

When it comes to the darkly personal projects, Smith advises, “If you are compelled to make work that is morose, keep it for yourself. Think of it as the poetry for your sock drawer, not as something for publication.” For him, his crystal album is a perfect example of such a piece.

“It is a sad story that I wanted to get out of me, so I wrote a 30-page book in my best penmanship—a story that I wanted to tell but that would hurt people if I did. Writing it down got it out of my psyche. Then I put my writing into a kiln with some glass. Ghostly images of the story appear in the glass I made. If someone views this piece and responds to it, I hope it makes them think about their own story. That is what art does; it evokes feeling. But I don’t make such pieces thinking or hoping that someone else should feel the need to buy it.

“I must confess to being a little impatient with artists who bemoan the lack of a market for their most serious private work. That is work that you do for yourself, not something you make to sell. Why should a collector need to have it inside his space? Why should you expect to earn your living off of your most private thoughts, feelings, or conflicts?”

The artist seems peacefully settled with the dichotomy between private and marketable work, exhibiting a refreshing sense of personal boundaries that runs contrary to the popular conflation of an item’s value with its price or marketability. For himself, Smith has found plenty of room for artistic and economic success in the somewhat more public realm of fused glass art. **GA**

Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** explores Craig Mitchell Smith’s random, serendipitous wanderings into the world of glass art and shares some insights that emerging glass artists might find useful.



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Photographing Dichroic Glass Jewelry

by Mark Veit and Tanya Veit

What is the first sense heightened for any buyer when shopping for fused glass art? The answer is sight. People will see your glass art before touching it or searching for a price tag. Selling at live art shows and boutiques allows the buyer to touch and feel the pieces as well as see them up close. When selling online, however, the only way of showing your pieces is through pictures.

Oftentimes artists will take a single picture and attach it to the listing without much thought or editing. That's understandable, since taking pictures is typically seen as the last step before selling and often a daunting task. It makes sense to want to get through it as soon as possible, but when you think about it, the picture is the first and only thing a potential online buyer will see. That makes them just as important as the art piece you are trying to sell.

Crisp, Clean Pictures for Increased Sales

A blurry or off-center picture will look unprofessional, and no matter how great the glass art looks in real life, there is a very slim chance that you will be able to sell it online. Most buyers will simply move on to the next clear and beautiful picture. If they search your online website for more pieces and continue to see mediocre pictures, they will move on to your competitor. I have seen this happen with my own pictures as well as others.

Showcasing your fused glass art with crisp, clean pictures is a proven way to increase sales. Before growing AAE Glass, one of my partners, Tanya Veit, sold thousands of fused glass jewelry pieces at boutiques, shows, and online. After learning the importance of top-notch pictures, she tested all sorts of photographing techniques. Hiring someone can be very expensive, but so can the equipment you purchase to do it yourself. After much trial and error, Tanya concluded that this very inexpensive and easy technique of photographing her fused glass jewelry was the best and by far the most affordable. She still employs this technique today.

Photography Tips from Tanya

The technique for photographing dichroic jewelry is fairly simple and will only cost you a few dollars. I have been using this method for years and have bought all of the expensive equipment, but nothing seems to compare to this simple idea. I have used the cloud dome, easy photo tent, and several other ways, but I seem to keep coming back to this one.



1. Buy a one-gallon jug of milk. Make sure it is not the opaque white milk carton but the soft white milk carton that you can see through.
2. Drink the milk. Obvious, but necessary.
3. Remove the labels from the milk container.
4. Using an X-Acto knife, cut a 2-inch window into the side of the milk carton

toward the top.

5. Using the X-Acto knife, cut out the bottom of the milk carton. Now you have your photo tent. The milky white container diffuses the light and removes the glare from the dichroic jewelry.

6. Select a camera with a good macro mode. I use a Nikon Coolpix camera, which has the best macro mode that I have found. The macro mode on your camera is indicated by the flower icon on your camera. This is universal on all cameras

7. Prepare the background. Regarding the background, when photographing use a solid color, or you can purchase gradation paper from a camera shop online. You can also buy a piece of scrapbook paper in any neutral color at the hobby store. Go to the paper craft section and you'll find lots of nice, neutral background colors for your jewelry. Do not put lots of other things in the background, however, since it's too distracting. No rice, no beans, not a pile of

shells, no flowers—just your beautiful jewelry.

8. Decide on any props for the picture. If you feel you need a prop, make sure it is one thing only such as a branch, one large seashell, or one large rock. Also, if you do have a prop, make sure it is a neutral color. For example, a branch or a rock would be a neutral color. You do not want anything to distract from your jewelry, so don't put a red hibiscus flower in the background.



Glass Jewelry
by Tanya Veit

Taking the Picture

Now that you have the essential equipment ready, place the milk container over your jewelry. Put your camera on macro mode and stick your lens into the 2-inch window that you cut into the side of the milk jug container. You can also shoot from the top of the milk carton by taking a little off the top of the container if you want an aerial view.

It is best to take pictures in natural sunlight during overcast conditions. If you can do this milk jug trick outside after 2 p.m., that is when you'll get the best pictures.

You can download Picasa from Google. This is a **free** photo editor, and it fantastic! You can crop, sharpen, saturate, and even watermark your pictures. And one other tip. Never shoot your jewelry without a chain or chord. It looks incomplete, as if it is missing something.

I have been using this technique for 15 years, and people ask me all the time who shoots my jewelry. I hope this works well for you also.

GA



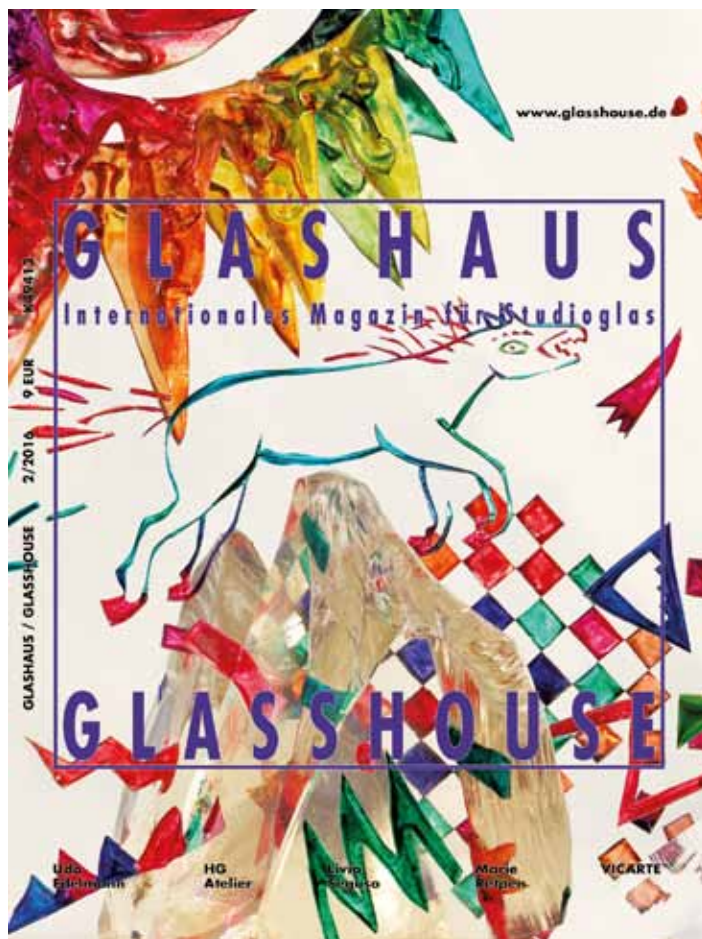
Tanya Veit is a world-renowned glass artist and instructor. She has taught around the United States, Canada, and Europe. In 2010, Tanya was selected to teach as one of eight Master Glass Artisans at the International Festival of Glass in the United Kingdom. She owns a Bullseye Kiln Glass Resource Center and teaching studio in sunny Cape Coral, Florida. Although she is enthusiastic and passionate about her own glassmaking, Tanya's number one passion is teaching.

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Mark Veit currently owns and operates www.aeeglass.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.aeeglass.com or e-mail info@aeeglass.com for more information.



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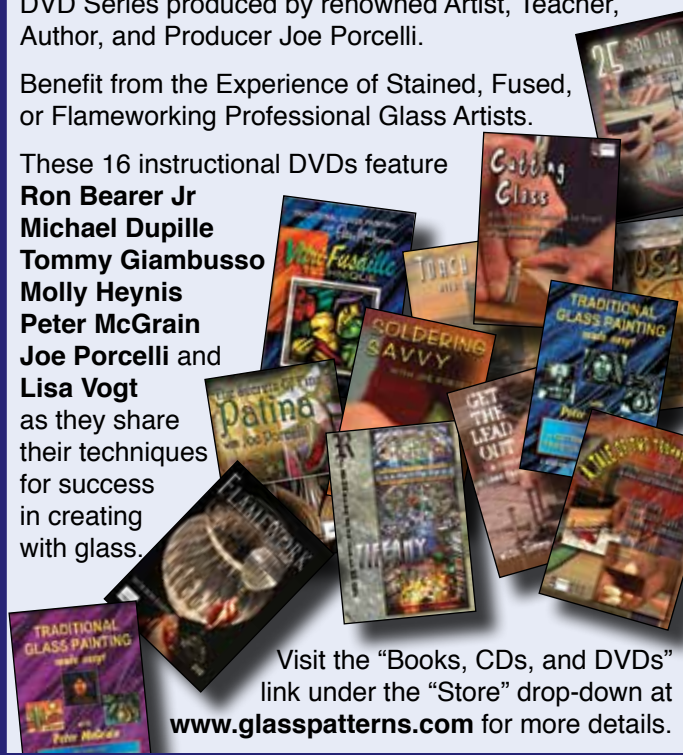
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Glass . . . Paint . . . Swing!



Leslie Perlis and Bonnie Owen, Swing, joint project created with fused glass and acrylic paint, 16" x 20", 2016. Photo by Leslie Perlis.

by Leslie Perlis

Sshhhhh! I always thought you were supposed to be quiet in a library. Imagine going to an art reception in a library, and as you approach you hear some swing music getting louder and louder. When you get inside the gallery, you realize there is a full-fledged swing band playing, and lots of people are listening and dancing to the music and looking at the art.

In honor of Women's History Month, four women artists—Leslie Perlis, glass artist; Bonnie Owen, oil painter; Sue “Queen of Boogie-Woogie” Palmer, keyboardist; and Jannette Kutchins, dance instructor—banded together to produce a unique event and experience for our community.

Planning Something Special

I have been involved with many glass shows over the years, mostly with the Art Glass Association of Southern California (AGASC), where I learned all the aspects of planning an exhibit. I have had several displays at the Point Loma Library in San Diego, which is my local branch.

Palmer and I both are alumni of Point Loma High School and

have a connection with the Point Loma Library. She even worked there while in high school. We both think it is important to give back to our community. I have had the opportunity to coordinate several art exhibits at the library with Christine Gonzalez, the branch manager, who is familiar with my art work.

Gonzalez loves to have art displayed in the Community Room and in display cases in the rotunda. She recently shared that the library has greatly benefitted from having our art on display there. “We have had a positive response to the exhibit. Some patrons had happened to come on the day of the reception and joined in the fun.”

Bonnie Owen, another good friend of mine, is a talented painter. We came up with a novel idea to combine our love of swing dancing with our respective art mediums. Then we met with Gonzalez to share our ideas. I would be showing my frit cast glass pieces with women and dance themes. Owen presented her series of paintings of famous women in history. Gonzalez said that March was Women's History Month, so that would be a perfect fit for a March/April 2016 exhibit. Plus Owen and I would have the opportunity to work on a project together to create something special!

A Challenging Collaboration

Owen's group of oil paintings, *Famous Women in History*, is based on extensive research and her imagination to create images of women where no pictures previously existed. My pieces are cast glass frit in fiber paper molds. This is a technique I invented many years ago and is a good way for me to create multilevel sculptural pieces. In this exhibit my pieces represent the themes of women and dance.

It was a great experience to collaborate with Owen on a new piece of art for this show. It was challenging and fun to interpret the motion of dance in a two-dimensional format. It took a while to figure out what we would create and how to do it, but I believe art gets created in its own time. I said I could make fused glass figures swing dancing and Owen said she could paint a background for it.

I had recently completed a commission inspired by the poster for *American in Paris*, a new Broadway musical. I made two small figures out of fused glass that were attached to a background of etched blue flashed glass. The fused figures seemed to be a good element for our project. I made two 10-inch swing dancers by sculpting and layering opaque glass over a clear base, then added some stringer, bits of frit, dichroic glass, and painted details. After firing, I cut out the excess glass around the edge on a Taurus Ring saw.

Owen did several background concepts for the figures, and I loved them all. We put my finished glass figures on her concept drawings, and I suggested she use whichever background she liked best. Then she used the color photos of the figures I had made by putting them right on my copier to place in her backgrounds and see which would work the best. She came up with a cool acrylic painting of musicians and dancers with some elements from my figures to unite the glass and her background. Owen did her painting on a cradle, a wooden frame with sides on it, so it would support the glass dancers. When we attached the figures it was so exciting! We even sold it at the reception to fine art collector, Janet Muller Rossetti.



Ladies of the Glass-Paint-Swing event (left to right) Bonnie Owen, Sue Palmer, Jannette Kutchins, and Leslie Perlis, 2016. Photo by Mel Gillum.

(top to bottom right) Bonnie Owen portraits of Anne Boleyn, Cleopatra, and Grace O'Malley. Photos by Bonnie Owen.





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A Memorable Reception

We knew we wanted to have a fun, memorable reception. Owen and I met at dance class 10 years ago and have learned many dances with all types of music, so for the reception we wanted to have our favorite band, Sue Palmer and Her Motel Swing Quintet. Palmer has a worldwide reputation and a great band featuring top-notch musicians Steve Wilcox, Sharon Shufelt, Deeja Marie, and Pete Harrison.

Palmer had played at two previous AGASC receptions for exhibits at this library, and since dancers do what dancers do, some got up and started dancing to the music. Other guests said that looked like fun, so for this show we enlisted the help of dance instructor and friend Jannette Kutchins, aided by Nick Nichols, to teach some basic jitterbug classes. There were four lessons leading up to the reception, to which we had a good response, and we appreciated the help of several experienced Swing Cats to help the newcomers. The reception and lessons were free to the public, and the event was a huge success with well over 100 guests in attendance.

We were able to split up the tasks for the exhibit. Owen created all the graphics for posters and postcards, while I coordinated with the library and did PR. Palmer posted our event on her website, and Kutchins promoted our event at various dance venues. We really appreciate the help from our friends. Nichols, Lief Hendrixen, Glen and Aileen Shimada, who helped with the installation, and Mel Gillum, who helped Nichols with takedown. Kathy Follmer and Daisie helped with the refreshments.



A display of glass, tools, and educational materials. Photo by Leslie Perlis.



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Leslie Perlis, In Between: Any Problem in the World Can Be Solved by Dancing, cast glass frit in fiber paper mold, 5" x 22" x 19", 2007. Photo by Leslie Perlis.

Intertwining Art Mediums

I think all art forms are intertwined. My glass art is influenced by the events in my life, so being involved in dance and how it relates to music, it seems natural that I would include those themes in my work. One benefit of dancing is gaining more respect, knowledge, and appreciation of the music I was familiar with as well being introduced to different types of music.

Back in the day I remember being so amazed by “Tommy G and the G-Strings,” the band that used to play at the Glass Craft & Bead Expo. The group included well-known, talented glass artists Tommy Giambusso, Randy Wardell, Gil Reynolds, Peter McGrain, Bill Bird, Boris Chasin, Newy Fagan, and Joe Porchelli. From my own experiences, it makes sense to me now that creative glass artists can be proficient in multiple artistic mediums.

A library is not just for reading or doing research but also a central place to be exposed to new things. Participating in an event also makes you feel more like part of your community. Organizing an event is doing community service, since it educates the public about your artwork and techniques and makes people aware of what you are doing. As for the educational part, I like to provide technical information about how pieces are made with write-ups and sometimes displays of materials and tools. Dancing is a social event that brings community together. Mixing art forms at a public library is a great way to present all of these things to the public. Everyone who attended our exhibit and the reception had fun while learning a lot about how the arts intertwine.

GA



Leslie Perlis, Tensions of Opposites, cast glass frit in fiber paper mold, 16" x 10" x 5", 2004.

Photo by Leslie Perlis.

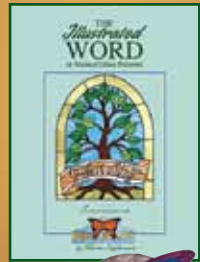


Attendees enjoying a dance set at the Point Loma Library Reception, March 2016. Photo by Nick Nichols.

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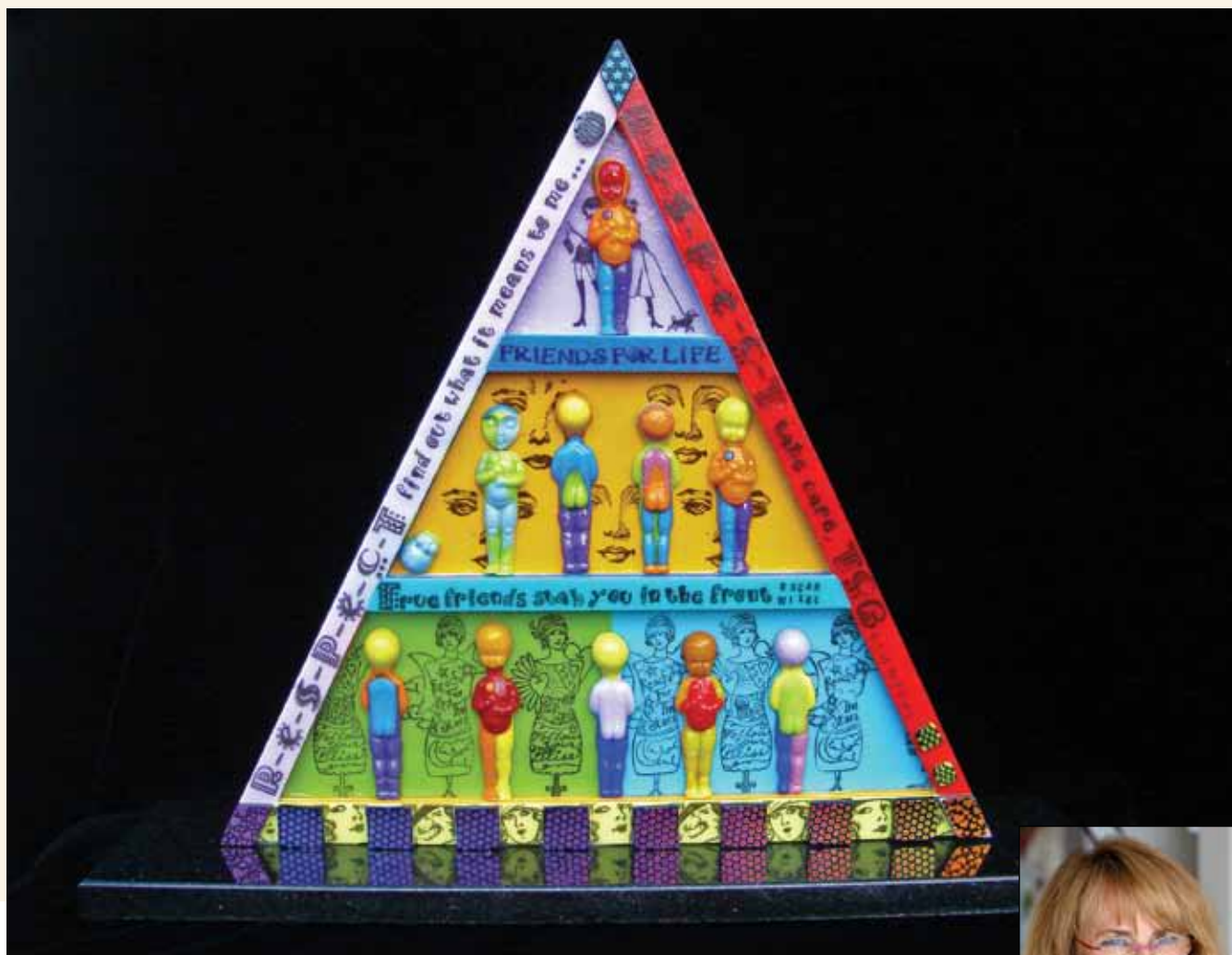
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Leslie Perlis, The Friend Pyramid, cast glass
frit in fiber paper mold, 18" x 18" x 1", 2006.
Photo by Leslie Perlis.



Photo by
Joe Italiano



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The Leslie Perlis Studio was established in 1972. Since then Perlis has been exploring all technical and expressive aspects of glasswork, taking advantage of all the modern innovations of this ancient art form. She creates contemporary architectural commissions for residential, commercial, and religious settings as well as personal expressions of art.

Perlis, who is a pioneer of the Studio Glass movement, celebrates color and original designs to bring this centuries-old art form into the future. Her award-winning work has been seen in many national publications and a second book of her work, *Dimensional Mosaic*, has been released by Wardell Publications. One of her goals is to educate the public about all types of glass art.

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The CGS at Etienne Gallery



Angela Jarman

The Contemporary Glass Society (CGS) has been invited to show members' work at the Etienne Gallery in Oisterwijk, The Netherlands. The Society is very pleased to be working with one of the major glass galleries in Europe. In a very new departure for the gallery, Matisse Etienne has invited 15 leading members of CGS to take part in this exhibition, which will run from June 4 through July 17, 2016.

Outstanding Work by UK Artists

Work in this show reflects the diversity of techniques and forms used by outstanding glassmakers working in the UK from *pâte de verre* and blown glass to casting and lampworking, all masters of their own techniques. Etienne Gallery is delighted to be showing the work of these exceptional British artists. More than 15 years ago, the gallery used to exhibit many British artists and during the last decade has been focused on the work of David Reekie and Colin Reid.

At the moment there are a lot of talented British glass artists that the gallery feels need to be introduced to Dutch collectors. The pleasant collaboration and the professional approach of CGS convinced the gallery to organize for the first time a group show in its gallery in Oisterwijk. It is very much looking forward to this diverse exhibition.



Bruno Romanelli Hamal



Louis Thompson and Hanne Enemark

An Exceptional Presentation

CGS Chair Julia Stephenson says, "We are absolutely delighted that Etienne Gallery is providing this opportunity to show work by our members. It is going to be a stunning exhibition promoting our organization at the highest level."

The following artists will be part of this special exhibition: Amanda Simmons, Alison Kinnaird, Andrea Walsh, Angela Jarman, Philippa Beveridge, Bruno Romanelli, Carrie Fertig, Fiaz Elson, Ashraf Hanna, Heike Brachlow, James Maskrey, Juli Bolaños-Durman, Louis Thompson with Hanne Enemark, Max Jacquard, and Jeff Zimmer.

GA

Visit 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.

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Ben Belgrad and Banjo. Photo by Justin Costiniano.

Benjamin Belgrad's Glass Gives Back

by Shawn Waggoner

Winning a piece of handblown glass at a raffle encouraged Benjamin Glazer Belgrad to begin working with borosilicate glass. The altruistic nature and influence of his family inspired the 26-year-old artist to turn his glass art into a philanthropic pursuit.

Through the Big D.R.M.S. Project, Belgrad sells handcrafted glass cups made in collaboration with other artists around the country. He also produces and sells a solo line of whiskey glasses, from which he donates 15 percent of the sale price to a given charity. These 12-ounce glasses magnify a color representing each charitable organization in the bottom of the cup.

"This project is the culmination of my efforts to make the world a better place. I created this philanthropy in honor of my family. My parents are Marc and Susan, and their fathers are Donald and Robert. Their four initials create the Big D.R.M.S. Project. I look to my family for support, and I admire the philanthropic work of my family before me. This project will serve as my way of giving back."

Every year when the Belgrad family gathers in Wisconsin for Thanksgiving, much of their conversation focuses on new ideas for giving back and celebrating the true meaning of the holiday. Ben's brother Jonathon recently joined him in Colorado to help devise a business plan and begin digital marketing for Ben's new company, Drinking Vessels. In working together, it occurred to the brothers that they could use Ben's glasswork to benefit people in need.

Belgrad's Beginnings

Born in Memphis, Tennessee, Belgrad relocated with his family in 1992 to the metropolitan area of Chicago, Illinois, his father's hometown. Upon graduating from high school, the young Belgrad embarked on a cross-country road trip to California before entering college at Indiana University, Bloomington.

In 2010, Belgrad won a handblown piece of glass made by Bob Taylor and Ryan "Huffy" Hoffman in a raffle. Belgrad's curiosity about the work prompted Taylor to offer him an apprenticeship in torchworking borosilicate glass at his Bloomington home.

Though Belgrad initially learned how to flamework glass by making pipes, that object did not afford him the full artistic expression he wanted. "It limits me in terms of my market and the boundaries I'm able to push. I always wanted to make gifts for my family, but none of my family smokes, so pipes would not appeal to them. They were super supportive during my learning process despite the fact that I was making pipes. They backed me and encouraged me to follow my passion. I wanted to be able to make objects I can share with people who don't necessarily smoke. There's a lot of artistic value in a pipe, but it's a very limited market."

When Taylor and Hoffman founded their company Volta Glass, Belgrad became their first apprentice, helping to build the project from its inception. Taylor eventually left Volta, and Belgrad contin-

ued working for Hoffman in the company's retail store, production facility, and national distribution center. It was Hoffman who introduced Belgrad to the lathe, and the young artist's glass career began to take shape. "As a lathe worker, there are certain limitations on how I can construct and what I can do. That has heavily influenced my designs and was the inspiration for incorporating other artists' work inside of my shapes."

After three years of building components for Hoffman's production line, Belgrad left in search of a new opportunity, which he found at Long Island Glass in New York. There, chief artist and designer Joe, who prefers to go by his first name only, developed a product line that combined his imaging technology with Belgrad's latheworking skill. For the last year, Belgrad operated a lathe for Joel Halen's production line in Ft. Collins, Colorado.

As the owner of Drinking Vessels, Belgrad currently travels the United States to work alongside some of the industry's most established artists to create works for the Big D.R.M.S. Project. With his GTT Mirage Burner, the lathe specialist travels the country on his mission to raise money for worthy causes through the sale of collaborative art glass drinking vessels.

Working glass on a torch provides an accessible way to make goblets and glasses without running a hot shop. Belgrad's early drinking vessels were inspired by the work of Eric Ross, a well-known pipe maker from Minnesota. "I saw his goblets at the American Glass Expo in Las Vegas, Nevada, and was taken by how someone was doing something so different. I recently shared my work and the Big D.R.M.S. Project with Eric, and he was excited to be the inspiration for a philanthropic project like this one."

Color Coded Giving

The Big D.R.M.S. drinking vessels combine stems designed by collaborating artists with Belgrad's cups and glasses. Each color used is associated with a unique charity, and for every purchase, a minimum \$100 donation is made. Belgrad attempts to partner with charities that have little to no overhead in terms of operational costs and staffing. New colors will include purple, red, black and white, and fume. The Big D.R.M.S. charity partners include many sponsors.

- **Pink.** The National Breast Cancer Foundation, Inc. (NBCF) is recognized as one of the leading breast cancer organizations in the world. A recipient of Charity Navigator's highest four-star rating for 11 years, NBCF provides women "Help for Today . . . Hope for Tomorrow®" through its National Mammography Program, Beyond the Shock, Early Detection Plan, and breast cancer research programs. "Both my mother and aunts are breast cancer survivors, so it was important to me to contribute to NBCF's efforts."

- **Green.** Plant-It 2020 is a 501(c)(3) nonprofit foundation that performs worldwide tree planting, donates fuel-efficient cooking stoves to needy families, and provides forestry, soil, and biochar education. The organization's services help reforest the world's cities and forests while providing direct humanitarian aid by reducing hunger, thirst, malnutrition, poverty, and indoor pollution. Plant-It 2020 increases the sustainability of the world's forests and its people.

"My friend has a clothing company called Green Dream Clothing Company, which has already partnered with Plant-It 2020. The charity allows me to choose where I place the trees I donate, so ultimately each customer can choose the area of the world they want to contribute to."



Benjamin Belgrad.



Ben Belgrad, large solo goblet. Photo by Matt Zwiebel.

- **Blue.** Mazon: A Jewish Response to Hunger works to ensure that hungry people have access to nutritious food today and demands government policies to assure no one goes hungry tomorrow. Mazon works in collaboration with several organizations. U.S. Grantee Partners helps support the advocacy work of organizations advancing long-term solutions in their communities. Israel Grantee Partners builds the capacity of Israeli antihunger advocates and emergency food providers to address and prevent food insecurity among all Israeli citizens. Mazon also works with synagogues, students and teachers, State advocacy projects, and the general public. “My family has grown up supporting Mazon, and they do wonderful work. With the amount of food that gets wasted in the world, no person should ever go hungry.”

- **Orange.** The National Multiple Sclerosis Society’s mission is to assist those affected by MS and stop the disease in its tracks. Last year, the Society invested \$54 million to advance more than 380 research projects around the world. Through its comprehensive nationwide network of services, the Society also invested \$122.2 million to help more than one million individuals affected by MS connect to the people, information, and resources needed to live their best lives.



Ben Belgrad and Nate Dizzle. Photo by Justin Costiniano.

Artists in Collaboration Making a Difference

To date, flameworker Ryan Coon has made two green (sold) and two blue flower implosion goblets (available) for the project. David Cowen faceted one of Coon’s blue marbles, which is featured in this set. Robby Adolph (Slob Glass) designed a green stem for the project (sold). Terry Sharp contributed stems featuring two of his own sculpted flowers on green stems, and Emily Marie created three stems from her kinetic Protozoa line in pink, green, and blue. Aaron Vigil also contributed green and pink stems.

Other contributing artists include Big Z, who donated custom crushed opal tubing for the project. Corey Davie provided a pink and blue themed stem, featuring his sculpted candy. Don Chile Ortega made two tikis on bamboo stems, one pink and one blue. Banjo donated a stem for every color and will be using his name and social media to promote the project to his 100K followers. “I have connected with Banjo over the past few months, and he is very passionate about giving back to the community, so this project clicked with him.”

Collect Art and Contribute to a Great Cause

In between playing bass guitar for Dude Stop and the Stopettes, as well as Shackers, Belgrad has carved out his own niche as an artist of handmade drinking vessels. As a musician, Belgrad was not unaccustomed to woodshedding—practicing for hours on his instrument until he could express what he wanted to easily and fluently. But glass presented him with an unprecedented challenge. “I worked hard at music, but not in the way that I have with glass. Music was more just a pleasure. With glass, not only is it a pleasure, but every single piece is challenging. Even though I use a lathe, it’s not a machined process.

“It’s important for me to give back because of how much I’ve received from glass. I was deeply unhappy in high school and growing up, but I found working with borosilicate glass both rewarding and therapeutic. Glass is responsible for the happy, productive life I’m now living.”

Through Drinking Vessels, Belgrad will continue to produce stemless glasses, Kiddush cups, and bottom-colored whisky glasses in his unique style while exploring the wider world of decanters, barware, and stemware. While he remains passionate about his lifestyle as a vagabond, it is also Belgrad’s goal to be able to finance the purchase of his own lathe and studio one day.

The artist’s desire to make the world a better place through glass art grows stronger with each collaborative work made to benefit the Big D.R.M.S. Project, which premiered at Natural State Glass Gallery, Conway, Arkansas, for its grand opening in December 2015. It is Belgrad’s hope that collaborating artists can tap into their collector’s market to expand sales of the philanthropic glass. Buyers can collect art but also make a charitable donation.

“There are many more artists who will be contributing to this project as things develop. I have been traveling around the country promoting the project and inviting artists to participate. I’ve slept on concrete glass studio floors, camped in cars in the woods, stayed on couches and in guest rooms. I’ve flown, taken trains and buses, and hitched rides to get where I needed to be. There are a lot of obstacles for me, the largest of which is not having a lathe. Despite this, I am determined to do whatever it takes to get to where I want to be, which is creating this project—wherever that takes me.”

GA

Belgrad would like to thank everyone who has supported his work: Ryan "Huffy" Hoffman and Volta Glass; Jay Snowden and L. Dene Stephens III; Brian Gonzalez and Joe at Long Island Glass; Joel Halen; Bob and Robin Taylor; Kenny and Evan at Borosyndicate; his family and biggest supporters; Matt and Amy at Pure Virtue Glass; Yoni Weisberg; Matthew Zwiebel (the Magic Onion); Brandon Rose; Jonathon Glazer Belgrad; the collaborators Aaron Vigil, Ryan Coon, David Cowen, Don Chile Ortega, Rashan O Jones, Emily Marie, Banjo, and Slob Glassblower; Amy Wood and Bobby Cohen at Natural State Glass Gallery; Joey Burger at Trim Scene Solutions; Craig and Jean Horenstein; and Jared De Long at Lost Coast Gallery.



Ben Belgrad

www.drinkingvessels.com
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*Ben Belgrad
and Terry Sharp.
Photo by
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What's New



Wissmach Glass has just added **fifteen colors to its 2016 Kiln Glass Catalog**. Eleven new colors in the company's 90 COE line, 90-21 through 90-31, include Crystal mixed with Yellow, White, Blue, or Green, plus a Green-Blue mix and White mixed with Gray, Red, Blue, and Green. The four new 96 COE reactive colors, 96-38 through 96-41, include Orange Red, Dark Red, Reactive Blue/Black and Oyster Pearl/Reactive Blue. Visit the company's website to find out more about these and many other fantastic offerings for the kiln working artist.

304-337-2253 wissmach@frontier.com
www.wissmachglass.com

Gryphon Corporation has introduced a **new version of its popular C-40 band saw** that is designed to cut taller objects. This saw was inspired by numerous calls for a band saw capable of cutting wine bottles or other similarly sized bottles. It shares all of the features of the standard C-40 band saw, and by removing the upper guide, an additional inch of clearance is provided. The saw can easily cut through bottles and produces a straight, smooth cut. This new saw, designated C-40 Tall, is available now.

818-890-7770 question@gryphoncorp.com
www.gryphoncorp.com



Spectrum Glass Company, with a very heavy heart, has announced that it **began the process of closing its operations** in May 2016 due to hard business and economic realities. Craig Barker, CEO of Spectrum, shared that the company has served the specialty glass industry for 40 years and that market factors have played the most significant role. "Our facility was built to support product at the height of the art glass movement, but our sales never fully recovered following the Great Recession. Our consistently reduced levels of sales simply cannot cover the fixed costs required to operate a facility of our size. We would like to express our deepest gratitude to all of our partners, customers, artists, and other who have supported Spectrum Glass over the past four decades and who continue to support us now. We will continue manufacturing over the next 60 to 75 days and will continue selling the product inventory we currently have on hand over the months ahead."

info@spectrumglass.com
www.spectrumglass.com

Olympic Color Rods now has the **BMG-04CM Graphite Marver Block from Blockhead Tools**. These blocks sit on the marver not far from the furnace. Just a quick step sets your bubble, ready for another gather. Gather once, give it a quick blocking at the marver, and gather again without having to sit down at the bench. The marver block sits firmly on rubber feet to prevent sliding off the marver and is secured to a birch ply base, which will protect the block even if it does take a tumble. Best of all, a graphite marver block never burns out.

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www.glasscolor.com



Scott Ouderkirk Studios is looking for five glass artists who enjoy meeting new people, seeing new things, and recharging their creative batteries to join him at River Road Farm for the **First Annual 1000 Islands Glass Artist Retreat** from September 21–24, 2016. Food and accommodations will be provided, and there is no cost to the artists except for travel to and from the retreat site. E-mail four to five images

of your work and a short essay or video describing why you should be considered. Artists will be chosen based on creating a mix of artists who Scott believes will enhance one another. Applications must be received by July 10, 2016. College students through professional artists will be considered. Visit Scott Ouderkirk Studios on Facebook for more details.

scott.ouderkird@gmail.com

www.facebook.com/Scott-Ouderkirk-Studios-370870249658



Ed Hoy's International, one of the nation's premier art glass suppliers, **has acquired Hot Head Torches**. Designed exclusively for glasswork, the Hot Head Torch is one of the most cost-effective beadworking tools. This versatile torch uses inexpensive and widely available propylene fuel, making it the ideal torch for novice and budget-conscious beadmakers. It is also great for bending stringers and vitrigraph pieces as well as

making Glaskolben. It is hot enough to work with most glass without charring or distorting the vibrant colors of raw art glass materials, and the enduring brass construction and simple design make it the quintessential beginner's torch. It can now be purchased in-store or online. Visit the website for more details.

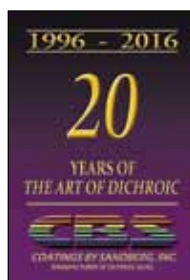
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Coatings By Sandberg (CBS) is celebrating **20 Years of The Art of Dichroic, 1996–2016**. The company has expanded over the years to include not only Dichroic glass, but also Dichroic Coated Ceramic, Glow Powder and Glow Decals, Dichroic Extract, kiln sales, and art glass classes. It is also recognized throughout the glass world for its exceptional customer service. On behalf of all the employees at CBS, the company thanks its customers for its continuing success. Visit the website to discover all of the unique products available from CBS.

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The **American Glass Guild (AGG)** announces the **American Glass Now: 2016 Juried Contemporary Stained Glass Exhibition**. This premier juried show of

contemporary stained glass is now in its fifth year and brings together the work of leading artists with a fresh, versatile take on a treasured medium. The exhibition encourages artists to explore what they find fascinating and evocative as they share their visions with an expanded public. It will be held at two locations—Logan Center for the Arts in Chicago, Illinois (June 17–July 11) and the Washington National Cathedral in Washington, D.C. (July 17–September 28). Visit the AGG website for more details and a complete list of jurors and exhibiting artists.

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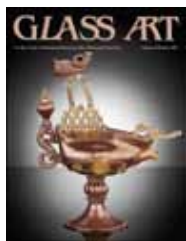
Readers' Forum

Dear Shawn,

I am delighted to have joined the ranks of artists profiled in your excellent magazine. Thank you for your dedication to exploring our field of glass in all of its varied forms. The magazine has introduced me to many creative artists who make this field so exciting to work in and told me something new about friends whose work I already knew. Thanks!

All the best,

Mary Clerkin Higgins, President
Clerkin Higgins Stained Glass, Inc.



Dear Glass Art,

Thanks so much for the feature on my work in the March/April 2016 issue of *Glass Art*. The magazine is beautiful, but more importantly, as the only one like it for the broader community, it is a great resource as well, from technical to creative to the business of glass. Thanks again for your generous support!

Sincerely,
David Patchen



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

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Coatings By Sandberg, Inc. (714) 538-0888 www.cbs-dichroic.com	35
Covington Engineering Corp. (877) 793-6636 www.covington-engineering.com	21
Craig Mitchell Smith Glass (517) 349-1345 www.craigmitchellsmith.com	57
Creative Paradise, Inc. (316) 794-8621 www.creativeparadiseglass.com	53
Cress Manufacturing (800) 423-4584 www.cresskilns.com	50
D&L Art Glass Supply (800) 525-0940 www.dlartglass.com	27
Denver Glass Machinery, Inc. (303) 781-0980 www.denverglass.com	49
Ed Hoy's International (800) 323-5668 www.edhoy.com	11
Euclid's Elements (800) 296-5456 www.euclids.com	21
Evenheat Kiln, Inc. (989) 856-2281 www.evenheat-kiln.com	53
Firelite Forms (888) 800-3901 www.fireliteforms.com	62
Flow, The (888) 719-0769 www.TheFlowMagazine.com	35
Franklin Art Glass (800) 848-7683 www.franklinartglass.com	23
Fused Fantasies (800) 719-0769 www.GlassPatterns.com	15
Gemini Saw Company, Inc. (310) 891-0288 www.geminisaw.com	5
GLASHAUS www.Glasshouse.de	43
Glass Accessories International www.glassaccessories.com	61
Glass Art (800) 719-0769 www.GlassArtMagazine.com	26/34/35/53/59
Glass Art Society (206) 382-1305 www.glassart.org	27
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Glass Expert Webinars™ (800) 719-0769 www.GlassPatterns.com	39/51
Glass Patterns Quarterly (800) 719-0769 www.GlassPatterns.com	43
Glastar (800) 423-5635 www.glastar.com	11
Hang Your Glass (650) 353-4642 www.HangYourGlass.com	21
His Glassworks, Inc. (828) 254-2559 www.hisglassworks.com	60
Hollander Glass (800) 421-0449 www.hollanderglass.com	46/47
Illustrated Word, The (800) 719-0769 www.glasspatterns.com	49
ISGB (612) 222-2243 www.isgb.org	13
Nortel Manufacturing (416) 438-3325 www.nortelmfg.com	58
Northwest Art Glass (800) 888-9444 www.nwartglass.com	63
Olympic Color Rods (800) 445-7742 www.glasscolor.com	15
Olympic Kilns (800) 241-4400 www.greatkilns.com	61
Paragon Industries (800) 876-4328 www.paragonweb.com	23
Paul Wissmach Glass Co., Inc. (304) 337-2253 www.wissmachglass.com	64
Ransom & Randolph (800) 253-4502 www.glass-cast.com	60
Scott Ouderkirk Studios (607) 377-1726 www.GlassGoat.com	60
Uroboros Glass Studios (503) 284-4900 www.uroboros.com	30
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