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January/February 2016



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Volume 31 Number 1



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Above: Mary Clerkin Higgins, conservation of Holy Family Window by F.S. Lamb.

On the cover: La Barchetta by Davide Fuin. Photo by Norbert Heil.

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Publisher ~ Maureen James

Editor ~ Shawn Waggoner

Copy Editor ~ Darlene Welch

Accounting ~ Rhonda Sewell

Circulation Manager ~ Kathy Gentry

Advertising ~ Maureen James

Graphic Artists ~ Dave Burnett

Mark Waterbury

Contributing Artists and Writers

Colleen Bryan, Stan Price

Patrice Schelkun, Staff of Glass Art Society

Staff of The Corning Museum of Glass

Bryant J. Stanton, Mark Veit

Shawn Waggoner, Thor Walker

Darlene Welch

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Letter from the Editor

2016: A Year to Expand Skills and Artistic Visions

A new year begins with the promise of resolutions within reach, new goals on the horizon, and a fresh approach to both getting down to business and expanding creativity.

Glass Art magazine's first cover of 2016 features the new avventurina work of Italian maestro Davide Fuin. In its 65 pieces and rare copper-colored glass, Fuin's collection makes an artistic statement about traditional technique and the unimaginable beauty possible only at the hand of a true maestro. This summer Fuin offers a first-ever glassblowing workshop at his studio in Murano, Italy.

Our coverage of stained glass includes two groundbreaking artists. Mary Clerkin Higgins' original creation *Oh!* won the American Glass Guild's inaugural American Glass Now Award for Excellence in the Art of Stained Glass (AGNX) and was subsequently selected for the Corning Museum's *New Glass Review 3*. By combining his skills as both author and artist, Scott Ouderkirk's *The Wind in the Islands* created an interdependent one-two punch of book and glass art sales. This novel approach has helped Ouderkirk reach new audiences as well as new levels of creativity.

While playing a seminal role in turning the Pacific Northwest into a glass mecca, Robert R Adamson remained true to his personal artistic goals. His *Broken Fence* series is an exploration of larger vessel forms on which color is layered like watercolor.

Like Adamson in the days of his Glass Eye Studio in Seattle, *Glass Art* provides an avenue, in print and online, for artists to improve skills and expand visions. Our 2016 Webinar program now includes Tuesday evening Webinars from 8:30 p.m. to 10:30 p.m. EST and Saturday Webinars from 1 p.m. to 3 p.m. EST. Visit the Glass Expert Webinars™ link under "What's New" at www.glassartmagazine.com for complete details on these upcoming 2016 Webinars.



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Shawn Waggoner
Editor

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Robert R Adamson

Pioneering Hot Glass in the Pacific Northwest

by Shawn Waggoner

In the 1991 book, *Out of the Fire*, author Bonnie J. Miller chronicled the development of the Pacific Northwest into a glass center that rivaled that of Venice and Murano, Italy. Miller's story is rife with unforgettable characters, defining events, and essential qualities such as the region's early public art programs, the founding of Pilchuck Glass School in Stanwood, Washington, and the creative influence of Seattle's light, climate, and unmatched natural beauty.

Miller writes: "Pilchuck, as important as it is, has not been the only force behind the continued expansion of the Northwest glass community. One of the major factors in encouraging artists to stay in the Northwest after coming to Pilchuck was the availability of employment in private studios and production glass factories, which frequently allowed artists to do their own work during off hours. The person who made the biggest impact for artists who were trying to make a living while following their artistic passion was Rob Adamson through his Seattle company, the Glass Eye Studio."

Adamson has been pursuing his love of glass since 1969. Pilchuck hired him as the school's first technical and assistant director in 1974. Four years later, he turned his vision of glassmaking into a highly successful studio and training ground for artists called Glass Eye Studio. His dream was to provide studio access for emerging glassblowers who could learn, graduate, and go on to do their own work. For the first three years, Adamson lost money on the studio. But a dedication to providing employment for glassworkers inspired him to develop the business acumen responsible for the studio's eventual success.

Having sold the business in 1990, Adamson continued to direct the design of over 120 products annually for the studio. In 2000, he left the Glass Eye entirely and established Island Art Glass with wife Janis Swalwell. From their studio on Whidbey Island, the husband-and-wife team produces art glass for the American craft market including giftware, custom art glass lighting, and glass forms for the garden.

Robert Adamson, handblown vessel from his Broken Fence Series made at Island Art Glass, 18" x 8" x 8", 2015.





*Island Art Glass, Koi, handblown
sculpted glass, 14" x 3", 2015.*

Early History

Born in 1945, Adamson grew up in Spokane, Washington, spending summers working on family farms. He left eastern Washington to study political science and languages at the University of Washington in Seattle. In 1964 while living on Guemes Island, Adamson worked with sculptor Phillip McCracken and began to explore both ceramics and sculpture.

Selected for the Peace Corps his junior year in college, he embarked upon a two-year training program in Spanish. In 1967, while living in Mexico with a Tarascan Indian potter, Adamson and his host visited a glassblowing studio, and he fell in love with the material. Following his language training, the Peace Corps sent Adamson to Colombia, South America, where he worked in agricultural seed test plots and gained valuable experience establishing farming co-ops—the early version of farm-to-market economies.

Upon his return from Colombia to Seattle in 1969, Adamson was employed as an art teacher in the city's first alternative elementary school. Though he eventually became the principal of that school, his love of glass coaxed him down a different path. By 1971 Adamson, neighbor Steve Beasley, Roger Vines, and Bob Spielholtz formed a multimedia artist co-op, which eventually changed to become a glass only studio.

In 1974, Adamson became Pilchuck Glass School's first technical director and subsequently its assistant director. His responsibilities included ordering supplies, building equipment, and setting up the furnaces. During summer sessions, he kept the studio running and worked with the team of teaching assistants.

Interviewed by Tina Oldknow for the 1996 book, *Pilchuck: A Glass School*, Adamson said, "Pilchuck's influence in bringing a lot of artists to the Northwest was a key factor in our success and the force that first brought us together as a local, national, and ultimately international community of glass artists. The Glass Art Society has largely sustained the collaboration and support we gave each other in the growth of the Studio Glass movement over the last 50 years."

Before his first summer session, Adamson contacted Pilchuck faculty member and now close friend, Fritz Dreisbach. At that point the two artists had not yet met. "Fritz gave me a list of ingredients to buy to make glass, and this long list included something called 'cordsaway' and 'seedsbegone.' I had never heard of those so I called him, and he started laughing. That was my introduction to Fritz and the first in a long line of jokes between us."

During Pilchuck's off-seasons, Adamson worked for stained glass manufacturer Spectrum Glass, and in the winter of 1976 managed Genesis Glass, a stained glass studio in Portland, Oregon. He thrived when working with teams, bringing people together to accomplish goals in a creative, egalitarian way. Wife and partner of 46 years, Swalwell, says: "From education to co-operative farming to the glass arts, Rob has always loved two things—the discovery and challenge of the artistic process itself and the unpredictable and lively interactions of people coming together in a working team. He is a very skillful orchestrator of the workplace and deeply cares about the people he works with."



(Top left) Glass Eye Studio & Gallery, Pike Place Market, Seattle, Washington, 1978, with, left to right, Mark Graham, Robert Adamson, Sonja Bloomdahl, Walt Lieberman, and Charles Parriott. (Center) Early handblown glass from the Glass Eye Studio MSH Persians 1970s collection. (Bottom left) Lino Tagliapietra creates at Glass Eye Studio in the 1970s.

The Glass Eye Studio

In 1978, Adamson opened the modest Glass Eye Studio & Gallery in Seattle's Pike Place Market near the very first Starbucks coffee shop. "At Pilchuck I was employed six months of the year. Obviously you can't make a living from just six months of employment, so I wanted to start a factory where professional and emerging glassblowers could make and sell work." Adamson made glass there with artists Sonja Blomdahl, Walter Lieberman, Charles Parriott, musician Mark Graham, and then 15-year-old Dante Marioni, primarily producing Art Nouveau lamp shades. Gradually a line of paperweights and vases evolved, and eventually a market for the "C ball," also known as a Christmas ornament, was cultivated. The gallery also exhibited artwork by local and regional glass artists.

In 1980, Mount St. Helens erupted in south central Washington and spewed forth what is commonly thought of as ash, but is really 200-mesh sand—perfect for making glass. Intrigued by the history of volcanic glass, Adamson built a 50-pound pot furnace in the shape of a volcano, and with Dreisbach started making beer steins that when filled would foam over. "People saw the black cullet we were making on the floor and started offering to pay \$10 for a broken shard of volcanic glass. Out of this hybrid soda-lime/volcanic glass, we made little ancient-looking black bottles, work playfully named *Persians* by Fritz. Paul Marioni saw the work and suggested that a pearlescent fume be used on the vessels' surface, and "Mount St. Helen's Glass (MSH)" was born."

Adamson participated in the American Craft Council and other highly successful national shows with his emerging line of handblown glass products, including the MSH souvenir line. "Mount St. Helens glass chased me for many years. But it caught the imagination of the public, and we made a lot of money with it, which helped the Glass Eye Studio become economically feasible. Even today, it's very difficult to make a small studio pay. Most of the time I was spending money rather than making it, trying to keep people employed."

Participating in these national shows afforded Adamson significant growth. As the buying public began to embrace "made by hand" ideology, the Glass Eye Studio grew from five glassblowers plus staff to 15 employees to 50 employees in just three years. They produced more than 50 different product designs, including paperweights, vases, platters, bowls, and ornaments.

Needing a larger facility, in 1979 Adamson bought a vacant building in the International District—a former church referred to as the Private Eye. The original Pike Place Market location was renamed the Glass Eye Gallery and playfully referred to as the Public Eye. Outgrowing the Private Eye, in 1985 Adamson sold the property to Benjamin Moore and purchased the former site of Seattle's Frango Mint chocolate factory, building a 20,000-square-foot studio. Two years later they were forced out of that space by eminent domain, the result of an expanding school district, and Adamson moved his operations to the Ballard/Fremont neighborhood.

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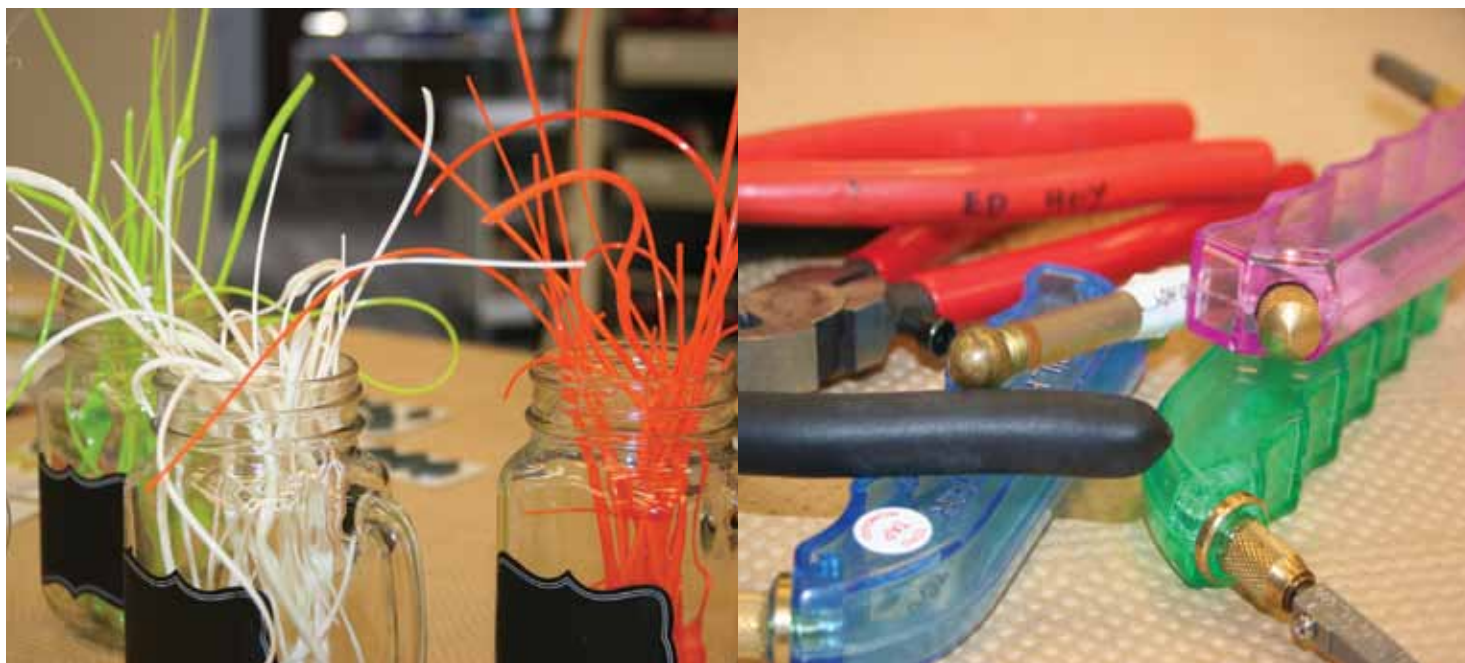


Robert Adamson, carved and gilded handblown vessels, (left) 8" x 10" x 10" and (right) 14" x 16" x 6". Both made at Glass Eye Studio.



While at the helm of the Glass Eye Studio, Adamson hired students and also blew glass with established artists including Moore and Rich Royal, both of whom he met at Pilchuck. Ahead of the times, Adamson developed and marketed a limited edition designer series in glass by Moore, Lieberman, Parriott, and Blomdahl. Paul Cunningham, Joe DeCamp, Eric Lieberman, Dante Marioni, and Preston Singletary all came to work at the Glass Eye Studio straight from high school. "The 1980s is what I call the Golden Era. It was a fluid time of exploration and aspiration for those of us in the glass medium. Many of today's well-known glass artists were working with me during those years."

Adamson also invited and sponsored other artists to design or teach, including a memorable visit from Lino Tagliapietra from Venice. "All of our jaws dropped in amazement watching Lino work. Dale Chihuly hired him, and today Lino is acknowledged as the best glassblower in the world. I remember drawing an image on the floor for Lino to blow, and he made it that exact same size. He said, 'If you sketch something, that's the way I make it.' He was a great teacher for all of us. That was one of the purposes of the Glass Eye Studio. I was a teacher before I started blowing glass, so I was always interested in helping people learn and expand their skills."



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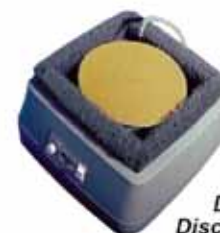


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*Robert Adamson and Janis Swalwell,
Walton Lofts Installation, sculpted glass,
10' x 9' x 14", 2015.*

Island Inspired Glass

In moving to Whidbey Island and selling the Glass Eye Studio, Adamson went from a client base of 3,000-plus retailers to zero. Positioning himself for retirement, initially he wasn't interested in selling the glass he made. But collectors and former retailers eventually located Adamson, and showrooms were built. A participant in Whidbey Island's year-round Art Trail, people from all over now visit Island Art Glass.

For the past eight years, in addition to their giftware and custom lighting products, Adamson and Swalwell have created a line of nature inspired art for the garden, referred to by Adamson as "the rice and tea. It pays a lot of the bills and pays the 'boys.'" The boys presently include Eric Lieberman, who first worked with Adamson at the Glass Eye Studio as a teenager; Don Singleton, a transplanted Virginian glassblower; and Steve Swalwell, Adamson's brother-in-law, who has worked with him off and on since the age of 15. "All of these guys are *really* good and make their own artwork independently."

Janis Swalwell has been designing glass for more than 30 years at Glass Eye Studio and Island Art Glass. Since moving to Whidbey, Adamson has mentored Swalwell's move into practicing the art of design directly on the glass floor, assisting her team of glassblowers as an active member. "Not every designer has that opportunity. I enjoy challenging the team and being challenged by their feedback. The creative process inspired by working with a team is wonderful," she says.

Adamson and Swalwell were recently selected for a design commission in Seattle. Working in collaboration with Whidbey Island metal artist David Gignac, they completed a large commercial installation for the lobby of Walton Lofts, a new 13-story Platinum LEEDS green residential building on Seattle's historic Vine Street, developed and owned by the Schuster Group. The installation design highlights native plants and waterways once native to this area. The 9-foot-long wall piece incorporates a 10-foot sculptured metal tree and a seasonal "meadow" of 179 pieces of sculptured glass grasses, flowers, and cattails, introducing Northwest nature to the interior space.

Adamson's independent work is an exploration of larger vessel forms. Color is layered like watercolors on the glass as a landscape backdrop for his *Broken Fence* series. This and other larger work is exhibited at regional venues such as Rob Schouten Gallery & Museo Gallery, Whidbey Island; Vetri Glass, Seattle; the Museum of Northwest Art, La Conner; and Whatcom Museum, Bellingham, Washington.



The Center of the Center

When Adamson began his career, he knew of only 12 artists working with glass around the country. The eventual influx of artists to the Pacific Northwest in the late 1970s and early 1980s marked the beginning of the region's transformation into a major center for glass. "A lot of the artists who came here didn't have a place to work. People would always tease me and ask, 'Rob, why are you hiring more people?' And I just responded, because it's a lot of fun. I wasn't too concerned about the bottom line."

Adamson was willful in those days and put into the universe the idea that the Studio Glass movement was inevitable and that Seattle and its surrounding areas would be its epicenter. "I could see it almost from the beginning. I remember that Harvey Littleton came up to Pilchuck in 1974 and said, 'Rob, you're going to have to move to the East Coast if you want to be at the center of what's happening in glass.' I laughed and said, Harvey, this *is* the center."

GA

Island Art Glass (left) Feather Leaves, 20" x 6", and (right) Birdbath, 12" diameter. Both hand sculpted in 2015. (Center) Robert Adamson, Handblown vessel blown and assembled at Island Art Glass, 32" x 22" x 22".

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more about Island Art Glass and the glasswork of Rob Adamson and Janis Swalwell.*

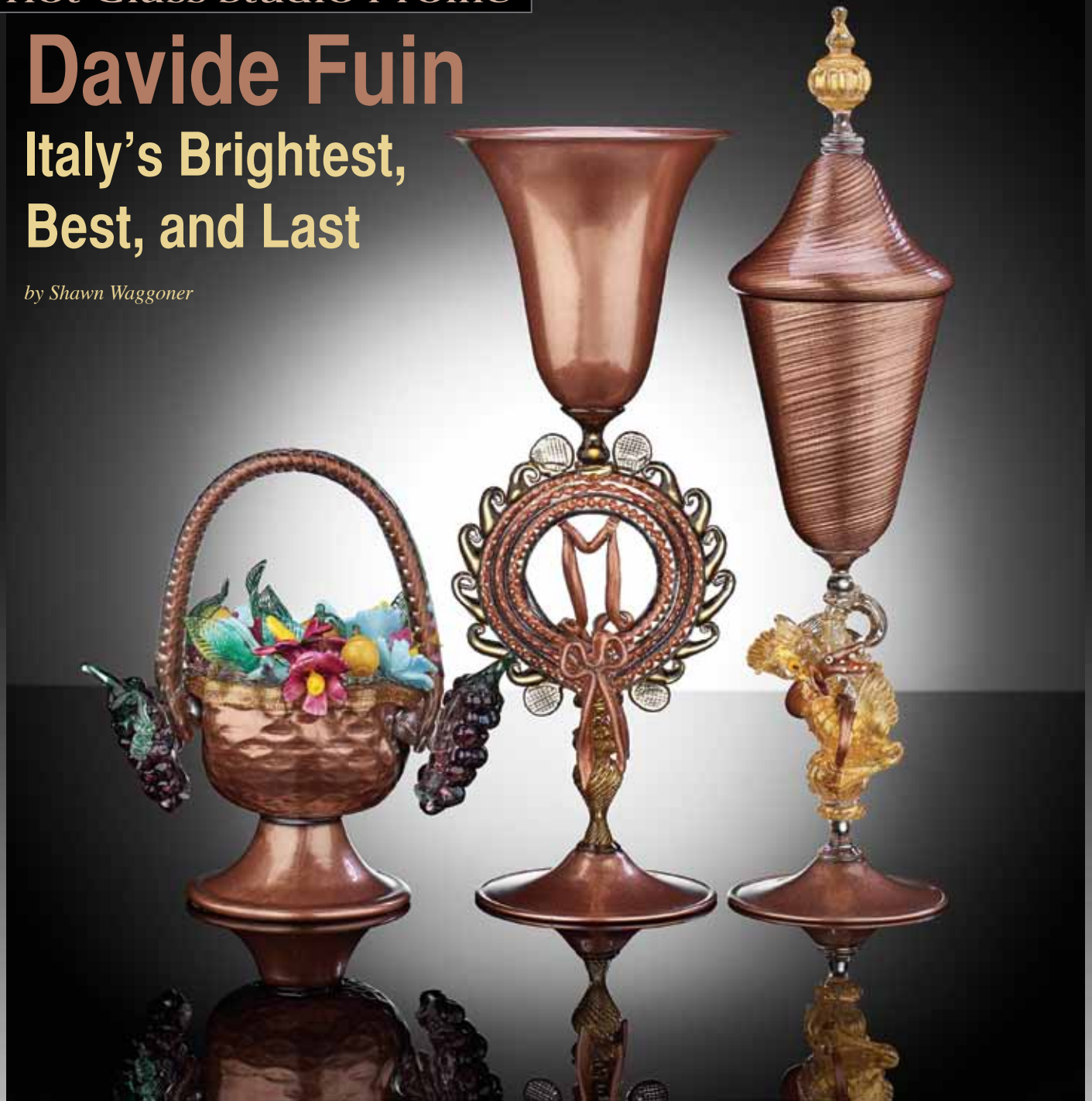
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Davide Fuin

Italy's Brightest, Best, and Last

by Shawn Waggoner



Davide Fuin, (left to right) Basket with Flowers, 21 cm x 20 cm; Cup with Letter, 36 cm x 15 cm; and Lidded Vase with Dragon and Serpent, 42 cm x 13 cm, 2014. Photo by Norbert Heil.

It is impossible to find another object that represents the centuries-old history of Venetian glass better than the goblet. It would be equally challenging to find a *gottieri*, a master glassmaker who specializes in the blowing of goblets, more respected and revered than Italy's Davide Fuin.

On September 15, 2015, at Palazzo Franchetti on the Grand Canal in Venice, the Istituto Veneto di Scienze Lettere ed Arti honored glass master Fuin for excelling in his ability to make blown work according to Murano tradition, highlighting especially the techniques of reticello and retortoli filigree, incalmo, and avventurina.

Gherardo Ortalli, president of the Istituto; Gabriella Belli, director of the Fondazione Musei Civici di Venezia; Georg J. Riedel, president of Riedel Crystal; and Rosa Barovier, glass historian, selected the award recipients and were in attendance. William Gudenrath, resident advisor for The Studio at the Corning Museum of Glass (CMOG), Corning, New York, was also present at the ceremony.

"Fuin's work was selected because he is the most visible, arguably the best, and some would say the last practitioner of the tradition of goblet makers on Murano, who are said to date from the Renaissance. The goblet tradition in both Murano and Venice is in

considerable peril,” says Gudenrath, who himself teaches advanced courses in Venetian techniques and ensures excellence in the CMOG studio facility and its programs.

Born in 1962 on Murano, Fuin still lives and works on the island. Considered one of the most skilled masters of the last 30 years, he has collaborated with Italy’s famous glass houses including Venini, Toso, Pauly, Salviati, Elite, and De Majo, as well as with many international artists and designers. Every year Fuin spends several weeks teaching at art schools and studios around the world, including The Studio at CMOG. His work can be found in major galleries as well as private and museum collections in Europe, the United States, Japan, Korea, Saudi Arabia, EAU, and Australia.

Known widely as the *crème de la crème*, Fuin’s work defines classic Venetian glass. In 2000, he began producing a collection of goblets, vessels, and traditional Venetian baskets in *avventurina* glass. His goal was to open new markets and appeal to a more exclusive clientele. The number of pieces and the preciousness of the sparkling, seemingly copper-infused glass elevates this body of work beyond the functional. Fuin’s *avventurina* collection makes an artistic statement about traditional technique and the unimaginable beauty possible only at the hand of a true maestro.

Davide Fuin, (left to right) Cup with Dragon, 16 cm x 14 cm; Coppa Tipo, 54 cm tall on display at The Guggenheim; and Incalmo Cup with Snake, 26 cm x 18 cm, 2007.

Photo by Norbert Heil.



Early History

Fuin grew up around glass on Murano, often accompanying his father, Michele Fuin, to his job at Barovier & Toso. Too young to blow glass at that time, he watched, fascinated by the activity and the interactions between the glassblowers.

When he was 15, Fuin left high school and went to work at a glass factory. What was generally considered a punishment for less than stellar academic performance was for him a revelation. He found his calling. "I was lucky because on Murano I could practice everyday. And for the work that I do, that is very important."

In 1978, Fuin began working at Venini. In 1980, a number of masters including Fuin's father left Barovier & Toso to open their own factory called Toso Vetri D'arte. Fuin joined his father and began working with Carlo Tosi Carama, the most celebrated goblet maestro of the second half of the 20th century. Carama's nickname came from the dialect form of the word "caramella," which means candy and references his goblets, which were said to be as delicate as the light itself.

By the late 1980s, after 10 years with Carama, Fuin was considered a young maestro, and a new factory, Elite Murano, offered him the position of first master, with his father as the principle assistant and support. "These were very long days working side by side with my father," jokes Fuin. "He never told me something good, but I think he was very proud of me. He was a good glassblower, but a great organizer, responsible for making the team work well together, focusing on timing and precision."

D.F. Glassworks

In 1999, Fuin founded D.F. Glassworks with two assistants, Francesco "Ciccio" Zaffalon and Roberto "Bobo" Olivio. His new assistant is Marco "Maccana" Camozzo. The studio primarily produces glasses and stemware, together with museum reproductions in Venetian style. Although Fuin doesn't consider himself an artist, he takes great pride in his abilities to carry on the specific craft and language of forms developed in the furnaces of Murano over the last thousand years. Drinking from a Fuin glass or goblet will convince you his work goes beyond production into the realm of art.

When Fuin says he has been blowing glass for nearly four decades, he means 12 hours a day, nearly every day of the calendar year, from age 15 to 53—not just when the mood strikes him or when a specific project or series is in the works. "The basis for my abilities as a glassblower is 37 years of hard work."

There are a few small technical differences between glassblowing in the United States and in Italy. American glassblowers use the glory hole frequently, but on Murano it would mainly be used for larger work. Also, Italians use a fork-like tool to place work in the annealer versus the big silver astronaut-like gloves we see stateside. But the primary difference is philosophical, not technical. "On Murano glassblowing is work. It's not thought of as something one does exclusively for fun or artistic expression."



Davide Fuin, Glassware Set in various sizes, 2000. Photo by Ditre.

In addition to the unrelenting schedule, Fuin faces many challenges to keep his studio running smoothly and profitably on Murano. These include the high cost of energy and intensive government regulation in Italy. "The challenge of running a hot shop in Murano is the same challenge any Italian business faces. We have many rules, a huge tax pressure, and exorbitant energy expenses. For my kind of production, competition is not the problem. I am the only one right now in Murano, and probably the world, to make what I do."

The Aventurina Collection

Aventurine glass or the original Italian spelling *avventurina* (from "adventure" or "chance") is also sometimes called *stellaria*, monk's gold, monkstone, or goldstone. Made in a low-oxygen reducing atmosphere, this glittering glass can take a smooth polish and be carved into beads, figurines, or other artifacts suitable for semiprecious stones. In fact, *avventurina* is often mistaken for or misrepresented as a natural material.

The original manufacturing process for *avventurina* was invented in 17th-century Venice by the Miotti family, which was granted an exclusive license by the Doge. Urban legend says *avventurina* was an accidental discovery by unspecified Italian monks or the product of alchemy, but there is no pre-Miotti documentation to confirm this.

Fortunately, the secret of making the *avventurina* was eventually revealed. Glass was combined with copper or copper salts and, when melted and cooled, these mineral deposits would clump together to create a gold-flecked and shiny appearance in the glass. The glass itself had no color, but the additional minerals added created a variety of hues such as green and blue, although the most common *avventurina* color looks like copper.

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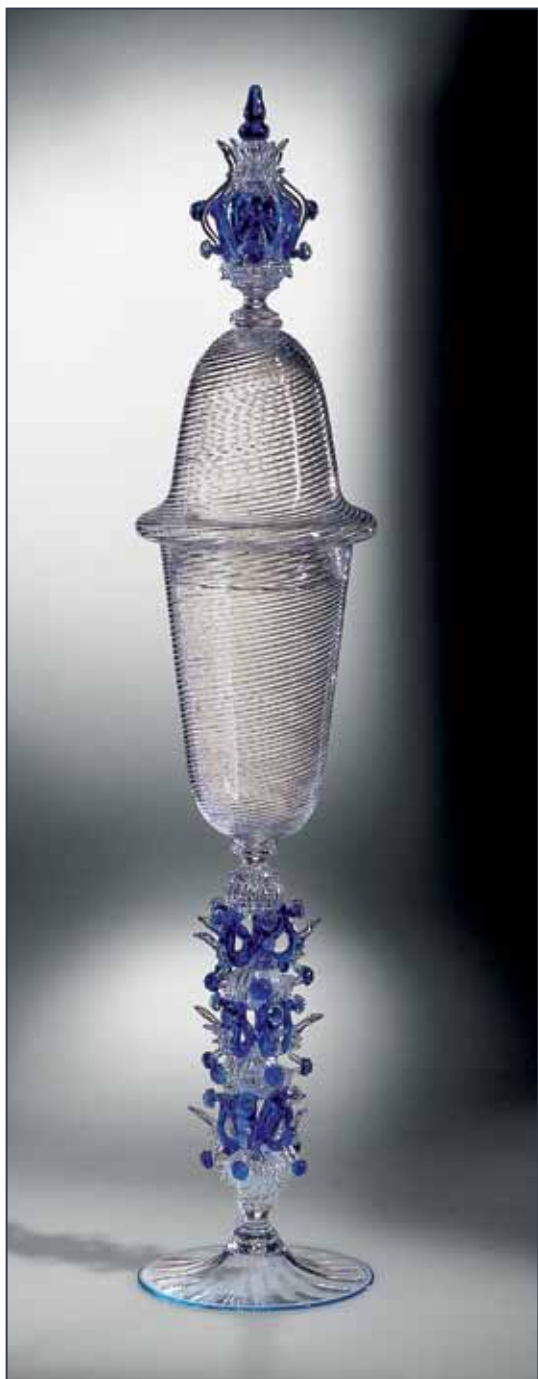
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But how does one blow *avventurina* glass? Even well-known, older glass maestros from Murano have asked Fuin in vain to share his methods. “I am sorry, but I can’t say much about my sources or the process for blowing *avventurina* glass. I have spent many years experimenting and testing various methods before arriving at the current results, and therefore consider this information proprietary and confidential, my hard-earned trade secrets.”

Since 2000, Fuin has created over 65 pieces for his *avventurina* collection. He hopes to one day sell the collection as a whole to an art collector or museum.



Davide Fuin, Cup Tipo on display at The Guggenheim, 54 cm, 2000. Photo by Ditre.

L' estraneo (The Outsider)

In addition to feeling like one of the last men standing as Murano’s premier goblet maker and glassblower, Fuin is one of few maestros who have taught glassblowing in the United States and abroad. “Davide has been very generous in sharing his secrets and techniques with students worldwide,” says Gudenrath. In fact, Fuin is slated to return to The Studio at CMOG in June 2016 prior to the Glass Art Society Conference to be held in Corning, New York, to teach a course in Venetian techniques.

He is also making plans for an unprecedented July 2016 workshop at his studio on Murano. Never before on the island has traditional glassblowing been taught to outsiders by a Muranese maestro like Fuin. Six advanced glassblowers will experience this once-in-a-lifetime opportunity to learn traditional Venetian techniques while taking in the history and beauty of glass on the islands.

Un Pezzo Unico (A Unique Piece)

Charging his furnace once a week from traditional Muranese recipes, Fuin loves making new colors and experimenting with the timing and precision of his process. Exploring the role of his objects in the art world and U.S. market is much less comfortable.

Artists who have successfully bridged the gap between production work and Studio Glass collectors include Lino Tagliapietra, Dante Marioni, and Jeff Mack, all of whom turned the functionality of goblets into a personal artistic statement, with multiples becoming the artistic event. “Davide is seeing that’s an excellent way to go. He has a vision of tens of *avventurina* goblets on a black table as an object. This has a lot of impact in an exotic material that’s very eye-catching,” says Gudenrath, who met the young Fuin when he was still a teenager working as second assistant for Caramèa.

You can’t look at a Davide Fuin goblet and not see the history of Venice. Fuin is highly regarded by glass artists and glassblowers and considered the gold standard for traditional goblet makers in the United States. Though he’s held in the highest regard, that is a separate issue from selling a lot of work in the U.S. Says Gudenrath, “He can sell everything he makes to stores on Venice and Murano, making single goblets. But he’s pushing beyond that. It’s a difficult field he ploughs, because he’s very committed to the tradition, but sees all of these other artists who have a much easier time selling work that is free and creative.”

Luckily, Fuin has a big enough vantage point that he can see what’s possible. And what lies ahead is really exciting. Says Fuin, “The market, not the work, dictates who is an artist.”

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The 2017 Glass Art Society Conference

Reflections from the Edge: Glass, Art, and Performance

Founded in 1971, the Glass Art Society (GAS) is an international nonprofit organization that seeks to encourage excellence, advance education, promote the appreciation and development of the glass arts, and support the worldwide community of artists who work with glass. The organization strives to stimulate communication among artists, educators, students, collectors, gallery and museum personnel, art critics, manufacturers, and all others interested in and involved with the production, technology, and aesthetics of glass.

GAS, which is also dedicated to creating greater public awareness and appreciation of the glass arts, announces its 46th annual conference, to be held June 1–3, 2017, in Norfolk, Virginia. The conference will be hosted by the Chrysler Museum of Art and its Perry Glass Studio, with the theme *Reflections from the Edge: Glass, Art, and Performance*. The Chrysler was selected, in part, on the strengths of its renowned glass collection and Perry Glass Studio's growing national reputation in the world of glass, especially its groundbreaking glass theatrical performances.

Spanning the Historical to the Contemporary

Coastal Virginia is home to a thriving arts community that includes the Virginia Museum of Contemporary Art and the Virginia Glass Guild, and is the site of Jamestown, where the first glassmaking in Colonial America took place in 1608. Both the Museum and the Glass Studio serve as an anchor for Norfolk's blossoming NEON, or New Energy of Norfolk, arts district. The district launched in October 2015 with a two-day festival that invited visual, performing, culinary, and touring artists to transform several downtown blocks into a synergistic urban hub for creativity.

The 2017 GAS conference will be co-chaired by Diane Wright, the Chrysler's Carolyn and Richard Barry Curator of Glass; Charlotte Potter, Glass Studio Manager and Programming Director; and community volunteers, Virginia Hitch and Colin McKinnon.

"We are eager to welcome so many artists working in the field of glass to Norfolk, a community with a tremendous passion for supporting the arts, especially glass," Wright said. "For this conference, we invite the international glass community to explore the deep history that glass has to offer, as well as to highlight some of the future movements in the field. We look forward to rolling out the red carpet in June 2017."



Continuing Education for Glass Artists

The state-of-the-art Perry Glass Studio, launched in 2011 to complement the Museum's glass collection, helps demonstrate how masterworks in the collection were created. The Studio offers free public glassmaking demonstrations, classes, and workshops for all levels of expertise. Its educational assistantship program helps train the next generation of glass professionals. Over the past four years, the Studio's Visiting Artist Series has also brought many of the world's great names to Norfolk to create new works of art as the public watches. In addition, the Studio's monthly evening performances on Third Thursdays have helped establish a reputation for its innovative and groundbreaking glass theater. The venue is a full-service glass studio with a 560-pound capacity furnace, a full hot shop, a flame-working studio, nine annealing ovens, a flat glass shop, and a cold working shop.

The Chrysler Museum of Art maintains an encyclopedic collection of more than 10,000 works in glass, including significant strengths in American, English, and French glass. Its extensive Tiffany collection is world famous, containing many blown glass masterworks, as well as opulent windows, lamps, and decorative artwork. The contemporary glass collection is far-reaching with representations of the Studio Glass movement and works that illustrate new, innovative practices in contemporary glass. Recent acquisitions within the galleries include historic glass by Frederick Carder and Christopher Dresser, as well as contemporary works by renowned artists including Beth Lipman, Luke Jerram, Etsuko Ichikawa, Steffen Dam, Jun Kaneko, Stanislav Libenský, and Jaroslava Brychtová.

GA

Visit www.glassart.org for more information on the Glass Art Society, its upcoming events, and becoming a member. To learn more about the Chrysler Museum of Art, visit www.chrysler.org.

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

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

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

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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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Finishing Strong

by Stan Price

As I create artwork, the grand finale is how it is displayed. As a young budding artist in the late 1960s, I was intrigued by window displays in department stores. A friend in art school had a part-time job creating cutting-edge window displays for retail stores. I looked forward to venturing downtown to see his windows as well as others at places such as Fredrick & Nelsons, Nordstrom, and the Bon Marche. I viewed each one with new interest.

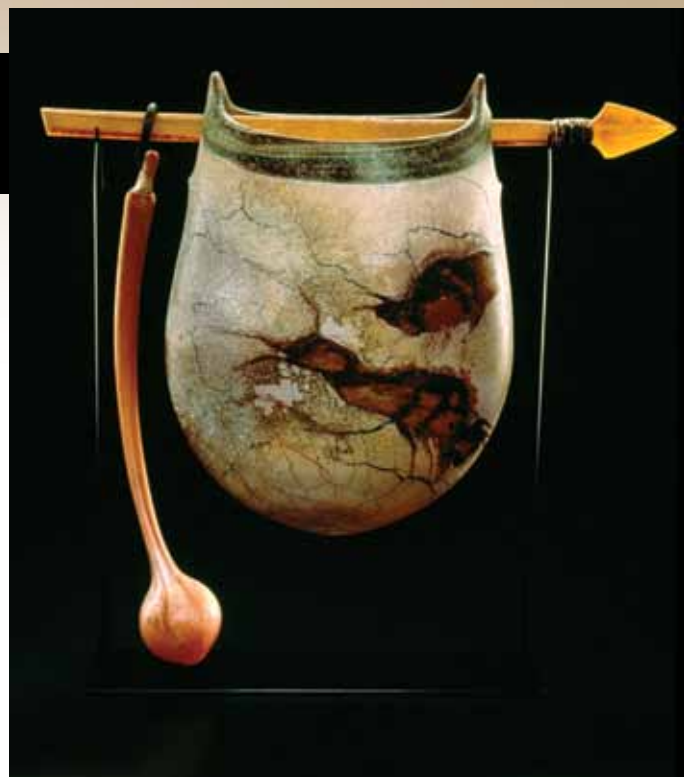
Historically, store window displays were a work of art with the goal of holding the viewers' attention for a length of time, ultimately getting them to want more and thus enter the store. In 1939 Bonwit Teller, a high-end New York department store, commissioned a series of window displays by a group of surrealist artists, including Salvador Dali. These works accomplished a goal, and that is exactly what successful artists do as they consider display aspects in presenting their works of art.

Collaborating with Woodworkers and Metalsmiths

In the hot glass arena, Dale Chihuly and William Morris were pioneers in moving blown glass pieces from a vessel on a table to fine art sculpture. This was accomplished by "the art of display," combined with the piece itself. Chihuly's botanical placements, chandeliers, and Nijjima floats are great examples. The suspended artifacts by Morris incorporate exceptional positive and negative space resting on a delicate metal stand. The art hangs from a glass arrow, which is an integral part of the image. The first time I saw this piece, I was amazed and a little shocked that the arrow could support the weight of the hanging vessel. A sense of tension was created, which adds to the drama of the work.

I am inspired not only by the work of Chihuly and Morris, but equally by their unique methods of display. A question I find myself asking is, "How can I apply this inspiration to my arena of warm glass?" I used to think I needed to make every part of my artwork. Not so anymore. Both Chihuly and Morris use custom metalwork created by other artists to enhance their pieces. Collaboration is a wonderful asset to an artist.

Engaging the help and talents of both a woodworker and metalsmith took my work to a new level. By explaining what I want to achieve, they become a part of the creative process. They know their material far better than I do and have often come up with a better solution than I thought possible. This became evident in the painted piece *snag & thistle* that I created on a thick piece of glass with a polished edge. I did not want to cover the edge, but I had to hang a heavy piece of glass. The hanging solution was photo corners, fabricated by my metalsmith, that reinforced the photographic look and allowed the polished edge of the glass to be exposed.



William Morris, blown glass and metal stand, 22" x 29" x 4".
Photo by Robert Vinnedge courtesy of the City of Everett,
where it is in a permanent exhibit.



Stan Price, Clamped Down, painted glass with antique wood
clamp, 31" x 35" x 3". Photo by Colleen Price.



Stan Price, Rush Hour, fused, painted, and slumped glass with fishhook base, 17" x 17" x 3-1/2". Photo by Colleen Price.

Discovering Inspiration in Found Objects

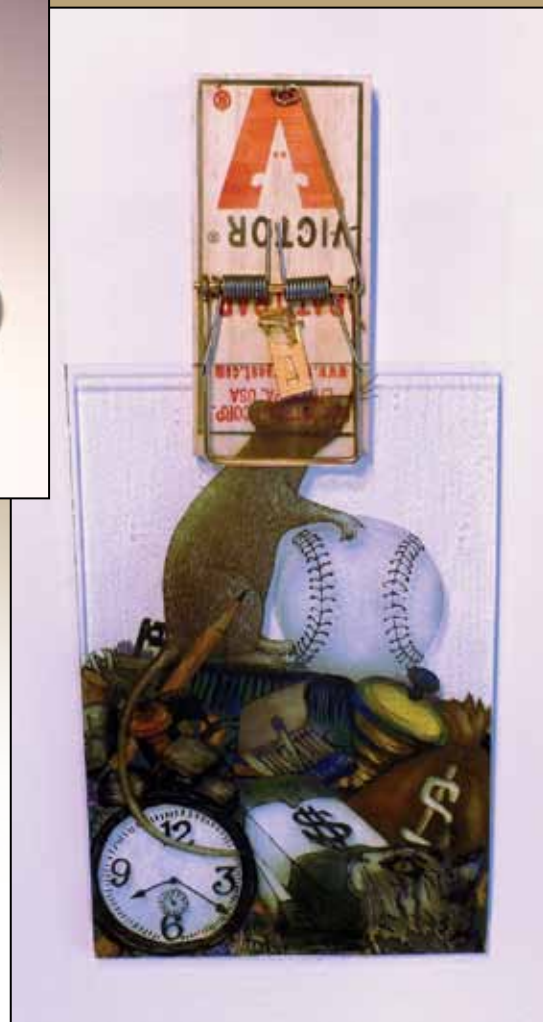
For many of my fish bowls I create a circular base of interwoven fish hooks. This elevation of the piece not only adds elegance but also allows the bowl to cast better shadows. The hooks create a delicate positive and negative space and remind the viewer of the many traps that fish encounter.

Another approach to display is to utilize found objects. At a garage sale earlier this year I purchased an extremely old wood clamp with wooden screws. This clamp inspired the piece *Clamped Down*. It is important for the found object to relate to or reinforce the message in the artwork. In this case, the vise reinforces the strength of the eagle's talons. I did not know how to secure the glass in the clamp, but my woodworker came up with a creative solution that was not in my skill set. The way the glass is secured to the wood is hidden, which leads the viewer to the potential prospect that the glass could come crashing down at any moment—mirroring the drama of an eagle fighting to hang on to its prey.

Telling a Story

The method of display, support, or hanging of my work has inspired a series I am currently working on. I am always on the lookout for materials or objects that are visually interesting or will help tell a story. There is a rat trap that has been resting on my desk for the past eight years. I like the image, drama, and tension of the trap, and it has now become the perfect hanging mechanism for displaying my new work. The magic of the trap supporting the glass contributes to the message of the piece. The closed trap on the glass raises some questions: "How did it not break the glass when it snapped shut?" "How long can it hold the glass?"

Since I have begun incorporating more found objects as part of my artwork, people seem to be delighted to send interesting objects my way in anticipation of what piece of glass I will create to incorporate in the unlikely item. Someone gave me a pair of antique rat traps and another friend recently gave me a brass porthole. I have dismantled it, and I am designing a special piece that will be just right to display in this framework. My mission is to insure that the imagery reinforces the inclusion of the found object in the piece.



Stan Price, Greed, painted glass with wooden rat trap, 8" x 17" x 1/2". Photo by Colleen Price.

The Importance of Presentation

One of my college professors told us that making the artwork is only half the battle. Selling it is the harder half of the equation. In the 18th and 19th centuries, the Paris Salon juried show exhibited hundreds of paintings on every inch of wall space from floor to ceiling. Artists would clamor for the best space at eye level, often with oversized gilded frames trying to give their artwork more importance. Gallery director Carie Collver of the Schack in Everett, Washington, stresses to her displaying artists the importance of presentation. When many are trying to win coveted spots in juried shows, poorly framed or displayed pieces can be rejected on that basis alone.

Because I have seen nice art pieces diminished by poor or uninteresting methods of display, I am passionate about "the completed package." In order to make your work stand apart, apply the same kind of thought and energy into the hanging or display as in the piece itself. My encouragement to all artists is, in essence, finish strong!

GA

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Etsy Versus Handmade at Amazon Weighing the Pros and Cons

by Mark Veit

There has been quite a bit of talk lately about Amazon entering the online handmade market. Etsy, a website founded on allowing artists to sell handmade items, has long been a popular place to make a little extra money, run a full-time business, or shop for unique, handmade products. Etsy has since gone public and made changes to what is allowed to be sold, which has created waves among the handmade artists who helped grow the website.

As I write this, Amazon has been involved in the handmade market for less than a month. Since Amazon has only been operating for a few weeks, there is not enough data to draw many conclusions, but because Amazon carries such a big name, it could be a great opportunity for the artists who take the plunge and get involved early. Let's compare the two companies and see what we can discover.

Mass-Produced versus Handmade Products

Looking at these two platforms in the big picture, the goals are the same—help artists who create handmade work sell their art by providing an outlet, complete with marketing help and buyer base. Both sites provide a standard store format complete with an “About Us” page, pictures, and other marketing aids. They have come to this common goal, however, from opposite sides of the spectrum.

Etsy has 10 years of data to back up its success, and looking at its growth, it has done things well. Etsy started small and has built a strong reputation for being a place to buy and sell truly handmade products. We work with several fused glass artists who have quit their day jobs to run a full-time Etsy store with great success. Being able to make that jump is quite an accomplishment and requires not only a great passion but also long hours and multiple business skills that are often learned on the fly.

Recently I have heard from both full-time and part-time sellers on Etsy about their frustration with mass-produced products that are now being sold alongside their handmade items. They feel it is devaluing their products, not only with lower prices but also with lesser quality. Sellers feel that the biggest advantage of selling on Etsy has long been the fact that it only allows truly handmade products to be sold, thus holding up a margin that is profitable. Sellers, however, are quickly seeing that margin all but disappear. Etsy as a company has been able to increase its short-term sales by allowing these mass-produced items to be sold, but it is risking the loss of the loyal handmade customer base that helped it grow into what it is today.



Glass Jewelry by Tanya Veit

Handmade at Amazon has only been live for a couple of weeks as I write this. The company as a whole, however, has a strong history of changing the landscape of certain industries, so its attention to the handmade market should not go unnoticed. As the biggest online retailer, Amazon has reshaped the way big-box stores do business by offering the same products online, and it did the same thing to bookstores. Because of the volume of business that Amazon does, it can offer affordable and oftentimes free shipping to online consumers, which makes the convenience of online shopping with Amazon very affordable. It also seems that Amazon is really taking steps to keep mass-produced products out of its handmade market. That is attractive to those frustrated Etsy sellers who do not want to compete with products that are not handmade.

The Cost of Doing Business

When trying to discover the differences between the two entities, the first and foremost question artists ask is in regard to cost. Etsy does not have a monthly seller membership fee, while Handmade at Amazon charges \$40 per month for membership. However, Amazon has waived that fee until August 2016. That will allow the company time to be flexible with its fee structure. Whether it waives the \$40 per month fee altogether remains to be seen.

Etsy charges 20 cents per product listing. In addition, Etsy collects 3.5 percent of each sale. This does not include any payment processing fees. Amazon's fees, at 12 percent of each sale, are higher than Etsy's. This fee does include payment processing, though. Also included by both companies are marketing aids and a customer base.

Connecting to Clientele

In regard to customer bases, Etsy has a much more streamlined customer base, while Amazon has the largest customer base on earth. While Etsy can't come close to those numbers, it *has*, however, built a very strong and streamlined handmade customer base. Millions of people in Amazon's customer base will never even think of buying or selling handmade items, while almost everyone on Etsy will.

Another consideration is that since Handmade at Amazon is brand new, it provides the opportunity to be one of the first sellers to offer a product in your niche. Amazon launched with only 5,000 sellers, so there is plenty of room for everyone. The decision you will have to make is whether you believe Handmade at Amazon is or will quickly become the real deal.

If you are comfortable selling on Etsy and are not turned off by the increased number of mass-produced items being sold, then there is no need to switch to Amazon. On the other hand, it might be wise to create a Handmade at Amazon store while the company is waiving the monthly fee to see if you like it. While Amazon's fees are higher, it provides a much larger customer base with less competition among sellers for the time being. It will be interesting to see how these companies grow and change in the coming months.

Finding Exposure in Multiple Venues

No matter what decision you make, the most important thing you can do for either online store is to promote it by any means possible. Be sure to get involved in social media, local markets, and anywhere you can spread the word about your glass art. While both Etsy and Amazon provide some marketing aids, none of them compare to the exposure you can gain for yourself through numerous outlets.

I will be following the progress of Handmade at Amazon and look forward to learning from those who sell their products there. Amazon has a history of succeeding when it makes a push at something, so you will definitely want to watch for this in the future.

If you have an experience with either platform that you would like to share, I would appreciate hearing it. The more we know, the more we grow.

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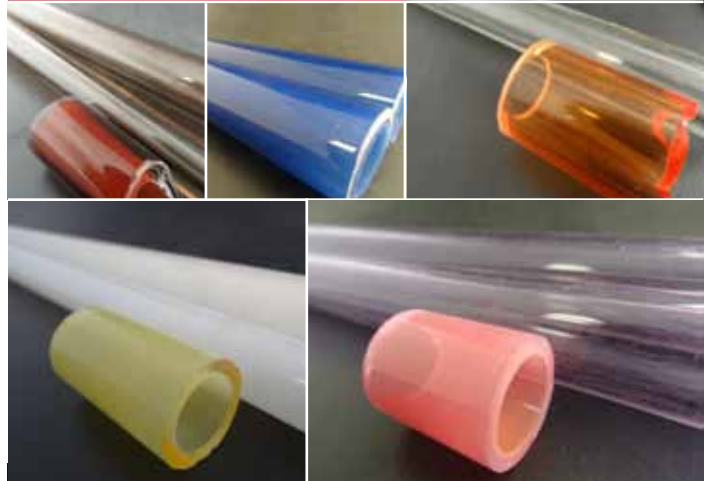
Mark Veit currently owns and operates www.aaglass.com along with partners Tanya and John Veit. They create enamel waterslide decals for glass artists and sell them on their website along with unique silver settings for glass. They also wholesale their fused glass jewelry to galleries and boutiques.



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

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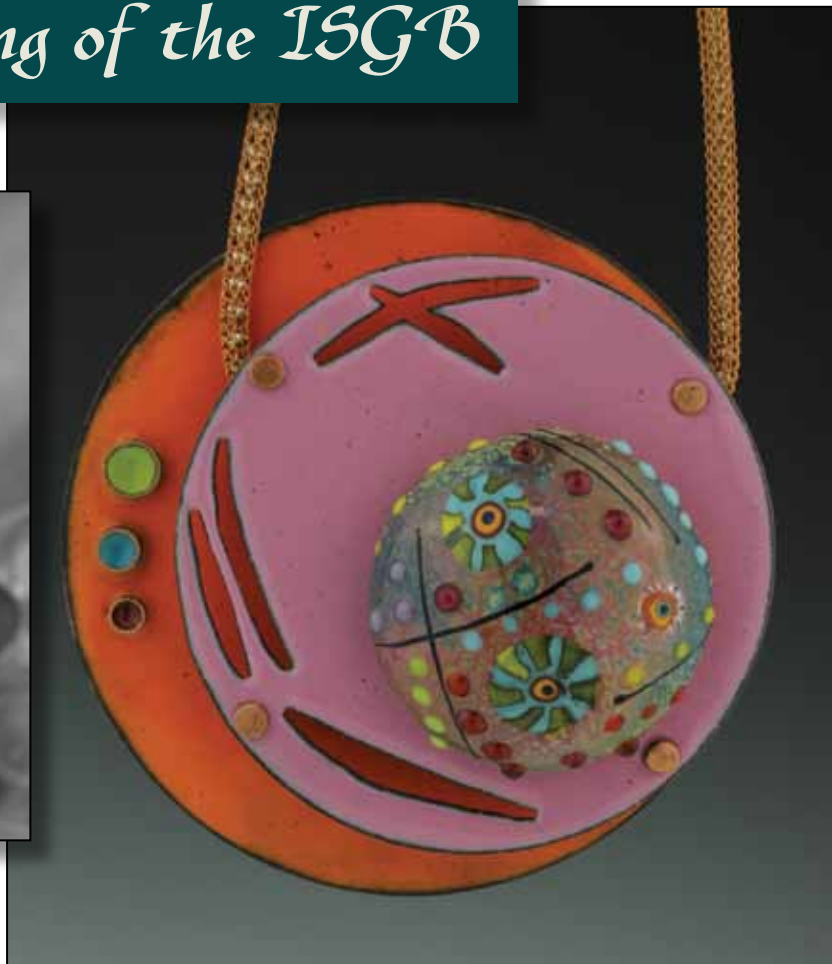


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The 2016 Gathering of the ISGB



by Jeri Warhaftig

In July 2016, the International Society of Glass Beadmakers (ISGB) will convene in New Orleans, Louisiana, for The Gathering, the organization's annual conference. Building upon the success of last year's conference in Albuquerque, New Mexico, the ISGB is planning an exhaustive glass offering that will include, among other things, the usual fun and informative glass presentations; a diverse assortment of pre-conference workshops, tours, and sightseeing opportunities; and a one-day glass, bead, and jewelry bazaar.

The ISGB is the leading organization for the promotion, education, and appreciation of the art of glass beadmaking for wearable, sculptural, and functional art. Its mission states the organization's goals "to preserve the rich and diverse traditions of the art of glass beadmaking and glassworking techniques; promote educational initiatives and professional development; and encourage the innovative use of complementary mediums among artists and craftspeople." New Orleans' old-world style offers the perfect place to pursue the ISGB's mission because of its strong foundation in and long-standing appreciation for the arts. The New Orleans art scene thrives via countless galleries, performance spaces, and museums. Gathering attendees will have the opportunity to engage with its vibrant artistic community and to experience the diverse and plentiful glass-related opportunities that the city offers.

*Kathryn Guler working at the torch. Photo by Tamara Benton.
Photo of finished pendant by the artist.*

Conference Events

There are a wide variety of events at the conference to satisfy many interests. It is an opportunity for attendees to network with each other, gallery owners, collectors, technical vendors, and suppliers. It also gives technical vendors an opportunity to showcase new equipment, tools, supplies, and glass. Through demonstrations, lectures, panel discussions, and more, attendees can learn new techniques and business skills to further their glass knowledge.

The 2016 Gathering will also be the inaugural venue for a juried exhibition entitled *Hands of the Maker II: Collaboration*, the second in what will be a series of *Hands of the Maker* exhibitions. *Hands of the Maker: Wearable Treasures* was the first installment in the Hands series of exhibitions. For that show, individual artists were invited to submit finished wearable pendants and brooches plus black-and-white images of the maker's hands in the process of creating submissions. The exhibition then featured the selected artists' pendants and brooches alongside the images of their hands at work. The show highlighted the breathtaking capability of an artist's hands and the vast array of physical gestures necessary to give birth to an accomplished piece of art.

The theme of the upcoming 2016 New Orleans Gathering is *Breaking Tradition*. This newest installment of the Hands series invites submissions that are collaborative and that the artists believe evidence in some way the conference theme. Artists are encouraged to break from traditional methods, materials, and designs. Or perhaps it will be the very nature of the collaboration that breaks with tradition. Artists are invited to explore new and different ways of sharing their work with one another on the journey to a finished work of art. Both wearable and functional art will be included.

The Role of a Maker's Hands

Hands are an artist's canvas. They help bring a story to life, capture a moment in time, and evoke the spirit of the creative process. Hands perform mundane tasks such as tying shoes, completing gestures, and enabling us to speak through the physical expression of finished art.

Photos from the 2015 *Hands of the Maker* exhibition reveal that the pendants and necklaces selected came from all over the world and displayed great beauty and diversity. In this next iteration, the *Hands II* exhibition will evidence the more complex undertaking of a joint pair of hands and the harmony that can be achieved when hands successfully collaborate on a finished expression of art.

Submissions for Hands of the Maker II: Collaboration must be received by March 15, 2016. All collaborators must be ISGB members. Additional details about entry and more information about the organization can be found at www.ISGB.org.

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Livvy Fink



by Colleen Bryan

*Livvy Fink, Untitled, cast glass,
13 cm diameter x 10 cm (deep).*

Photo by Sylvain Deleu.

East London sculptor Livvy Fink spends little time trying to impose a personal artistic vision on her glasswork. Rather, she allows her strong sense of discovery to run and tries to follow where it leads. She treasures the history frozen inside an object, each layer a testament to material wrought by a particular time and temperature and process. She celebrates forms that repeat and echo through the cosmos, making glass objects that mirror cell division even as they evoke dissolving galaxies.

Less than five years into working with glass, Fink still finds herself regularly surprised by what emerges from the kiln. “Surprises are inherent when you come at a process without real training. If I keep a piece in the kiln a little longer or at a slightly higher temperature, the end result will be something very different.” The artist honors the role of surprise in engaging her imagination and drawing her further into the medium. “The endless opportunity for surprise is part of what thrills me about working in glass.”

If the material is new and the glass crafting largely unschooled, however, this artist brings considerable insight into materials and design from experience as a maker in other media. Notably her work on interactive sculpture and environmental playground design taught her the value of offering broad possibility without being prescriptive. It also made her comfortable working on a large scale. Her participation in performance art incorporated the use of steam, pyrotechnics, color, and sound as it played for audiences of thousands. She understands how one catches public imagination and is adept at using art to communicate with the many as well as the one. Fink appreciates that the way in which people respond to material affects both what is made and what is seen in the finished product.

Seeking an Essential Unity

The sculptor turned glass artist is intrigued by the inherent unity that runs through seemingly disparate scales and contexts. This awareness grounds her work in a sense of wonder. It also alerts her to creative possibilities, as demonstrated in her latest series of glass objects.

Astronomer Nicholas Walton described on the radio his collaboration with scientists at Cancer Research UK using computer software that had been developed to examine galaxies. That same software is now being used to speed research of cellular level changes. “The idea of these two vastly different scales coming together seemed so poetic and magical that I wanted to find a way to be involved with what was happening. There is always a push to engage and involve the public in arcane scientific research, so I applied with Walton to help his project reach as many people as possible.”

Fink took examples of her glasswork to early meetings to explore how perspective influences perception. Eyes accustomed to looking at the cosmos through a telescope saw the resemblance between the glass and distant galaxies. Later, scientists who view the world through a microscope would recognize cellular structures closely imaged in the same glass object.

The artist spent a week with astronomers at Roque de los Muchachos on LaPalma in the Canary Islands, where they conduct research at one of the best observatories in the Northern Hemisphere. Fink and the astronomers exchanged images of a shell galaxy—of cellular structures, of explosions in space, simulations of how galaxies are strung together—all of which bore an uncanny resemblance



to each other and to the patterns frozen inside Fink's glass object. They discussed the structures inside the glass, how they move and dissolve over the time that the glass spends in a molten state, and how that resembles the traces that a dying galaxy leaves as it merges with others. She also spent time over several months with a team of microscopists at Cambridge University, learning to use electron microscopes and delving more deeply into cellular samples.

In a yearlong project funded by Britain's Wellcome Trust, Fink collaborated in her work with poet and philosopher Ezra Rubenstein. "I think in visual images. It was amazing to have someone capture our full discussions and experiences in words. All visual artists should hook up with others who express things very differently from themselves. Collaboration brings profound insight, enriches the context for a project, and opens a deeper level of discussion around the glass and the project as a whole." Rubenstein produced an audio segment to summarize their exploration.

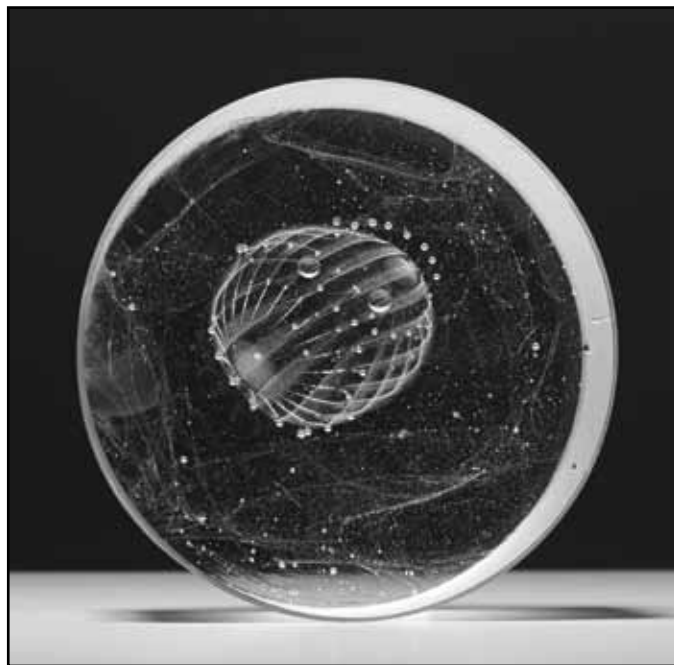
Fink appreciates having opportunities to study within normally inaccessible contexts and to compare features that seem worlds apart. "Time and temperature account for the changes going on inside my glass, at the cellular level, and with dissolving galaxies." To quote from Rubenstein's summary essay, "Macrostructures and microstructures mimic and reflect each other to such an extent that we begin to wonder whether scale is not linear, but rather a circle that joins up somewhere beyond our comprehension."

Polishing Ideas

Fink collects thematic puzzles like stones, pocketing and polishing them as she moves between projects over time. In the Czech Republic in 2010, the artist noted a tiny veil created within a piece of cast glass as it was processed. Back home in London, she experimented with creating microcosms inside glass and observing how process changes affect what happens inside. This same line of inquiry continued through further imaging of galactic and cellular formations.

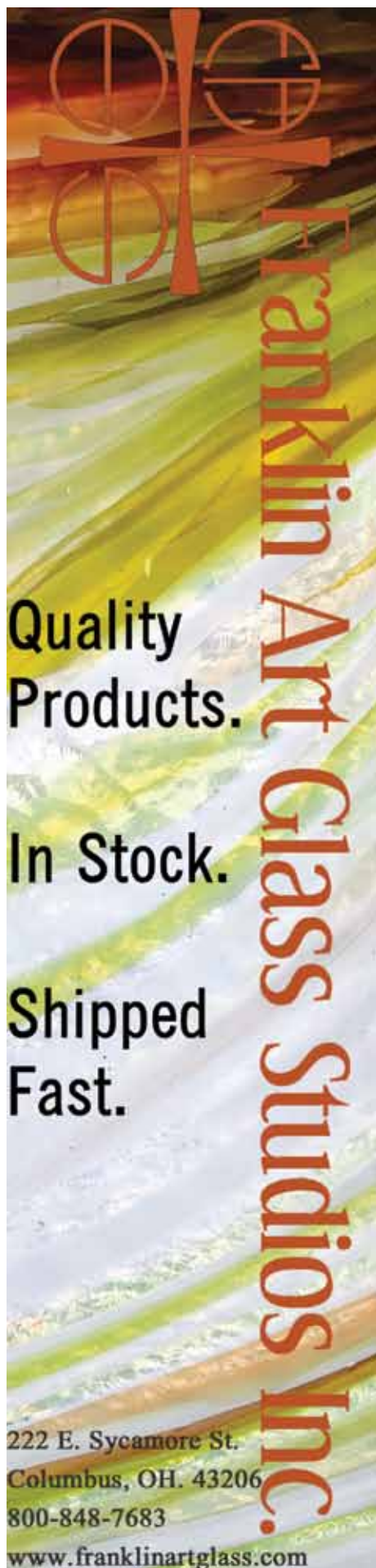
Her LENS exhibition for the observatory at the Institute of Astronomy at Cambridge University grew out of her work with the observatory and the microscopy lab. Both involved peering through glass into darkness and used different parts of the light spectrum. For the exhibition, Fink used light sensitive powder within clear glass. Fifteen glass objects were exhibited in light that rotated from

Livvy Fink, Untitled, cast glass and luminescent pigment, 21 cm diameter x 8 cm deep. One of 15 pieces created for the lens project in collaboration with the Institute of Astronomy and Cancer Research UK, shown under white light, then in darkness with light emitted from the internal structure of the glass. Photos by Wilka Hudson.



Livvy Fink, Untitled, cast glass, 15 cm diameter x 6 cm deep. Photo by Sylvain Deleu.

white to ultraviolet to total darkness, at which point the powder fluoresced. "I wanted to create a darkened space in which objects are illuminated. As the light moved from white to ultraviolet light, certain structures inside each piece became visible. Darkness revealed structures that were entirely made of light, and the glass seemed to vanish altogether." Rubenstein's audio summary from the year of exploration was incorporated into the exhibit.



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Seeking Rigor but Drawn to Discovery

The artist's curiosity about patterns at vastly different scales and the similarities between scientific investigation and working with glass fed into a 2015 residency at The Corning Museum of Glass. Her exposure to scientists had fueled an interest in approaching artistic work with the strategic, factual, controlled investigation that characterizes scientific inquiry.

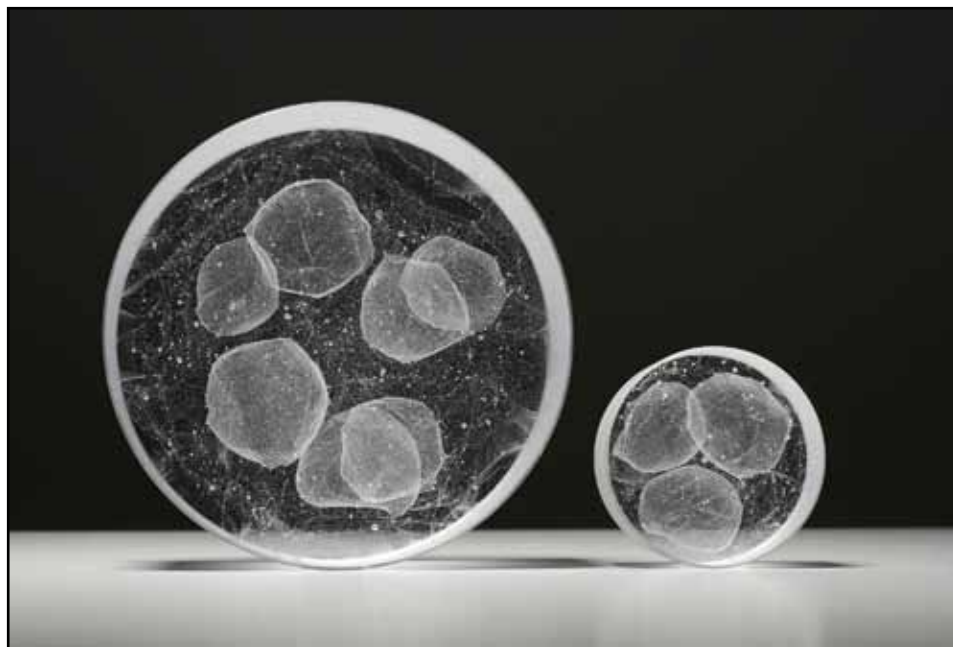
"I wanted to gain a better understanding of what seems random to me, to control variables and rigorously record observations." It quickly became evident to her, however, that she doesn't think in those terms. "I don't think like a scientist. Controlling the environment is not my strong suit."

Fink works with glass in an unorthodox way. An unconventional mind is amplified by her nonacademic journey into glassworking and a changeable home environment for glassmaking. "In London, I don't have a designated glass studio. At school, I pushed a cart from room to room, and a lot of what happened depended on which room I was in. If I made an object in the plaster room, it looked like this; in the classroom where I had access to clean water and towels it looked like that." She composes work in a design shop at the National Glass Centre in Sunderland at the far north of England and recasts and polishes glass in a studio in Oxfordshire. She teaches creative glassmaking to others at schools in London. "There are endless tiny variations in my glass depending on what is close at hand wherever I happen to be."

The Corning residency provided a stable, complete studio and a controlled environment, but the material is inherently volatile. "At one point the glass in the studio behaved differently from anything I'm accustomed to," she recalls. "One series of pieces was especially mystifying. The longer they stayed in the kiln, the more they appeared to be turning to stone from the center out. On closer observation, each crystal developed an opposing mirror image, obviously the result of temperature variation, but I didn't know exactly what caused it."

The phenomenon was baffling, so Fink was back to the microscope trying to understand more about what she was seeing. Whereas her original objective at Corning had been to develop understanding and focus, everything shifted with this close encounter to unexpected behavior in the glass. The engineering experience diverted toward discovery again. At the center of it all, the artist remains unfazed.

"It is a balancing act. I want to understand differences and be able to influence them, but I don't want to be prescriptive of outcomes. The objects that I am most often happiest with as an artist are those that come from surprises and accidents. My residency at Corning was an amazing experience in an incredibly supportive place." The month was just long enough to throw open all the doors, then uncover and pocket a new set of puzzles. She returned home inspired and eager to start anew.



Livvy Fink, Untitled, cast glass, (left) 20 cm diameter x 8 cm deep and (right) 8 cm diameter x 5 cm deep. Photo by Sylvain Deleu.

A Maker's Background

Fink comes from a creative family with a mom who is a potter, a dad who is a sculptor and painter, a stepmom who is a performance artist, and a stepdad who is a writer and broadcaster. "I was always surrounded by materials and a creative understanding of the environment around me. But what fascinates me most is how people respond to materials and how communication with something physical can open up new possibilities."

Fink took an undergraduate degree in wood, metals, and plastics, working with resin, fiber optics, and other materials that share some characteristics with glass. Later, before discovering glass, the artist collaborated on kinetic, interactive designs, with work that included sculpture as well as public and community artworks. Her temporary and permanent installations incorporated light, sound, wind, and pyrotechnics, and were set in children's playgrounds, public festival venues, woodlands, and parks.

The artist found a passion for glass in 2010 at the Applied Arts School of Glassmaking in Zelezný Brod, Czech Republic. The Leonardo European Exchange Award funded a three-month internship for Fink to study Czech glassmaking so she could incorporate their methods into her teaching. She returned home to pursue a master's degree in ceramics and glass, which was awarded by the Royal College of Art (RCA) in London.

Fink noted differences between the ways the Czechs and Brits approach glass training and was captivated by the scale and precision of Czech glassmaking. "The Czechs aren't scared. They had cast a one-ton optical prism while I was there. Sixteen- to 21-year-old students were heavily involved in the process, emptying huge furnaces of molten glass."

Fink's natural approach into any medium has always been removing material. "Friends joke that I have a degree in sanding, but it fit perfectly with Czech-style glass cutting." In the Czech Republic she worked under the direction of Bratislav Novak, spending days polishing the glass. Over and over again she asked, "Is it ready yet? Am I finished polishing?" and endlessly, the same response: "No, no, no, not yet." When the polishing was finally complete, Fink discovered the magic of a perfectly polished optical lens. The domed top sucked the whole of the world inside. Holding the cone above her head, she found everything within 360 degrees reflected within the tiny object.

The RCA approaches glass education differently. "Whenever I had an idea, one of the technicians would say 'Go for it. Open the kiln and see what happens.' For quite a period I only seemed able to explode a lot of glass. (Thankfully, working on pyrotechnic displays with my stepmom had primed me for the experience.) The RCA really encouraged me to try things out, see what happened, and find answers through experimentation, pushing ideas toward something new. I learned tremendously from both the Czech and British systems of glass education."

Glass now supports Fink both financially and socially. She teaches three-dimensional glass design to undergraduate students at Havering College in Essex, England. Through the Work Skills Learning program in London she teaches adolescents who are no longer in mainstream schools. "Working in the glass department helps keep my skills updated, and teaching keeps me engaged with other people. Working intensely in one-to-one relationships is deeply satisfying and triggers new thoughts. Isolation would not be good for me. I draw satisfaction from my strange experiments, but that alone wouldn't sustain me."

Prospects for the Future

Seeking a life full of travel, exploration, discovery, and wide variety, Fink stays attuned for interesting commissions and exhibitions, and one thing seems to lead naturally to the next. Her openness to uncommon experiences, her innate response to surprise, and her enjoyment of a broad spectrum of people have allowed her to engage creatively with astronomers and at-risk teens, with prisoners in psychiatric treatment and philosophers, with art aficionados and students, with microbiologists and the playground-using public.

"I move around a lot and work with many different groups of people. Our projects always align with something the group has set out to do, which can be advanced, elaborated, or expressed through artwork." The artist enjoys the opportunity to think in different ways with each project as well as the stimulation of constantly creating something new with materials.

Fink is talking with Salisbury Cathedral about holding an exhibition there in 2016. She has shown her work in a number of galleries and exhibitions and is keen to extend these relationships as well.

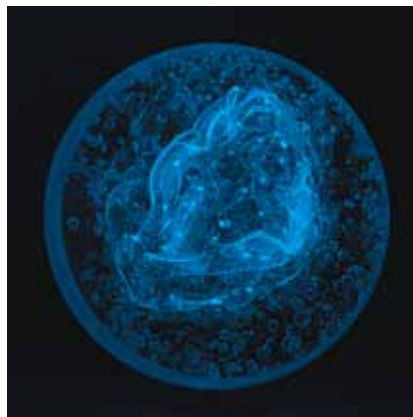
Though her glass pieces to date have been smaller objects requiring intense focus, Fink is drawn back to large-scale projects and is excited about the possibility of taking the experience of glass away from the scale of an object. "I like the idea of working with architects to incorporate large glassworks in designing larger spaces."

Above all, Fink says, "I want my work to have an emotional impact, not just produce a nice object. I want my work to engage viewers and lead them toward seeing ever more deeply while triggering new thoughts and possibilities."

GA



Livvy Fink
London, England
+44 (0) 7748976658
info@livvyfink.co.uk
www.livvyfink.co.uk



Livvy Fink, Untitled, cast glass and luminescent pigment, 21 cm diameter x 9 cm deep. Another of the 15 pieces created for the lens project shown in white light and in darkness with light emitting from within the glass. Photo by Wilka Hudson.

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Mary Clerkin Higgins Balancing Original Art and Conservation

by Colleen Bryan

The Clerkin Higgins Stained Glass Studio stands in the Greenpoint neighborhood of Brooklyn, New York. Inside, its owner moves fluidly across centuries, in and out of roles, in an unceasing dance with stained glass. The 1,200-square-foot space, which Higgins has occupied for more than 10 years, boasts four 8-by-6-foot windows on the north and east. Northern windows overlook Newtown Creek, relieving any fear that someone might one day build there and block off the light. Northern and eastern light washes over walls of opalescent color. When she needs light to compare glass, the artist moves into a hall filled with windows facing the south.

Mary Clerkin Higgins, an internationally renowned contemporary stained glass artist and a conservator of historical glass art, has worked in stained glass since 1976. She brings inspired creativity and a fascination with color to her art, seeking always to portray the quality of being *alive* as distinct from realistic design. In the role of glass conservator, however, Higgins checks her own artistic voice, allowing finely honed technical skills and careful attention to detail to channel the voices and messages of past masters.

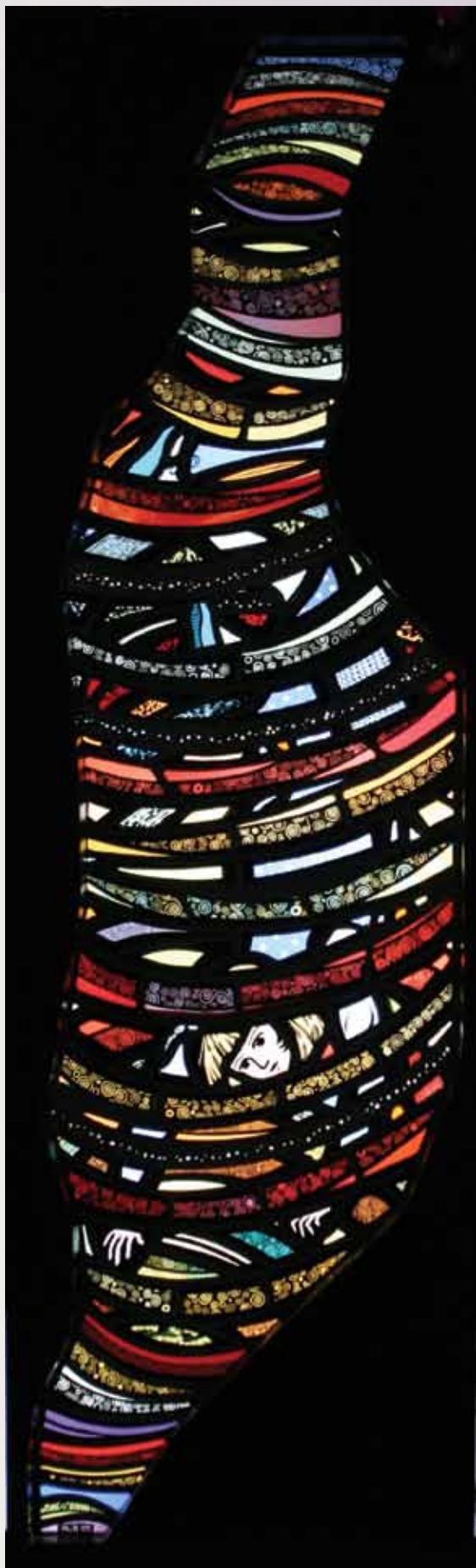
Original Work

Higgins' original creation, *Oh!* won the American Glass Guild's (AGG) inaugural American Glass Now Award for Excellence in the Art of Stained Glass (AGNX) in 2014, acknowledging the creative use of materials, original expression, aesthetic impact, clarity of narrative, and complexity of execution in the form. The 12-inch-by-40-inch piece rendered in blown glass, vitreous paints, and lead was subsequently selected for Corning Museum's *New Glass Review 36*.

Higgins creates contemporary stained glass designs for both secular and religious settings as she shuttles back and forth between conservation and original artwork. Last year she spent considerable time conserving two 13th-century pieces, one for Harvard Art Museums from Canterbury Cathedral and one for the Baltimore Museum of Art from the Tours Cathedral in France. More recently, she designed a set of flexible privacy shutters for an apartment on New York's Upper West side and produced an original piece as one of 17 artists invited to submit for the 2015 AGG juried art show.

In her original work, Higgins emphasizes color. "I spend a lot of time looking for the opportunity to break up a field with different colors. Transparency is important to me. I am not concerned with making pieces that are realistic, but I am always trying to give energy to this static medium to make it look alive." The artist works with collage in preparing to render her pieces in glass. "I like to bring together elements of color and play with them."

Mary Clerkin Higgins, *Oh!*, glass, paint, and lead, selected for
The Corning Museum of Glass New Glass Review 36, 2014



Designing for the Void and for the Crowd

Oh! began as an improvised frame found in the trash. Another artist had sawed chunks from a plank of wood, leaving interesting voids in the center. "That was my place to start," Higgins notes. "The shape evoked an idea of a whirlwind moving around a figure. And who says a frame needs to be rectangular?" In preparing for the 2015 AGG show, Higgins worked on another piece with the same unpretentious beginnings.



"I like the challenge of determining what I can see fitting into a shape and how I can make it interesting. I am drawn to the suggestion of a human body, the suggestion of a person. I like the abstract elements of form and field, but I also connect with representations of human beings. That is the direction I am exploring with this latest piece."

Mary Clerkin Higgins, Breaking Like Waves, glass, paint, and lead, 2015.



Mary Clerkin Higgins, Sea Island Chapel, Sea Island, Georgia, nine windows for the new chapel done in glass, paint, and lead, 2010.



Higgins designed, constructed, and installed an entire chapel full of windows for The Chapel at The Cloister on Sea Island, Georgia, in 2010. The Chapel sits in a five-star resort, a gorgeous setting for weddings. The artist delighted in the rare opportunity to impact a full space.

“They gave me the subject matter, and I designed all nine windows. Part of the challenge was that the clients didn’t provide much guidance beyond the theme. I chose to design something evocative of 13th-century glass, using background vegetation in a very balanced and symmetrical way. I based the figures on real people I knew. Both the client and I are thrilled with the outcome.”

Higgins faced an opposite challenge in designing for St. Mary’s in Sparta, New Jersey. That church already had about 20 long windows, each comprised of three separate panels. Many of the windows really didn’t belong together and were of distinctly different styles, but there they were—together.

“My challenge was to make a new window that fit in with all the others. The artist’s job is to produce work that coexists amicably with what is already in place. You have your own vision, make your own statement, but your work should fit in with the rest of the environment if it is to be truly successful. I had a lot of freedom to try out new ideas. This was a fun project.”

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Restoring Past Masters

Meanwhile, Higgins' conservation work can be found in the foremost museums and public and private collections across North America. She has conserved the work of stained glass masters from the 12th to the 20th centuries, from renowned masters to more notable moderns including John La Farge, Tiffany Studios, Henry E. Sharp, Frank Lloyd Wright, Marc Chagall, and Frederick S. Lamb. She has also worked on windows by Harry Clarke, William Morris, Daniel Cottier, and Charles Rennie Mackintosh. "They are within the most recent era of people whose work likely needs conservation. I love Frank Lloyd Wright (1867–1959) and I love Harry Clarke (1889–1931)."

Private owners, museums, and churches mostly send objects to Higgins to restore in the studio, since even simple breaks can take weeks to restore. But sometimes she goes on-site with a conservation project.

"I had a lot of fun working in Miami Beach for a month at the Wolfsonian Foundation on Harry Clarke's *Geneva* window. That was a real treat. I got to take it apart and was able to see the intricate acid work on the different layers and the painting. It was interesting to see how he exploited what the material has to offer. I later went to Ireland to see as much of Clarke's work as I could.

"It is wonderful seeing how inventive some people are. There is a difference between being inventive and being tricky. Some artists make cuts that are clearly just showing off, and as a restorer I can see that this kind of exhibitionism doesn't hold up well over time. But Clarke did inventive things for good artistic reasons. He also cared a lot about color, which some stained glass artists don't. The color is so rich when you use a red flash rather than red enamel. Clarke understood color and had access to amazing glass at the time. Most of his glassworks are in Ireland and England. We only have a few pieces here in America. He died at an early age from tuberculosis, and we have to wonder if that was exacerbated by the use of acid on his windows without adequate ventilation."

Tiffany Studios, The Dante Window (after conservation), The Packer Collegiate Institute, Brooklyn, New York, 2007.





*Mary Clerkin Higgins, Margie's Piece,
glass, paint, and lead, 2012.*

A Diminishing Supply of Glass

While she appreciates today's fume hoods, Higgins envies past artists their variety in glass choices. "Artists such as Clarke had a much more varied palette. There were many more glass manufacturers in his day. When I started in stained glass, Bendheim imported from one English, two German, and two French glass companies. An artist could get one sheet of the same color from each yet they'd all be slightly different, so you could play off their respective attributes of shade, tone, bubbles, and other subtleties. A field of cobalt blue could become an array of choices. Three of those companies went out of business, and Bendheim now imports from only one German company, which makes beautiful glass that I love to use. I can't help but notice the amazing glass choices that were available in the late 19th and a good part of the 20th centuries.

"Much American-produced glass is rolled, which has different characteristics from handblown. Beyond the more limited color palette, it lacks the transparency and richness of handblown glass, though some of it is really beautiful. Fremont makes beautiful handblown glass that is quite expensive and can be highly patterned, which limits its use in numerous situations. Many artists turn to German glass as the versatile, well-made, reliable option."

Large-scale glass manufacturers that supplied artists of earlier generations have gone out of business, victims to both capital intensity and diminishing demand. Higgins sees this as the single greatest dilemma facing the stained glass industry as a whole. "If we don't buy glass, companies can't stay in business, and we will have nothing beyond what we can blow ourselves. A major reason we need to promote artists working in stained glass is to generate more attention and create sufficient demand so we can continue to work in the form we love."

Recognizing that a broad range of high-quality glass breathes life into her original art and is essential to her conservation work, Higgins hoards her limited supply, saving shards that others might discard. "I throw very little away. I want all the possibilities I can have during selection. I still have old sheets of German or English or opalescent glass that I got from old-timers years ago."



*Mary Clerkin Higgins, Girls,
glass, paint, and lead, 2012.*



Mary Clerkin Higgins, *In the beginning . . .*, glass, paint, and lead, *Reflections in Glass* exhibition for the American Bible Society, 2003.



Mary Clerkin Higgins, *Bout*, glass, paint, and lead, 2004.

Creating New Markets

Higgins feels lucky to have kept busy working these past decades without the need to advertise. For 17 years she worked on more than 100 pieces in the collection of the Metropolitan Museum of Art and The Cloisters, all the while maintaining her own studio. Her work has always come from word of mouth. "I have a full year's worth of work ahead, about three-quarters of which is conservation and one-quarter of which is new windows. I set up a Facebook page because it feels good to connect with colleagues and friends, but I have never gotten any work from it."

Despite her past good fortune, Higgins realizes that her future is inextricably linked to the health of the larger stained glass industry. "One of our main markets, religious institutions, has changed significantly. Fewer new buildings are being built, and many of those are not incorporating stained glass. We must find and connect with other markets and bring about a serious renaissance in stained glass art if we are to keep our manufacturers in business."

For her part, Higgins feels the importance of showing one's work and attempting to elevate the art of stained glass. This was her impetus in co-founding the American Glass Guild 10 years ago, serving as past president and promoting its juried show, which is now in its fourth year. She continues to write and lecture internationally on stained glass creation and conservation.

"I hope that other artists will take advantage of the opportunity to experiment and expand their repertoire. Showing work raises the level of artistry and expands the market for stained glass art. Artists such as Judith Schaechter have gained a reputation with museums and the American Craft Council, of which she is a Fellow. Her work makes people who aren't involved in stained glass notice and recognize it as a viable artistic medium. We need more artists like her." And more like Mary Clerkin Higgins as well. **GA**

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Mary Clerkin Higgins, Owner
Clerkin Higgins Stained Glass, Inc.
 (718) 349-6552 (Phone & Fax)
 mclerkinh@gmail.com
 clerkinhigginsstainedglass.com
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The Restoration of Dalle de Verre

by Ron Bearer Jr. and Rocio Bearer

Photography by Rocio Bearer

The use of glass tesserae in mosaics dates back to early in the third century BC. Prior to that, designs used pebbles to create the intricate patterns and images on the floors of public buildings. As with all things, advances in technology allowed artists to explore and expand their artistic mediums. In this case, colored mortar and aggregate allowed this technique to change into a more versatile art form. The technique became known as Opus Sectile, which was of Hellenistic origin but was expanded in use by the Romans to cover walls of prominent homes and buildings. In the third century, this style began to use opaque glass due to Egyptian influence.

Moving forward to the early 1900s, thick glass became popular in architecture and artistic versions of glass panels. A Frenchman, Jean Gaudin, is credited with using slabs of glass to create the dalle de verre technique. At that time, reinforced cement became an easy-to-use material to hold the glass in place while providing architectural strength. The first cement window made by Gaudin was put on display at the Salon des Artistes et Decorateurs in Paris in 1929. The dalle de verre technique was further enhanced by another Frenchman, Auguste Labouret.



The finished restoration completed December 2014.

The new version moved away from using square pieces of glass to using complex shapes and sizes to allow a better flow of design. Labouret also chiseled and chipped the face of the glass to allow more reaction with light. While the finished glass and cement panels were stunning, there were problems that developed as these art pieces aged. The expansion and contraction of the cement did not match up with that of the glass. This caused cracking in both the glass and cement, which prevented the art piece from remaining weather tight. Through experimentation, new cement blends were created. Fine cement mixed with fiber reinforcement became the standard due to the cost and ease of use. Other versions using cement-latex mixes and installing glass into hard cement with silicone were also used.

Removing the panels in November 2014.

The Restoration

It is always interesting when a customer calls with a request for us to restore an existing piece of art. Each one is filled with unique challenges and obstacles to overcome. This project from the Seventh-Day Adventist Church in Titusville, Florida, was exactly that. The church had been searching for studios who had experience in dalle de verre. My wife Rocio had created some large projects in that technique spanning as large as 15 feet by 30 feet. We had also just finished the Frank Lloyd Wright Usonian House in Lakeland, Florida, where we created over 6,000 custom shaped dalles. With our expertise in thick glass, those projects also brought us the restoration of the Annie Pfeiffer Chapel, the first building constructed by Frank Lloyd Wright on the Florida Southern College campus, using the same glass techniques.

Visiting the church, we were greeted by Ernie Welles who showed us around and briefed us on the project. The focus window was made of eight sections and dated back in the early 1980s. The large size and weight of the each section provided a lot of stress on the lower panels. The installation stacked two rows of panels three high with no horizontal support to eliminate some of the weight at the bottom. The epoxy used to create the panels did not hold up structurally to the demands of the stacked weight. This caused the bottom two panels to bow in, which not only cracked a lot of glass pieces but also separated the epoxy from the glass in some areas. The window was no longer weatherproof, and the risk of it bowing in further was very high.

This project came with its own unique set of hurdles to overcome. First, the full-size drawing of the panel needed to be created. Small projects in this technique can be duplicated by creating a charcoal rubbing. The rubbing can then be photocopied to create a new pattern. With the size and risk of the panels coming apart when they were removed, a computer drawing was the only true choice. Using Corel Draw, a vector based program, allows us to place a photo on the screen and re-create the shape of each piece of glass. Not only are the shapes recorded, but so is the spacing as well. Because all this design work is being done on a computer screen, every piece of glass needed to be measured to create an accurate blueprint.

The benefit to creating the digital blueprint is that if any damage is ever done to the window, the broken piece of glass can be printed by itself to make a full-size pattern for the replacement piece. This will guarantee a perfect match to the original. The other benefit is that the original panel was drawn by hand. Once the design is re-created, the lines can be adjusted so the piece has a more accurate flow from one section to another. The computer rendition, however, does take time to create. This stage took over fifty hours of computer work.

Removing a window of this size is never easy. Add in the fact that each 33-inch by 40-inch section weighs over 150 pounds, which makes it even more challenging. Due to the height off the ground, a boom lift was needed to safely remove the panels. When the projects are as heavy as this, you must double-check how much weight the boom lift will need to accommodate. It will need to hold two people, the required tools, and one section of the project. A lightweight boom would not safely hold the weight.



One of the panels removed from the window.



*Ron Bearer and Marcos Mazariago
installing the new panels.*

Building the Molds

Using 3/4-inch plywood as a base, full-size patterns are placed on the surface, then framed with 2x4s. This makes a solid mold to pour the final piece into, without the risk of the panels warping the frame due to the weight.

Once the sections were brought to the studio, each piece of glass needed to be cut away from the epoxy. A 4-inch carbide cement cutting wheel on a handheld cut-off saw works best. However, great care needs to be taken to not damage the glass with the blade. The surface of these panels was covered in roofing sand. This is a less expensive way to color this style of window, but it does wear out the blades. This was a full-time job for a few weeks. Marcos Mazariego is our expert in anything related to cement. The cutting was so messy, it had to be done outside the studio.

The pieces were next cleaned and placed in the mold. Some pieces were similar in shape yet different in color, so extra care had to be taken to make sure everything is still in the right place in the finished work. Once the glass pieces are cleaned and placed in the molds, each one is inspected for cracks. This is the time to estimate how much of each color glass will be needed to re-create the broken pieces. There are two main companies from which to order dalles. The first one is Blenko Glass Company, and the second one is Kokomo Opalescent Glass. Both companies have been in business for over a hundred years.

These companies do not carry a full inventory of glass colors. More important is the fact that they make each color in 30 block batches, so if a project only requires a few blocks, it can take a few months before they have enough orders to create a color.

Using the computer blueprints, a full-size pattern is printed for each piece that needs to be replaced. These patterns are cut out and traced onto the glass. The saw uses a lot of water to cut the blocks, so masking tape is placed on the block wrapping over the edge, and the pattern is traced with a black permanent marker. A Gemini Titan saw was used to cut the block to the final shape.

To match the traditional chipped edge of the finished dalle, a chipping hammer is used to knock off small pieces from the face of the block. This takes a little practice, so it is a good idea to experiment on scrap pieces.

Once the glass pieces are all in place in the mold, the glass is covered to protect the surface from adhering to the cement. To do this, Sculpey clay is placed on top of each piece of glass. The clay is too stiff to mold perfectly into the texture of the glass surface, so a space heater is used to soften it. Once again, care is taken to ensure that each color is placed back in the correct position. Petroleum jelly is then used to coat the inner surface of the wood mold to help prevent the cement from sticking to the mold.

Applying the Resin Cement

Key Resin Company makes a resin cement blend that has strength, is lighter than pure cement and mortar mixes, and also matches the coefficient of expansion of the glass. This prevents the glass from building stress over the years and keeps the glass from cracking. This is the most modern material available. The drawback is that it costs 30 times more than reinforced cement blends.

The original piece used roofing gravel to color the epoxy to the desired dark brown color. While this technique is still done today, colored quartz is preferred for a finer look. In this case, we updated the project with modern materials to provide the highest quality possible while still maintaining the look of the original design. The quartz is poured to a 1/4" thickness evenly between all the pieces of glass. The resin mixture will soak 1/8" into the quartz, so care must be taken to not have any shallow spots. This will prevent the resin from sticking to the pattern below.

The resin cement is blended with a heavy duty paint mixer. Pouring the mixture into cake icing cones or handmade paper cones makes it easier to place the resin evenly around all of the glass, filling it in until it is even with the bottom edge of the white clay.

The resin is left to dry for 30 to 60 minutes, then covered with colored quartz until there are no shiny spots. The time will vary depending on temperature and humidity. Testing a corner first to see if the resin is still too wet is a good idea.

The piece is left to sit for 24 hours before separating it from the mold and finishing the other side. The time-consuming step is to remove all of the clay from the glass.

Final Steps

Unscrew the wood sides and remove the panel. Flip it over and fill in any low spots with additional resin, coating it with colored quartz, just as in the previous step.

The new mounting system uses bent aluminum strips that will be secured with aluminum rivets to the frame. A sheer strength report was prepared to ensure that the spread of the weight and support for each panel will prevent stress on the lower panels. Engineer-

ing drawings are an important part of projects that had structural concerns before. The panels are notched to fit the new mounting system. Each panel is then cleaned with normal dish soap and a brush.

Installing the window went smoothly. Starting from the bottom, each panel was installed with clear silicone to ensure a watertight fit. The original aluminum trim was destroyed while removing the window, and new aluminum trim was screwed in place.



Marcos Mazariego removing the glass from the old cement.



Stacking the glass on the computer pattern.

Finishing Touches

The important parts of any project are the finishing touches. After making sure everything was watertight, the aluminum trim and frame were painted to match the original design. The final result was a restored window that will now last for many generations.

It takes a team to complete projects of this size. Along with Marcos Mazariego and Robin Bramblett, we would like to thank Ernest Wells, Joel Hancock, and Pastor Amado Luzbet of the Seventh-day Adventist Church for all their help.



Glass artists, Rocio Bearer and Ron Bearer Jr., delight in pushing glass to its limits by combining lampworking, glassblowing, and fusing in their designs—with breathtaking results.

Rocio Bearer, considered a pioneer in modern art glass in her native Venezuela, is noted for introducing a variety of new glass techniques. A Featured Artist at the prestigious Venezuela School of Art-Candido Millan, Rocio has lectured and taught stained glass, painting, fusing, and lampworking.

Ron Bearer Jr., who has studied art from the tender age of three, attended the graphics program at Rochester Institute of Technology. He has built on the passion of his family's long-established art glass business by exploring the mysterious and exotic art form of glass.

Ron and Rocio's work together has primarily centered on refining fusing and lampworking techniques, with a special emphasis on artistic expression. Their internationally recognized designs are sold in over 12 countries.

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Locking Stand Off

A photograph of artist Sharda Murray-Kieken, a woman with short dark hair wearing a plaid shirt, standing next to a white wall. Several small, colorful glass art pieces are mounted on the wall behind her.

Artist:
Sharda Murray-Kieken

Locking Stand Off

A photograph of artist Inaiah Heyer, a man with short dark hair, standing next to a white wall. Several small, colorful glass art pieces are mounted on the wall behind him.

Artist: Inaiah Heyer

Super-Duty Stand Off

A photograph of artist Rick Strim, a man with short grey hair wearing a white shirt and suspenders, standing next to a white wall. Several large, colorful glass art pieces are mounted on the wall behind him.

Artist: Rick Strim

Round Stand Off

A photograph of artist Sharda Murray-Kieken, a woman with short grey hair wearing a dark jacket and a blue scarf, standing next to a white wall. Several small, colorful glass art pieces are mounted on the wall behind her.

Artist: Sharda Murray-Kieken

Round Stand Off

A photograph of artist Lyn Gentry, a woman with blonde hair, standing next to a white wall. A large, colorful glass art piece is mounted on the wall behind her.

Artist: Lyn Gentry

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

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Featuring the latest from the Art Glass Association of Southern California

The 34th Annual AGASC Members Exhibition 2015

by Leslie Perlis

In our 34th annual exhibit of the Art Glass Association of Southern California, we are carrying on a long tradition in the world of art in San Diego. For several years we have had the opportunity to show at Spanish Village Art Center. The quaint buildings were built in 1935 to depict a charming old village in Spain for the Second Pacific International Exposition, which was held in Balboa Park. After the Exhibition, the buildings were reopened as artist studios. During World War II, the Army used the village for temporary barracks, and in 1947 it was reclaimed and restored by the artists.

We are pleased to be part of the continuing history of this thriving and exciting art center in San Diego. Our art pieces also reflect the continuing history of the development of glass as an art form, as depicted in the many diverse techniques used by our artists.

Judge's Statement:

Catharine Newell, Artist

Work that is based solely upon technique rarely catches my attention for long. I'm inclined to briefly admire technically skilled work, but I long remember the work that relies upon thoughtful investigation and informed risk taking. Work is strongest when the artist is invested in the conversation, and the Art Glass Association of Southern California's annual juried exhibition included such work.



Leslie Perlis, *It's PURSEonal*, 14" x 10" x 1", 2015. Fused glass slices and metal mesh. Photo by the artist.



Jennifer A Brennan, *Seed Pot Series*, varied sizes (6" x 3" x 10" the largest), 2015. Blown vessels with hot applied and manipulated bits, masks, and sandblasting. Photo by Alec Miller, Alec Miller Arts.



Cathy Coverley, *Oceana*, 12" x 16" x 4". Photo by David Harrison.

I was pleased to survey a broad selection of approaches to making art that embraced personal perspective, spontaneity, struggle, reflective moments, and sheer joy. It was apparent that the makers ranged from recent to seasoned. As such, the selection of work offered a rare glimpse into the joy of making. To my mind, the exhibition might be considered successful because of that alone. Some works stood out as wildly provocative and skillfully done. All of the works reflected the artists who made them.

**Judge's Statement: Julie Weaverling,
Assistant Director, Front Porch Gallery,
Carlsbad, California**

Glass is an exciting medium, and the Art Glass Association of Southern California's annual juried exhibition proves the point! The offerings are impressive in their eclectic nature, from sculpture and mixed media to kiln formed work, vessels, and jewelry. The execution of many of the pieces was high quality and employed skill in techniques of the medium as well as an ability to convey clarity of concept. New ideas and approaches were evident and formed personal narratives as well as social statements. The combination of traditional forms juxtaposed with very contemporary ideas makes the exhibit thoughtful, original, and beautiful.

**Show Chairperson Statement:
Gayle Tunney Richardson**

This is my third year as Show Chairperson, and the position is always rewarding and exciting. This position provides such a strong connection to the Art Glass community in the United States, with the AGASC members, and the vendors who donate certificates and supplies for our show winners, as well as the professional artists, professors, and gallery owners we bring in for judging. I am surrounded by a wonderful group of artists who are committed to the craft, and I am grateful for this opportunity.

The art we have in this show demonstrates such a variety of techniques and styles, which always makes for an amazing show every year and is always as dynamic as the previous years. This was our 34th annual show, which says a lot for the association and the volunteers who have kept this tradition moving forward. The Art Glass Association of Southern California is focused on educating our community and members of art glass. I am so proud to be part of this group. We would like to give a special thanks to our main sponsors, Uroboros Glass, Coatings By Sandberg, and Glassline, who each have a separate award category in the show. **GA**

Visit www.agasc.org under the "Member Shows" link for more photos of all the winners and to learn more about the Art Glass Guild of Southern California.



*Lyn Feudner,
Balboa Park Tower, 21-1/2" diameter,
2015. People's Choice Award and 1st Place Glassline
category. Done in Glassline liquid paint fired to 1580°F on
window glass. Photo by the artist.*

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Lighting the Way for the Next Generation

107th Annual Summer Conference



Sylvia Laks, Rain Forest Window.

by Bryant J. Stanton

The SGAA 2016 Summer Conference will be held in beautiful Evanston, Illinois, a suburb of Chicago on the breezy shores of Lake Michigan. Evanston is home to one of Chicagoland's richest concentrations of stained glass. The official hotel for the conference is the recently restored historic Hilton Evanston/Orrington Hotel.

On Friday, July 8, there will be post-conference classes and a stained glass walking tour, which will feature secular installations, historic churches, and a tour of the Tiffany Museum, which plans to be open in 2016. Bus tours of area sites will also take place.

Glass Painting Class with Sylvia Laks

Renowned glass artist, Sylvia Laks, will be teaching a post-conference painting class July 8–9. Laks, who is from Costa Rica, is a shining star in the stained glass art world. She has given new light to the art of painting “a la grisaille,” a centuries-old tradition almost lost forever. For more than 20 years, Laks has been applying her great versatility to creating the widest variety of stained glass works of art, from a single 2,300-square-foot window formed from 252 panels and 18,600 pieces of glass to semicircular, large-diameter skylights.

Upcoming Events

The Stained Glass School in Raytown, Missouri

January 25–28, 2016

Stained Glass 101: Intro to Cold and Warm Glass Fabrication

Instructors: Jack Whitworth and Louis Curiel

These fast-paced classes are for the student interested in entering the stained glass profession as an apprentice, employee, or studio owner. The morning session will provide the student with an understanding for the art of glass and the methods used in fabrication, including advanced techniques for creating a focal point, techniques for handling negative space, and the use of borders to frame—or not.

The afternoon session will focus on the art of warm glass, including kiln forming and torchwork using System 96 stringers, frit, and scrap glass. Techniques will include glass layering and firing schedules for size and texture, temperature control, tack fusing, full fusing, and annealing.

Fee: \$300. All supplies and materials included.

April 5–8, 2016

Jim M. Berberich Spring 2016 Class

Stained Glass Painting: A Focus on Enamels

Tuition: \$600

Prerequisite: Students should have taken Berberich's *Introduction to Glass Painting* or have similar training.

The Class: Students will complete three projects from start to finish, take part in demonstrations and open discussions, and receive one-on-one assistance. The class will explore the painting techniques of tracing, matting, and shading in depth. Berberich will also discuss and compare the many different mixing agents used in glass painting and their various benefits.

The use of enamels, which adds so much to stained glass projects, will then be taught in detail, including the use, mixing, and application of some of the many enamels that are currently available.

The Instructor: Jim M. Berberich is an independent glass artist located in Sioux City, Iowa. He has worked in the stained glass field for more than 25 years. "I took up painting on glass to add a third dimension to my work. The painting has allowed me to be involved in joint works and supply paintings to multiple stained glass studios



*Glass Painting
with Jim M. Berberich.*

in the U.S.," he said. Jim uses the matt and stipple techniques that have been applied in stained glass painting for centuries, including trace lines, multiple shadings, and the use of enamels.

Class Registration: Visit www.stainedglassschool.org to download a registration form, or call (800) 438-9581 to make all of your arrangements through the SGAA headquarters.

The Stained Glass School is centrally located at 9313 E. 63rd Street, Raytown, Missouri, with easy access through Kansas City International Airport and by major highways. For those with local stations, train access is also available through the Lee's Summit Rail Stop.

The conference dates will be July 6–8, 2016. For room reservations, call (800) 445-8667. For more conference information or to register, visit www.stainedglass.org.

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Scott Ouderkirk

EXPANDING THE MARKET FOR AUTONOMOUS PANELS



Scott Ouderkirk, *Tractor*, 43" x 16", kiln fired painting, silver stain, lead, reclaimed wood frame, 2013.



Scott Ouderkirk, *Bees and Flowers*, 19" square, kiln fired painting, handblown rondels, lead, reclaimed window frame, 2015.

by Shawn Waggoner

Last year glass artist, author, and craftsman Scott Ouderkirk published *The Wind in the Islands*, his adaptation of Kenneth Grahame's *The Wind in the Willows* reworked for the Thousand Island area of the St. Lawrence River where he lives. To accompany his book, Ouderkirk designed and created stained and fused glass panels, depicting relevant moments in his story.

"I was reading *The Wind in the Willows* for the umpteenth time and wished Grahame had written the book about the St. Lawrence River. After doing some research, I found that the book is in the public domain, meaning that there were no copyright issues. I decided to create my own version of the story with the St. Lawrence River as the setting."

The project was successful artistically, but it also introduced a novel approach to marketing. By combining his skills as both author and artist, Ouderkirk's *The Wind in the Islands* created an interdependent one-two punch of book and glass art sales. Local bookstores promoted the book, which resulted in increased glass sales. Glass panels on view at local exhibitions and at his gallery increased sales of the book. For the first time, his creations were bringing in money beyond the singular and initial sale of one object.

Ouderkirk earned his BS in Technical/Vocational Education from State University of New York, Oswego, New York; his MA in illustration from Syracuse University, Syracuse, New York; and his MFA in illustration from the University of Hartford, Hartford, Connecticut. His books include *The Amish Secret*, *Fallen Heroes*, *Sunday Drive*, *The Adirondack Run*, *Island Images*, *Barns*, and *Wood, Waves and Wispy Smoke*. In July 2015, Ouderkirk presented at the American Glass Guild (AGG) conference, describing his *The Wind in the Islands* project and its success. His piece, *The Queen*, was exhibited in *American Glass Now 2015*, the AGG juried members' exhibition displayed at the National Cathedral, Washington, D.C. He also gave a presentation for *Glass Art* magazine's online Master Glass Artisan Lecture Series in November 2015.



Scott and Mary Alice Ouderkirk stand in front of their gallery of Scott's work.



Scott Ouderkirk, Fish and Lilies, 19" x 15", kiln fired painting, colored glass, lead, reclaimed church window frame, 2014.

From Illustration to Glass

Growing up near Syracuse, New York, in a place called Jack's Reef, Ouderkirk has always spent a lot of time around the water, which is evident in his work. For 15 years after high school, Ouderkirk dallied in the arts recreationally. To earn a living he owned a T-shirt business and a welding supply house, and was employed as a landscaper. As luck would have it, his truck broke down while cutting down a tree in a customer's back yard, prompting Ouderkirk to go inside to use the telephone. The customer, George Benedict, was an oil painter and retired art teacher with a basement full of art. "For 30 years people had been gathering at his house every Wednesday to draw portraits, and he invited me to join them." This was in 1995, and Ouderkirk has drawn every day since.

In 2000, the artist decided to pursue a teaching career, which in New York requires a graduate degree. Three years into earning his MA in illustration from Syracuse University, he was encouraged to create an assignment in glass by glassblower and friend, Phil Austin. He also wrote a thesis that became the foundation for his career as an author—250 pages about magazine illustrations of wooden boats published between 1900 and 1950. "Before I did that, in my wildest dreams I never thought I could write a book."

River Road Farm

Ouderkirk's home and studio are located on River Road Farm, Hammond, New York. This Thousand Island section of the St. Lawrence River borders New York and Canada. There, Ouderkirk and wife Mary Alice grow and raise their own food including vegetables, eggs, meat, honey, and cheese. "It's a different life. We get up and go to bed with the sun." On this self-sustaining homestead, you're just as likely to see a Nigerian Dwarf Goat or beehive as you are a stained glass panel. From repurposed parts of old wooden boats and barns, Ouderkirk built a place from which he writes and creates in glass his homage to this beloved corner of the world.



Scott Ouderkirk, Farmer Johnson's Legend Comes to Life, 22" x 12", kiln fired painted fused glass, silver stain, barn wood frame, 2013.

In the spring of 2010, River Road Farm was just a field, and Ouderkirk was still teaching art, movie making, shop, and photography to high school students. Slowly he began transforming the property. Little by little, weekend outings evolved into spending entire summers at River Road Farm, which, as teachers, the Ouderkirks could easily do. Two years ago in June, Scott left the disappointing educational system he worked in to become an artist and farmer. Mary Alice wasn't far behind.

"We are going back to the land," says Scott. "We had a big house in Addison, New York, with a big studio. I was sick of working to pay the taxes and keep it heated. We also wanted to grow more of our food and have some animals. It slowly morphed into what we have now. People want to live vicariously through us. They come here and say, 'Oh man, this is a great life.' But most people, if they were here for a week or two, especially in the winter, would want to return to their lives of TV and the Internet."

The Ouderkirks opened their gallery on River Road Farm in July 2015. Built by the Amish, the 12-by-20-foot space incorporates old barn wood and metal roofing and is well lit by an 8-foot antique chandelier made from a windmill. The floors were repurposed from a 100-year-old factory in Syracuse, and all the fixtures were reclaimed. The gallery houses an observation hive, where bees enter through a tube in the wall, and visitors can watch them through a peephole. "Prior to having the gallery, it was really hard for people in my studio to tell what was for sale and what I was working on."

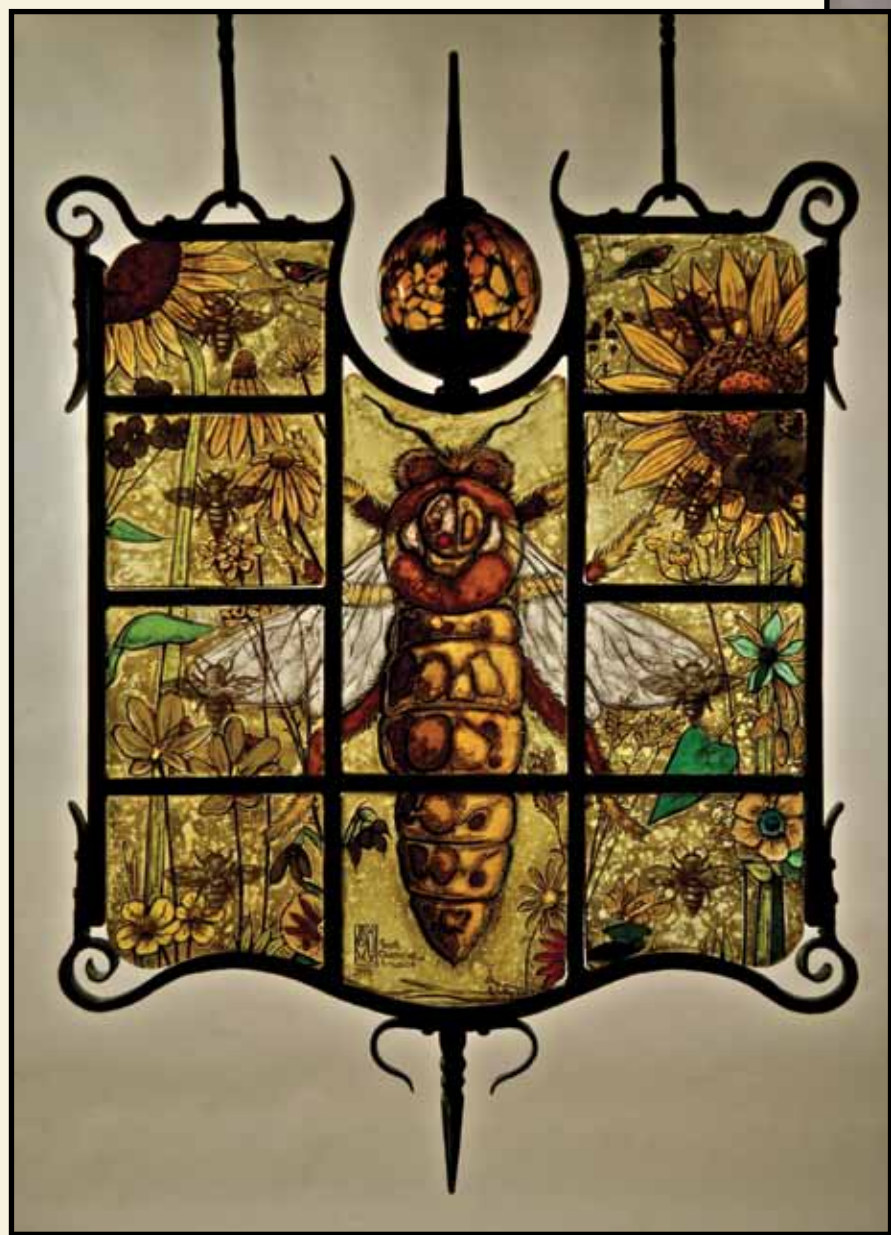
Messing About with Boats

Ouderkirk spent the last 25 years refining his drawing skills. He has filled a stack of sketchbooks with illustrations that he references when designing a beautiful stained glass window, a hand drawn guitar case, a painting, or just about any other commission a client desires. With the success of his *The Wind in the Islands* project, last year for the first time Ouderkirk created more autonomous work than commissions.

A signature image, Ouderkirk's snowmen panels became the focus of his creative activity immediately after moving full time to River Road Farm. "I was trying to figure out something to do once I quit my job. I ended up making 500 snowmen in one fall for galleries." Though each one offers a unique background and embellishments, one of them features Singer Castle, where Ouderkirk's daughter is employed as a tour guide. One of two castles on the St. Lawrence Seaway, Singer Castle was completed, fully furnished, and resided in during the heyday of the great builders and industrialists in New York. "The President of the Singer Sewing Machine Company built what was supposed to be a little hunting lodge, but when his family joined him for the first time, he'd built a castle!" The steamboat behind the snowman is one used to travel to that area of the river.



Scott Ouderkirk, *Singer Steam*, 10" x 8", kiln fired painting, quill pen drawing, plated glass, 2013.



Ouderkirk draws his snowmen with quill pen, then fires them with one matt. Early on he exclusively worked with quill pen and clove oil rather than a paintbrush. "It was a hard transition to the brush, but I finally made it because I thought it was important." Ouderkirk has expanded on his subject, creating a line of "darker" images of snowmen on the wrong side of town with rats and strip clubs in the background. He sells a lot of those.

The artist's love of the water and seafaring vessels is evident in works such as *Gold Cup Races*, which appears in *The Wind in the Islands*. Ouderkirk's response to an exhibition at the Antique Boat Museum in Clayton, New York, was *Hacker Craft*. His panel pays homage to John Hacker and the wooden motorboat he invented, showcasing the blueprint of the vessel in the background.

Scott Ouderkirk, *The Queen*, kiln fired painting, silver stain, fused glass, handblown glass, wrought iron frame, 2015.

Farm Inspired Imagery

The beauty of nature that surrounds Ouderkirk on River Road Farm is a constant source of inspiration. His autonomous panel *Hen House* was created for the AGG's *American Glass Now 14* exhibition. This piece reflects Ouderkirk's skill at working in and combining warm and cold glass techniques in one piece.

The two big chickens, the chicken tail feathers, and the head at the bottom of the panel are fused and painted using Reusche paints. The four chickens in nesting boxes, the earth, and the two chickens coming out of the door are silver stained and painted window glass. Ouderkirk soldered the chicken wire onto the panel, a task he describes as "the worst part of this project. Soldering galvanized wire is almost impossible, so you have to make a bridge of solder. It took me three hours. But if I'd painted it, there was no way the chicken wire was going to line up."

Ouderkirk paints using gum arabic, water, and a paintbrush. He sticks everything. "I hate the edges that a paintbrush leaves. I've tried to be looser, but I like the look of a sticked line." Once paint has been applied, he fires the piece, then applies matts. "I tried to do a single step process, but didn't like the look. Most of my work has from three to five matts, but almost always just one session of painting with a brush."



Scott Ouderkirk, *Hen House*, kiln fired painting, silver stain, fused glass, colored glass, lead, chicken wire, reclaimed wooden frame, 2012.

"It's difficult for me to work in a contemporary stained glass style, meaning leaded glass. It always feels as if I'm compromising too much on the drawing. I can go in and really do what I want with a paintbrush. My drawing is my strength, so I'm not going to try to be somebody else."

It's not easy to wow people at an AGG Conference exhibition, but Ouderkirk was determined to create an exceptional work for the 2015 members' exhibit displayed at the National Cathedral, Washington, D.C., in July 2015. *The Queen* is Ouderkirk's collaboration with Marty Snye, blacksmith and beekeeper, and Lorraine Austin, who contributed design ideas and blew the glass ball. Ouderkirk cut and fused glass pieces to match Snye's wrought iron frame. Nine layers of colored and clear glass were stacked and fused 1/2-inch thick or more. Austin's blown glass ball serves as the jewel atop *The Queen*'s crown.

"When I was observing anyone who took a picture at the AGG show, they always photographed this piece. I think it was the variety of materials that spoke to them. I'm lucky to have talented friends to collaborate with who are capable of making something spectacular." *The Queen* was featured in the August 2015 edition of the *American Bee Journal*.

Of Ouderkirk's Time and Islands

With the success of *The Wind in the Islands*, Ouderkirk achieved his goal of producing a book that worked hand-in-hand with autonomous panels that could be easily reproduced. In doing so, he opened up new possibilities for stained glass studios everywhere. "As artists, we have such a hard time finding enough work. Everything involves doing something by hand. I wanted to find a way to keep money coming in even if I got sick for two weeks. This way, the books continue to sell even if I'm not making glasswork."

Ouderkirk self-published *The Wind in the Islands* in hardcover first, then soft cover. At the initial book release, most of his 36 glass panels sold, inspiring interest in his work from Canadian galleries across the border. The positive response also encouraged Ouderkirk to offer his first stained glass class at his studio in September, which continues on a monthly basis. As he works on his novel and creates snowmen panels for *Country Sampler* magazine, Ouderkirk is developing a second *The Wind in the Islands* book, slated for release in the summer of 2017.

"This is a story of friendship and love of place. I know there are scores of people who share my feelings about this river and the surrounding land, and I hope I have succeeded in conveying these feelings. I think *The Wind in the Islands* is a book that will be enjoyed by both young and old readers and will touch on the love for the river that we all have."

Scott Ouderkirk Studios
(607) 377-1726
scott.ouderkirk@gmail.com
www.glassgoat.com

GA

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The following is a list of links to Ouderkirk interviews and a video.

- www.northcountrypublicradio.org/news/story/25476/20140718/preview-the-wind-in-the-islands-a-new-take-on-a-classic-children-s-novel
- www.northcountrypublicradio.org/news/story/23206/20131108/a-glass-act-along-the-St-Lawrence
- vimeo.com/82903486

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Philanthropic Glass

New Leadership for the Kay Bain Weiner Glass Art Educational Foundation

Kay Bain Weiner, founder and director of the Kay Bain Weiner Glass Art Educational Foundation, turned over the organizational and operational reins of the foundation to Denny Berkery and Steve Shupper on November 1, 2015. Berkery and Shupper have been selected by Weiner to carry on her legacy. Their outstanding connections and accomplishments within the glass art community, expertise, and commitment to the ongoing welfare of the industry will serve the Foundation well.



Kay Bain Weiner

Making a Vision Reality

Weiner has been at the helm of the organization since its inception in June 2005. She and husband Herbert E. Weiner created the KBW Foundation as a way to enable them to promote and give back to the glass art community. The inspiration for the organization was to develop a community of like-minded artists whose interest was in the expression of creativity and passion as well as the nourishment of the art of glass. The legacy Weiner has founded is a flourishing organization with the mission of stimulating interest and growth in the art glass industry through educational projects.

One of the main Foundation goals is to attract and expose new and young artists to the glass arena by providing scholarships, supplies, and books to high schools, colleges, and other educational venues. Since its inception, it has donated in excess of \$500,000 through a combination of grants, books, and products provided to educational institutions across the United States for the purpose of bringing glass education into schools and classrooms.



Laura Rendlen

Continuing the Tradition

Berkery has been a member of the Kay Bain Weiner Glass Art Educational Foundation board since 2012 and will assume the roles of Chairman and Treasurer. He is owner of The Vinery, a retail glass studio founded in 1983 in Madison, Wisconsin, and has authored five books with themes ranging from creating glass cabinet doors to beginning fusing techniques. He has also been a regular contributor to glass periodicals including *Glass Art*, *Glass Patterns Quarterly*, and *Stained Glass News* and is an active, involved leader in the Retailers of Art Glass Society (RAGS) serving in a variety of board positions.

Shupper will assume the roles of Vice Chairman and Secretary. In 2008, he initiated a program that focused on the introduction of art glass to art teachers across the United States. Since that time he has continued to organize booths and teach classes at regional art education conferences throughout the fall months. This educational program was originally developed as a function of the national Art Glass Association, but it became affiliated with the Foundation in 2013, as their missions were very much aligned.

Part owner and director of marketing for Glass Accessories International, Shupper has been the distributor of Toyo Glass Cutters for North America since 1975. He is a past president of the national Art Glass Association and is a regular contributor to glass periodicals such as *Glass Art*, *Glass Patterns Quarterly*, *Fired Arts and Crafts*, and *Stained Glass News*.

For the past five years Berkery and Shupper have been active and have worked together as educators and supporters of the Wisconsin Art Education Association, with the goal of introducing students to the wonderful world of art glass. Both have been working closely with Weiner during this transitional period to ensure that the mission of the Kay Bain Weiner Glass Art Educational Foundation will continue as it has over the past decade in the way that the Weiners intended. Kay will remain involved in the Foundation in the capacity of Chairman Emerita.

Art Glass in Art Class

One of the things that the Foundation is proud to continue is the "Art Glass in Art Class" program, which recently wrapped up its seventh annual round of events geared toward teaching art instructors across the country about art glass. The Foundation was able to support Rainbow Artistic Glass in Omaha, Nebraska, the members of which attended their state's Art Education Association conference. Booths and classes were also organized by the Foundation in Florida, Minnesota, and Wisconsin.

The organization's focus was once again the dissemination of knowledge about art glass and how it can be integrated into an art curriculum. These goals were achieved nationwide by artists such as Florida's Petra and Wolfgang Kaiser, who introduced teachers to fusing beyond the basics. Randy and Carole Wardell also instructed teachers about mosaics and fusing in the vendor market, and Wisconsin's Berkery provided a teacher in-service program that revealed the wonders of Powder Wafers and basic cutting skills to educators. For future events, a new booklet showcasing participating area retailers is in the works for use at each of the shows that KBW representatives will attend.

GA




Powder Wafer

Visit www.kbwfoundation.com to learn more about the foundation and its upcoming events. Inquiries about the foundation can be directed to Denny Berkery at vinery@vineryglass.com.



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1st Annual Glass Experience Madison

Apply for an AGG Scholarship

by Patrice Schelkun

Have you ever wanted to expand your knowledge about glass art in a new way but found the cost of a workshop or attendance at conference to be simply too expensive? Well, the American Glass Guild (AGG), a leading educational organization dedicated to stained glass and other “flat glass” art, has some good news.

Each year since 2007, the AGG has offered scholarship money to individuals interested in pursuing educational opportunities both here and abroad. That money can certainly be helpful when funds are tight, and it may just give you the incentive you need to broaden your skill set and improve your craft.

The Continuing Influence of Jim Whitney

How about a workshop in contemporary stained glass painting or screen printing? A workshop on lamination techniques, working with lead came, or a class in designing for large-scale architectural projects? Or perhaps you’d just like the opportunity to absorb all the great information and networking opportunities that our annual conference has to offer. Whatever you’re interested in studying, the AGG’s James C. Whitney Scholarship Fund may be able to help you “just do it.”

The AGG’s Scholarship Fund was named for the late Jim Whitney of Whitney Stained Glass Studio in Cleveland, Ohio. Whitney was a strong supporter of the American Glass Guild during its inception and approached his life, art, and craft with great passion and a high level of integrity. The AGG honors him in this way and hopes his zest for life and pursuit of excellence will inspire the recipients of this memorial scholarship in their stained glass careers.

Since 2007, the Scholarship Fund has awarded 78 scholarships in various amounts for a host of different events. Generous supporters of stained glass and glass art in general have made this Fund possible. Each year, in conjunction with our annual conference, the AGG holds a Silent and Live Auction of valuable artwork and other items donated by its members, the proceeds from which provide the primary source of support for our Scholarship Fund.



(Top) The AGG brochure cover featuring recent works by AGG members. Photo by J. Kenneth Leap. (Bottom) Samples of work from an acid etching workshop by Tom Krepcio at the AGG 2014 conference. Photo by Serena Sutton.



Students attend a glass painting workshop with Williams & Byrne. Photo by Serena Sutton.

Invaluable Educational Experiences

Mary Chuduk of Tempe, Arizona, shared, “As an artist using enamel on metal for many years, I am very new to glass. The crossover between the two media is challenging, enlightening, and amazing to me.” Chuduk received scholarship funds to attend a 2015 summer workshop at Bryn Athyn College outside Philadelphia, Pennsylvania, where artist/designer J. Kenneth Leap teaches traditional and contemporary stained glass painting to beginners and advanced students alike. Her hope was to learn about contemporary painting techniques that can be applied to kiln formed glass.

Jennifer Swett, an artist working in New York City, was able to attend the 2015 American Glass Guild Conference in Washington, D.C., thanks to the scholarship money she received. The grant also allowed her to take part in a workshop offered at the conference on The Clear Palette with Sasha Zhitneva. “When I discover a beautiful historic stained glass window, I am not only inspired by its incredible technique and artistry, but I often feel a sense of awe when considering others who have gazed at it throughout time,” said Swett, who works with stained glass imagery in her jewelry making. She said she was thrilled to be granted a scholarship that allowed her an opportunity to learn new skills and develop her work further.

Amber Wingerson of Ipswich, Massachusetts, attended her first AGG conference in 2013 in St. Augustine, Florida. She found it to be an invaluable experience and was encouraged to apply for

scholarship money so she could more easily attend the conference in Philadelphia the next year. “My studies have greatly benefited from this experience thanks to the great number of artists and historians who spoke at the conference,” said Wingerson, “My technical understanding of stained glass styles and processes improved more in a week than I can convey.” Many who attend an AGG conference for the first time, like Wingerson, say the benefit of networking with and learning from others working in the field is empowering.

Whether you are just starting out in glass art or are someone who has had a lifelong career in the field, you can expand your horizons, become inspired to develop new work, or simply improve and update your technical knowledge and skill set by furthering your education in glass. And the AGG is here to help make that possible with scholarship funding.

GA



Visit www.americanglassguild.org for information on the AGG's Whitney Scholarship program and Auction fundraiser, their upcoming July 2016 Conference in Chicago, Illinois, and becoming a member.

The American Glass Guild offers scholarships for persons interested in pursuing professional education in stained, leaded, and decorative glass, mosaic glass art, and other cold or warm glass skills applicable to flat glass. Applicants from countries other than the U.S. must be applying for studies in the United States. U.S. applicants may apply for scholarship money for educational opportunities worldwide. Monies can be used toward attending the AGG's yearly conference and workshops, outside workshops, or degree study at accredited educational institutions.

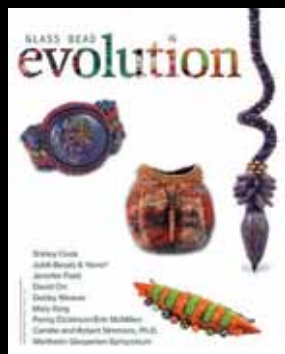
The AGG is a leading nonprofit group dedicated to education in the history and creation of stained and flat glass art and in promoting its appreciation and application. Visit the AGG website at www.americanglassguild.org/the-james-c-whitney-memorial-scholarship for scholarship guidelines and to download an application. ***The deadline for submitting applications is February 29, 2016.*** Awards will be announced on March 31, 2016.

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The ISGB is the leading organization for the promotion, education, and appreciation of the art of glass beadmaking for wearable, sculptural and functional art.

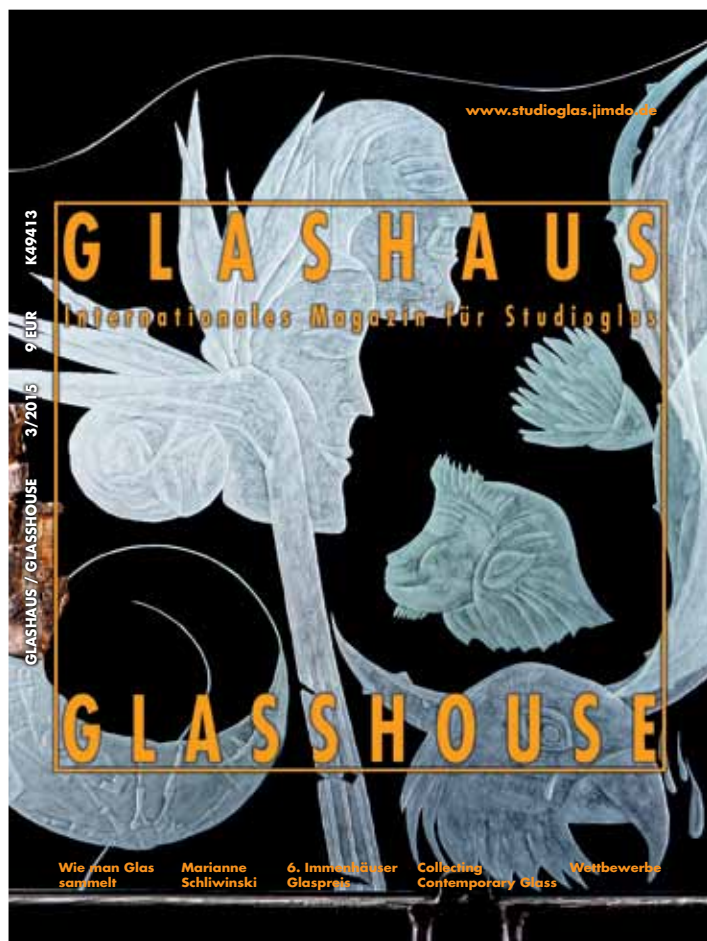
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Vitrigraph January 5 and 9



Barry Kaiser

Images on Glass January 12



Corina Tettinger

Floral Beads with Fun, Fancy Stamens
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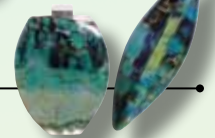
Margo Clark and

Dr. Saulius Jankauskas

Accents and Artisans January 19

Randy Wardell

Joy of Fusing January 21



Tanya Veit

The Pebble Experience January 23 and 30

Gil Reynolds

Mold Making Magic January 28



Barry Kaiser

Elastic Glass™ February 2 and 6



Brent Graber

Boro Hearts February 9



Stephanie O'Toole

Creating Flowers and Fountains
February 11



Cathy Claycomb

Copper Foil Overlay February 23
Sticks and Stones February 25



Petra Kaiser

Fusing February 27

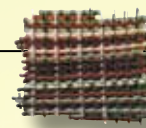


Gil Reynolds

Flow Bar and Advanced Pattern Bars
March 1 and 5

Dennis Brady

Weaving March 22
Coldworking March 26



Visit the Glass Expert Webinars™ link under "What's New" at
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Readers' Forum

Dear Shawn,

I received my copies of *Glass Art* and I can't thank you enough for the great job you did on the article. The layout, color, editorial . . . I couldn't ask for more. I could never feature my work during all the years that I published *Glass Craftsman* for obvious reasons, but this feature and cover shot in *Glass Art* really surpassed my expectations. Thanks to you, Maureen, and staff so much for bringing my work to the attention of your readers.

Sincerely,
Joe Porcelli



In the November/December 2015 issue of *Glass Art*, the name of Steve Shupper's company was inadvertently given as Glass Art International instead of Glass Accessories International in the "What's New" column. We sincerely apologize for this error. You can find more on Shupper's recent selection to positions of leadership in the Kay Bain Weiner Glass Art Educational Foundation on page 52 of this issue.

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

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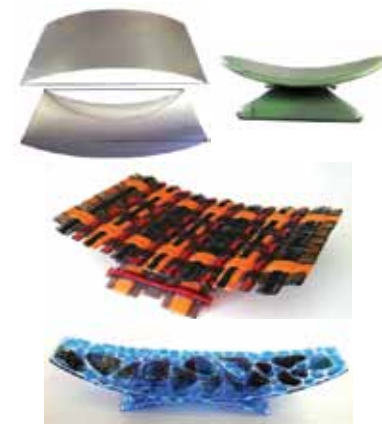


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What's New

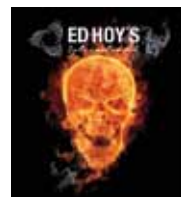


Spectrum Glass Co. has **two new OpalArt colors** that add a dramatic flair to your glass art. Strawberries and Cream features rich swirls of White Opal and Red Transparent glass, with orange tones that strike more red when fired. Licorice gathers classic swirls of black and white opal glass. The swirl patterns in each piece of glass is unique and provides dual duty for use in stained glass and mosaics as well as 96 COE projects. These dramatic glasses can also act as a neutral background for transparent color overlays.
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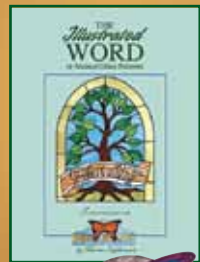
Franklin Art Glass is pleased to announce **two new product lines that are a perfect combination**; Creative Paradise Molds and ZYP Boron Nitride Mold Release Spray (formerly known as MR-97). Both the molds and the spray may be purchased on Franklin's website, in the store, over the phone, or via fax. The Creative Paradise product line includes molds like the ever popular wine bottle slump, square molds, frit dump molds, jewelry molds, and so much more. See the company's website or stop in the store for more details.
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Bullseye Glass Co. helps glass artists and hobbyists take their creativity to wizardly places with its **two new Alchemy Clear styles**. Both change the appearance of silver when fired in direct contact with the glass and are available in 2 mm Thin and 3 mm double rolled thicknesses. Alchemy Clear Silver to Gold (1015) turns silver foil to gold and has a slight blue tint in cold and fired form. Alchemy Clear Silver to Bronze turns silver



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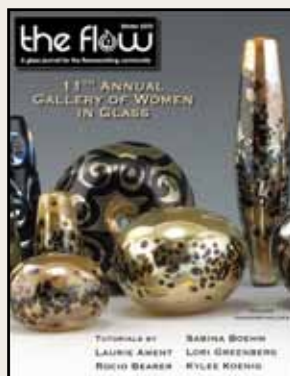
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Glass Expert Webinars™ are a great way to learn new skills and techniques without leaving home. These live, two-hour seminars include teacher demonstrations, technical videos, and slide shows plus the opportunity to ask questions via “live chat.” The January 2016 classes include Images on Glass with Barry Kaiser (January 12), Bring Your Flameworked Beads to Life with Fun, Fancy Stamens with Corina Tettinger (January 16), Creating Accents & Artisans with Clark and Jankauskas (January 19), Joy of Fusing with Randy Wardell (January 21), and The Pebble Experience with Tanya Veit (January 23 and 30). February Webinars will include Elastic Glass™, A Revolutionary Product in Fused Glass with Barry Kaiser (February 2 and 6), Boro Hearts with Brent Graber (February 9), Copper Foil Overlay (February 23) and Sticks and Stones (February 25) with Cathy Claycomb, and Fusing with Petra Kaiser (February 27). Visit the Store on GPQ’s website often to find an updated listing of classes as well as more details for these upcoming Webinars. 800-719-0769 info@glasspatterns.com www.glasspatterns.com

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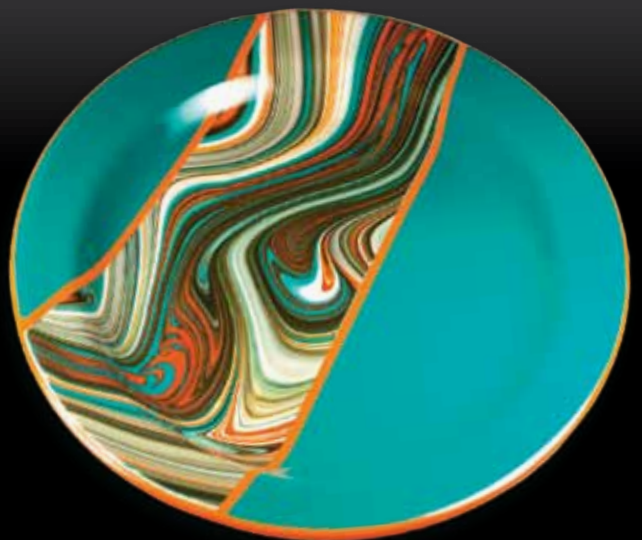
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P.O. Box 228,
Paden City, WV 26159-0228
Tel: (304)337-2253
Fax: (304)337-8800
www.wissmachglass.com
wissmach@frontier.com