

# GLASS ART

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

March/April 2015



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Volume 30 Number 2



[www.GlassArtMagazine.com](http://www.GlassArtMagazine.com)

# Pro Series



## THE ARTIST

Ryan Staub is a glass artist who has blown glass in 11 different countries and territories, working with all kinds of glass and glass equipment. He currently owns and operates his own studio in his hometown of Seattle, Washington. His work can be found in many collections worldwide as well as online at: [www.ryanstaub.com](http://www.ryanstaub.com)



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# GLASS ART

March/April 2015

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Above: Polychrome Bowls with Stripes by Mel Munsen.  
On the cover: Detail of roundel window by Daniel Maher.

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## Glass Art

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## Letter from the Editor

### Fighting Fire with Information

Organizers of American Craft Week, October 2–11, will mount a new campaign in 2015 to celebrate craft—the jobs it creates, the vibrant communities it builds, and the beautiful places it enriches. As the global market and advanced technology has forced stronger than ever competition for the consumer's dollar, artists must stay informed of their markets and create new and exciting work that competes with current trends. The glass industry offers multiple events for networking, education, sales, and promotions this spring and summer.



Trade show season kicks off with the Glass Craft & Bead Expo, held at the South Point Hotel, Las Vegas, Nevada, April 8–12. The 44th Annual Glass Art Society (GAS) Conference, held June 5–7 in San Jose, California, addresses the topic *Interface: Glass, Art, and Technology*. The Stained Glass Association of America (SGAA) offers its 106th Annual Summer Conference, June 10–12, in Portland, Oregon. Next, the American Glass Guild (AGG) will be holding its 10th anniversary conference in Washington, D.C., June 18–21. RAGSfest, an annual gathering of art glass retailers, offers education, inspiration, and recreation June 24–30 in San Antonio, Texas, at Stained Glass Workbench. The International Society of Glass Beadmakers (ISGB) will convene for its conference, *Forging Connections: Celebrating Community*, in Albuquerque, New Mexico, July 15–19.

If attending a show to learn new skills or improve upon existing ones is not possible for you, *Glass Art* magazine continues its ongoing series of Glass Expert Webinars™, including two in March on making dichroic jewelry by Tanya Veit, followed by a Webinar on cutting glass by renowned lampshade designer and fabricator Joe Porcelli. Find more details at [www.glassartmagazine.com](http://www.glassartmagazine.com). No travel required!

This issue of *Glass Art* features the work of hot glass artist Rick Strini, who relies upon fusing, slumping, and blowing as well as LEDs to create his series of glass lighting. Mel Munsen's fused and slumped kilnwork showcases sophisticated, intricate murrine and fused cane, ground and polished to remarkably thin, transparent planes. Stained glass artist Daniel Maher incorporates his handblown roundels, photo imaging, prisms, and found objects to create memorable work in stained glass panels. Diversity in design and technique allowed each of these artists to offer more of what his market demands—something truly unique.

Helping glass artists create a prolific market for their work,



Shawn Waggoner  
Editor



Daniel Maher, *the Gregg Project*, installed in an Idaho residence.

### Deadlines for Advertising

#### May/June 2015

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Ad Materials March 30, 2015  
Issue Mails April 24, 2015

#### July/August 2015

Ad Closing May 20, 2015  
Ad Materials May 30, 2015  
Issue Mails June 26, 2015

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# Leslie Silverman

## Evolution of an Industry through the Eyes of a Distributor

by Colleen Bryan

It is not just about the glass. Leslie Silverman has a passion for sales. With her commitment to the mantra, “Quality Service and People Who Care,” the founder of D&L Art Glass Supply has served the art glass industry faithfully and well for 40 years. And she has no plans for changing that. Silverman’s history is a journey from being a single-product wholesaler to a full-service art glass supply distributor. She recently shared her story about how the Rocky Mountain West, her company, and the entire glass industry have changed together over time.

### Starting with a Single Product

On a six-week cross-country sightseeing tour during college, the New Jersey native was captured by the view of the Flatirons in Boulder, Colorado. “That’s when I knew that this was where I was going to settle,” Silverman says. “I was attending the School of Visual Arts in New York City. My friend and I moved out to Colorado in 1972, and I worked in an offset printing business that included large format silk screening. His dad owned M.C. Canfield and Sons, Inc., which manufactured solder and was looking to penetrate the Colorado market.”

With Canfield’s slogan, “guaranteed virgin metals, accurate tin content, and net weight on the spool,” Silverman felt she had a product she could believe in. She asked a friend who was dabbling in stained glass to try the product. “He thought it was great, and we sold our first 50 pounds of solder.” That was all the encouragement it took for her to begin building a custom trade among stained glass businesses.

At first, we went door-to-door selling Canfield solder from the back of my car, keeping inventory in the closet of my apartment underneath my clothes.” Orders were placed in the morning and often delivered that afternoon.

Silverman started D&L Stained Glass Supply in 1974 and found a strong market for glass restoration along Colorado’s Front Range. She remembers the era as one in which the handcrafts movement created a natural seedbed for proliferating stained glass businesses. She recounts names from that period—local glass artists like James Thorpe, Phil Watkins, Sr., Jackie Wright, and June Simon.

“Customers who were impressed with the solder soon wanted us to make lead came.” Silverman and Canfield started to make their own dies as a product improvement. “Our first dye was 3/16H, and we made it six times. Eventually we came up with a great, innovative lead came. Since it was hard to ship a six-foot-long, 100-pound box of lead, we wound 22 pounds of lead around a spool for shipping. Our trademark has been our willingness to always be looking for a different angle to offer innovations to the industry.” Slowly at first,



Leslie Silverman

Photos Courtesy of  
D&L Art Glass Supply

and then more rapidly, Silverman added products that could be of use to her customers. “We repackaged five-gallon jugs of patinas into more manageable containers and started selling the Fletcher-Terry glass cutter. Then, with my printing background, I made a little catalog to give out to clients.”

In 1976, D&L and two other companies shared a 10-by-10-foot booth at a small show in Las Vegas, Nevada. The entire show consisted of 30 or 40 booths in a single small room at the Aladdin Hotel in Las Vegas. The show was the Glass Craft Expo. “This was the stained glass industry’s first trade show. I brought 48 catalogs and was surprised to run out. I called a friend to break into my house in Boulder and air-freight catalogs for the rest of the show. From there we built a reputation.”

Returning from that show, Sam Shupper visited D&L. He had designed and developed a revolutionary self-oiling glass cutter, later named the Toyo cutter. “We were the first to carry it, and it continues to be a key product to this day. From there, D&L evolved, adding tools and packaging stained glass kits.

Later that year, D&L rented a 2,500-square-foot space to accommodate sheet glass. D&L’s first shipment of glass arrived from Genesis Glass—14 cases of 5-by-5-foot sheets, loaded from the factory to the truck for delivery. “When it arrived, all 14 crates lay on their sides, and glass was dribbling out the back as the truck pulled up to the door.” With Silverman near tears, a neighbor drove his forklift down to the warehouse and took control of figuring out how to get the glass off the truck. “That shipment was our first scrap bin. John, the forklift driver, eventually came to work with us and brought a lot of experience and know-how in warehousing.” This experience would later inspire Silverman to develop D&L’s “tee-pee” crating method, a buttressed pallet system that keeps glass crates in an upright position during transit.

## From the Handcrafts Movement to the Internet Age

During the late '70s, the burgeoning interest in craft and stained glass windows fed dozens of thriving stained glass retail stores along the Front Range of Colorado and throughout the country. Book publishers emerged, specializing in pattern books and how-to guides. D&L Stained Glass Supply developed better ways to pack and ship glass, built a mailing list, and generated new catalogs. Silverman hired new employees and formed a tight, dedicated crew. In 1979, the business moved into 18,000 square feet up against the foothills in North Boulder.

Special events and education helped fuel a resurgence of stained glass in sidelights and new architecture. D&L was a strong supporter of the glass show at the Free School in Boulder called *A Glass Expedition*, which ran from 1975 until 1981. *Famous Glass Words*, a lecture series D&L developed and hosted over several weeks in 1981, featured glass artists including Paul Marioni, Richard Posner, Susan Stinsmuehlen-Amend, and others presenting comprehensive explorations of multiple glass techniques and styles.

The 1980s presented exciting times marked by innovation and enthusiasm as the public was taken by the idea that their homes could feature custom glass panels. A lot of innovation in the industry was driven by young people without preconceived ideas. "Anyone who had a dream could really make it come true. We would sit in groups talking about what would be good for the industry—what tools and cutting systems we needed—and machinists would take up the challenge. There was a lot of opportunity."

Craftspeople began to specialize in certain aspects of stained glass and drive all around the United States offering classes on their particular fields. D&L had many weekend warrior customers who made the rounds of craft shows. "Some of my customers would work 50 shows a year—and still do. Others were making glass in their home studios."

Trade shows gave everyone an opportunity to meet customers, competitors, and suppliers and to build a community across the industry. "Forming those connections," Silverman says, "was important to me, the business, and the industry. We were always trying to build bridges and give back to the art glass community." She became involved in the Art Glass Suppliers Association, where she was chairman for several years and received a Lifetime Achievement Award in 2011. The award was presented by Kay Weiner, a dear friend and innovator in the glass industry, adding to the sweetness of the humbling moment.

Silverman started the Choice™ Hand Tools line and began to import Choice bevel and bevel cluster lines. Having developed a strong domestic market, she began to think internationally. "In 1987, I went overseas with six manufacturers and represented a dozen more. I raised \$100 from each of 12 manufacturers to go on the trip and participate in a stained glass trade show in Japan. Stained glass was growing in popularity, overseas as well as in the United States, and the international market started to grow for us as well. It was an exciting time to be part of that movement."



*The D&L warehouse in 1982.*



*Leslie Silverman at home calling on orders 1974.*



*Art Glass Suppliers Association  
Lifetime Achievement Award.*

D&L weathered the early '90s recession but saw markets change. The niche art glass industry began to face new challenges. Inexpensive import goods appeared, and large catalog suppliers tested brick and mortar retailers. Then later, the dawn of an Internet marketplace posed tremendous opportunity and peril to the existing art glass distribution structure. Embracing product diversification, expanding services and education, and developing a leading glass industry website kept D&L at the forefront despite the new hurdles.

In 2005, D&L purchased a competitor in Denver, Colorado, Artisans Wholesale. "Its owner was ready to retire and thought that it would help my business to have a presence in Denver. We took over that location and ran Artisans independent of D&L until the summer of 2007, when we merged in a single building in Denver under the name D&L Art Glass Supply." The name change better reflected the companies' long-standing service to multiple glass media beyond stained glass, including kiln forming, lampworking, and more. D&L Art Glass Supply moved from Boulder to a new 42,000-square-foot facility in Northwest Denver in 2007, choosing a location that was just off of three main highways and very accessible to both its supply routes and its customer base. Located less than 30 minutes from Denver International Airport, the new location encouraged more travelers to visit D&L to shop or attend a workshop in its 1,400-square-foot, state-of-the-art classroom.

### **Coming through a Deep Recession Poised for Growth**

Along with the rest of the country, D&L's business slowed with the 2008 recession, which went deeper and longer than most economists projected. Silverman credits survival to three major assets: "I never give up. I keep going after it until I get what I want. My customers kept coming back. People really appreciate the leadership and innovation we bring to the industry of glass art. And overall, it was our wonderful employees who helped us bounce back. We wouldn't be here without them."

Going into its 41st year, D&L is poised to expand. The company ships throughout the United States, coast to coast, and does a fair amount of exporting. Silverman sees great potential for growth in the industry as she and her crew work hard to provide the tools to help their customers grow. "Our 42,000-square-foot floor space will support growth."

In their new building, D&L made active choices to invest in environmentally friendly practices. "We did a lot of innovative things with energy conservation, including adding radiant heat and a change to LED lighting, which lights our glass aisles beautifully. We have already gone paperless with our purchase orders and accounts receivable, and are now ready to move forward with accounts payable. We are focusing on lessening our environmental footprint every day and are very conscious of how we affect the world around us."

### **Employees and Customers, D&L's Greatest Assets**

Beyond the accolades that Silverman gives her employees, she also recognizes the imperative to provide a mutually rewarding relationship with them. "Years ago in the printing business, I worked four 15-hour days in a row. When I was sick without health insurance, I didn't have paid time off. I promised myself that if I ever had a business I'd provide that to my employees. At D&L we've offered health insurance since the early '80s. It has been a core value of ours from the outset."

D&L Art Glass Supply currently employs 30 people, many of them with up to 20 years in the company. Remarkable employee retention has resulted in a tremendous knowledge base at D&L from warehouse staff and sales to purchasing, marketing, and accounting. The D&L team knows the products and, most importantly, the customers and their needs. One thing has remained constant throughout the decades. "We always worked hard to get the product out *today*. That was what my dad did. I was brought up to believe that was what you did to keep a clientele. My staff gets that."

The company reaches many of its customers at glass art events and industry trade shows. "That face-to-face relationship is really important to us, even in this age of electronic media." D&L uses its website, e-mail, Facebook, Twitter, and Instagram to show customers what is new. "There is tremendous value in having different ways to reach and touch our customers, but there is no substitute for personal relationships. We still rely heavily on contact by phone, so many people come to us by word of mouth from existing customers. And while we are always reaching out to new customers, it is incredibly satisfying to see a customer walking in the door who has been with us since our beginning 40 years ago."

D&L's customers are retailers, studio owners, restoration shops, and craft show weekend hobbyists. "Our average customer is between 40 and 65 years of age, but we're starting to see younger people in their early 20s and 30s coming in." Eighty percent of the customers are women, and most are passionate in their love of glass.

"Our customers tend to be innovative and stay ahead of the curve. I think we have to be responsible to help build demand for the product. Part of that is keeping customers educated and challenged while providing them with the materials for whatever they dream up."



*Narcissus Quagliata class 2014.*

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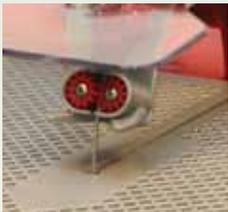
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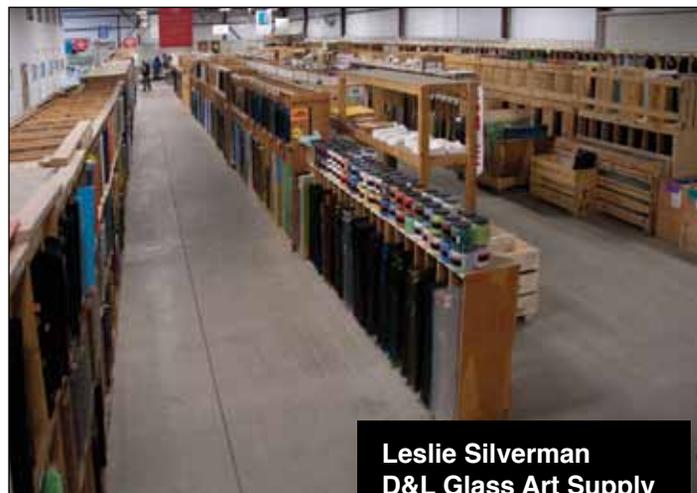
## Looking toward the Future

So what does the glass distributor see in the future of her company? "There has been a lot of innovation with stained glass, fusing, casting, and lampworking. D&L has expanded to sell glass for furnaces, the borosilicate market, and the scientific market. Diversification has helped us stay alive and fulfill the needs of the changing community through these past 40 years. I am confident it will lead us into a strong and prosperous future."

As for the industry, Silverman is convinced that glass has staying power. "Church commissions and interior designers are very successful at incorporating glass. And we see huge commissions for hospitals and public buildings. When a major show comes through town—like the fantastic glass show at the Denver International Airport or the Chihuly Exhibit at the Denver Botanic Gardens—it never fails to inspire the public's interest in glass. I do not see glass art fading."

For herself and this lifelong career she inadvertently discovered, Silverman says, "I feel fortunate—for our customers and for my employees—and I'm thankful to have had a career in glass. I can't imagine anything else having made me happier."

GA



**Leslie Silverman**  
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(Top) Miles of aisles in D&L's 42,000 square-foot warehouse in Denver, Colorado, 2014.  
 (Bottom) Glass aisles are open for hand selecting the glass.

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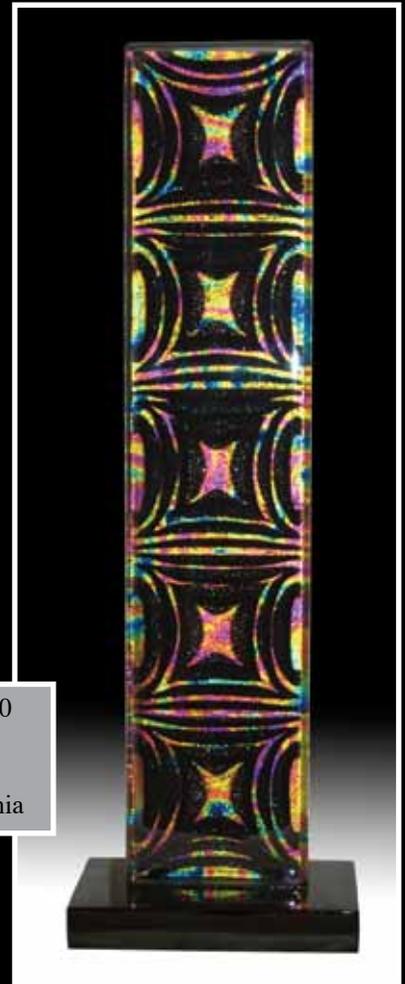
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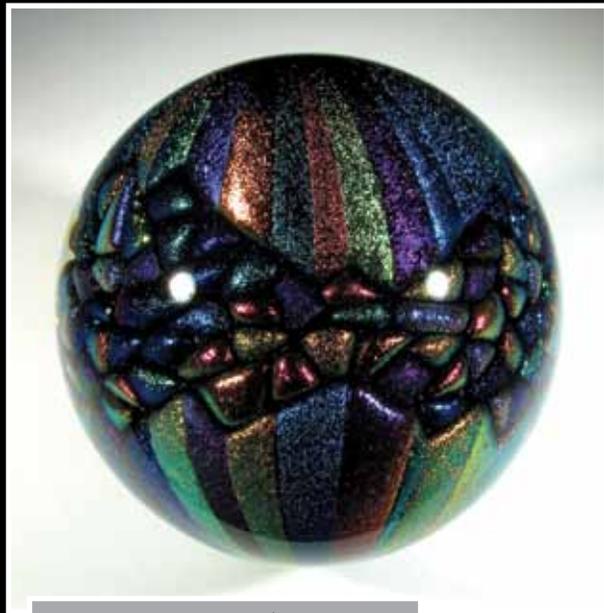
# Coatings By Sandberg 2014 Dichroic By Design Contest



First Place, \$500  
**Jackie MacDonald**  
*Red Feathers, Connections, Ying Yang Fish*  
Nelson, New Zealand



Second Place, \$250  
**Jon Simpson**  
*Totem*  
San Diego, California



Third Place, \$200  
**Brett Young and Larry Zengel**  
*Cracked Egg*  
Bradner, Ohio

by Dana S. Baldwin

Coatings By Sandberg (CBS) has completed its 9th annual Dichroic By Design art glass contest for 2014. The contest showcases unique dichroic glass artwork created by various artists worldwide. Each year CBS receives many submissions from around the globe and is amazed by the creativity and skill of *all* the artists. This year was no exception.

CBS awarded over \$2,500 worth of CBS Dichroic glass to both the winners and the runners-up for honorable mention in various categories. Congratulations to all!

Honorable Mention Awards, \$100



Architectural, *Kate MacLeod*  
Bend, Oregon



Dichroic Extract, *Melanie Lupien*  
Bend, Oregon



Fused, *Pat O. Donaldson*  
Burlison, Texas



Fused, *Peggy Stewart*  
Cave Creek, Arizona



Lampworked, *Lisa St. Martin*  
Reston, Virginia



Jewelry, *Vicki Leon*  
San Diego, California



Lightning & Fire, *James Bowden*  
Redlands, California



Fused, *Laura Dawson*  
Milwaukee, Wisconsin



Jewelry, *Holly Sokol*  
Prescott, Arizona

G&A

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# *AGASC 33rd Annual Members' Exhibition*

*by Leslie Perlis*

During October 2014, the Art Glass Association of Southern California was proud to present its 33rd Annual Glass Exhibition at Studio 21, Spanish Village at Balboa Park in San Diego, California. It was very exciting to see the multitude of glass techniques used to create this magnificent glass art.

## **Then and Now**

The wide variety of techniques demonstrated in the 2014 exhibition provides a huge contrast compared to our first shows back in the 1980s, where only stained glass windows were displayed. Other techniques such as fusing, blowing, lampworking, mixed media, and casting had not yet been discovered, invented, or reinvented, including some from ancient glass processes.

Gayle Tunney, AGASC show chair, shared: "I have been show chair for the last two shows, and the AGA members are such a great group of people to work with. It's a real team effort and everyone wants to help with pulling the show together. All the old pros and founders welcome the new members with open arms. We all share techniques and ideas and just enjoy the amazing art we all produce."



**Best of Show** Cathy Coverly *Pesce Piccolo*



**Wall Art** Bill Matulich *Confucius Coded*

# GLASS ART SOCIETY

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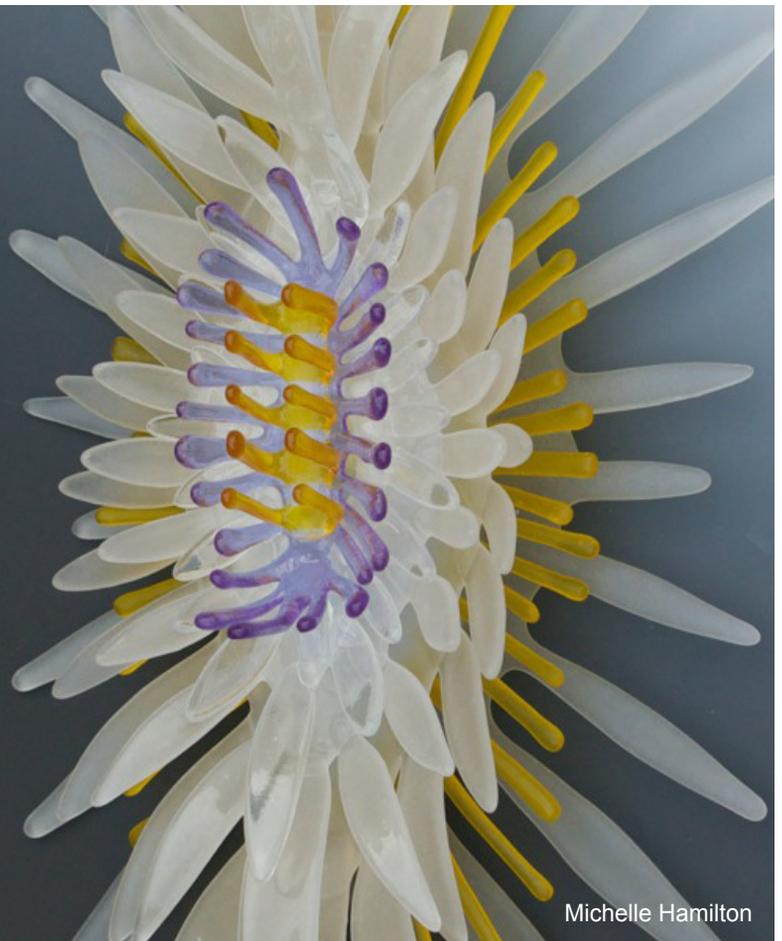


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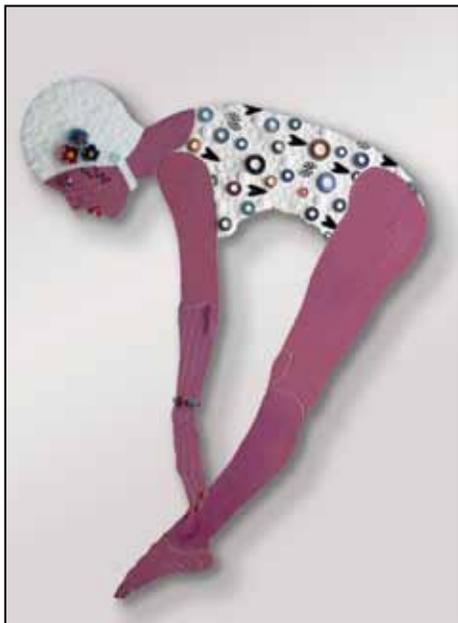
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### Judges' Rave Reviews

Dana S. Baldwin, marketing director for Coatings By Sandberg, Inc. and one of the three judges commented: "The San Diego AGASC art show is always a pleasure to judge with the artists' submissions getting better every year. This exhibition was particularly fun to judge with all of the mixed media artwork combining glass, wood, metal, and various other materials.

"In addition, the Dichroic category had some truly remarkable pieces that utilized the beauty and depth of the Dichroic, as well as showcasing the reflective and transmitted characteristics. I particularly appreciated the fact that the Dichroic category included everything from small jewelry to large wall pieces. Thank you for allowing me to participate in your always wonderful show."

Also judging were collaborating artists, brothers Einar and Jamex de la Torre, who create multimedia work, frequently using glass. Presently they live and work in their studios in Ensenada, Mexico, and San Diego, California.

The de la Torre Brothers shared: "We had no idea there was such a variety of glass artists working in the region. The work was a great and varied example of glass techniques and talent. Kudos to the AGASC!"

GA

*The members of AGASC would like to thank all of our sponsors, especially Uroboros Glass, Coatings By Sandberg, and Glassline Products, for helping to make the 2014 exhibition a huge success. We invite you to visit [www.agasc.org](http://www.agasc.org) to learn more about the Art Glass Association of Southern California and our upcoming events.*

### Additional Member Exhibition Award Winners

- **Uroboros Emerging Artist** Rosemary Stark *Balance*
- **Coatings By Sandberg 1st Place** Jon Simpson *Totem*
- **Glassline Products** Lyn Feudner *Koi*
- **Vessels 1st Place** Bill Matulich *Flow*
- **Wearable Art** Vicki Leon *Monsoon Pendant & Earrings Set*
- **Novice 1st Place** Rich Stewart *Santa Muerte*

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

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

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

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# Don't Be Afraid to Fail

by Mark Veit

Ofentimes artists ask me which is the best social media outlet to use when sharing their work, which provides the best result for selling retail art online, or which works best for selling wholesale online. Artists also want to know whether it is best to sell wholesale in boutiques or in live art shows. Then the inevitable question usually follows: "Mark, can I get a step-by-step guide that shows me exactly what I need to do to maximize my results and sales?" My short answer is always . . . *No!*

While I can share my personal experiences and the experiences of others I have worked with in this area, I cannot give you the exact road map to maximize your sales, since our industry is quite a niche. I have seen certain unique sales tactics work for some artists, but the same tactics did not work for others. I have also tried tactics myself that were proven successful by other small business owners, but I couldn't get them to work for me—and vice versa.

A class or guide to understanding how to approach and navigate social media sites can get you off on the right foot. In order to truly succeed and maximize your social media presence, however, you can't be afraid to fail.

## A Focused Foundation

As I have shared in past issues, a strong and focused social media following is a must. Don't have "friends" or "followers" just to have them. Be sure they are related to your business in some capacity. The more focused your foundation is, the more efficient your social media marketing will be. Now comes the big question . . . How do I attract the buyers to my glass art?

This is the point in the social media journey where I urge the business owner to take a chance and not be afraid to fail. Just as with the creation of glass art itself, sometimes your efforts will not produce the results you expect, but sometimes your efforts will net results that far exceed your expectations. By taking notes and adjusting your outlook, you can build on each marketing campaign in the future. The more you experiment, the more data you will compile and the more you will learn about customizing social media marketing for your business. The end game is more sales!

Proven social media marketing efforts include introducing new products, sharing art show information, offering a sale, or generally providing something of value to the reader. While these tactics are proven to get results, they are used by almost every competitor out there. I want to encourage you to think outside the box. What can you do that will get the people who follow you engaged and willing to spread the word about you and your business? What can you do to separate yourself from your competition?



*Fused plate by Tanya Veit.*

Your imagination is the only limitation to your social media marketing. In addition to using the ideas above, why not get current and potential clients personally involved. The people following you on social media obviously have a connection to you or your art. Why not give them a chance to win a piece from you for free? This will create a buzz among your online following as well as encourage word of mouth from the winner.

There are many ways to run a contest via social media, which is why I am such a big fan. It allows you to get as creative or crazy or daring as you want. I have seen contest winners chosen by everything from selecting a random winner among those who shared a particular post or tweet to funny pet pictures, jokes of the day, and more. If you can keep it light and fun and invite your following to get involved, you will leave everyone, not just the winner, with a good taste in their mouths. The cost of a contest like this is your time and the piece you give away, but the results can be extraordinary.

## Attracting Social Media Acquaintances to Your Live Shows

For those of you who sell at art shows, you can offer a special to those who mention they saw your social media post. You can make a contest exclusive to that show. Encourage those on social media to visit your booth to personally enter for a chance to win a beautiful piece of glass art or receive a special gift.

Be sure to document the piece and the winner and share pictures with everyone. Your followers will have fun and enjoy the contest, and they will look forward to the next event. As the business owner, you gained publicity among your followers along with everyone who follows them. You will also gain potential sales by enticing people to visit you at an art show.

It may take time for you to become comfortable with this affordable way of marketing, but once you gain a solid following and momentum, the benefits and sales will be well worth the time and effort. So please . . . don't be afraid to fail. You may give a contest or giveaway a shot, and it might not meet your expectations, but that is okay. Ask yourself why you feel it didn't work well for you. What could you have done differently? Did the participants leave any clues or hints as to why they didn't get involved? The answers to all of these questions will help you make your next marketing

campaign better. Never stop taking notes, whether it be with your glass art itself or the marketing of your business. You will be amazed at how valuable that information is down the road. **GA**



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

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# Mel Munsen

by Colleen Bryan

Mel Munsen is making glass again. This artist's persistence has allowed him to perfect a style of exquisitely thin polished murrine vessels, fused and slumped and worked entirely in a kiln. The quality of his work has generated demand by galleries and public collectors. His pieces are represented in galleries throughout Canada, the northern United States, England, and Italy, and have been exhibited in both solo and group shows in those countries as well as in Korea and Japan. After a brief hiatus, Munsen has returned to glass with a head full of ideas and primed for deeper exploration.

Born in San Diego, California, Munsen earned a degree in graphic design from Portland State University. He discovered glassmaking at the end of his bachelor's studies and followed up with a graduate program in glass under Ray Grimm. "In 1969, Portland had the first glass furnace in Oregon. It was a hand-built brick furnace powered by an Electrolux vacuum cleaner." About the same time, Munsen left the United States for Canada. He set up a glass studio in 1972 and worked as a glassblower until 1974. Munsen had an opportunity to purchase a West Coast beachfront property and started blowing glass there. "I wasn't prepared for how difficult it would be to establish and maintain timely supply lines on and off the island."

Munsen's love of form and color led him to earn a living by purchasing antique art, specializing in late 19th- and 20th-century glass and ceramics. Still, a desire to create continued to compel him. In 1993, he spent a year pouring hot glass in a factory. "I learned a lot about glass casting and blowing. Each of the processes teaches you more about how glass works, flows, and fuses. And the job gave me contacts that helped me re-enter the world of glassmakers." The years spent appreciating design built up in him an appreciation and discerning aesthetic as well as a store of knowledge about what distinguishes fine glasswork. Munsen was determined to make work of a quality to compete with the finest he had seen.

Mel Munsen, Purple, Turquoise, and Red Round Bowl,  
14-3/4" x 6-1/2", 2010.

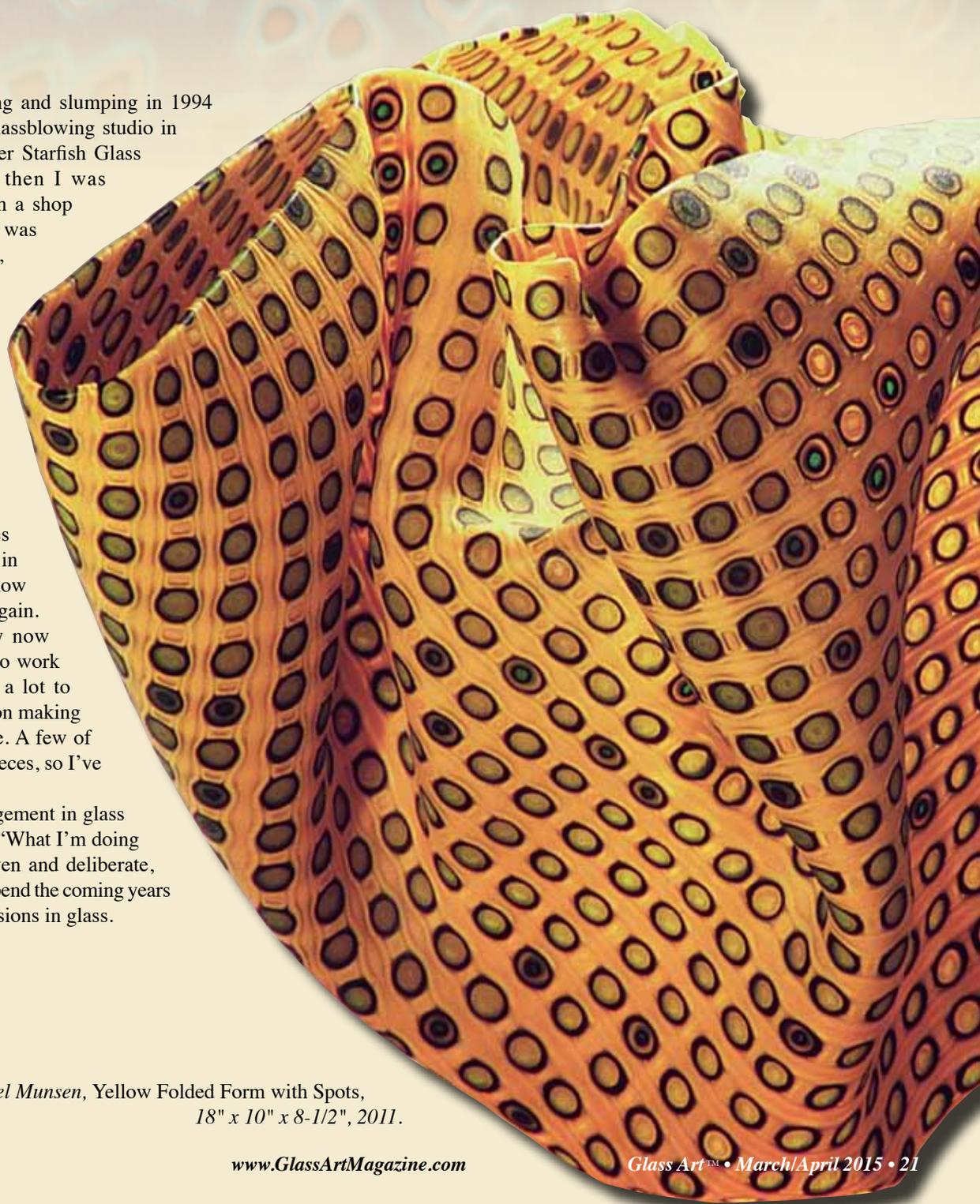
# A Fusing Artist Reapproaches His Craft

## Re-entry

"I taught myself fusing and slumping in 1994 while waiting to find a glassblowing studio in Victoria. Shortly thereafter Starfish Glass Studio opened, but by then I was entrenched in fusing with a shop in my garage. The glass was coming out pretty nicely, so I focused on refining my techniques." Munsen quickly was able to support himself as a full-time glass-maker, commissioning his work to galleries and having it show up in international museum collections and exhibitions.

In 2011, health issues necessitated a slowdown in Munsen's glasswork, but now he is able to make glass again. "I have time and energy now and plenty of new ideas to work through in glass. I have a lot to offer, so I intend to keep on making glass as long as I am able. A few of the galleries want more pieces, so I've started fusing again."

Munsen says his engagement in glass is focused and exclusive. "What I'm doing takes a lot of time." Driven and deliberate, Munsen is determined to spend the coming years making significant expressions in glass.



*Mel Munsen, Yellow Folded Form with Spots,  
18" x 10" x 8-1/2", 2011.*

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## Influences and Directions

Munsen's approach to fusing is influenced by the forms and designs of 20th-century Italian artists Paolo Venini, Alfredo Barbini, and Carlo and Tobia Scarpa. He appreciates the examples of 2,000-year-old Italian fusing on display in museums and in books on antique glass. He also is grateful to American, Dale Chihuly, for his leadership in bringing glass from craft to mainstream art.

The distinctive designs of Munsen's work are sophisticated, intricate murrine and fused cane, ground and polished to remarkably thin, transparent planes. All of the processes require precise execution coupled with delight. The outcome is sometimes unexpected and often spurs more new processes. After design, assembly requires cutting slices from the glass canes and putting them on a shelf with long tweezers. Some of Munsen's artifacts have 15,000 pieces of cane in a single bowl. "I fuse it to a quarter-of-an-inch thick, then grind the piece on a lap wheel to final thickness. I sometimes make thicker items such as plate chargers, but rarely. The thinner pieces are in much greater demand."

Working thin pieces came as a fluke—a happy accident. "One piece of glass had a flaw in it, and I had to grind it out with a lap wheel. By the time I ground it free of the imperfection, the plane was quite thin. It seemed to work, so thin became my signature method. It made a huge difference in how my work was perceived."

Munsen achieves an incredible delicacy and rhythmic movement in his work. He has a sophisticated, surprising, and refined use of color. His vessels are characterized by a degree of delicate translucence that is rare in slumped and fused work, and that speaks quality even in blown designs. Most of his work is highly patterned.

## The Process

Taking a thick murrina and turning it sideways, the artist melts it down so that it spreads. He slumps the glass several times to produce a small, round shape and spins it into hemispheres inside metal molds. He often turns the hemisphere upside down and drapes it over a steel pipe to achieve a *fazzoletto* (handkerchief) vase.

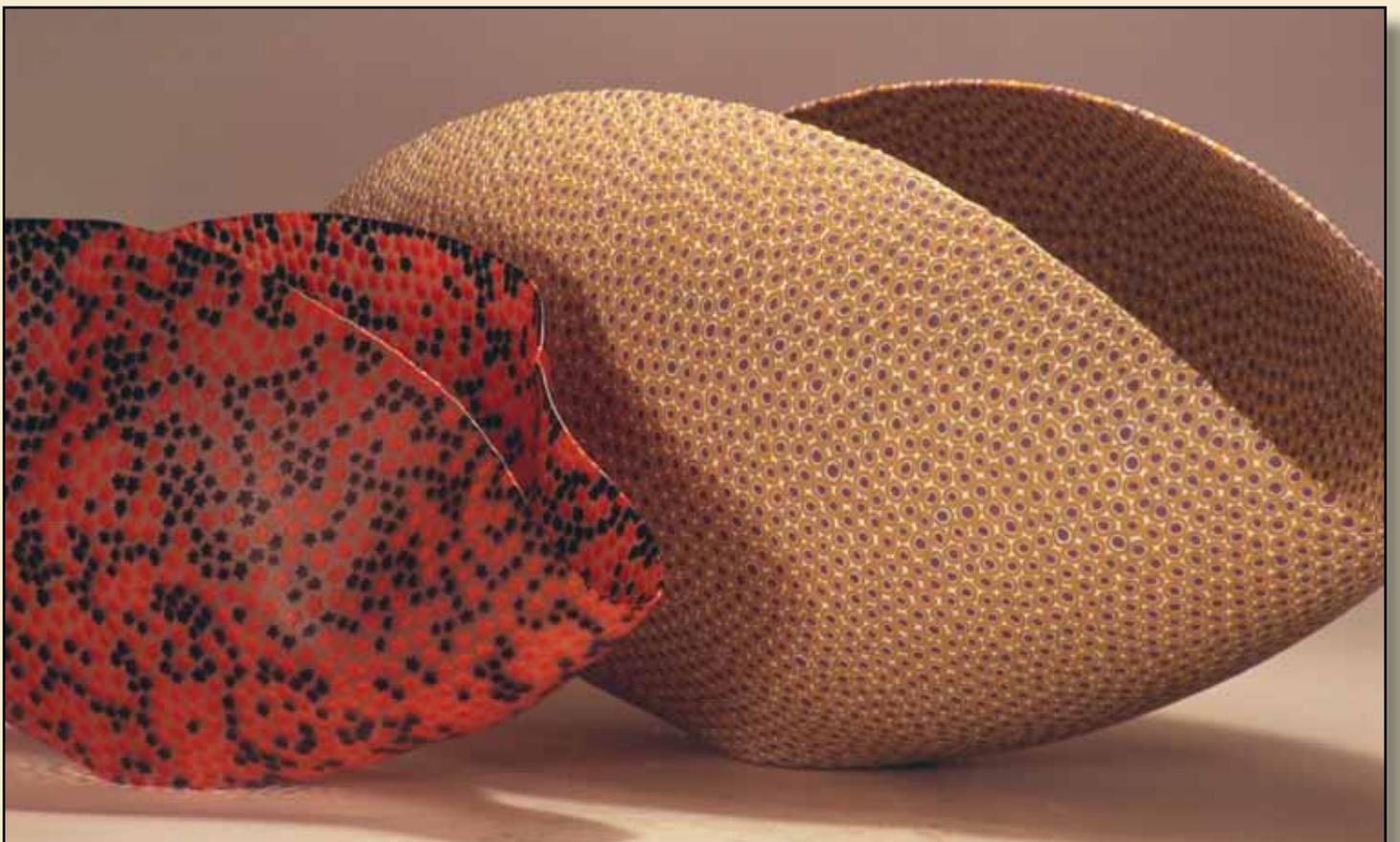
A single vessel can take two to three weeks to make, and Munsen generally works on a few pieces concurrently. "I roll up ceramic fiber paper in small rolls and clip them together with steel wire. Sometimes I spend days just making the paper rolls. I insert the rolls between each wrinkle so that the glass doesn't touch itself and close up, since touching can cause the piece to form a crack or be just generally unaesthetic. These handkerchief vases are among my favorites. I really like some of the simple round bowls, too."

Glass with a lower coefficient of expansion (COE) tends to get crushed as it cools, because the metal molds shrink more than glass. For that reason, Munsen favors soft Italian glass with a higher COE and murrine brought in from four or five different locations in Murano. "Glassblowers here have made murrine for me to use in my work, but many are quitting because of high expenses and lack of demand."

The local glass community, subject to flux, is small just now. "Everything I undertake I must be able to complete alone." Does the isolation stifle his creativity? Not really, Munsen responds. While it restricts his glassmaking to only what he himself can produce, his creations have never been a group process anyway. Many of his ideas come from the nature that is all around him, he says, a bit self-conscious at what he fears might be a trite observation. "But most of my items have a pattern to them, and I get my ideas for upcoming pieces from the previous piece I worked on. I am intrigued



*Mel Munsen, Blue Folded Form with Large Pea Green Spots,  
20-1/2" x 11-1/2" x 9-1/2", 2007.*



*Mel Munsen, (Left to Right) Clear Folded Form with Red and Black Spots, 12-1/2" x 6-1/2" x 5,  
and Oval Bowl in Ochre and Lavender, 17" x 8" x 6-1/2", 2008.*

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by patterns. Everything you look at has a pattern to it. If you don't see it, look closer. So I haven't had any challenge thinking of ideas. My more common problem is having far too many ideas to execute so that a lot get left by the wayside."

Munsen's studio setup is deceptively modest—a garage and basement full of materials and equipment with kilns squeezed in among grinders. His studio has few laborsaving devices, and that keeps him tightly involved throughout his process. "I don't have computer controls on my kilns, so I have to keep an eye on them." The complexity of his work requires constant focus and attention.

Sometimes, however, Munsen has found chances to be a lively variable in artwork. "At times, a little distraction can result in beautiful accidents. When a piece overheats, it can yield better results than if I'd been more diligent and kept a closer eye on things. Sometimes those mistakes that are not destroyed are transformed and can turn out to be pretty nice."

## The Challenge

"When I started fusing, I was encouraged that it seemed really easy. I didn't realize then how difficult it would turn out to be." Lost work and shipping pose particular challenges.

"I probably have a 25 to 35 percent loss rate, mostly due to incompatibility of the glass and slumping mishaps. Regardless of what the ads say, all 'compatible' glasses aren't. I execute many tests with tiny tiles of each of the colors I plan to use in a particular piece. I heat them for a while and see how it changes their COE, whether they crack. The larger the artifact, the more precarious it is. The same two glasses might hold together in a small piece but crack apart in a big one." And then, of course, there are the pieces he rejects. "If I don't like a piece, I don't put it out for show or sale. I might break it up and use the pieces for other work."

Shipping is also a challenge, since the items Munsen specializes in are thin, fragile, and one-of-a-kind. He relies on double or triple boxing with soft Styrofoam peanuts between the boxes.

"The trick is to not give up, to keep trying. Sometimes the best pieces will destroy themselves. It takes real discipline to learn not to be discouraged." Still the artist is pleased with his output. "When a piece finally comes out of the kiln for the last time—not destroyed, unique, and beautiful—that is the best part. I want to make work that is of the highest quality. In that moment, I think I've succeeded."



*Mel Munsen, Polychrome Form with Stripes,  
13-1/2" x 7-1/2" x 7", 2012.*



*Mel Munsen, (Left to Right) Green Bowl Form with Dichroic Inclusions, 12-1/2" x 11-1/4" x 10-1/2", Blue and Red Folded Form with Hot-Formed Feet, 9-1/2" x 8-1/2" x 7-1/2", and Yellow Folded Vase with Red Stripes, 12-1/2" x 11-1/4" x 9", 2006.*

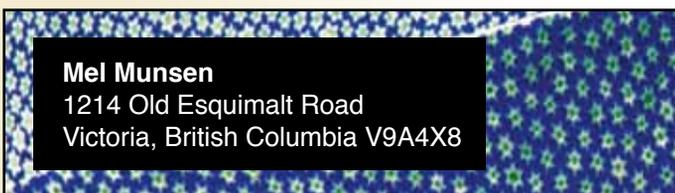
## Distribution

Victoria sits on the large island of Vancouver, a short two-hour ferry ride from either Seattle, Washington, or Vancouver, British Columbia. The artist can look out his window at the sweep of the Olympic Peninsula.

Munsen relies exclusively on gallery consignment to distribute his work. "I have relationships with galleries in Montreal, Victoria, and Seattle that create demand for my work, and I have the greatest respect and appreciation for the service these galleries do for me. They have mounted several exhibitions, gotten my work into group shows in Canada and in the States, and taken it to SOFA. My glass seems fairly well desired, and I've shown successfully in Japan and Korea." Having that occur without an investment of time and energy to "drum up business" is priceless to the artist, who is intentional about marshaling and focusing his energies on his art.

The artist himself does not have a website. "I know that all business is carried out online these days, but I have enough work getting shows ready." Having the galleries handle marketing promotion, placement, and sales leaves him free to concentrate his energies and focus on making the best glasswork possible.

Munsen reflects that his ambition is simply this: "I am trying to make glass that is as fine as I can within my limitations. Some pieces exceed my expectations." **GA**



**Mel Munsen**  
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### *Traditional Glass Painting Made Easy*

# *Adding Color, Shading, and Texture to Your Imagery with the Matting Technique*

by Peter McGrain

In the last installment of *Traditional Glass Painting Made Easy*, we began our examination of the formal traditional glass painting process by taking a close look at the technique known as *tracing*. Normally this is the first step in a series of separately fired paint applications that are required to complete a cohesive image on glass. The tracing cycle functions primarily as a way to establish, or “draw,” the line work of a design, thereby establishing the shape, form, and other specific details of the picture.

Once the tracing has been completed and fired into the glass surface, we can then begin the process of enhancing the drawing with various textures, shadings, and color fields, all applied and fired as subsequent applications. For all of these follow-up procedures, we need to handle the paint much differently than when we are tracing. The object with tracing is to apply a dark, opaque line of paint on the surface of the glass. This simply involves mixing the paint to the correct wetness and applying it with confident, gestural brushstrokes. To achieve the more subtle shadings, textures, and color fields of the picture, however, the paint needs to be applied and manipulated in a much different manner—a process we call *matting*.

### **The Functions of Matting**

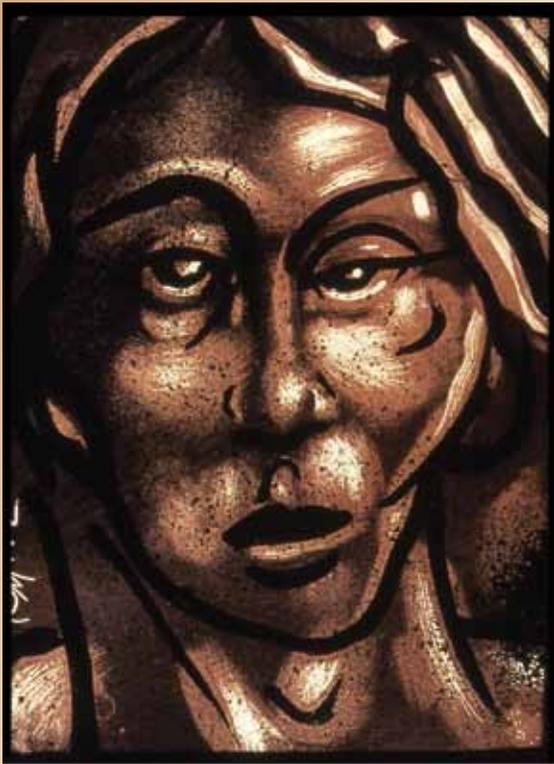
The term *matt* refers to a thin, uniform wash of paint that is spread evenly over the surface of the glass. A matt can be any color or type of paint and may vary from very opaque to lightly translucent, or even transparent in appearance. For this application, the paint is first mixed to be much wetter than it needs to be for tracing. It is then spread as evenly as possible over the surface of the glass using a soft applicator brush. Next, while the paint is still wet, a process called “blending” is used to delicately distribute the paint over the glass, resulting in a uniform and streak free veil of paint over the glass. If desired, the dried matt can then be further manipulated through various removal processes called “stippling” or “scrubbing.” This is how subtle textures, shadows, and highlights like you see in the portraiture found in figurative stained glass church windows are achieved.



*Peter McGrain, Party Animals (detail), Vitri-Fusaille panel, fused and painted, 16" x 20". Showpiece for Wissmach Glass Co., © 2003 by Peter McGrain. Effective illustration with glass paint demands a good understanding of how to handle glass mats. Here, the detail, texture, and shadings are all accomplished by applying and manipulating several shading mats over the established color fields of the fused glass base.*

The *mechanical* function of a matt is to catch and modulate the brightness and/or color of light after it passes through the clear or colored cathedral base glass from behind. Translucent or semiopaque mats will catch and hold the light after it passes through the base glass, much in the same way as a simple etched or frosted surface would, resulting in a noticeably illuminated appearance. For this effect to work, it is very important that the base glass upon which you are painting is transparent enough for light to pass directly through. Opalescent and streaky glasses tend to *catch* and *steal* the light before it can fully illuminate the matt. Mats of transparent paint, such as silver stain or transparent enamels, are often used to create bright color fields in an image, transforming the apparent hue of the glass upon which they are applied.

The biggest mistake a glass painter can make is to apply mats that are too heavy so that the light gets blocked and the resulting imagery appears too dark or flat. It's all about manipulating how the light passes through the painted glass. This is the biggest difference between glass painting and, say, oil painting on canvas. Glass paint cannot simply be piled up on the surface, but rather needs to be built up in thin, delicate layers that will control and modulate the transmitted light from behind. So in this sense, glass painting is more like watercolor painting or porcelain painting, where the brightness of what's behind the paint helps to illuminate the work. Still, neither of these other art forms can hold a candle to the high levels of luminosity we can achieve with painting on glass.



*Peter McGrain, Portrait Study on Float Glass. When painting on clear glass, the matts can function as both color fields and shading devices. On this portrait, a warm Umber Brown matt establishes the flesh color, and a darker Bistre Brown matt establishes the shadows. Each were fired in separate stages over the previously fired tracing line work. A variety of stippling and scrubbing techniques create the texture and bright highlights seen in the image.*

## The Many Uses of Matts

Aesthetically, matts are used in many ways to depict different kinds of imagery on glass. The simplest use of a matt is to achieve subtle luminosity or suggest texture to an otherwise smooth glass. When a very pale and lightly textured matt is fired over cathedral glass, it can simply help the glass appear to be more illuminated, the same way as a sandblasted glass might appear. This type of light-catching matt can also be used as a visual “veil” to help downplay any undesired visible background appearances that might be interfering with the legibility of the stained glass design.

As with faux finishing, matts can also be applied to achieve apparent texture in the glass. Anything from gentle, watery effects to grainy, stone-like textures can be achieved. Hand tooled designs can also be worked into a matt in a process called “diapering.”

One of the best and simplest uses of matts is to actually modulate the apparent value of the color of the base glass upon which a matt is applied. For example, if you have a sheet of medium orange glass, you can make it appear in several darker versions of itself by carefully toning it down with thin matts. This was a tremendous advantage in the early days of stained glass when only a few colors and values of glass were achievable. The painters could make one color of glass appear in multiple shades. Probably the best use of matts, however, is to instill texture, shading, and highlights in your imagery. This is where the dried matts are physically manipulated with abrasive tools or dry brushes to achieve luminous visual effects.

## Preparing and Applying Matt Colors

Matting begins with mixing the paint. Any color or type of glass paint can be used for matting. We will focus here on blending matts of traditional glass stainer colors for achieving texture and shading in an image. Dark colors such as Bistre Brown are good for high-contrast shading and texture, while lighter colors, such as Umber Brown, work best for soft, subtle effects. The paint is prepared on a flat glass palette, the same as we do when preparing paint for tracing. Use water as your vehicle and mix the paint with enough gum arabic to lend a medium-soft degree of hardness.

Unlike tracing, paint used for matting needs to be much wetter, more like the consistency of heavy milk or cream. Be sure the paint is well dissolved, using a palette knife to thoroughly mix it before use. Small specks of undissolved paint can leave unwanted blemishes in the finished matt.

When the paint is ready, use a soft applicator brush to transfer the wet paint from the palette to the glass surface. Normally, this will be directly over the top of your previously fired trace work. Apply the wet paint in uniform parallel strokes covering the entire area with as even a spread as possible. The paint should visibly flow slightly along the overlapping edges of your wet brush strokes.

Next you will use a badger blender to physically distribute and *blend* the wet paint to eliminate all the visible streaks and brush marks, leaving a uniform, uninterrupted veil of paint. This blending process is very delicate and may require some practice. It must be accomplished immediately after applying the wet matt paint and before the paint begins to dry on the glass surface.

Begin by holding the blender brush in a vertical position. While applying steady, gentle pressure, draw the brush across the wet paint in unidirectional, horizontal brush strokes that run *perpendicular* to the visible streaks left by the applicator brush. Make sure the brush handle

remains in a straight-up position throughout each stroke so that only the tips of the bristle hairs, not the sides, are affecting the paint.



*Blenders made of badger hair distribute and blend the wet paint to eliminate all the visible streaks and brush marks.*



*An assortment of stippling brushes can be used to create soft-edged highlighting.*

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Work your way across the wet matt from one side to the other, replacing the initial application streaks with less visible blender streaks. Do not drop the brush down on the paint, but rather try to begin your blending strokes off to the side of the work piece and proceed to continue it across and beyond the painted surface.

After this initial blending pass, rotate the direction of your brush strokes 90 degrees and repeat the blending process with a bit less pressure on the brush. Replace the visible streaks made in the previous pass with even less visible streaks in this new direction. Switch directions again and continue blending with less pressure still. Continue switching directions, lessening pressure, and eliminating previous streaks until all of the streaks have disappeared and your blender is barely even touching the wet paint at all. By this point, the uniformly blended matt should appear to be free of all visible brush marks.

Ideally, you should be able to complete your blend in five to 10 seconds, in as few as three or four direction changes of the brush. Blending any longer than that may lead to overworking the paint. If the blender begins leaving scratches in the matt, you have lingered too long and the matt has dried up during blending. In that case, you must remoisten or reapply and blend another matt. Alternately, if your paint is too wet, it may not hold its uniformity after blending and may begin to coagulate on the surface of the glass. Experimentation plus trial and error will eventually allow you to develop an understanding of how to blend the perfect matt every time. By watching an experienced painter, the blending process will become completely understandable.

## Enhancing Matts with Stippling and Scrubbing Techniques

Once the matt has been successfully blended, allow it to dry thoroughly. A hair dryer can help to speed up this process. You can then begin the process of modifying or “opening up” the matt with your stippling and scrubbing techniques. These processes are accomplished using round and flat white china bristle brushes, which come in various sizes.

Stippling refers to gently attacking the matt surface with short, perpendicular taps of the brush, leaving clusters of tiny pinholes in the matt. By gently stippling in concentrated areas, you will be able to create wonderful, soft-edged highlights. Using a large round brush for wide highlights will help you to avoid blotchy effects. Smaller brushes are good for more detailed work.

Scrubbing is the process of dragging across the matt with the brush, leaving long, parallel scratch marks in the matt. By trimming and shaping the tips of your brushes, you can fine-tune them to create the exact type of brush marks you desire most. Together, these two “removal techniques” can lead to some amazing artistic visual effects. However, you must be aware that the effectiveness of your stippling and scrubbing is extremely dependent on the thickness, consistency, and hardness of the matt you are working on. If your paint has been applied too thickly or is too dark, you will have trouble achieving gradual tone effects, and the results will appear harsh. If the matt is too thin or lightly colored, the effects from stippling may be vague and indiscernible. Keep this in mind when you are mixing and applying the matt, knowing what sort of effects you are planning to create.

## Discovering the Ideal Matt Hardness

Controlling hardness in the matt is also very important. If the paint has too much gum arabic in it, the matt will be difficult to remove with a soft stipple brush. If there is not enough gum in the mix, you may find that too much paint comes off when stippling. It is always wise to blend a test matt on a scrap of glass to check for hardness before committing to your actual workpiece.

Ideally, a gentle tap with the stippler should be enough pressure to penetrate the matt, leaving a slight cluster of pinhole marks. If you find yourself aggressively pounding the matt with the stippler, you are definitely working with a matt that is too hard for the tool you are using. In that case, you can simply either add more dry paint to your mix to lessen the binder ratio or select a stiffer stippler. If your matt is too soft, you will find that too much paint is coming off when stippling. By adding more gum arabic to the mix, you can gradually bring the hardness up to a preferable level. A less-stiff stippler could also be a solution.

Ideal hardness is dependent upon artist preference and brush stiffness. It will be up to you to discover what degree of hardness works best for your particular approach to glass painting and the tools you choose to use most.

GA



Peter McGrain is an artist, lecturer, and workshop leader who has been working with glass since 1978. He has made it his professional mission to introduce as many people as possible to the joys of glass painting. More information about his full line of instructional glass painting videos and supplies as well as numerous photographs of both his and his students' work can be found at [www.petermcgrain.com](http://www.petermcgrain.com) and [www.facebook.com/PeterMcGrainGlassPainting](http://www.facebook.com/PeterMcGrainGlassPainting). You can e-mail the artist at [mcgrain@gorge.net](mailto:mcgrain@gorge.net).

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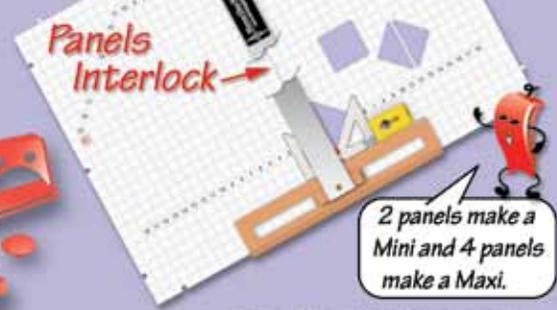
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# Sarasota School of Glass and Firelite Forms Expanding Glass Retail across Generations in West Central Florida

by Colleen Bryan

**B**ridging generations in a retail business can be a tricky proposition. Economic shifts and morphing markets get tangled up with familial and professional roles in ways that often make it easier for incoming generations to walk away. However, the Kutno and Prusinski family seems to have hit upon a formula that gives each member space to drive an individual stake while forming a coherent collective response to the profound changes in glass retail.

Irv and Susan Kutno own Sarasota School of Glass, and their daughter, Jini Prusinski, owns the more recently incorporated Firelite Forms & Display Stands, Inc. The family members operate their two businesses under a single roof and recently completed their third expansion in the Gulf-side city of Sarasota, Florida. Their two businesses are moving and expanding for the third time in twenty-five years. In the process of this move, they have added a robust retail line of glass and supplies to better serve their local customers.

“My wife Sue has been making glass for 35 years,” says Irv Kutno, who acted as the official spokesman for the businesses during this visit with *Glass Art*. Sue was doing shows in New York City before the couple relocated to West Central Florida more than 25 years ago. Her fusing won awards from the Corning Museum of Glass and was sold widely even before the couple opened a gallery in Sarasota. Her 2006 book, *Everything You Wanted to Know about Fusing . . . But Had No One to Ask*, is now in its third printing.

The Kutnos are highly energetic and adaptive people who are not very good at retirement. Kutno had his own business as a graphic designer and printing expert for many years in New York City before retiring in 1990 and moving to Sarasota with no intention of working again. “Making the move to Florida was one of the best things we ever did. My wife always wanted the warm climate and I gave in, but we both love being by the water.”

The couple wanted to pursue the glass art business, so they decided to open up a studio and gallery in the local gallery district. “I didn’t start out knowing much about glass. For the first year we just exhibited Sue’s work, then I traveled around to find new artists and bring in international pieces. I learned pretty quickly what would sell and when.” They held on to the gallery until that sector of the market dried up, then closed the gallery and opened a glass school at the studio.

## Sarasota School of Glass

The Kutnos opened their glass school together in 2000. “It used to be a seasonal business, but it is not seasonal these days. It hasn’t slowed at all this year.” The school is closed for classes on Sunday and Monday, but the Kutnos are often there to fire the kiln.

Sue Kutno keeps the school running, with most of her classes on site in the studio. She teaches two or three fusing and forming classes per day, five days and two nights a week, with 10 to 12 students in each session. Classes run two to three hours in length. Another instructor teaches jewelry making. The school also has classes two nights each week. Kutno estimates that 85 percent of their students return with groups of family and friends or rent studio time for independent work as well. The school maintains an e-mail list with 3,000 active names, and the weekly online newsletter includes pictures of their students with their finished products. He shares that “People love to see that!”

Every third week, the Kutnos sponsor a free Wacky Wednesday night with refreshments when people are invited to bring in their fusing problems and let Sue help them find solutions. She also instituted Friday Date Nights, when she also serves refreshments and couples work together on their projects.

Kutno reports that the school also does some work with schools and children. “We have had students from four to 94. The local schools bring in 12 to 15 children at one time to work with glass. They design an object using precut elements, and we form and fuse it for them. We also help churches and worthy causes by participating with free gifts for auctions. It helps to let people know we are out here.”



*Students working on their individual projects during Open Studio time.*

Sarasota School of Glass has so far sold more than 1,000-plus vase classes through Groupon. The Kutnos feel comfortable using Groupon as well as Living Social and Amazon, which all work similarly. “We don’t make much money on the offerings, but we introduce a whole new audience to glass and see a lot of repeat business. It was rough in the beginning until we learned the ropes. We had to learn that even though classes are deeply discounted, we can call some of the shots, like not paying credit card interest.”

## Firelite Forms

In the course of her artwork and teaching, Sue was frustrated that there were not enough molds on the market, so the Kutnos began to make molds of their own design. In 2000, they opened a mold business under the name Future Forms. At their first show in Las Vegas, Nevada, they sold out of 25 styles of molds, and the next year they sold out of 75 styles of molds. They now have 400 molds, of which about 15 percent are stainless steel. Most are made there on the premises.

Five years ago, as the Kutnos grew tired of juggling the studio, gallery, school, and mold businesses, their daughter Jini stepped in to take control of the mold company and changed its name to Firelite Forms. Her husband Gary joined her mold making business three years ago, changing the focus to in-house production. Jini, a take-charge person, came to Firelite with a background in customer service. In addition to running the business and working with customers, she also oversees the daily operation of the business. She has increased production, adding new and exciting slumping molds over the years. Her father is proud to report, "We service all of the major distributors in the country as well as several internationally."

Firelite Forms' mold and display stand customers are primarily wholesalers, glass companies, and distributors rather than walk-in customers, although some Florida residents come directly to Firelite to buy at retail prices. The mold and display stand business has been steady, but it is more susceptible to the economic circumstances in other parts of the country. "If we're selling to distributors and their clients in Michigan or Chicago, in turn, are experiencing a slowdown in the purchase of molds and display stands, their business affects ours."

Kutno continues to come up with new molds. He also designed an array of display stands made of steel and plexi-glass that are marketed through Firelite. "I design most of the stands myself, and we make sure they are also produced in the USA, though not on the premises. We feel strongly about making everything we can inside the country."

## New Retail Venture

With the latest move, the new location offers larger studio and classroom space and an expanded retail section as the Kutnos and Prusinskis have added a retail line to the glass school and mold business. They decided to open up the option for people to buy glass, supplies, and kilns, and now carry a large selection of System 96® glass and related supplies and equipment.

Kutno saw that they needed to meet a supply crunch in central Florida. "We don't have local glass manufacturers, and while we buy from our closest distributor, customers often cannot get what they want when they want it without a long delay. If you order equipment, most of the machinery is not made in the U.S. When it breaks down, you have to wait for parts. Hobbyists need a tool *now*, not three months from now. So we have ventured into retail and are marketing to our immediate community. The key is to keep prices low to compete with the prices people see online and to educate our customers about the savings incurred without the additional cost of shipping."

Despite the recent move to 3,500 square feet, the Kutnos and Prusinskis see the day coming soon when they will be running out of space again. "We are just finishing up with this expansion and are already talking to the landlord about another 2,000 square feet. But we'll have to take one step at a time."



*Glass art created at Sarasota School of Glass using molds from Firelite Forms.*



*Gary Prusinski pouring slip for manufacturing the molds.*



*Assorted molds, glass, and many other products on display in the showroom.*

## Location

Sarasota is a wealthy tourist area with beaches, bankers, golf clubs, opera, and the culture of a big city. "When I had the gallery," Kutno remembers, "the season was over for us from Easter until the beginning of December. However, as Sarasota has grown, people stay longer. Many have moved down here, and the population continues to increase. More people are here from the Northeast than ever before."

"Geographically, we have a good mix. People who live here tend to have their relatives come down and stay for longer periods of time. The number of building sites has increased tremendously. It is difficult to say how much of the population is tourist versus permanent residents, but I would guess that tourists are 30 percent of those coming to the school."

## Walk Through

Customers enter the door to a view of the glass display counter. "We have so much fused and formed work on a constant basis being held at the front desk waiting for pickup that our students' work is always on display. Visitors are amazed. It is a great introduction to our store."

Straight ahead from the display counter, customers work independently in the studio. "We have been especially successful charging \$60 a month for 20 hours of time in the studio. This represents a good value for clients, who otherwise would have had to spend \$10 per hour, and includes the use of all our equipment. They pay additionally for glass and kiln firing. We stay very busy."

To the right of the studio, a large classroom is set off from the general hubbub with a door and windows. The retail shop is just beyond the classroom opposite a packing area. The kilns and mold making fill up the back of the store. "We have Evenheat and Denver kilns, and I brought in a Jen-Ken with the recent expansion. Our largest kiln is 40-by-40 inches. In advance of the holiday season, the kilns stay in heavy use."

## Staffing and Customers

In all, 11 people work at these two family businesses. In the classroom, Sue or one of her four part-time assistants teaches while another employee serves as the receptionist. Another person helps students in the studio. Kutno floats between stations and jobs, taking orders with his daughter Jini. In the shop, Gary and his helper Dirk manufacture the molds. Another employee handles packing.

The two businesses enjoy a lot of repeat customers who visit both Sarasota School of Glass and Firelite Forms. "We've made it a point to give free advice, and several times a week someone calls asking advice on how to do something. The advice we give them doesn't always end up in an immediate sale."

One glass artist called from Montana to say she had made several large wall pieces in unusual shapes and was looking for a way to display them on the walls. She had talked to other manufacturers who were quoting her several hundred dollars for each. She had an event coming up in a couple of weeks and called Kutno on the recommendation of her distributor. He remembers offering this suggestion: "Do you have a dollar? If you go into a home improvement store's mirror department, you can get a plastic hanger that they sell to support a mirror. She thanked me a million times and called back to say that everything had worked out fantastically. She saved herself several hundred dollars. That's what I mean by customer service."

## Economic Tea Leaves

The economy in Central Florida is not yet strong enough for most people to spend money on optional purchases. "Lots of people make items to sell at flea markets or shows in order to survive. Every business is subject to trending, and I see craft shows that were glass heavy a few years ago but have very little glass now. Fortunately, we aren't feeling it in our business. We give out information and help when we have it. And we find that we don't have to be cutthroat or unscrupulous to be successful. We focus on being honest, helpful, and fair. That has been the key to our success. I'm optimistic as far as business goes."

Still, when Kutno sees most of the glass and slumping mold industry migrating to Asia, he cannot help but draw parallels with other major industries that preceded them. He remembers: "In New York at one time, the garment and printing industries were the first and second largest industries in the city. Neither industry is more than a minor player in New York City anymore. Much of the glass and the metal stands from Asia are of low quality. I try to purchase everything I can from our suppliers in the States, or at least from Canada or England, where wages are competitive. It is very difficult to only buy American at this point. The other day I was looking for sneakers made in the USA, and I was unable to locate any!"

On the policy front, Kutno would like to see Asian workers' wages raised and tariffs changed to encourage more production in the USA. Meanwhile, the potential he sees in the glass industry is with the hobbyists who want to make beautiful glass objects for themselves, for gifts, or to sell.

Both Kutnos have always worked with their minds and hands, and they are always creating. "Some people come in so sure they can't do glass, but I have seen many of them come out with the most fabulous pieces. I love that. I like to think outside the box and help people figure out a way to solve problems. Sue does, too. I am willing to do something completely wrong two or three times and persist until I find the correct way of doing it. That tolerance for messing up and still going forward is important to success in this kind of business."

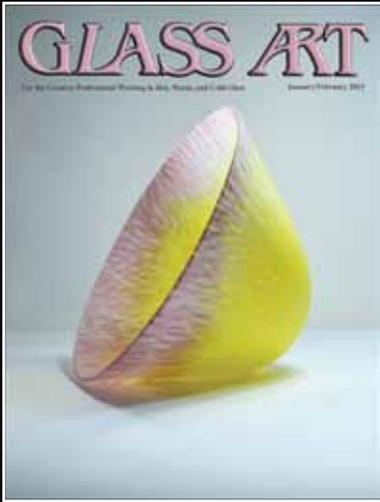
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*Part of the crew from the Sarasota School of Glass and Firelite Forms.*

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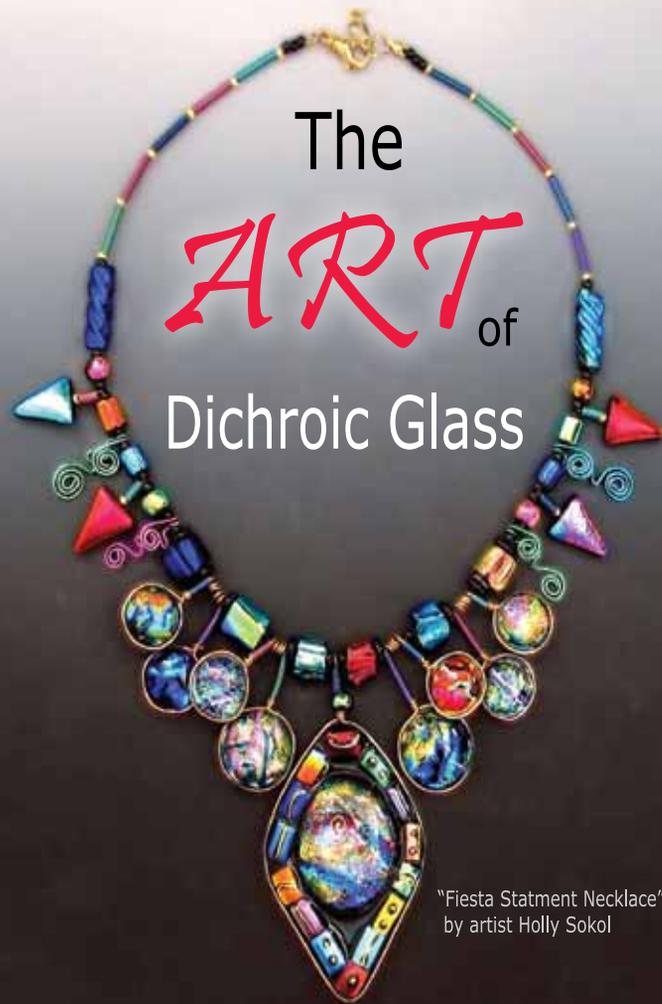


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# Daniel Maher

## It's All about the Glass

by Shawn Waggoner

Daniel Maher's work serves as a testament to both his diverse aesthetic interests and his firm roots in the traditions of the stained glass craft. As a former employee of Boston-based Connick Studio, he founded Daniel Maher Stained Glass in 1989 in Cambridge, Massachusetts, to further explore a variety of design styles. "The seemingly random variety of styles and images in my work are all rooted firmly in my mission to explore the textural movement inherent in glass. Glass is everywhere—reflecting, bending, splitting, and projecting light and patterns."

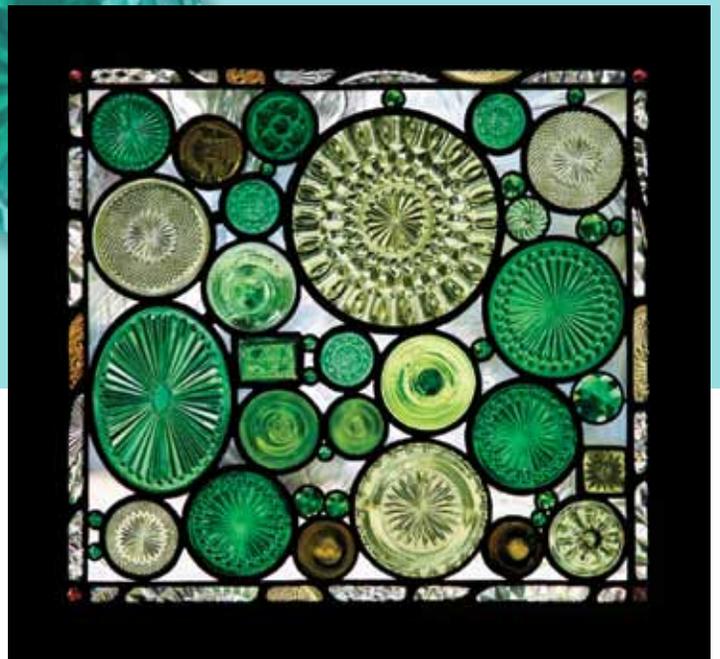
Maher's goal is to accelerate his evolution as an artist and extinguish the notion of stained glass as just a traditional art form. Until two years ago, his studio also restored historically significant windows, ranging from multiple-layer opalescent to Gothic Revival. But his focus now is on new work and commissions that incorporate found objects and his handblown roundels. "The economic downturn in 2007 meant that there weren't as many restoration jobs coming through the pipeline. In some ways that may have been a 'canary in a coal mine' indicator that belts were tightening, and people weren't able to donate as much money to their churches to fund restoration projects."

### Roundel Windows

The reduction in the number of restoration jobs coincided with the exodus of a few of Maher's trusted employees, and thus he began to wind down the studio's restoration commissions. Currently, residential commissions comprise 75 percent of the studio's new work with the remaining 25 percent from commercial or corporate projects.

Maher's most recent commission was completed in November 2014 at a residence on the water in the Massachusetts coastal town of Swampscott. These ocean-themed roundel windows were installed in a moveable frame that acts as a visual screen between the kitchen and dining room for special occasions. Most of the time the windows overlap two double-hung windows in a beautiful bay nook off of the kitchen and serve the dual purpose of blocking the view of the house next door. Paul Vihonsky, Maher's friend and associate for 25 years, lent his talents as a frame maker and woodworker to many difficult and large restoration projects over the years in addition to this recent new work.

Roundel windows are created using a variety of round objects including jewels and handblown roundels, which Maher creates in a variety of colors and techniques. "My philosophical approach to windows is that it's really all about the glass. I like to use beautiful glass, whether it's handblown or prismatic or found objects that I'm cutting up and repurposing."



*Daniel Maher, the Green Bottom Windows are the most popular of his "found object" Housewares Graveyard Series.*

Since 2010, Maher has made roundel windows as a way of incorporating one of the most beautiful glass objects in his stained glass windows. A photograph of a roundel window in the book *Great Glass in American Architecture* by H. Weber Wilson inspired Maher's initial interest in working with these circles of colored light. Because none of the commercial makers of roundels produced anything Maher thought was remotely as interesting, he decided to learn how to make his own and enrolled in a glassblowing course taught by Jesse Rasid at NOCA Glassblowing School in Cambridge. "Glassblowing provided a whole different set of colors, textures, and patterns I could create in roundel form. Learning to make them resulted in an awakening of creative ideas."

Maher's largest roundel window was commissioned by Barbara and Ted Alford for the Alford Inn in Winter Park, Florida. The couple became aware of the artist's work through his lectures on American opalescent stained glass windows at the Museum of Fine Arts in Boston. Winter Park is the home of the Morse Museum of Tiffany Glass. The Alfords wanted a piece for their inn that would speak to the beauty of the ponds, lakes, and gardens of their city while referencing Tiffany's legacy in a unique way. The roundel window was a simple solution. Its center references flowers and plant patterns surrounded by representations of the water and gardens in blue and green glass. Four small medallions, one in each corner, represent the Four Seasons theme in homage to the snowbirds who come from New England to Florida to escape winter's cold.

In a previous three-window residential commission, Maher created a Gothic pattern beginning as a geometric layout for a decorative, ornamental Tudor revival house in Brookline, Massachusetts. The resulting windows combined Craftsman style with handblown glass roundels made by Maher. "Roundels are the oldest and crudest form of flat glass. That's how they made glass for the European cathedrals. In the late 1800s as glass technology advanced, machine rolled and cylinder glass were produced, and you start seeing glass with fewer lumps, bumps, and striations. But that's what excites me. I don't want optically clear glass, but rather something that has a prismatic effect so the light jumps and dances when you look at the glass. That's what roundels do."



*Daniel Maher, roundel window commissioned for the Alford Inn, Winter Park, Florida.*

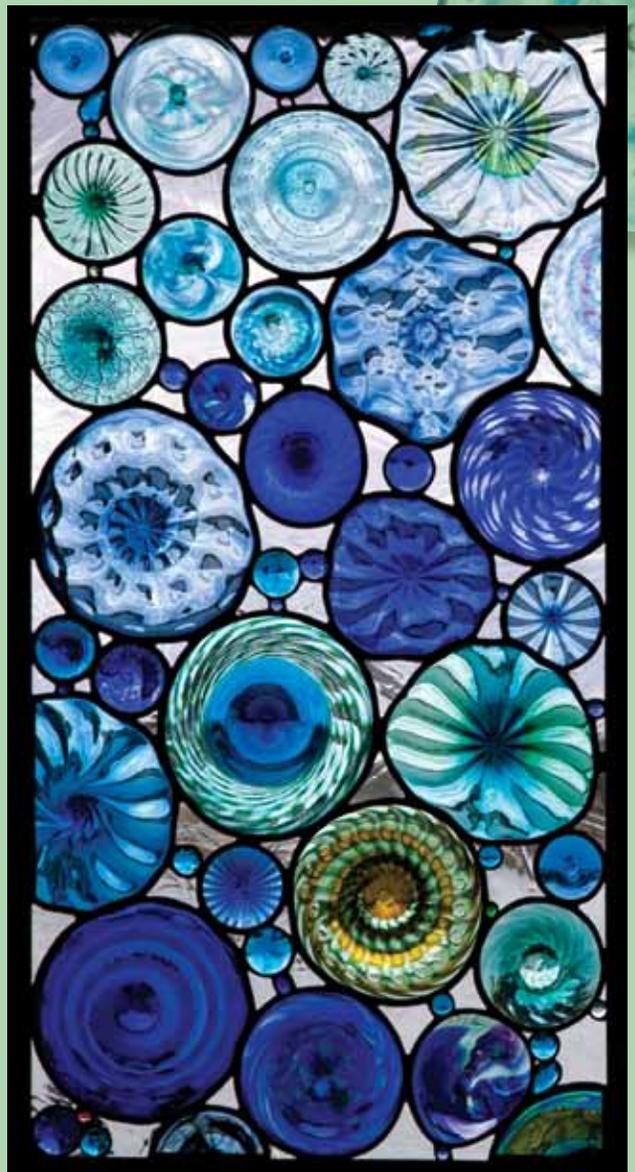
### ***Housewares Graveyard Windows***

Prior to making and incorporating handblown roundels, Maher found other ways to introduce prismatic effects into his stained glass windows. He created the first of his *Housewares Graveyard Windows*, which incorporate found objects, more than 20 years ago. "I was making a window and needed something that looked like a bridge. I ran across this glass candy dish at a consignment shop and decided to try to cut out a bridge form and put it in my window." It worked beautifully, and the artist found himself collecting all kinds of glass objects for repurposing.

Maher's *Graveyard* series showcases glass that has been rescued from its ordinary life as serving bowls, platters, goblets, lids, jars, and general household utilitarian objects and made the star of his stained glass symphony. "There aren't many commercially produced glasses that possess strong prismatic qualities or have images imprinted in them. The texture of glass bends light depending on its irregular or cut surface. Assembling the variety of found objects creates a jewel-like symphony of textural movement. The limited availability of these objects makes each piece unique—a one-of-a-kind work of art."

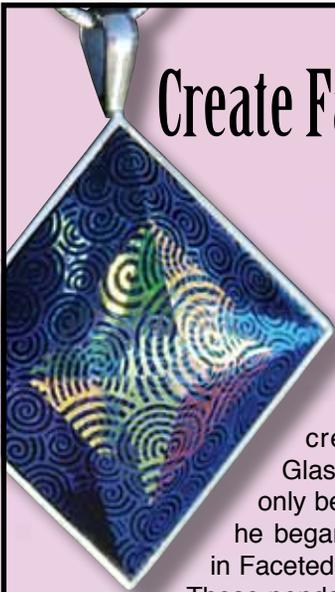
The first windows in the *Housewares Graveyard* series depicted fish. Certain objects containing elements that looked like a fish eye or tail or a clamshell form were cut into workable pieces and flattened in a kiln so they could be incorporated into a traditional stained glass window using a combination of lead and copper foil. Maher has always included stained glass jewels in his work and uses his found object elements as he would the jewels as a way to embellish and bring his designs to life.

Maher's palette has expanded and provides fuel for myriad thematic ideas. Some panels center around old alcoholic beverage bottles or antique medicine jars, and each creates a unique look. One of Maher's found object windows was featured in *Martha Stewart Living's* December 2012 issue. His work, *Pig with Corn*, was made from a number of glass corncob buttering dishes that Maher silver-stained and placed in circumference around the bottom of a giant pig's foot jar, imprinted with the words "This little pig went to market." The panel was exhibited at the July 2009 American Glass Guild (AGG) Conference in Buffalo, New York.



*Daniel Maher, latest roundel window project installed in Swampscott, Massachusetts, on the ocean.*

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## Portrait Windows

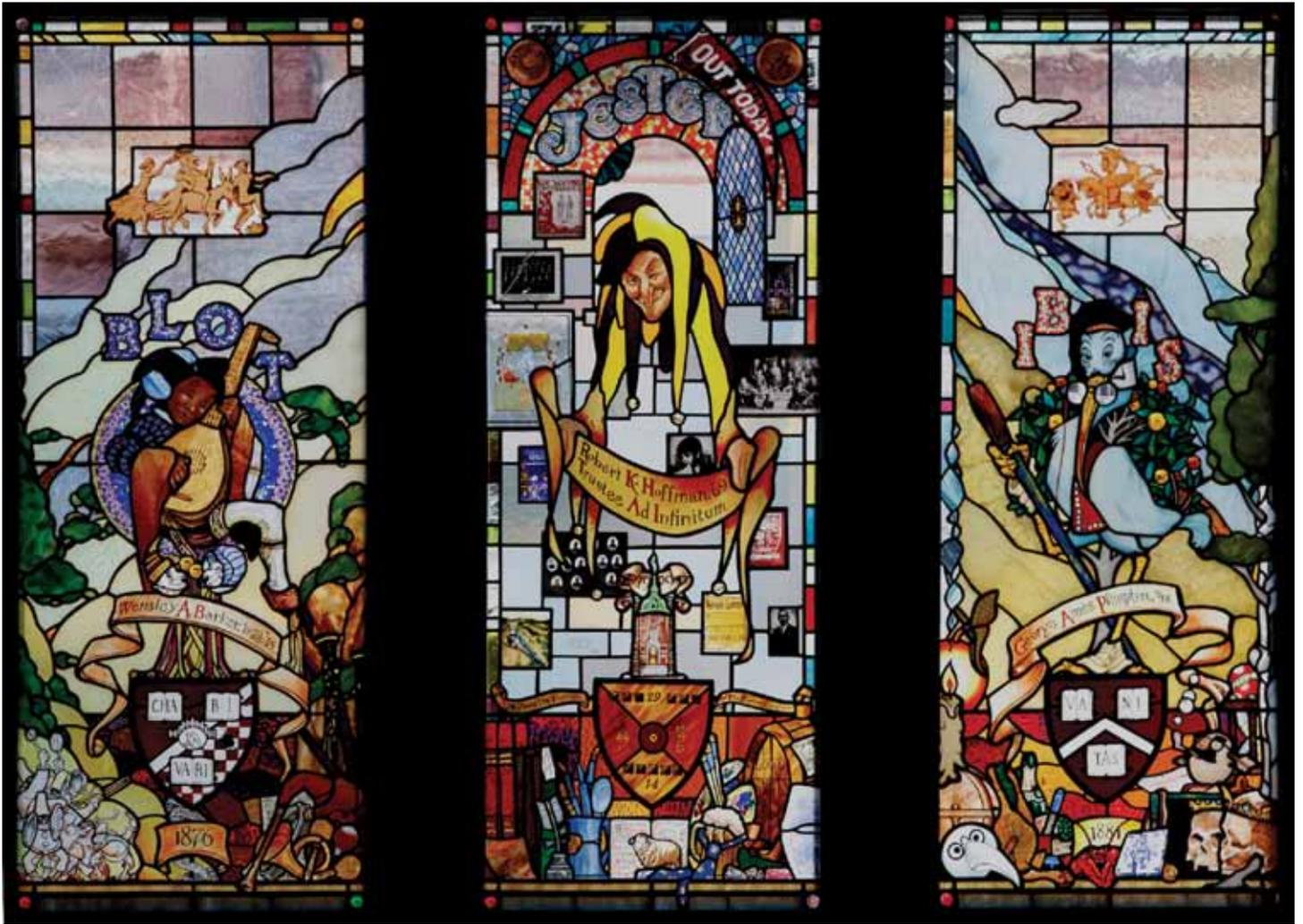
Maheer's *Portrait Windows* are executed in a variety of techniques to celebrate special events. Whether painted and fired in the kiln, etched, or sandblasted, the photographic images become a permanent part of the glass and are constructed in the vivid colors unique to stained glass. "This process allows me to create photographs and highly complex decorative patterns efficiently."

Friend Rufus Seder inspired Maheer's interest in the photographic process with his *Life Tiles*. Seder had been using a photo imaging system that Maheer was able to adapt for use with stained glass following a year of experimentation. "I am not a big fan of glass painting, because you lose a lot of the jewel-like qualities of the glass when you apply paint to its surface. I realized that through photo imaging I would be able to create a highly complex pattern of people's faces and maintain the full color and jewel-like quality of the glass." Photo imaging allows the artist to render images otherwise impossible to create by hand painting, traditional sandblasting, or acid etching techniques. "It's fun and allows me to make a personal window that tells the story of an individual or the person's family."

Using Rayzist, a photo-sensitive film, Maheer creates a transparency onto which he places the photo sensitive film and exposes it to ultraviolet light. Black areas of the image block the ultraviolet light and, because they are water soluble, can be washed out. "It's very similar to silk screening on glass, which I've also done." The Rayzist is glued to the surface of the glass and sandblasted. Paints can be pushed into the recessed sandblasted areas to further enhance and define the image. Maheer says the hardest part is pinpointing photos that will work well with the process and determining the best resolution. "With a few tricks, you can produce what looks like a perfect black-and-white photograph."

A combination of glass painting and the photo imaging process can be seen in the three-lancet *Harvard Lampoon Castle Window*, a collaboration with Michael K. Frith. A designer, illustrator, writer, performer, and producer, Frith has been deeply involved in the world of family entertainment for almost 50 years. He joined The Muppets/Jim Henson Productions in 1975 as art director, becoming executive vice president and director of creative sciences. A key member of the creative arts teams that developed many of Henson's greatest successes, Frith conceived and/or designed scores of television's most popular characters, from *Sesame Street* to *The Muppet Show*, *Saturday Night Live*, and myriad other Henson productions. Frith graduated from Harvard University, Cambridge, where he was president of *The Harvard Lampoon*, an undergraduate humor publication founded in 1876 by seven undergraduates at the university. All of the window's imagery references the history of the *Lampoon* and its secret lingo. "I'm not usually interested in projects designed by other artists, but I jumped at the chance to work on these windows out of respect for Frith and because his designs were so incredible and challenging."

The lead and copper foil combo window measures 2 feet by 5 feet, with 450 to 600 pieces in each of the three lancets. Maheer was assisted by Nancy Nicholson, Anna Johannson, Kate Gakenheimer, and his apprentice, Erica Johnson. "The project was a whirlwind with late changes and groundbreaking techniques, but one of the most rewarding projects I have done in my 43 years of stained glass."



Michael K. Frith and Daniel Maher,  
Harvard Lampoon Castle Window,  
Harvard University, Cambridge, Massachusetts.



### Suntracker Windows

Maher's *Suntracker Windows* project an image and color into space. Optically clear colored glass and prismatic objects combine to create patterns that change throughout the course of the day or season. A secondary image is created when the sun casts light onto the floor or wall after passing through the glass. Works that include prisms project a tertiary image of overlapping rainbows. "We get that effect strongest at the time of year when the sun tracks the lowest, on the shortest days. Figuring out the spacing of the images so the reflections overlap is part of the fun."

Inspired by the notion of the sun entering prismatic glasses, Maher's *Suntrackers* split sunbeams into long bands of color, rainbows, or arcs of light. The artist has colored glass coated with a dichroic layer to create a different spectrum that will project different colors such as lime green and hot pink.



Daniel Maher, Suntracker Window.  
Projected Suntracker image.

## New and Different Defines Maher's Success

When Maher spoke to *Glass Art* magazine he was finishing two windows for a home in Cambridge, one a roundel window for a front door based on the work shown in H. Weber Wilson's book. The door is a combo of antique roundels, pressed jewels, and some of his handblown roundels. He was also completing William Morris-style quarry tiles for a bathroom window in the same house. On his bench was a roundel window for a wine cellar in Vermont and two more for a California residence.

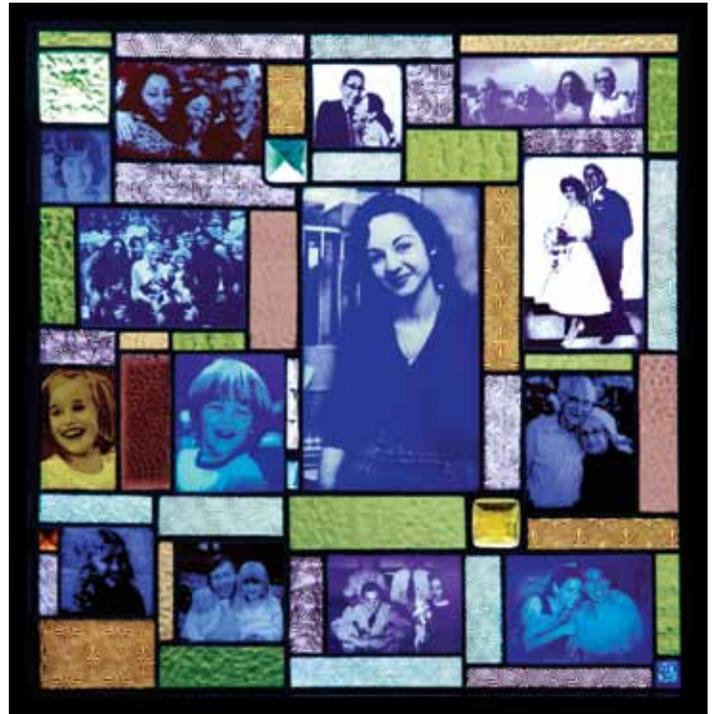
Maher's decision to stop doing restoration and focus entirely on new work was a difficult, but lucrative one. "When I founded my studio in 1989, the economy was in the toilet. When you start out in hard times, you learn how to become lean and mean from a business point of view. I knew I could survive just doing my new work. Even when the economy tanked in 2007, I still had lots of new work lined up. This is because I'm not wed to just one style. I can do a window for an Art Deco, Victorian, or Modern home. My design background is diverse, and that allows me to take and produce more new work."



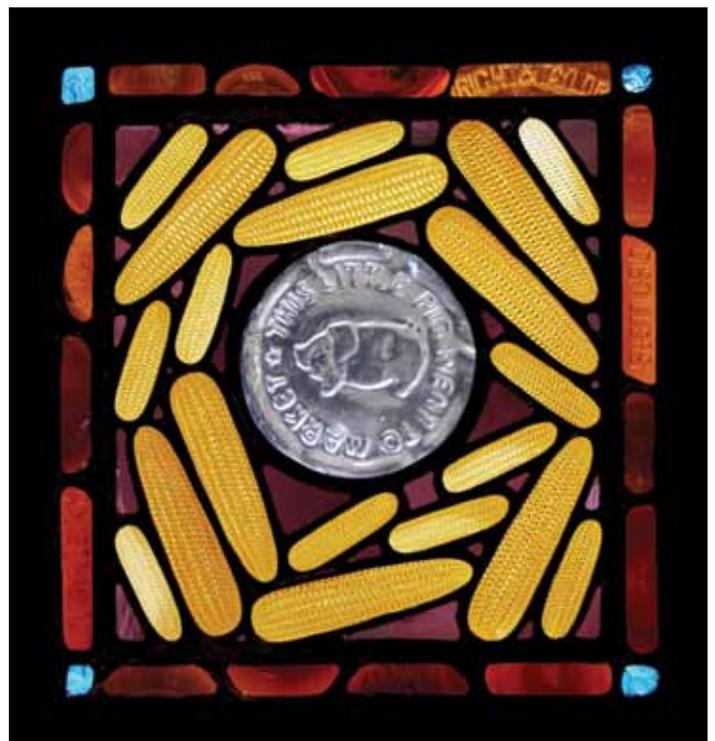
*Daniel Maher, Tetrad Fish, tetradic color formula used in choosing the color combination to work with the red fish. The fishes and the "coral reef" area at the bottom are made from Depression glass plates and serving bowls.*

Before Maher opened his studio, he invited local architects, designers, and other artists to a brainstorming session. Out of that meeting he learned to ask himself the questions: Is your work something new and different? Is it unique to your studio? This reinforced the idea that not only can you produce something new and different in this traditional art form, but you should strive to break the mold. "The greatest compliment I've received is, 'I've never seen windows like these before.'" GA

Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from *Glass Art*. This **Bonus Content** will include more information about Daniel Maher's most memorable restoration projects.



*Daniel Maher, photo image window.*



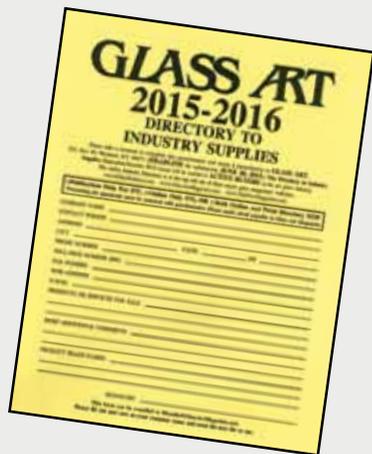
*Daniel Maher, Pig and Corn window.*

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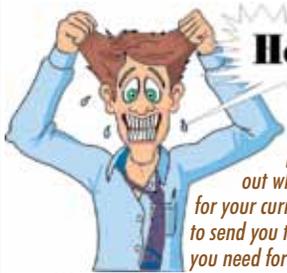
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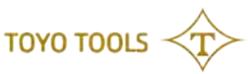
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# AGG Goes to Washington



*Featuring the latest from the American Glass Guild*

*Text and Photography by Tony Glander*

The 10th anniversary of the American Glass Guild (AGG) is shaping up to be a grand celebration. On June 18–21, 2015, the conference will take place in and around Washington, D.C. As always, AGG will provide great speakers, an exciting auction, a professional exhibition, and much more. Topping off all of this will be a focus on one of our nation's premier collections of stained glass windows, the Washington National Cathedral.

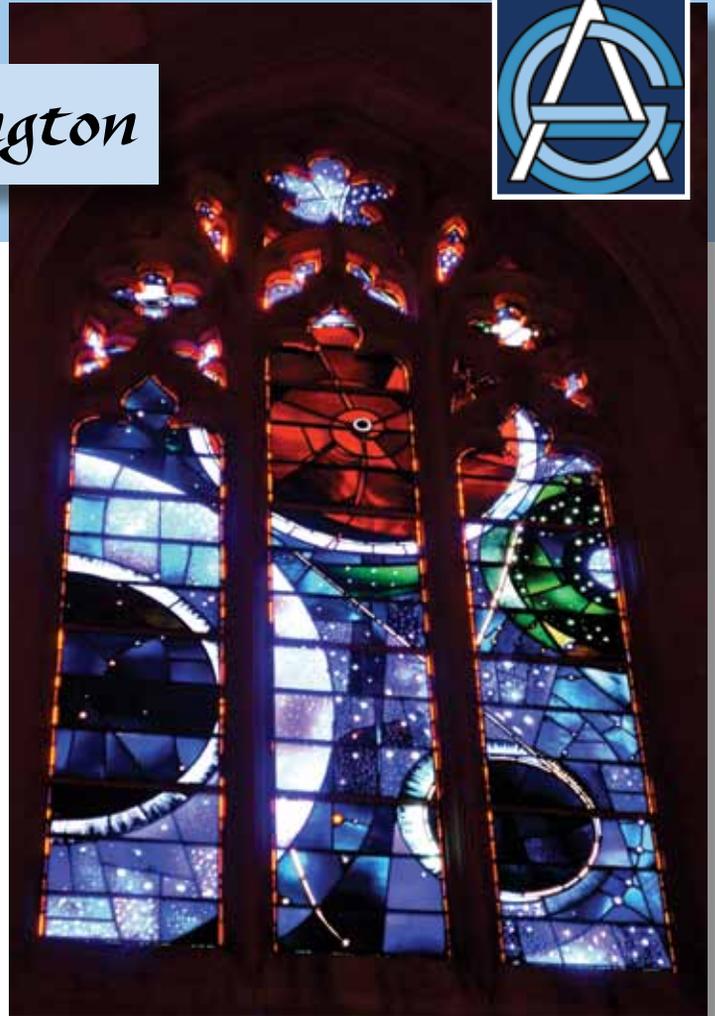
This year's hotel site is the Hilton Washington DC/Rockville Hotel and Executive Meeting Center just north of Washington. The hotel was recently renovated and is just across the street from the Washington Metro, simplifying transit around the city. The hotel's great rates, beautiful atrium, and variety of meeting spaces are ideal for the AGG's events.

## A Time for Sharing and Learning

Education, the key focus of the American Glass Guild conference, will be in full swing Thursday, with workshops designed to inspire attendees. There will be a wide array of educational opportunities, including a full-day workshop with last year's Lifetime Achievement Award recipient Peter McGrain, who will be sharing his unique Vitri-Fusaille glass painting technique. Then for a different type of painting class, William Cochran, renowned trompe l'oeil muralist and glass designer from the D.C. area, will be teaching a workshop on how to create greater dimension in stained glass painting. More workshops are in the planning stage and will be announced soon.

Some of Washington's finest art organizations have been invited to attend Friday evening's celebrations with plenty of opportunities to meet and network. The banquet will be highlighted by a keynote presentation featuring Cochran, who will discuss his artwork, his approach to public art installation, and the recent incorporation of glass into his work. This will be followed by the always exciting AGG live auction, complete with friendly bidding, humor, and incredible art pieces.

Saturday events, including talks, demonstrations, tours, and this year's *American Glass Now 2015* exhibition, will take place at the Washington National Cathedral, a paradise for stained glass lovers. Sunday will feature more talks and a tour of local stained glass related sites. It promises to be a busy four-day event.



*Rodney Winfield, Space Window, in the National Cathedral.*



*Rowan LeCompte's Rose Window in the National Cathedral.*



Window from the Rockville United Methodist Church, part of Sunday's tour.

### Washington National Cathedral Events

The Washington National Cathedral is planning a spectacular open house event that the AGG will be sponsoring in conjunction with the Association for Preservation Technology and the National Trust. This event will take place from 10 a.m. to 4 p.m. on Saturday and will include demonstrations by AGG members, tours, and talks focused on stained glass. The AGG's *American Glass Now 2015* exhibition will be on display on the seventh floor in the Pilgrim Observation Gallery. For details on submitting work for entry into this juried exhibition, please visit the AGG website.

The collection of art glass at the Washington National Cathedral is difficult to match and will be well represented at the conference. It includes the first windows produced in 1912 in England, as well as AGG member Charles Z. Lawrence's windows installed in 1981, including *Angels of Ministration*, and windows recently fabricated by AGG member Mary Clerkin-Higgins. Brenda Belfield will discuss her famous *Water Windows* as well as her other beautiful, modern windows designed for the Cathedral.

An event this great may not happen again for another 10 years. Plan now to attend and take part in all of the educational opportunities, special events, and fun this conference will offer. **GA**

Visit [www.americanglassguild.org](http://www.americanglassguild.org) for more information and to register for the conference, or contact Tony Glander, conference chair, at [conference@americanglassguild.org](mailto:conference@americanglassguild.org).

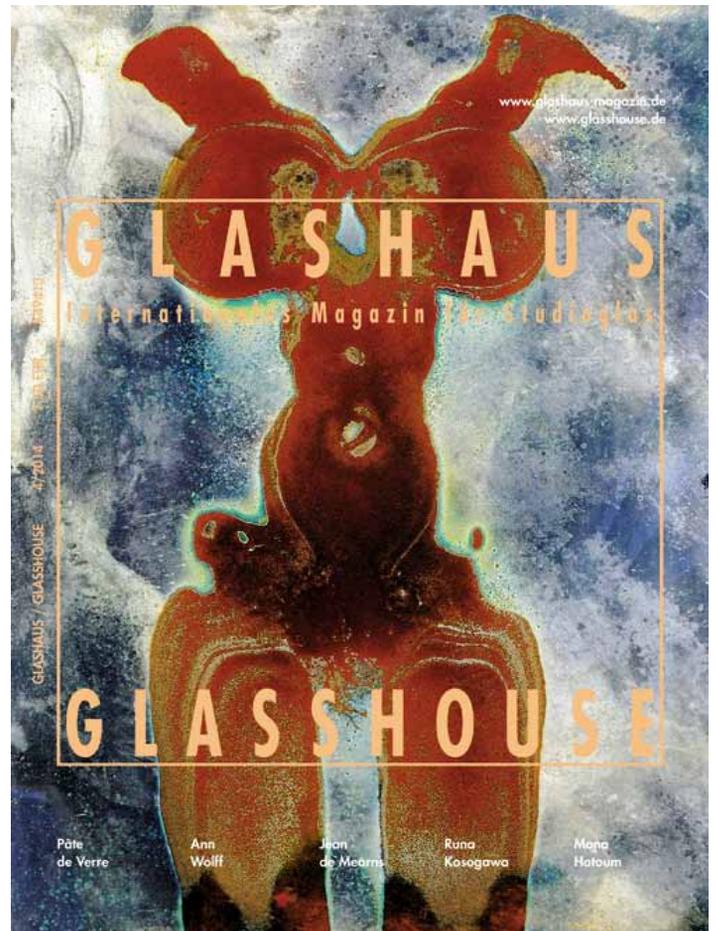
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# Rick Strini

## *Adventures in Paradise*

by Colleen Bryan

Rick Strini may be in his 50th year of glassmaking, but getting him to slow down for an interview can be a challenge. He lit his glass furnace on a 90-day project the week before taking on a *Glass Art* interview, and it was clear that the urgent call to be blowing glass while the furnace was hot was a visceral pull throughout the conversation. “When the furnaces are running I work for weeks on end without a break, because the furnaces consume a lot of energy and are costly to run.”

The consolation for the unrelenting schedule is that the lifelong glassblower lives and works in Hawaii. “I get to make hot glass and live here in paradise.” So life is good.



*Rick Strini glass ceilings:  
(left) 5' x 9' three-dimensional in  
Kohala, Hawaii, and  
(right) 6' x 6' two-dimensional in  
Wailea, Hawaii.*



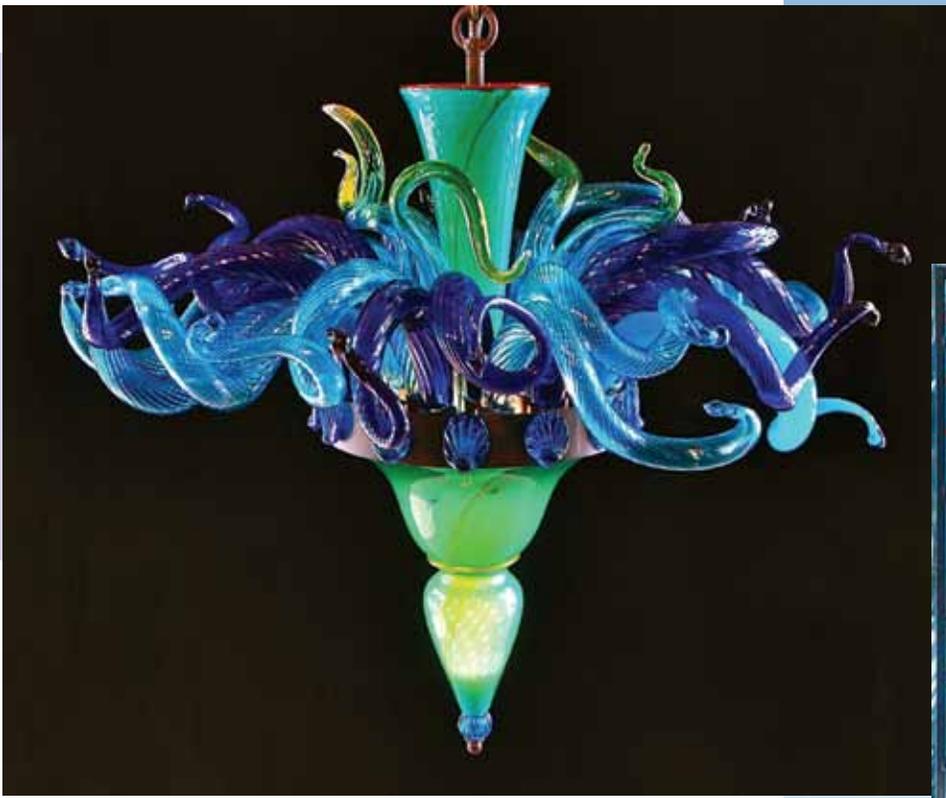
### Starting in the Backyard Studio Movement

Strini took up glass as one of the many young artisan explorers of the 1960s backyard studio movement. An earnest high schooler searching for his art, Strini first built a pottery furnace in his backyard. German glassblower Erwin Eisch helped the teenager transition the furnace to glass and himself from pottery to glassmaking. Strini pursued an education in arts and environmental design, with classes in glassblowing, ceramics, and photography. He earned a master's degree from the University of California, Berkeley.

Strini explored many paths in his mastery of the medium. “I started out making traditional turn-of-the-century vases, bowls, and stemware.” During the early '70s he worked in lustre glass, invoking the materials and methods pioneered by Louis Comfort Tiffany and Frederick Carter. Strini perfected gold and blue, then later a moss green lustre. He also expanded into fusing and slumping.

“I was making stemware from the early days. I came to glass from being a potter, and stemware was a very successful product in both media. Glass stemware became quite popular in the early '70s and into the '80s. That was my main focus. I made other things, but I made a *lot* of stemware.”





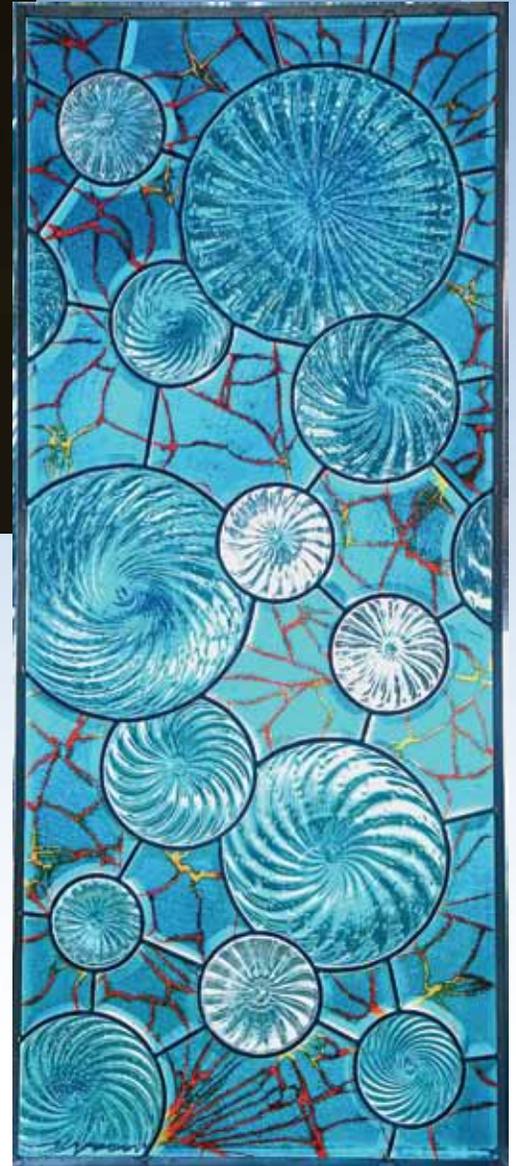
*Rick Strini, Aquarium Jungle Chandelier, 36"h x 43"w, illuminated with LEDs.*

Strini indicates that any doubts he had about the value of that pursuit were laid to rest upon listening to a lecture by Lino Tagliapietra. "After his exile from Italy, Lino was trying to find his way as a master and sharing his knowledge with students. Someone in the group asked, 'What does one do to be the best glassblower he can be?' And Lino responded, 'You have to learn how to make a goblet. Once you can do that, you can make anything.' That statement resonated with me. I went back and started making all the things that I previously would have made in ceramics out of glass. That statement opened a door for me to realize that I had achieved a level in glassblowing where I could make anything. And that eventually led to specialized lighting and my custom art glass."

In the 1990s and early 2000s, Strini became quite prolific with his custom work. As the glass master continued to evolve, he started to integrate custom fusing, slumping, and blown glass. These days, Strini incorporates those methods with the latest technology in LED lighting and creates exclusive fine art chandeliers and pendant lighting.

Strini's *Adventures in Paradise Series* is made of fused multicolored recycled blown ware and includes vibrant backlit backsplashes and countertops as well as sculptural wall installations. "I specifically blow some of the glass just so I can then incorporate it into my fusing projects." In addition to creating glass art, Strini also provides expert consultation in lighting design as well as furnace and glass studio construction.

Beyond developing mastery with the medium, Strini says the most important thing he has learned in the business of art is to itemize the real cost of the project. "The days of estimation are over," he advises younger artists. "Learn to use spreadsheets and itemize every aspect of a project for every client. That is the only way to be sure we are making money, and ultimately, we can't continue to make glass unless we're making money. Tight estimates make life better. The client is happy, the project evolves seamlessly, and we build sustainable and thriving businesses."



*Rick Strini in collaboration with J. Cox, Turquoise Rondel Leaded Window, 60" x 21", 2014.*

## Recognizable Style

Strini's work is recognizable for its bright opaque and cathedral colors and unique color palettes. "Only a few other artists actually melt and combine their own colors anymore. Because I can gather and layer transparent and opaque colors and combinations, that technique defines what I do and dictates my style."

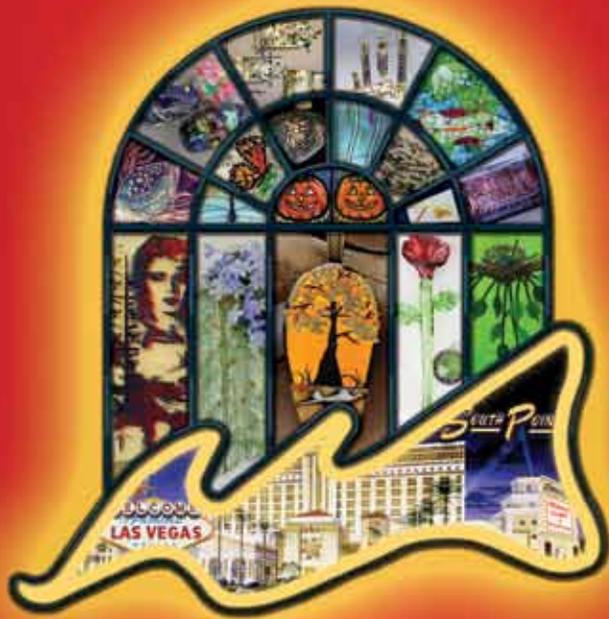
Tiffany and Carter introduced a trailing method of using hot glass colors to hand-decorate glass vessels, abstract sculptures, glass domes, or standing pieces of cast glass at the turn of the last century. Strini's application of this method with six colors of hot glass is unique in contemporary markets. "Not many people are hand decorating now the way I do."

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## Migration from the Mainland

Before moving to Hawaii, Strini lived and blew glass in Santa Cruz, California, for 30 years. "I first came to Hawaii at 16 and came back when I was a little older. In 1978 I built and launched a boat and sailed all around the islands. As Santa Cruz became busier, it was evident that I could make this move. So why not live in paradise?"

The ocean lured Strini to Hawaii, and he exchanged Silicon Valley for Maui pastureland. His surroundings now exert a profound influence on his glass designs. "I'm in the ocean every day as a matter of practical necessity. My art reflects the reefs—their colors and forms—especially the aquas, pearlescence, and lustre glass. The fluidity of the ocean mirrors the nature of hot glass. My jellyfish forms and decorative flourishes are similar to the urchins and the life you find on the reefs."

## Inside His Studio

Strini makes glass in a small 15-by-30-foot studio that looks out to a 220-degree view of the northern Pacific, palm trees, and four horses. He developed a unique, ergonomic glassblowing bench (El Banco) for his studio to protect his back and allow for comfortable blowing. His studio houses one annealing oven, with several fusing kilns standing just outside the door. Most of his tools and techniques are "all the same ones the Italians used for centuries" with a few innovations. He developed carbon blocks to center the glass instead of the traditional cherry wood soaked in water. His furnaces run quietly and cleanly on electricity and melt six colors of glass at once.

Strini makes everything in the studio himself, even his equipment. "It is a bit Rube Goldberg, but if I have a problem with something I build myself, I know that I can fix it."

Strini is interested in cradle-to-grave recycling and has spearheaded a few recycling projects on the islands. "I'm a green corporation. I use recycled products in all my work. My studio runs on superclean energy—electricity."

Strini adds: "Whenever the furnaces are off, I have time to generate new projects and experiment with new techniques. In the old days, energy was so inexpensive that it was economically feasible to keep the furnaces running all the time and focus on making art. In this new era, the cost of natural gas and electricity is so high that you have to be very conscious of how you use energy, and specifically, what it's costing you. I don't waste any time on anything but blowing while the furnaces are running. I closely watch and calculate the number of projects each day so that I know I will be profitable."

Strini recognizes that even this more tightly controlled private studio is quickly becoming a luxury. The artist reckons that the future of glass will see more public access shops where people rent time on hot shop furnaces and equipment rather than the proliferation of individual artist-owned studios. Public access studios allow for three shifts a day of artists blowing glass, and he gauges that is what it really takes to pay for the privilege of blowing glass.

## Working Alone

Strini seems well-matched for the single-mindedness of the approach he has chosen for his glassmaking enterprise. "I've been working alone since day one, not with assistants in any sense of the word." That was more common during the '60s glass movement, he says. "In the '70s and '80s, the solitary glassmaker was virtually replaced by artists making glass in teams. I still work by myself. Everything you see of mine is made by me—signed and dated."

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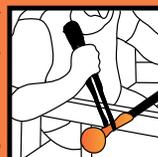
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*Rick Strini, (left) Triptych, fused and slumped glass mosaic, 24" x 60", in collaboration with Jupiter Nielsen (torchwork), and (right) Rondel Ceiling Lamp in Coronado, California, 24" x 72", illuminated with LEDs, both 2014.*



Strini enjoys the physicality of glass. "I stay in good shape so that I can continue to blow glass. And I enjoy the sequential steps, the cycles that glassblowers live with. The glass I put in the kiln today has to be worked tomorrow."

Strini maintains that he has little sense of what is going on in the larger world of glass art. "I am isolated doing my own work." Still, he is involved with other glassmakers in Hawaii. "There is a lot of glass on the four islands. The Maui Glass Artists Association is a glass community that we started, and I'm involved with them. We have meetings and promote shows. Most of our marketing is oriented toward the U.S. mainland."

### Identifying Markets

Strini says living in paradise poses no particular challenge to his marketing in the age of the Internet. "I can blow glass anywhere and ship it across the country, to Canada or Germany, anywhere really."

He posts a daily media blog for his custom lighting site. The blog automatically goes out to 25 or 30 other social media sites and connects with Pinterest. "Once you get it set up, everything rolls pretty smoothly. I usually post a photograph on the blog and say something about it. Google recognizes the picture and the work and searches the site for activity. All of the social sites like Twitter follow it. People comment, and those comments turn into alerts for other people. People contact me. I get more and more results. Houzz.com has a huge site featuring home decorating solutions, and I post there as well."

Strini researches interior decorators and designers who might be interested in placing his custom lighting and other fine art glass creations. He finds quite a bit of work in the hospitality, research, health care, and casino industries all over the country. "Health care is really growing, as there is more and more evidence to support the premise that art promotes healing."

### Glass Ceilings

Strini personally meets with many of his clients and does the installation work himself. "I sketch a design and send it to my clients. If they are local, I meet with them in my studio to look at color samples. Otherwise, we Skype or I visit their site—whatever it takes to communicate and know what they are trying to achieve."

Beyond the corporate clients, many of his clients are residential collectors who commission custom glass ceilings, ornate windows, sinks, pendants, and chandeliers. "I work with them to find the magic they want."

Strini admits that the most exciting projects are those in which the client is eager to let him run free with artistic license. Some clients approach him with a distinct vision, however, and he says it is always his pleasure to embrace their ideas in his creative process.

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# Sini Majuri and Ella Varvio

## Combining Comic Book Art with Graal Glass

by Shawn Waggoner

In a new twist on traditional Scandinavian glass art, Sini Majuri and Ella Varvio combine their comic book aesthetic with traditional graal engraving on glass. Inspired by the Slavic folktale, *The Firebird*, their recent work portrays intricate fairy tale scenes carved and layered in glass. In 2014, their sculpture was featured at the largest comic book festival in northern Europe, the Helsinki Comic Festival, Finland, and in 2015 will be exhibited at the Toronto Comic Art Festival, Canada. "Our goal is to present glass art in unexpected venues," says Majuri.

### A Convergence of Like Minds

Majuri and Varvio independently discovered glass while studying ceramics and glass design at Aalto University, Helsinki, Finland. Says Majuri: "It quickly became an important medium for me. During the glassblowing process, you cannot touch the glass with your hands, but you can shape it with your breath."

Interested in creating contemporary glass art, Majuri's work is often influenced by her background in ceramics and fashion. In October 2014, she exhibited three of her glass sculptures in the Taos Art Glass Invitational in New Mexico. "This was my first international exhibition and such a great opportunity to introduce myself as a young Scandinavian glass artist."

Though Varvio also studied ceramics and glass at Aalto University, her interest in the medium grew as the result of visiting glassmaking sites in Sweden and Finland. "I am fascinated by the craft skills and traditions. I aim to combine craft tradition with contemporary elements from fine arts and comic art. The ancient material of glass can be transformed into a medium for artistic expression."

Her piece, *Two Faces of a Drowned Man*, was accepted

and is being exhibited in European Glass Experience (EGE), a touring exhibition coordinated by the City of Venice, Italy, in collaboration with Consorzio Promovetro Murano and the Museo del Vetro (Murano Glass Museum). EGE was launched as a competition in 2013 under a prestigious two-year grant from the Culture Program of the European Union. The project was created in partnership with premiere museums, glass study, and production centers in Finland, Poland, Spain, Sweden, and the United Kingdom.

In the summer of 2013, Majuri and Varvio were working in Nuutajärvi Glass Village in southern Finland when they met and discovered they shared common interests. They began to brainstorm about collaboration possibilities and have currently been working together as a team for a little over a year.

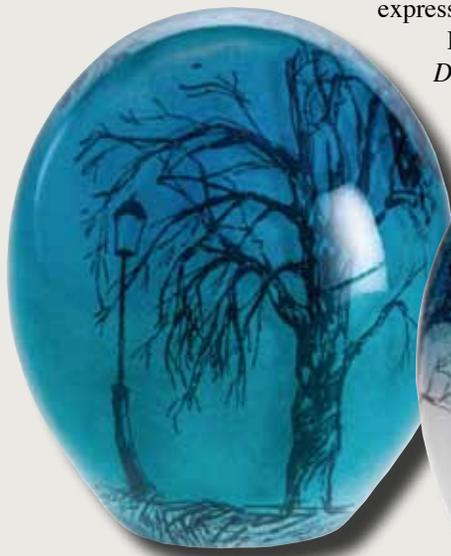
### The Firebird Design

In their most recent work, Majuri and Varvio tell a story in glass about a woman who dresses up as a bird and flies out of her window, setting the town on fire. Prince Ivan falls in love with the firebird, but she is unreachable, like forbidden love. In their exhibition of 30 sculptures, these two stories eventually combine.

They began the design process with each artist drawing a version of *The Firebird* story. Majuri's story line relied upon humor and depth. A woman living alone with her cat wakes up one morning to discover a bird has flown into her apartment and made coffee for her. Majuri also wrote a poem about *The Firebird* that influenced her sketch. She eventually envisioned a sculpture about a story scene, in this case, the woman dressing up as a firebird and jumping out of her window. "I needed to think about three-dimensional storytelling and how to create the chain of events inside the glass."

Varvio always starts her design process by drawing.

Usually the illustration comes first, and the shape of the object itself has to adjust to it.



But sometimes that process is reversed. “In my interpretation of *The Firebird* story, I concentrated on Prince Ivan’s search for love. I placed the events in modern day Russia and wanted to tell a gay couple’s love story.” Color also plays a vital role in Varvio’s design process in that the specific palette can determine the mood of the story.

### Storytelling with Graal

When a story is told within a glass sculpture, there are many ways to read it. You can look inside the layers of glass and find something hidden behind the illustrations.

The graal glassblowing technique is a rare, manual technique requiring many hours of work. It allows Majuri and Varvio to create illustrations inside the layers of glass. “We fell in love with the graal technique and want to use a combination of this traditional process with a new, contemporary aesthetic,” says Varvio.

Knut Bergqvist developed the graal technique in 1916 at Orrefors of Sweden. He was inspired by the French Art Nouveau glass of Daum and Gallé of that time. The name graal was taken from the saga of the Holy Graal (Old French for Grail), which contains the blood of Christ. The graal technique was a huge commercial success for Orrefors and was the beginning of the Swedish Art Glass movement. The process offers both hectic days in the hot shop and calm periods in the cold working studio.

It takes Majuri and Varvio about four days to make one sculpture. On the first day they blow a blank, a simple glass bubble that looks like a colorful Easter egg. Multiple color layers are gathered over the form. On the second day this blank is cooled down and cold worked. The images are engraved through layers to reveal underlying colors. On the third day the blank is reheated slowly in an annealing kiln. It is then picked up on a blowpipe, coated with a layer of clear glass, and blown into its final shape. On the fourth day the glass is cold worked and polished, a process that can take several days or weeks depending on the complexity of the design.

“Cold working brings the soul to our sculptures,” says Majuri. “This is when all the images are created by engraving and sandblasting the blank.” The artists have explored different variations of the graal technique, such as trapped air bubbles (Ariel) and using transferred images, enamel paints, and pigments.

### Glass Rebels

Combining their comic book art concept with traditional graal techniques, Majuri and Varvio seek to introduce a modern and rebellious approach to glass art. By telling stories in this unique way, viewers observe more intently. “Art doesn’t have to reveal everything at first glance,” says Varvio.

Their goal is to exhibit glass in uncommon places and to viewers who don’t spend time in glass art galleries. Upcoming exhibitions include the Finnish Glass Museum, Riihimäki, Finland; the 2015 Stockholm Furniture Fair, Sweden; and the 2015 Toronto Comic Art Festival, Canada.

As the collaboration continues, Majuri and Varvio develop sketches and story lines as a team. “It was interesting to see how the stories evolved as the days working the hot glass went by. During the long process, we drank hundreds of cups of coffee, so coffee has also been our motivator and booster,” jokes Majuri. Future works are predicted to be even more narrative as they aim to create space and introduce more layers in their glass art. A video about glassblowing and a dance performance with hot glass are also planned. Says Varvio: “As a designer, I aim to make objects that can hold value. Even in this time of mass consumption, an item can reveal content. It can tell its story.”

GA

Sini Majuri and Ella Varvio  
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*Photos on opposite page by Veera Konsti.  
Photos below by Heidi-Hanna Karhu.*



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# LEO TECOSKY

## Abstracting the Symbols of Communication



*Leo Tecosky, ANSER, neon,  
35" x 14", 2004.*

*by Shawn Waggoner*

Leo Tecosky lives by the five virtues of hip-hop—immersion in music, dancing, graffiti, turntablism, and rapping. He was drawn to graffiti at an early age because of the danger involved in unsanctioned public art. Over time, Tecosky became attracted to the formal aspects of these urban communication devices. He began abstracting letters and words to the point of nonrecognition, creating a beautiful visual stimulus that investigates lettering, typography, and calligraphy.

The artist's work encompasses traditional glassblowing, neon bending, screen printing, and found art sculptural installations. He earned his BA in fine arts at Alfred University (AU), Alfred, New York, and his MFA from The School of Visual Arts (SVA), New York City (NYC). He serves as a studio gaffer and designer at Brooklyn Glass and blows glass on a freelance basis for artists and designers such as Michiko Sakano, the founder and co-owner of One Sixty Glass. Sakano has a multitude of clients including architects, designers, and other glassmakers who commission her to make glass objects.



*Leo Tecosky, Don't Stop Here #1,  
found sign and paint, 36" x 36", 2011.*

Tecosky has assisted teachers at Pilchuck Glass School, Stanwood, Washington, and instructed courses at UrbanGlass, Brooklyn, New York; Massachusetts College of Art, Boston, Massachusetts; Penland School of Crafts, Penland, North Carolina; and The Studio at the Corning Museum of Glass, Corning, New York. He has also exhibited his diverse body of work internationally and is director of development and operations of the Floating World Project (FWP), a nonprofit that aims to break down stereotypes through art and education.

**“I cut into or draw through space with geometric lines to create patterns. You become a part of the pattern and exist in space through point and line the way these patterns exist.”**

“I blow glass because I love the idea of molding material with my hands. Also, the glassblowing community worldwide is small. As soon as you meet another glassblower, you have that connection.”

### **Early History**

Tecosky grew up in Miami with his brother Isaac, also a glassblower living and working in Brooklyn. Miami’s vibrant color schemes, Art Deco architecture, and Latino and Caribbean culture inspire and inform Tecosky’s art. From his studio in the Red Hook neighborhood of Brooklyn, the artist uses cultural exchange and travel as a stepping off point for new ideas and imagery in glass art.

Following high school, Tecosky began work for a Vermont-based blacksmith, which inspired his interest in industrial materials and craft. A family friend who graduated from AU’s glass program paid him a visit and shared his experience as a student working with glass and learning to be an artist. In 1999, Tecosky enrolled in Alfred’s BAFA program, which provides a liberal arts degree with a fine arts focus. “I went there as a metalsmith and sculptor, but when I walked into the glass studio and saw people blowing glass I was hooked.”

Following graduation from AU in 2003, Tecosky was awarded a studio assistantship at the WheatonArts Creative Glass Center of America (CGCA), where he was a technician and apprentice glassblower. “That’s where I built up my chops in production glassblowing. Glasswork at Wheaton is based on the old-school, American-style glass factory, but CGCA also offers a fellowship program where contemporary glass artists go to experiment and try the untried. Working with CGCA fellows allowed me to see both ends of glassmaking. It was a hugely influential six months in my glass education. One day I could be making optically twisted pitchers with handles and the next day be making intense sculpture with the de la Torre brothers.”



*Leo Tecosky, LIPS#1, blown glass and printed enamel inclusion, 14" x 13" in diameter, 2012.*

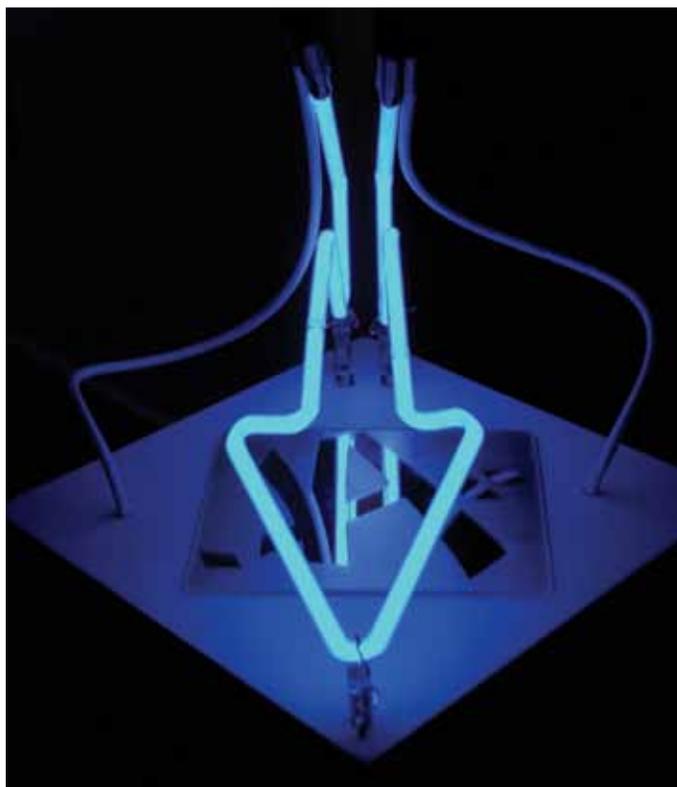


*Leo Tecosky, Manifest Density, sandblasted mirror and neon, 38" x 20", 2006.*

In 2005, Tecosky traveled to Klenell Studio in Stockholm, Sweden, where he was both studio manager and glassblowing assistant working with the husband and wife team Ragnar and Ingalena Klenell. The Klenells were part of the Swedish Studio Glass movement with traditional training from Orrefors. When Tecosky wasn't helping Ingalene finish and install a large project for a Swedish school, he was helping Ragnar blow glass for a hot production line. This international exchange is a repeated theme throughout Tecosky's career in glass.

### Floating World Project

In 2008, Tecosky and James McLeod, associate professor at Massachusetts College of Art and Design, founded Floating World Project (FWP), an arts organization that transcends cultural stereotypes and prejudices via arts education and artistic collaboration. The two artists met in 2003 at a glassblowing residency at CGCA. Tecosky taught several visiting artist classes at MassArt in 2006, and in 2013 he eventually became a member of the adjunct faculty in the glass department. McLeod had been teaching glassblowing at the Glass Furnace in Istanbul, Turkey, since 2006 and found much inspiration there. "I had a new perspective on the prejudices and misconceptions that the average American has about the Middle East and Muslim countries. I wanted to change that," says McLeod.



Leo Tecosky, *Blue Arrow*, sandblasted mirror with neon and pedestal, 8" x 8" x 13", 2006.



Leo Tecosky, *D*, cut, sandblasted, and slumped glass, 26" x 15", 2014.

In 2010–2011, seven visual artists from New York and Istanbul worked together to explore the many aspects of cross-cultural identity, ultimately creating *Invisible Cities*, a collective artistic vision of metropolitan areas that are continents apart. FWP's second project, *The Road to Hebron*, is a documentary film featuring one of the oldest known glassblowing studios in the world. In 2011, McLeod began closely following Yacob Natsheh, a native who has been blowing glass for 40 years on the West Bank. Currently the project is on hold due to tensions and political strife between Israel and Palestine. Palestinian glassblowers will make a trip to the East Coast as visiting artists at MassArt and at Brooklyn Glass, during which time FWP hopes to collect the remaining footage and interviews.

### Screen Printing, Tubes, Signage, and Space

Tecosky abstracts the symbols of communication using a variety of processes and materials, some of which might be considered nontraditional. For example, he screen-prints on float glass using glass powder enamels instead of ink. "This is my way of bringing photographic imagery onto glass. I incorporate realistic and figurative imagery as well as design and patterning from my travels to create collage images of an experience."

The artist's repertoire also includes drawing with light—creating a linear light source translated into graphic images and graffiti using neon. "I create three-dimensional drawings in space that are closer to pure sculpture." A neon tube bender since 2001, Tecosky has mastered the bending and filling of glass tubes but currently faces the challenge of getting new ideas off of the paper and into a visually interesting sculptural form. He cites Fred Tschida, AU neon professor for more than 30 years who retired in January 2014, as an inspiration and mentor.

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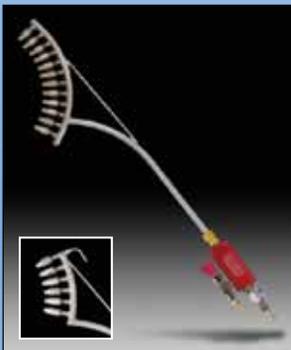
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New Tecosky works feature sandblasted glass in letter form. He cuts the float glass with a diamond wheel first, then uses a belt sander and grinder to get the types of lines and curves achieved by a skilled graffiti artist with a can of spray paint. He adds sandblasted imagery in the space between the lines to create patterns reminiscent of Islamic decoration.

Tecosky went into graduate school intent on pushing glass in his master's program, but SVA did not have a glass department. He took the opportunity to start working in nontraditional materials such as cardboard and found signage. "I was trying to cut into or draw through space with geometric lines to create patterns. You become a part of the pattern and exist in space through point and line the way these patterns exist."

### A New York State of Mind

At the moment, teaching consumes a fair amount of Tecosky's time. Although his studio sustained some significant damage due to Hurricane Sandy, he is back up and running, doing all of his cold working, screen processing, mock-ups, plaster, woodwork, and nonglass fabrication at his studio in Red Hook. All hot glass components are made at Brooklyn Glass. He is now experimenting with new neon and blown glass projects, incorporating experimental steel blow molds to produce lettering in hot glass.

While all glassblowers in New York aren't necessarily selling their own work at trade shows, there are many designers in need of someone to fabricate their ideas in glass. Lighting, in particular, seems to be very popular right now and unaffected by the sluggish economy. "There's a gray line between glass art and glass design in NYC. Designers with minimal glass experience dictate what glass is made in the city."

The Tecosky brothers are representative of both ends of the glassblowing spectrum in the Big Apple. Artists are drawn to the city for inspiration, while craftspeople have the opportunity to find work on production lines. Says Isaac, "My brother is the perfect balance between craftsman and artisan. His work is conceptual, yet so well made."

Tecosky exhibits blue, black, and white opaque vases in galleries wanting to showcase urban-themed glass. Other sculpture combines mixed media with glass, neon lights, and spray paint. Though he blows glass for many of New York City's artists and designers, Tecosky's personal vision defines him as an artist in his own right.

GA



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*Leo Tecosky, Build and Destroy/8",  
found saw blades and paint,  
10" x 18", 2010.*

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## Readers' Forum

Dear Shawn,

First let me say how honored I am to be chosen by *Glass Art* to be included in the magazine. I'm very humbled to join such a group of talented people showcased here. I have already had several compliments on my work on my Facebook page since yesterday.



Looking at all the very cool artwork has piqued my interest in other facets of glass art. I've always been interested in blown glass and may try to find a class somewhere close by to attend. It would be cool to combine a couple of different types of glasswork together. Happy New Year to you and your staff, and thanks again!

David Schulte

Dear Shawn,

Thank you very much for my life's most precious gift for the new year. Dave sent me a digital copy of the recent issue of *Glass Art*. Being included in the magazine is like a dream come true. It's a very informative book for glass techniques. I will read this for sure. Thanks again and many, many good wishes to you and your staff for a Happy New Year.



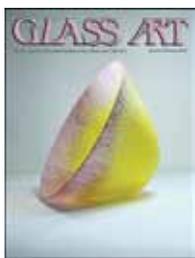
Harish Dewani

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# Exploring the Mold-Blown Glass of Ancient Rome

by The Staff of The Corning Museum of Glass

The Corning Museum of Glass (CMoG) is home to the world's most important collection of glass, including the finest examples of glassmaking spanning 3,500 years. Beginning May 16, 2015, CMoG will present *Ennion and his Legacy: Mold-Blown Glass from Ancient Rome*, the largest exhibition to date devoted to ancient mold-blown glass. Featured will be works from the early first century A.D., including the earliest example of mold-blown glass in the CMoG collection. Displays will extend to the seventh century A.D., 600 years after the innovations of Roman glassmaker Ennion, who transformed the industry. The exhibition will explore the diversity of Roman mold-blown glass, which was traded across the Mediterranean world, and reveal the stories these vessels tell about the ancient world, from the development of the perfume and oil trade to the celebrity culture surrounding gladiators and Roman empresses. The exhibition runs through January 4, 2016.

## Innovation in the Ancient World

The 129 works in the exhibition include highlights from CMoG's unparalleled collection of ancient glass plus loans from the Metropolitan Museum of Art and other international public and private collections. They will illustrate the relationship between mold-blown glass vessels and their counterparts in ceramic and metal, which had already been shaped in molds for centuries. The use of molds in glassmaking was introduced at the end of the first century B.C. shortly after the introduction of glassblowing—a revolutionary breakthrough that made the production of vessels faster and simpler. The molds that had been used to shape ceramic and metal objects were quickly adapted for glassblowing and enabled quicker manufacturing processes, standardization of size, the production of multiples, and more elaborate, intricate designs than those seen previously in ceramic or metal.

“The Corning Museum of Glass is home to the most comprehensive collection of Roman glass in the world, allowing us to tell this important story of innovation and entrepreneurship in the ancient world,” said CMoG Executive Director Dr. Karol Wight, exhibition curator and ancient glass scholar. “The iconography depicted on these pieces reveals what was important in popular culture in the ancient world—from the gods to favorite gladiators. In addition, mold-blown glass played an important role in the ancient marketplace. We take it for granted today that milk cartons contain a quart or a liter, but in antiquity, capacity could vary. The uniformity of mold-blown vessels ensured that consumers were getting what they paid for.”

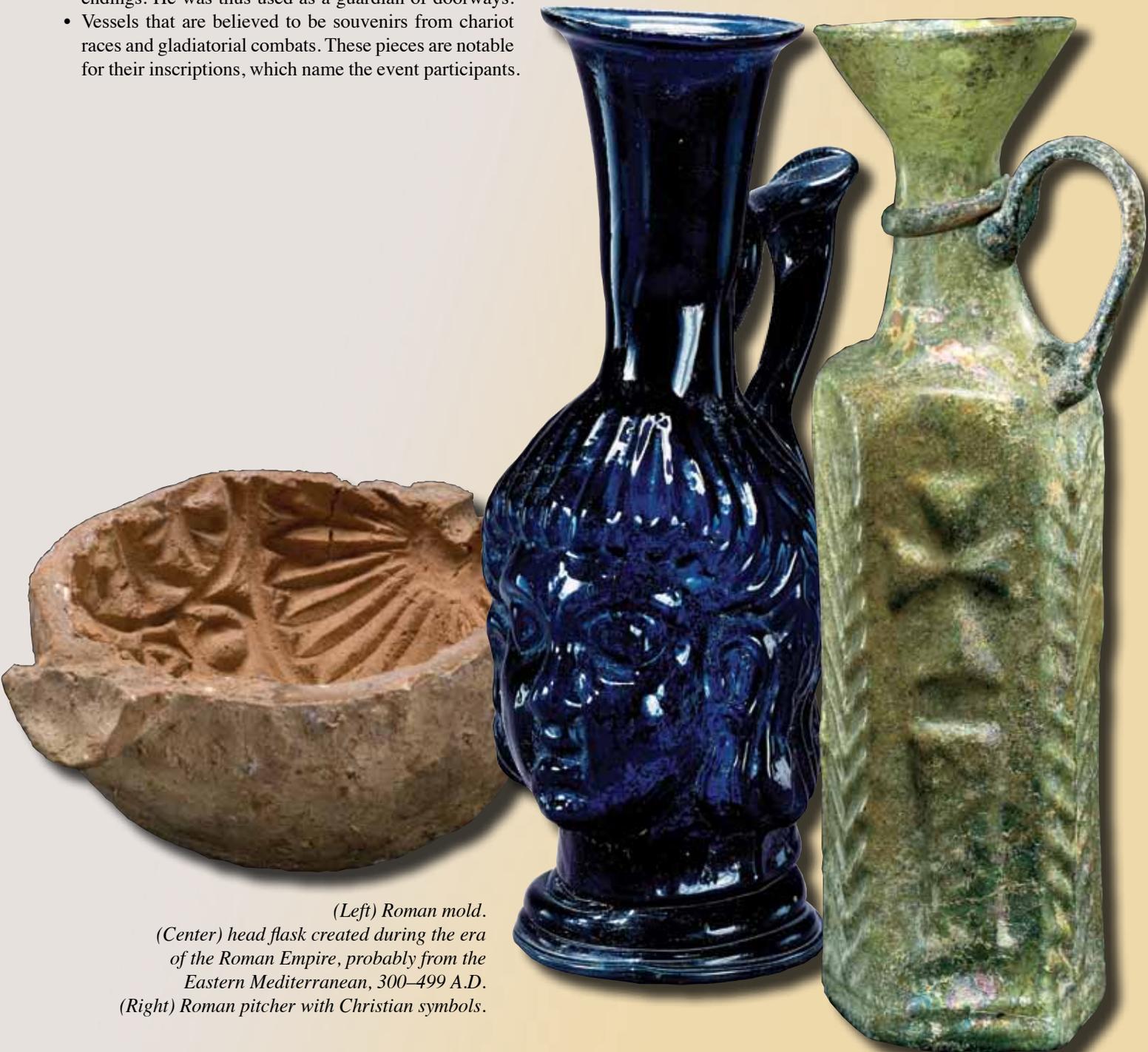
*Pitcher from the Roman Empire.*

## A Reflection of Roman Life

The glass vessels from the ancient Roman world are diverse in size, shape, and decoration. Some designs have direct links to religion, mythology, and literature, while others contain images and inscriptions that identify gladiators and were sold as souvenirs at the arena. They provide us with a glimpse of the richness of life in Roman times. Particular highlights from the exhibition include:

- Perfume bottles, which are the most common surviving mold-blown objects from antiquity. A variety of colors among the surviving examples have led scholars to speculate that the colors may have played a role in marketing different scents.
- Examples of a popular form known as a “janiform” head flask, or vessels with two faces placed back to back. These flasks were inspired by the Roman god, Janus, who was represented as a double-faced head and presided over beginnings and endings. He was thus used as a guardian of doorways.
- Vessels that are believed to be souvenirs from chariot races and gladiatorial combats. These pieces are notable for their inscriptions, which name the event participants.

A section of the exhibition will present the different techniques used to create mold-blown glass forms. Much of what scholars know today about mold-blown glass is drawn from careful observation of the vessels themselves, noting where the mold seams are located, and using these same seams to identify how many parts of a mold were used to shape the glass. The exhibition will feature a new video on Roman mold-blowing glass techniques to illustrate how the manufacture of these vessels may have been achieved. Very few molds have survived from antiquity, so modern glassmakers have attempted to recreate ancient techniques by using the designs of ancient vessels to replicate molds and create ancient-style glass vessels with them.



*(Left) Roman mold.  
(Center) head flask created during the era  
of the Roman Empire, probably from the  
Eastern Mediterranean, 300–499 A.D.  
(Right) Roman pitcher with Christian symbols.*



### The Works of Ennion

Embedded within the main exhibition organized by The Corning Museum of Glass is the exhibition organized by Metropolitan Museum of Art, *Ennion: Master of Glass*, which brings together 24 of the 50 known surviving works by Ennion, a glass artist who was active in the mid first century A.D. He produced the finest mold-blown glass in antiquity and is presumed to be the owner and master craftsman of a glass workshop located somewhere in the eastern Mediterranean region. It is thought to perhaps have been in Sidon, a site in modern day Lebanon. His work will be on display through October 19, 2015, along with other works that include pieces inscribed by makers such as Aristreas, Neikais, and Jason.

Ennion was the first glass artist to sign his work, incorporating into his designs a prominent inscription in Greek that reads: “Ennion Made (It).” Beyond his name, however, little is known about the man or his workshop. His wares have been found throughout the ancient Roman world, attesting to their desirability. The show will explore Ennion’s legacy in a variety of ways, including his artistic influence on the medium, his successful attempt to promote himself and his workshop through a uniform signature, and the ancient stories revealed by his decorative and figural designs. **GA**

Visit [www.cmog.org](http://www.cmog.org) to find out more all of the offerings at The Corning Museum of Glass and its upcoming events.

*(Left) Ewer by Ennion, possibly from Palestine but more probably from Syria, 25–75 A.D.*

*(Right) Cup made by Ennion of the type found in Syria, Northern Italy, and Palestine, 25–75 A.D.*



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## What's New

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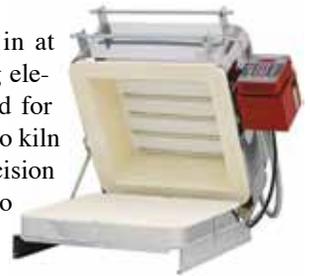


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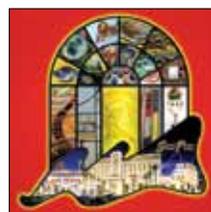
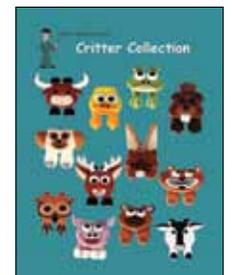
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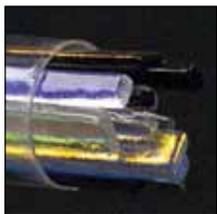
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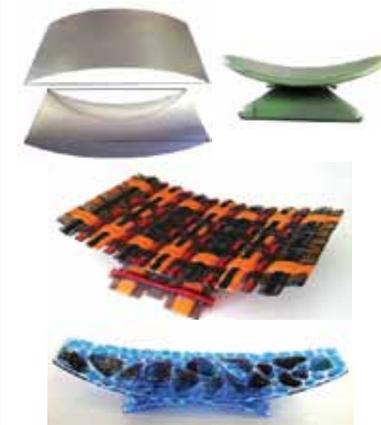


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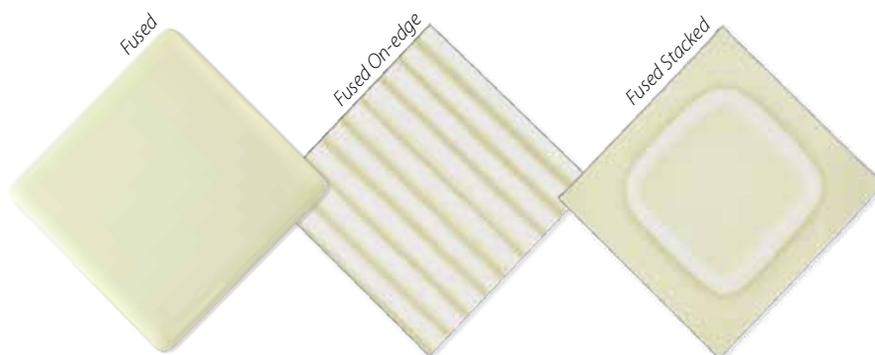
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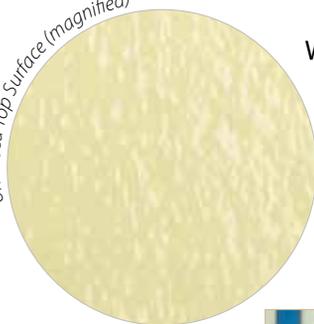
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