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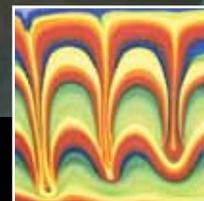
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The Artist

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

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Above: Blue Helix, by Ed Schmid.

On the cover: Squirrel Dome on Wedding Cake by Richard Marquis.



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Letter from the Editor

A New Platform for Glass Education, Support, and Community

Let me introduce you to *Glass Art* magazine's new podcast, *Talking Out Your Glass!* This biweekly show features interviews and discussions with world-renowned glass artists and respected experts in hot, warm, and cold glass. In Episodes 1 and 2, internationally respected artist, Narcissus Quagliata, discusses his 2013 book, *Archetypes and Visions in Light and Glass*, as well as highlights from his 40 years of groundbreaking glass projects. Subscribe on iTunes and Stitcher or go to the link on *Glass Art* magazine's website www.glassartmagazine, where you'll also find our upcoming Webinar schedule and back issues of the magazine.



The cover art for *Talking Out Your Glass* is a detail of *Razzle Dazzle Boats* by Studio Glass movement pioneer and *Glass Art*'s May/June 2016 cover artist, Richard Marquis. Freely sharing his knowledge of Italian glassworking processes learned in Venice, Marquis demonstrated and taught throughout the United States, Europe, Japan, Australia, and New Zealand. The effect of Venetian glassblowing techniques on American studio glass enabled glass artists to expand their technical vocabularies and, combined with new and experimental approaches, led to the redefinition of glass as an artistic medium. Stay tuned for my interview with Marquis on *Talking Out Your Glass*.

This early summer issue also showcases the architectural cast glass of Walter Gordinier and blown and carved work from the U.K.'s Allister Malcolm and Helen Millard made during their collaborative residency at the Corning Museum of Glass. Additional features include a farewell to pioneer Marvin Lipofsky, Dr. Laura Schlessinger's glass art auctioned to help veterans through Operation Family Fund, and a look at the work of Ed Schmid and Dave Mireault, who harness excess furnace heat from their hot shop in support of additional cottage industries.

Follow *Glass Art* on Facebook, Instagram, Twitter, Tumblr, and Pinterest, and subscribe now to *Talking Out Your Glass*, your podcast source for information, conversation, and developments in hot, warm, and cold glass.

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Shawn Waggoner
Editor



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Richard Marquis

Pioneering American Studio Glass through Italian Technique

by Shawn Waggoner

Photography by R. Marquis

“Richard Marquis, glassblower and collector of beat-up, vintage objects, has had an extraordinary influence on the development of contemporary studio glass in America and around the world . . . His prolific body of astonishingly original, challenging, and exquisitely executed work illustrates his boundless range and exceptional versatility as an artist.” – Tina Oldknow, former Curator of Modern and Contemporary Glass at The Corning Museum of Glass and author of the book, Richard Marquis Objects.



Richard Marquis, American Acid Capsule with Small Container, solid-worked glass, murrine, a canne and incalmo techniques, 2-3/4" x 4-1/2" x 2-3/4", 1969–70. Made at Venini Fabbrica, Murano, Italy. Collection of Pam Biallas.

Admired for his sophisticated understanding of color and form as much as for his humor and willingness to experiment, Richard Marquis is the glass artist's glass artist. Whenever his contemporaries speak of favorites, Marquis is consistently on the list, if not at the top. As a glassblower, he has influenced an entire generation of artists working in glass who aspire to both his technical mastery and originality of voice.

Born a triple Virgo in Bumblebee, Arizona, the second of four children to Chuck and Verna Marquis, Dick, as he is known to all, moved to Berkeley, California, in 1963. Marquis entered the University of California, Berkeley (UCB) to study architecture but ended up studying ceramics with legends Peter Voulkos, Ron Nagle, and Jim Melchert. In 1966, he transferred to the decorative arts department and began studying glass with Marvin Lipofsky, soon becoming his teaching assistant. Marquis was included in the 1966 first Toledo Glass National Exhibition.

Early success and recognition propelled Marquis' career forward. In 1967, he was awarded the Eisner Prize for Design and the President's Undergraduate Fellowship from UCB, enabling him to build his first glassblowing studio. Two years later the artist was awarded a Fulbright-Hays Fellowship and traveled to Italy to live in Venice and work at Venini Fabbrica on Murano. The Italians introduced Marquis to murrine making, and in turn he shared the labor-intensive technique and his resulting glassworks with the world, effectively blowing everyone's mind.

In 1974, Marquis received the first of his four National Endowment for the Arts (NEA) Fellowships followed by three yearly grants from the Australian Crafts Council, which allowed him to conduct a series of workshops Down Under. As an artist in residence, he built a glass shop at the Tasmanian School for Arts in 1976. Upon his return to the United States, Marquis founded Marquis Deluxe Studios in Berkeley with Jack Wax and Jody Fine, which lasted until 1981. Two years later, he and friend Ro Purser established Noble Effort Design on Whidbey Island in Puget Sound, which morphed into Marquis' current studio where he has worked since 1987.

On his glass journey, Marquis has accumulated mass quantities of awards and accolades that include but are not limited to a third Fulbright Fellowship to produce work for an exhibition at Dowse Art Museum, New Zealand (1988); the Distinguished Alumnus Award from UC Berkeley (2000); the Libenský Award from Pilchuck Glass School (2004); and the Lifetime Achievement Award from the Glass Art Society (2005), an honor he accepted to Bruce Springsteen's tune, "Glory Days."

Marquis demonstrated and taught throughout the United States at the University of Washington, Seattle, for a year; at smaller schools such as Haystack School of Craft, where he developed his murrine teapots in 1973; and at the University of California, Los Angeles (UCLA), where he taught for six years while simultaneously operating his Berkeley studio. He freely shared the techniques he learned on Murano, enabling American glass artists to expand their technical vocabularies and redefine glass as an artistic medium.



*Richard Marquis, One-Shot Paint Trophy #1,
blown glass, found objects, paint,
27" x 20-1/2" x 12", 2016.*



*Richard Marquis, Crazy Quilt Teapot on Donuts,
blown glass, granulare and murrine techniques,
9-1/4" x 6-3/4" x 6-3/4", 2013. Courtesy of Bullseye
Projects, Portland, Oregon.*

What a Long, Strange Trip It's Been: 1970s

Marquis knew early on that he needed to travel to Italy in order to master murrine making, which in the United States was demonstrated in books only. What he didn't know was that he would become responsible for sharing the process with the rest of the world, giving birth to its international presence. "People thought I was giving away secrets, but everyone should have access to the same knowledge to see what they can do with it. I haven't been copied much, because I make very personal work that is hard to recreate. And when I show people my process, they say, 'Never mind. It's too much trouble.'"

Marquis had lived in the politically charged Berkeley of the 1960s, colored by numerous confrontations with the Oakland Draft Board as well as participation in the People's Park confrontation. But his early American flag murrine was more about access to the colored glass at the Venini factory than it was a political statement. This changed once he created the Stars and Stripes in pill form, *American Acid Capsule*, his commentary on the drug scene of that time. Today, Marquis finds it humorous to remember how nationalistic the Italian factory workers believed him to be. "I was just

making things. The Americans got lucky with their flag. The Stars and Stripes is one of the best patterns ever."

Eventually Marquis learned to make letters, a sad day for those who don't enjoy four letter words. At Venini, the Italian workers were somewhat confused by his flagship piece, which contained the letters "f---." They had only heard the f-word in combination with the word you. The word was partially selected because it required Marquis to make only three letters since the C and U were the same. This new skill set was put to the ultimate test when in 1972, as part of his UCB masters thesis, Marquis created his *Lord's Prayer* murrina.

In 1978, Marquis was awarded a second NEA grant to develop his favorite series, aptly titled *Fabricated Weird*. Anaerobic glues, Loctite glues, and good epoxies were available for the first time, ensuring unprecedented longevity. This was an invitation for Marquis to begin incorporating objects from his collections with his glasswork. "The work in this series is humorous, but there are a lot of formal considerations—form, color, shape, and space. My feeling is that if the piece is strong enough, it can stand on equal footing with the humor."



*Richard Marquis, Razzle Dazzle Boat
#10-1, fused and wheel carved glass, slab
technique, 5" x 22" x 6-1/4", 2010.*

From *Personal Archive Units* to *Teapot Goblets*: 1980s

Assemblage sculpture was also the method of choice for Therman Statom, with whom Marquis collaborated from 1981 to 1988 in the creation of large-scale environments using flat glass and found objects. "It turns out we are the same person. We work in exactly the same way. Neither of us had fear about what we were doing or where it was going. We worked quickly and didn't measure anything. We called it 'hard fun.'"

Marquis loved teaching at UCLA but was a fish out of water living in Los Angeles. Also, he wasn't actively honing his glassblowing skills, because he was always instructing students. He decided to sacrifice teaching in order to make a "bunch" of things. "In those days there weren't hired guns, like the blowers who work nowadays for people like Dale or Lino, who can get really good because they're just making things all the time." Following a survey of great places to live, Marquis decided on the Pacific Northwest and opened Noble Effort Design with friend Ro Purser on Whidbey Island. There he made objects in service of improving his glassblowing.

Though the Noble Effort partnership dissolved in 1987, Marquis kept the studio and has now been on Whidbey Island for half of his life. His acreage on the island is home to house, barn, and studio outbuildings, wife Johanna's amazing garden, a couple of cats and, of course, Marquis' many collections, from bullet nose Studebakers and bowling ball pyramids to the smaller collectibles such as his siesta motif collection, antique oil cans, ballpoint pens, outdated film, and metal and porcelain signs that adorn his working space.



*Richard Marquis with his two assistants,
Amy Rueffert and Jeanne Brennan.
Photo by Russell Johnson.*

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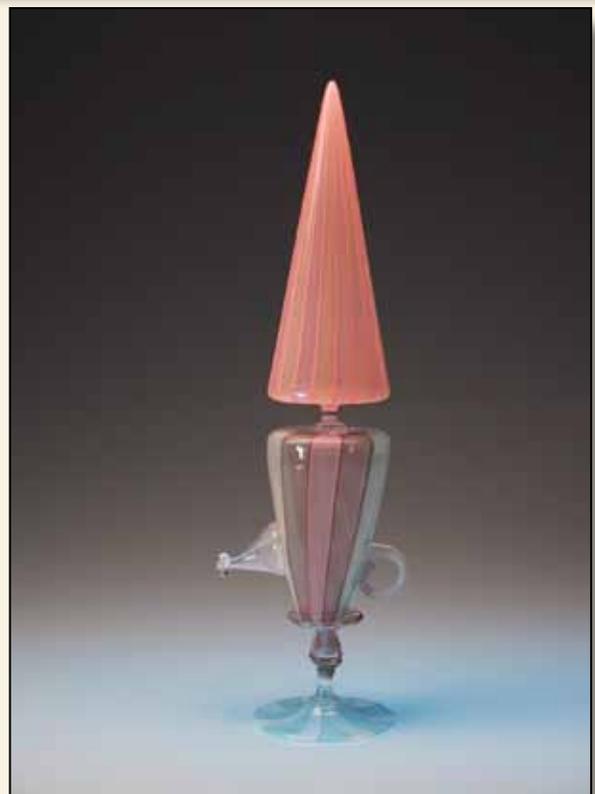


Richard Marquis, Granulare Duck with English Setter, blown glass, granulare technique, found object, 7" x 13-1/2" x 7-1/2", 2015. Collection of Dick Weiss.

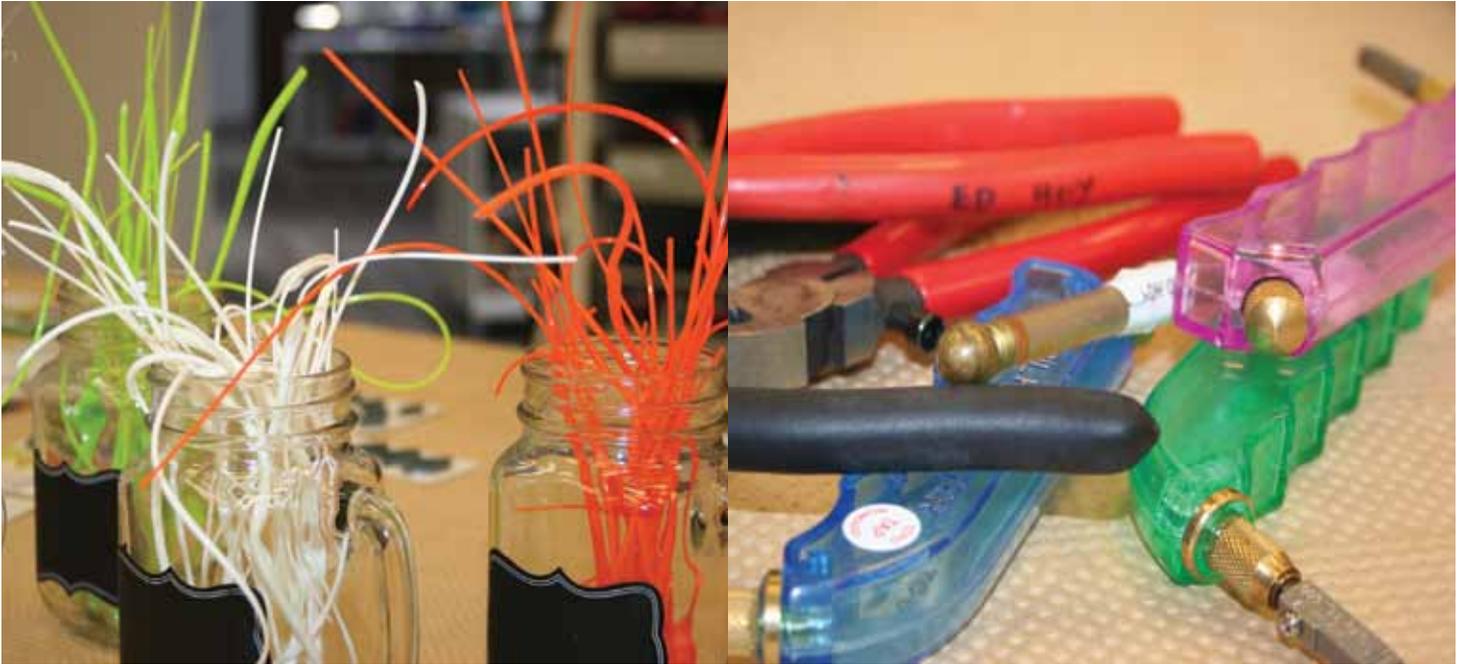
Marquis' *Personal Archive Units* were inspired by Ken Price's *Happy Curios* show at LA County Museum of Art. "I got used to seeing my work with the clutter of my collections. Then I'd go to a gallery, and it would be displayed on a pedestal in dramatic lighting. It wasn't the same." To ease the dichotomy, Marquis built small cabinets and shelving units on which he placed both his glasswork and pieces from his collections, recreating that cluttered, busy look he prefers.

When he wasn't collaborating with Statom on large-scale installations or traveling to New Zealand to teach and exhibit, Marquis was on Whidbey, setting up his photography studio, building a 1934 Ford street rod, and developing new works in glass, such as his *Shard Rockets*, included in *Poetry of the Physical* at the American Craft Museum, New York.

In 1988, Marquis began collaborating with Dante Marioni in the creation of his *Teapot Goblets*. Marquis made the cane and teapots, and Marioni would gaff and assemble them. "I've known Dante since he was 7. I had to wait a little bit before I asked him to help me. We were both interested in the things that Carlo Scarpa did in Italy. Dante's world collided with my world, which collided with traditional Italian cup making."



Richard Marquis, Teapot Goblet #02-2, glass, zanfirico technique, 13-1/2" x 4-1/4" x 3-1/8", 2002. Collection of The Corning Museum of Glass.



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Marquiscarpas and Dog Pieces: 1990s

"While Dale Chihuly is the tide that raised all boats, Marquis is the craft intelligence that made the vessels seaworthy. He taught the second generation of American glass artists that skill extends freedom instead of limiting it." – Regina Hackett, Seattle Post-Intelligencer, *Art Critic's review of Whole Elk Theory at the Elliott Brown Gallery, July 6, 2001.*

Marquis, according to his "whole elk theory," wastes nothing, saves everything, and tries to use every bit of the glass he creates on current or future projects. In the early '90s, his stock of patterned murrine and Scarpa's work made at Venini before and after World War II inspired a new series. "But the objects in my head looked exactly like the things Scarpa had made. I was in New Zealand walking on a beach with Lino and Dante, and Lino said, 'Make them anyway, close to the originals, and soon they will change and be your own work.' Lino came up with the name, *Marquiscarpas*. Essentially, I'd gotten permission from an Italian maestro to go there." Although the work did indeed change quickly, people in the know will note the Scarpa influence.

In 1997 the monograph *Richard Marquis Objects* was published, and a retrospective exhibition of the same name was held at the Seattle Art Museum. Shooting and coordinating all of his own images for the book required the artist to take a year and a half off from object making.

Eventually work on the *Marquiscarpas* resumed, but not without challenges. Marquis had compatibility problems brought on by the combination of German color rods and the colors he made himself. Daniel Schwoerer and Lani McGregor suggested that Marquis come to Bullseye Glass Co. in Portland, Oregon, and try his process using their tested-compatible Bullseye glass. Today, Marquis continues to use Bullseye, not only for the *Marquiscarpas* but for all of his *Slab Constructions*. "I owe Dan and Lani a lot."



Richard Marquis and Therman Statom, Untitled Installation at San Jose Museum of Art, glass, mixed media, found objects, 1986.



Richard Marquis, Marquiscarpa #2000-6, fused, slumped, blown, and wheel carved glass, murrine technique, 5" x 4-1/4" x 3-1/2", 2000.



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Richard Marquis, Stars and Stripes Pyramid with Reddy Kilowatt, glass, found object, murrine, hot slab construction, wheel carved, 6-1/4" x 12-3/4" x 8", 2006. Collection of the artist.

Slab Constructions and Fractal Murrine: 2000 to present

Marquis kicked off 2000 with receiving a Lifetime Achievement Award from the Art Alliance of Contemporary Glass. In between trips to make or exhibit work in Scotland, Venice, and Japan, he completed his house after 23 years and also his studio for making Daguerreotypes, an old type of photograph that was made on a piece of silver or a piece of copper covered in silver. In 2005, after a 20-year hiatus, Marquis and Statom collaborated in Sweden on a new installation.

Experimentation in process and idea is never-ending for Marquis. Having created *Slab Constructions* in ceramics, in 2001 the artist wanted to use the techniques with compatible Bullseye colors, which he heated and assembled wearing Kevlar gloves, masks, and silver suits—yelling required. “I’m limited on the shapes I can make, but from making the *Scarpas* I’d already developed all of the equipment to move them in and out of the glory hole. I figured out *how* to do it, then wanted to see if I *could* do it.”

In 2007, author Barry Behrstock was inspired to write his book, *The Way of the Artist: Reflections on Creativity and the Life, Home, Art and Collections of Richard Marquis*, after visiting the Marquis home and studios. In turn, Behrstock inspired Marquis to create murrine based on fractals—a natural phenomenon or a mathematical set exhibiting a repeating pattern that displays at every scale. One of the artist’s favorites is the Sierpinski triangle, a fractal that appears as the overall shape of an equilateral triangle, subdivided recursively into smaller equilateral triangles.

Indra’s Net posed yet another challenge for the expert murrine maker. This fractal is a metaphor for the structure of reality. It appears as a vast net, and at each crossing point there is a jewel. Each jewel is perfectly clear and reflects all of the other jewels in the

net. A change in one, no matter how small, means a change in all.

Behrstock writes, “A life filled with art and creativity, inspiring and being inspired by oneself and others, is a life well lived.” This is an apt description of the Marquis way.

Two years ago, the Whidbey Island house—the gallery for his collections, home to the best dogs ever whelped, vital sanctuary, and respite for a recluse—suffered a fire and sent Marquis into a forced hiatus. Rebuilt and recovered from the fire, the 71-year-old Marquis will be an artist in residence in 2016 with Nick Mount at the Museum of Glass, Tacoma, Washington, in June, and Pittsburgh Glass Center, Pittsburgh, Pennsylvania, in September focusing on “Putting Things on Top of Other Things.”

If Marquis were a musician, he’d be a cross between Neil Young and Warren Zevon, beloved for the unique beauty of their perception and revered for their ability to express and understand things other people don’t, can’t, or choose not to. The music of Marquis’ murrine is as much about its unconventional and independent maker as it is about the visual poetry that leaves you satisfied, yet anxiously awaiting his next piece.

GA

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more about Richard Marquis and what drives his artwork.*

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Expanding Glass Art through Collaboration

Helen Millard and Allister Malcolm at The Studio of the Corning Museum of Glass



Helen Millard and Allister Malcolm, In Flight, 9" tall, the first padded cameo test piece by the artists. Photo by Lara Jane Thorpe.

by Colleen Bryan

Five years after instructors have taught at The Studio of the Corning Museum of Glass, they are welcome to apply for a scholarship to underwrite a two-week artist in residence collaboration with another artist. The purpose of the Instructor Collaborative Residency at The Studio program is to lure artists outside their respective comfort zones to explore, in tandem, work they might not normally have a chance to undertake.

Helen Millard, who is recognized as being among the finest British engravers of cameo glass, taught at The Studio in 2010 and 2011. She approached Allister Malcolm to join her as a collaborator in applying for the scholarship. Malcolm is a fellow Stourbridge-area artist who blows glass in an abstract, contemporary style.

Finding a Collaborator

Millard and Malcolm met at the Broadfield House Glass Museum, where he has been the resident glass artist for several years. Malcolm rents one wing of the museum and its equipment for personal hot glass production. It is not economical to keep a furnace burning during the long hours Millard spends engraving, so she uses the museum's studio to create her blanks, then engraves them in her gallery in Weymouth.

In looking for a partner in collaboration, both artists agree that respect and affinity for their fellow artist, their character, and the body of work they produce is a necessary baseline. Each partner must also be clear and explicit about what they bring to and hope to gain from the collaboration. Malcolm notes, "Often people want to give me a drawing and have me produce the idea they have in their minds. That is fabrication rather than collaboration."

Of the Millard-Malcolm collaboration, she says, "We both have strong skills in blowing glass, but Allister makes very large pieces. The scale of the work will be a growth point for me." Malcolm's style is imaginative and sculptural, whereas Millard's is illustrative and figurative. He hopes there is a good partnership to be made by producing large sculptural pieces that draw viewers in from a distance and provide marvelous detail as they get closer, even to within a few inches of the object.

Each artist brings to the table a great deal of knowledge acquired over decades regarding the technical aspects of working with glass. Millard says, "I know about how colors work together and how they change each other. Beyond knowledge, however, instinct takes over."

Both agree that everything they undertake at Corning will be different from that which either has attempted before. "This residency feels like a very selfish couple of weeks," Malcolm observes. "We can please ourselves rather than working to commission. That is very liberating."

Preparing for the Experience

The artists invested much up-front preparation in the residency, sifting through lots of different ideas to figure out what body of work they would attempt at Corning and choreographing their respective styles. Millard notes, "We need to know that we can come together artistically. The most important thing is to be sure that we can listen to one another without raising our voices so that the product of the collaboration reflects the ideas of both of us."

Malcolm reckons that his native approach might be somewhat freer than his partner's. "I tend not to be so thorough in documenting the method behind a piece." He had to adapt that approach in order to collaborate effectively.

The two artists fabricated three test pieces using broken bits of cameo from Millard's studio, experimenting to determine how pads of cameo would affect the shape of larger blown objects, determining optimal thickness for engraving with the desired effect, and understanding how colors would work together and change each other. "The orange piece pushed us both outside our comfort zones and gave us many ideas for improving our product. We will have much more control over our Corning pieces as a result of spending this time on preliminary experimentation." They planned to start their work at Corning by revisiting the orange prototype, improving the choice of pallets and colors, and producing thinner cameo sections that are easier to carve.

Malcolm and Millard do not conceive of the Corning residency as a time-limited opportunity, which makes this heavy investment and preparation worthwhile. "A two-week residency is the starting point, not a body of work that we complete and never revisit," Malcolm explains. "Our plan is to carry on with the joint projects we start at Corning after we return to England."

The pair also anticipates that the Corning opportunity could open up new avenues for their individual artistic development beyond the residency period. Millard, for instance, focuses on making cameo pieces. She hopes that working with Malcolm will push her beyond the zone of a shaped vase to make larger, more sculptural objects.

Anticipating Benefit

For Millard, who taught cameo glass at Corning in 2011, the return to the museum is a step back into a wonderful world of glass. "I love Corning. The museum glass collection is such a vibrant part of the whole experience. It is renewing to spend time in an environment where one is surrounded by glass and by people who truly appreciate glass and glassmaking."



*Allister Malcolm,
through the looking glass,
iridescent bowls,
9" diameter and 12" diameter.
Photo by Simon Bruntnell.*

Malcolm visited Corning once 20 years ago as a student. “We were allowed one day during that trip to do the village of Corning and the museum, and one more day to do Manhattan. I’m looking forward to going back to absorb Corning at a sensible pace.” He is also stepping into the role of a trustee for the New Museum and will be eager to see how Corning works as a corollary self-funding facility. “I feel quite privileged that Helen asked me to collaborate with her. My two young children, ages 6 and 8, both love art and glass, but I couldn’t convince them to spend two weeks there, nor could I ever justify the expense with a family to support.”

Reflecting on the Experience

Malcolm messaged *Glass Art* after the Corning residency with some images of the pieces he and Millard completed and reflections on their experience. “What an opportunity!” he wrote. “We thoroughly enjoyed the two weeks and resolved more artistically than we ever thought possible.

“Helen and I went to Corning with three possible routes to investigate in our collaboration. We managed to develop all the ideas at a phenomenal rate due to the gift of an uninterrupted couple of weeks to focus, using state-of-the-art equipment and with the support of an excellent team of staff at The Studio of The Corning Museum of Glass.”

The artists were so pleased with the body of work furthered at Corning that they are making plans to exhibit it during the summer of 2016 in the United Kingdom. They also left one piece at Corning to support the museum there — a double overlaid, hand-cut, fire-polished, engraved, padded cameo sunburst design. “It seemed only fair.” In summation, Malcolm says, “If any artists out there are considering applying for a residency at The Studio, we have three words of advice: Go for it!”

Reverberation through an Evolving Industry

The artistic advances that Millard and Malcolm realized through their Corning collaboration feed possibilities for their individual and joint artistic development. It also infuses British studio glass at a pivotal point in its history.

Both Millard and Malcolm sink artistic roots into Britain’s historical glass industry. The famed Crystal Mile extends from Stourbridge to Wordsley. More than a dozen glass factories dating back to the 18th century operated when the two artists began working, but they have long since closed.

“When the factories were open, whatever you didn’t know was easy to learn,” Millard remembers. “Materials were readily accessible. Lots of artists congregated here because of the studios, materials, and glass museums.” Attitudes toward studio glass generally were not favorable then, Malcolm remembers. “People would be impressed by our designs, but marketing teams would look at them and conclude, ‘This is not clear cut crystal. It is just not what we do here.’ They lacked the confidence to innovate.”

Now factory glass and cut crystal have virtually disappeared in Britain in response to rising material and energy costs as well as changing consumer tastes. Studio glass is on the ascendancy, though many artists, including Millard, find it economic to rent space at community glassblowing centers rather than fueling kilns in private studios. Materials and information are both harder to access than in earlier eras, and collaborative opportunities like the one at Corning have become even more valuable.

A Maturing Market for Studio Art Glass

In the early days of transitioning from factory to studio glass, British makers saw a high demand for decorative, functional objects. Millard and Malcolm agree that the public has caught up with the art community in the last decade and is far more willing to consume expressive sculptural work. Malcolm observes, “Exhibits at the International Festival of Glass almost go to the opposite extreme. Some pieces are deeply conceptual.”



*Helen Millard, sunflowers, cameo vase, 8" tall.
Photo by Lara Jane Thorpe.*

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Allister Malcolm, Cloak Bottles,
15" tall. Photo by Simon Bruntnell.

The British Glass Foundation supports the promotion of glass as an art form, and Malcolm feels privileged to be a trustee for the Foundation. In that role, he spearheads a project called Doodle. "We ask celebrities to doodle an image on paper, then take the doodles to glass artists. About 30 artists agreed to produce a piece of glass inspired by a doodle, with money going back to support the British Glass Foundation. Artists are always strapped for cash, so reaching into our own pockets for donations is unrealistic. That project alone, however, raised the profile of glass art and is expected to garner at least £10,000 for the foundation." Malcolm produced a YouTube video on the project and was delivering doodle art to an auction house immediately following the *Glass Art* interview.

The British collector base for studio glass is strengthening as people recognize value in contemporary glass that they previously ascribed only to cut crystal. "Hard-core glass enthusiasts throughout the U.K. attend a couple of shows each year. We artists take our one-off pieces and our latest body of work, and collectors vie for unusual and innovative pieces rather than what is established and exhibited in galleries," Millard says.

"People are buying contemporary glass as an investment. I am often advised that I should make a piece of glass every year as an investment in my retirement, but I can't afford to do that," she observes, aware of the irony. "England's appreciation for contemporary glass is now catching up with America's."

Evolutions in Marketing

Malcolm is proud to have supported himself for nearly two decades and now to be supporting a family on a glass artist's income. Millard notes that only two of the students who took university degrees in glass with her batch are still earning a full-time living from the medium.

Both artists have had to respond to the evolution in markets as they pursue their glassworking careers. Millard notes that she spent several years blowing special goblets, an occupation she found quite satisfying, but notes, "Eventually, there was no point trying to compete with high-quality functional items when consumers were satisfied with lower-quality pieces manufactured in countries with nominal labor costs." The artist is proud to have successfully transitioned from making stemware to making high-level artwork. For the past ten years she has been able to sustain her practice between collectors' fairs and her website, freeing up considerable time to concentrate on engraving and glassmaking.

Millard speaks ardently of museums that assume a role of educating people on the investment in labor, materials, and energy required to produce unique and wonderful glass pieces. "When they understand that, many people are able to look at a price tag for hand-made glass art and understand that it is reasonable." Malcolm emphasizes the lesson that history taught his countrymen and the West. "A lot of the glass industry died because consumers were constantly looking for places to make things cheaper. Glass shouldn't be cheap. Glass art is a precious commodity that takes

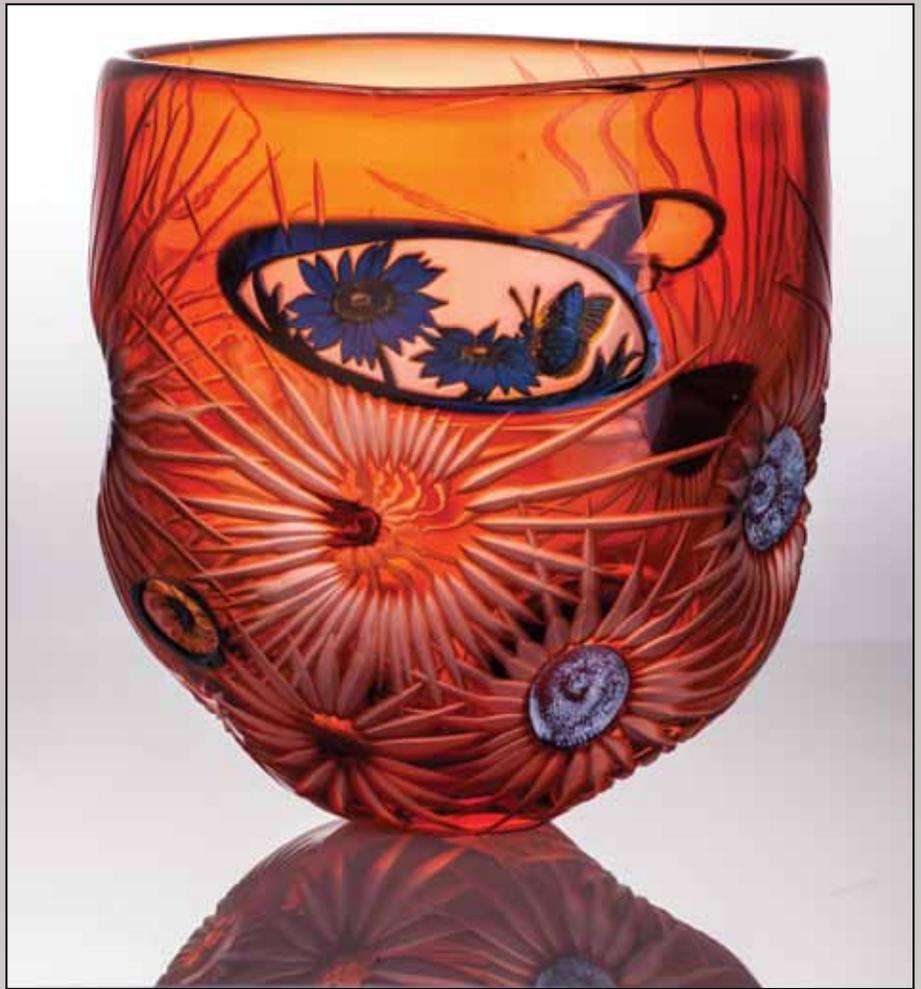
a lot of energy and skill to make well. Some things are definitely worth paying for."

In addition to commissions and serious one-offs for the collectors' fairs, Malcolm produces a few bread-and-butter lines of easily repeatable products to offer at a price point where people can consider buying them as gifts. He acknowledges that this work flies in the face of a throwaway society, but notes, "We see ourselves as making family heirlooms to be passed on rather than something to be scrapped after a few years of use." The artist distributes his glass through his website and about 40 galleries up and down the country. He enjoys the variable flow of energy that each type of project requires. "Variety is the spice of life."

Glass as an Investment

Investors have bought glass in recent years, because their money in banks and investments, pensions, and property have not yielded the returns they had hoped for. Both artists reported they have more collectors now than ever before and were surprised to find considerable overlap in their collector bases as they readied themselves for the Corning collaboration.

Malcolm himself recently joined the ranks of art consumers and gained some personal insight into what motivates them. "I turned 40 awhile back, and everyone was asking what I wanted for my birthday. I had seen a beautiful painting. The image was from the perspective of someone lying under a tree, just at the start of autumn. I knew the artist and had seen other paintings of his, but this one captured me. He had painted the canvas to sell to one of his collectors whose only criteria was that she wanted a picture by him for £5,000. Now that is quite a lot of money for me, but I became focused on acquiring this particular piece. When I explained all of that to the artist, he decided, 'My collector can have another painting.' So I now have this remarkable painting on my wall. I can enjoy it for the next 20 years. If, in the future, it appreciates in value, that is great. And if not, it will continue to bring me great pleasure in the meantime." GA



*Helen Millard and Allister Malcolm,
Sunburst, padded cameo,
10" diameter.
Photo by Lara Jane Thorpe.*

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Portrait of Allister Malcolm at work by Simon Bruntnell.

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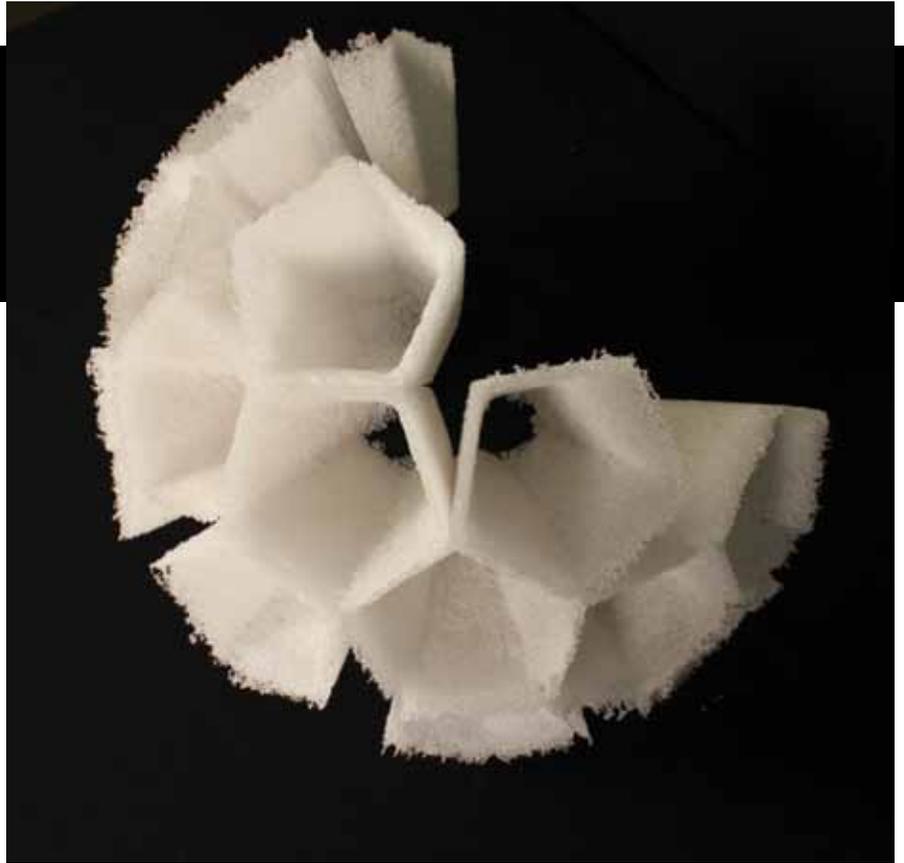
The CGS New Graduate Review 2016

Following on from the successful annual student glass prize awarded at New Designers, the Contemporary Glass Society (CGS) has decided to expand the opportunity for all British glass graduates, many of whom do not attend New Designers. In 2016, the society will replace the *New Designers Glass Award* with a more inclusive publication, *New Graduate Review*. This will be a 16-page publication with a print run of 3,000 that will be circulated to all CGS members and associates. It will also go out via *crafts&design* and *Neues Glas – New Glass: Art & Architecture* magazines and *Crafts* magazine social media. There will still be prizes for the winner and two runners-up in the new format.

This new publication will give CGS an opportunity to showcase work from the talented prize winners plus work from several more emerging British graduates. All students graduating from an accredited course in 2016 will be eligible to enter by submission of application form and three digital images. There will be one winner and two runners-up, with several commendations. The program is being sponsored by Professor Michael P. Barnes, MD, FRCP; The Worshipful Company of Glass Sellers of London Charity Fund, Warm Glass; Creative Glass UK; *craft&design* and *Crafts* magazines; Alan J. Poole; and Simon Moore.

Awards

The first-place prize includes £250 in cash, a £250 Warm Glass voucher, and a promotional and marketing package worth £400, including a two-year CGS Membership. Also providing a year's subscription is *crafts&design* magazine and space in the "Makers Gallery" pages, together worth £180. Alan J. Poole will provide a selection of glass related books including *A Passion For Glass*. The two runners-up will each receive vouchers from Creative Glass UK, a free subscription to *Crafts* magazine, and a promotional package worth £100, including a one-year CGS Membership.



Robin Crawford 2015 winner.

Simon Moore will be continuing his award for "Commitment to Skill" with the opportunity for a graduate to attend a private master class at his London workshop. A group of experts will form the panel to select the winners.

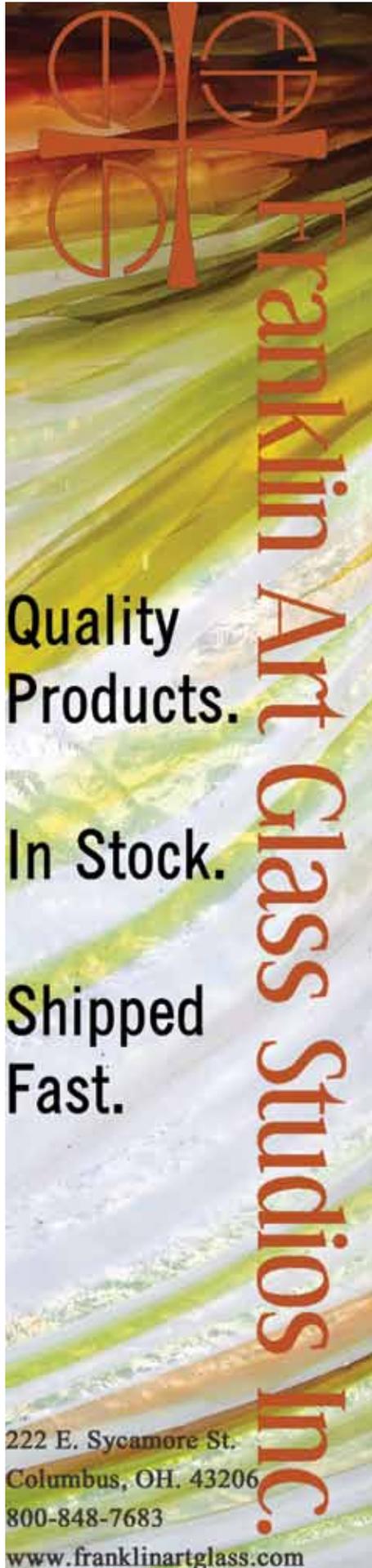
Encouraging Skills that Promote Success

CGS believes that this Graduate Review will require graduates to learn how to photograph their work effectively, describe their work accurately, and present themselves to a much wider market. This experience should greatly help with their career paths.

The magazines involved reach many galleries, museums, and organizations in the U.K. and beyond, so it is important for graduates to understand how to present themselves. Information regarding the Graduate Review will be circulated to all relevant colleges throughout the U.K., along with various glass groups and societies.

GA

Visit cgs.org.uk/news/new-graduate-review for an entry form or request one by e-mail from admin@cgs.org.uk. Submissions must be received between Friday, May 1 and Tuesday, July 5, 2016.



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Ed Schmid and Dave Mireault

Harnessing Excess Furnace Heat for Cottage Industries



Ed Schmid, grouping of the poppy flowers in the artist's backyard, approximately 12' x 5' x 4', 2011.

by Shawn Waggoner

Moving from a studio after more than 19 years of blowing glass there is daunting in terms of the work required and the emotional nature of being uprooted from one's workspace. But for Ed Schmid of Bellingham, Washington, this event had a silver lining and provided the catalyst for reducing his carbon footprint and establishing a new, more eco-efficient hot shop.

Dave Mireault of Bellingham Plumbing and Heating came to the rescue when Schmid discovered he had to find a new studio space. Mireault's farm and homestead, where Schmid's hot shop is now located, was already home to an organic oyster mushroom farm. Through the addition of a new hot glass studio, the two men hope to one day harvest excess furnace heat for other cottage industries.

"We have recently installed our first recuperator, and it seems to be working well. Although the numbers aren't in yet, it appears to be using between 10 and 20 percent less propane already, and with a few more adjustments we're hoping to raise it to a 30 percent savings. This first phase of our effort to go green relies upon a highly efficient burner system, one that provides the most bang for our thermal buck," says Schmid.

Glass Mountain Studios

Working with hot glass since 1984, Schmid received his undergraduate degree in glass from the University of Illinois at Urbana-Champaign and his Master of Fine Arts Degree in glass from Ohio State University in 1990. The artist also gained a great deal of knowledge by working in various positions at the Pilchuck Glass School, Stanwood, Washington, for over 10 summers. There he met glass artist and future wife Elena Enos, a graduate of San Jose State University in California.

Working cooperatively beginning in 1993, the couple explored many facets of glassmaking including glassblowing, torchwork, sculpting, and mixed media at Glass Mountain Studios, Bellingham. Their aesthetic inspiration, both natural and man-made, included the history and future of glass and glassmaking itself.

In the early years, Enos made copper wire baskets, blew glass into them, and embellished the finished work with torchworked beads. Schmid developed a sculptural series for high-end galleries based on the DNA double helix shape, brought into three dimensions by blowing, cutting, polishing, sand carving, and engraving glass. The husband and wife team collaborated on flamboyant, artful *Festival Goblets* adorned with flameworked beads and wall pockets that combined glassblowing with copper wire.

The birth of their daughter in 2002 inspired Schmid to embark upon a series of sculpted glass hands. Originally designed as a thank-you gift for their doctors, the artist eventually created a sculptural work showcasing the American Sign Language (ASL) alphabet in glass. Each of the 26 hands were hot-sculpted from molten glass and shaped into their final position. Made in cobalt blue, the first of Schmid's three versions of this piece was purchased by the University of Washington for its Ear, Nose and Throat Clinic. The second version of the ASL alphabet in copper blue and white was purchased by private collectors, and the third version, *Silence is Golden*, is still available for sale.

With a successful public art project under his belt, Schmid focused his efforts on other works featuring glass for hospitals and clinics. In 2011 the artist designed, fabricated, and donated a floral piece for St. Joseph's Hospital in Bellingham featuring blown glass poppy flowers. Shortly thereafter he received a commission

for another version for St. Joseph's new Cancer Center. "The poppies are some of the most challenging forms that I make. I had to figure out a way to make drain holes in the pieces, since they're for the great outdoors and we get our fair share of rain in the Pacific Northwest. Because the flower gets flipped inside out during the last reheat during blowing, I estimate I lose one in four that I attempt, but they're such popular forms and look so nice in a grouping that I continue to make them."

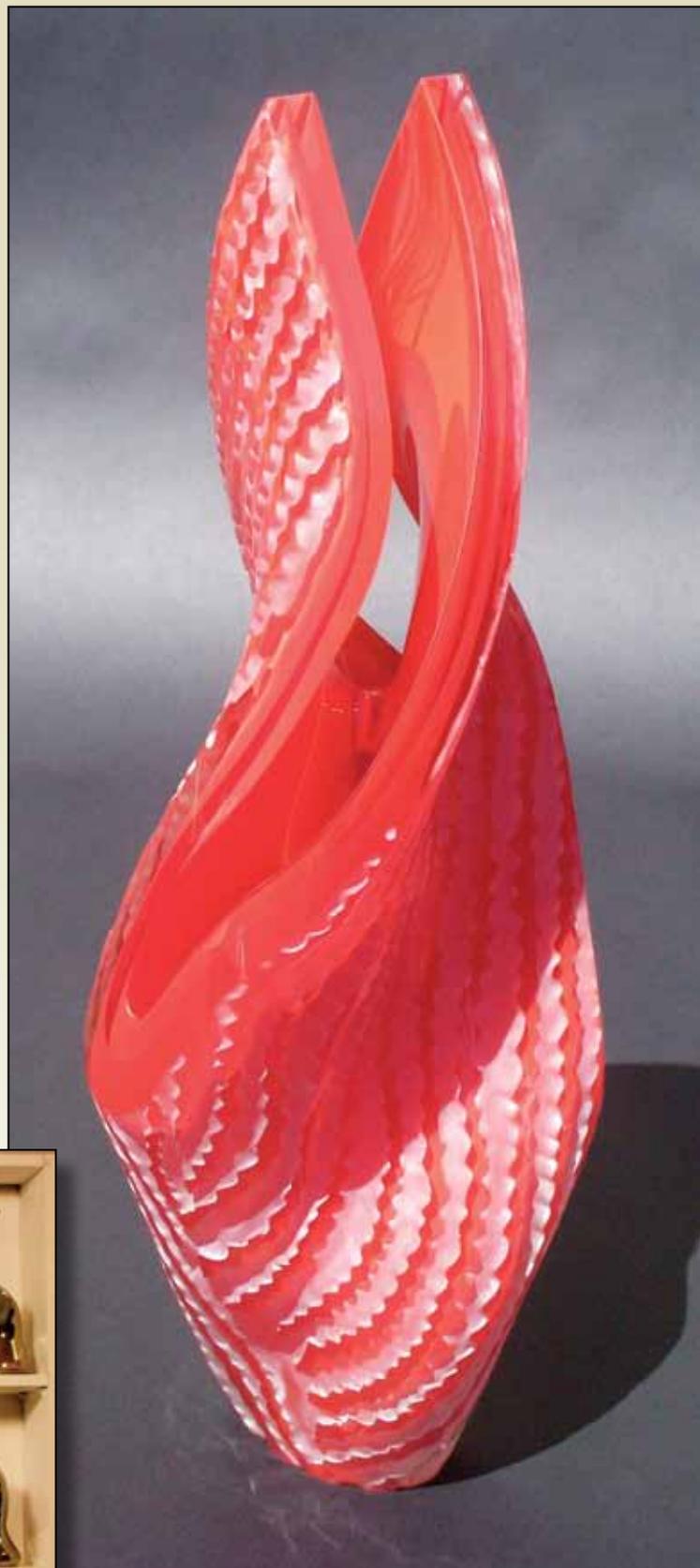
In a weird twist of fate, Schmid's assistant Sterling Powell, who helped him make some of these flowers, was diagnosed with throat cancer as Schmid was installing the work. Powell ended up being one of the first patients at the Cancer Center and got a firsthand view of the gardens and glass pieces while going through chemo. Powell is now cancer free because of his successful treatment there and was back to blowing glass again as Schmid's teaching assistant (TA) at Pilchuck this past summer.

Schmid shared: "In regard to his recent work in hospitals, Therman Statom said at last year's Glass Art Society (GAS) conference that 'As glassblowers we're either sorcerers or healers.' I'd like to think that we're both." These public artworks in hospitals are not simply pretty to look at. They possess healing qualities, and I've received many compliments from patients and staff."

Teaching on Paper and in Person

Schmid's commitment to teaching and sharing glass knowledge began with William Carlson, former Professor of Art and head of the Crafts and Sculpture program at the University of Illinois, Urbana-Champaign from 1976 to 2003. "Carlson said, 'If you find something valuable within the glass world please pass it on, because it's a small community and it's best to work collectively.' That stuck with me."

Nearly half of the year, Schmid spends his time teaching classes and workshops in glassmaking at his own studio and in colleges, universities, and private studios worldwide. The other half of the year he devotes to developing new work, writing projects, and raising two young children in the scenic Pacific Northwest.



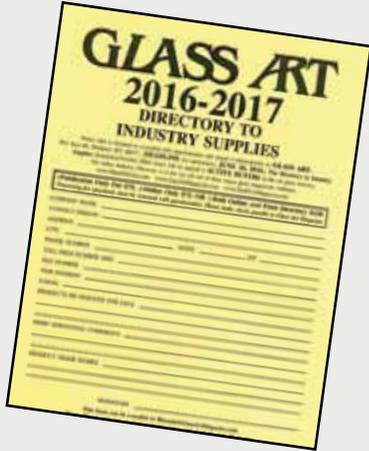
Ed Schmid, Firewalker Helix, blown, cut, and polished sandblasted glass sculpture, 18" x 6" x 5-1/2", 2011.



Ed Schmid, Silence is Golden, the American Sign Language Alphabet in glass, public art piece, 36" x 29" x 5", 2011.

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Schmid is the author of *Beginning Glassblowing* and *Advanced Glassworking Techniques*, the world's best-selling books on how to blow glass. His latest book, *The Glassworker's Bathroom Reader*, is a tongue-in-cheek homage to the life and times of a contemporary glassmaker.

Currently, Schmid is collecting information for a new book on the history and techniques of Murano glassblowing. "The time is right to give Murano its due credit in terms of the island's global influence on glassmaking. I'm truly inspired by people like Lino Tagliapietra, Pino Signoretto, and Elio Quarisa, who have graciously shared thousands of years of techniques with a very hungry audience."

In October 2015, Schmid spent a week studying at The Pratt Fine Arts Center in Seattle, Washington, with maestro Davide Salvadore from Murano. To continue his research and writing, Schmid has established a crowd-funding campaign he will be promoting in the coming weeks through Facebook and personal e-mails.

Schmid's publishing company, Glass Mountain Press, oversees the production and direct distribution of his books. Due to their popularity, the artist has been invited all over the world—including Australia, New Zealand, and Istanbul—to teach classes in glassblowing.



Ed Schmid working on Looking Through a Glass Onion. This Ed Schmid selfie shows him blowing glass ornaments in his new hot shop, December 2015.





Outside the Hot Shop, with a view that overlooks the Coastal Range of British Columbia.

“There’s no greater reward than making a connection with students or seeing them make a connection with the material. One of my lessons early on was not to judge a book by its cover. I had a student who was also a beauty specialist with really long nails. Though I was skeptical she’d even be able to blow glass like that, it turned out that she was not only full of creative style but also wonderful at handling a pipe. And she never broke a nail! Students come in all shapes and sizes and should be given every opportunity to learn and develop with their material. I’ve been teaching for 28 years and am still amazed at the potential of my students.”

Influenced by Stanislav Libenský and Jaroslava Brychtová, Erwin Eisch, and Italo Scanga, whom he met and worked with at Pilchuck early in his career, Schmid places a lot of emphasis on drawing in his glass classes. “Drawing helps bring about communication between materials and ideas.”

In July 2016, Schmid returns to the Pittsburgh Glass Center, Pittsburgh, Pennsylvania, to co-teach a class with Ben Johnson called *Glassblowing: Beyond the Book*. He is also working on plans for pre- or post-conference GAS workshops in Corning, New York, in June 2016. The rest of the summer he offers private instruction in his Bellingham studio.

The New and Improved Glass Mountain Studio

In the summer of 2015, Schmid and Enos left their studio after the better part of two decades. It had been pieced together bit by bit, starting with a 30-pound electric furnace that was eventually converted to gas, not based on cost savings but on heat capacity. Schmid also built a 100-pound-capacity furnace that is still used today plus a small glory hole and a decent-size annealer.

Mireault had already started building a glass studio on his mushroom farm before a friendship with Schmid blossomed. Mireault’s 27-year-old son Noah was interested in glassblowing, and eventually Schmid gave him and Mireault’s younger sons Sam and Ben, ages 9 and 6 respectively, glassblowing lessons. According to Schmid, “That started this really phenomenal relationship.”

Schmid eventually found a place to live directly across the street from his old house, but there was no room to build a hot shop. Mireault, who owns six acres on Mt. Baker Highway, offered his land as a place to build a hot glass studio. In addition to owning and operating Bellingham Plumbing and Heating, Mireault runs his organic mushroom farm, and his wife Anne has an egg and poultry business on-site as well.

Nortel

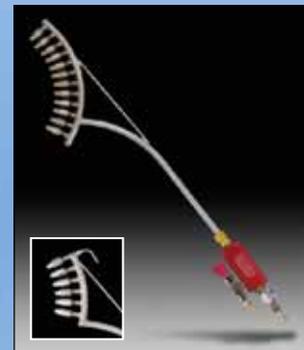
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“In four hours, Dave helped me move all of my hot shop to his property. It was meant to be. He’s interested in glass also for the potential energy we could run into other systems. Exhaust heat can be used for watering the mushroom farm and inoculating the straw we’re going to use. We’re talking about how to use radiant heat water for storage and household uses. Even a tilapia or shrimp farm or a brewery could be possible, so the paradigm has shifted from just running a glass furnace to using it as a heat plant.

“We’re only using 30 percent of the energy when we’re firing this furnace. Seventy percent is going up the stack and into the atmosphere. As we implement each phase, we want to make the information accessible to other people so they can also make use of extra heat and reap the same savings.”

Relying upon Mireault’s tremendous amount of practical experience in HVAC, in addition to his knowledge of incinerators, combustion systems, steam power, and plumbing it all, made this collaboration a dream match for Schmid. Both men were inspired by conversations held at the 2015 GAS conference in San Jose, California, where they met and spoke to BioGlass members and going-green glass gurus, Charlie Correll and Hugh Jenkins.

One glassblower’s waste is becoming the mushroom farm’s resource. Mireault grows up to 3,000 pounds per month of certified organic pearl oyster mushrooms. In his colder climate, offsetting the energy cost presents a challenge. He also needs 160- to 180-degree water to pasteurize and store, in climate controlled rooms, the organic straw he uses as a growing medium.

Says Mireault: “To heat the water currently, there are coils in our exhaust flow. If the glassblowing furnace is as efficient as possible, everything after an exhaust of 1,800 degrees or less is waste to the glassblower but more than enough for just domestic hot water. We also use that excess for pasteurization and space heating. We’ve taken a by-product and created a revenue stream with it.”

Smaller Footprint, Greater Conscience

How do we manage the cost of burning fossil fuels? How is the use of this energy source affecting future generations? Glass artists will globally mismanage the flame if they don’t consider their carbon footprint.

Schmid shared: “I feel guilty having a carbon footprint the size of Texas when I work with glass. If I start making steps toward eco-efficiency on my own then share that information with the greater glass community, I’ll sleep better at night.”

GA



Ed Schmid, Amethyst Helix, blown, cut, and polished sandblasted glass sculpture, 16" x 5" x 5", 2010.

Visit www.gofundme.com/a4aeyc9w to make a donation to help Schmid continue his research and writing. Another way to support the project is to buy glass from the Glass Mountain Studios website and on ETSY.

Edward T. Schmid
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 Bellingham, Washington 98229
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Ed Schmid and Dave Mireault proudly display a cluster of some recently harvested oyster mushrooms, November 2015.

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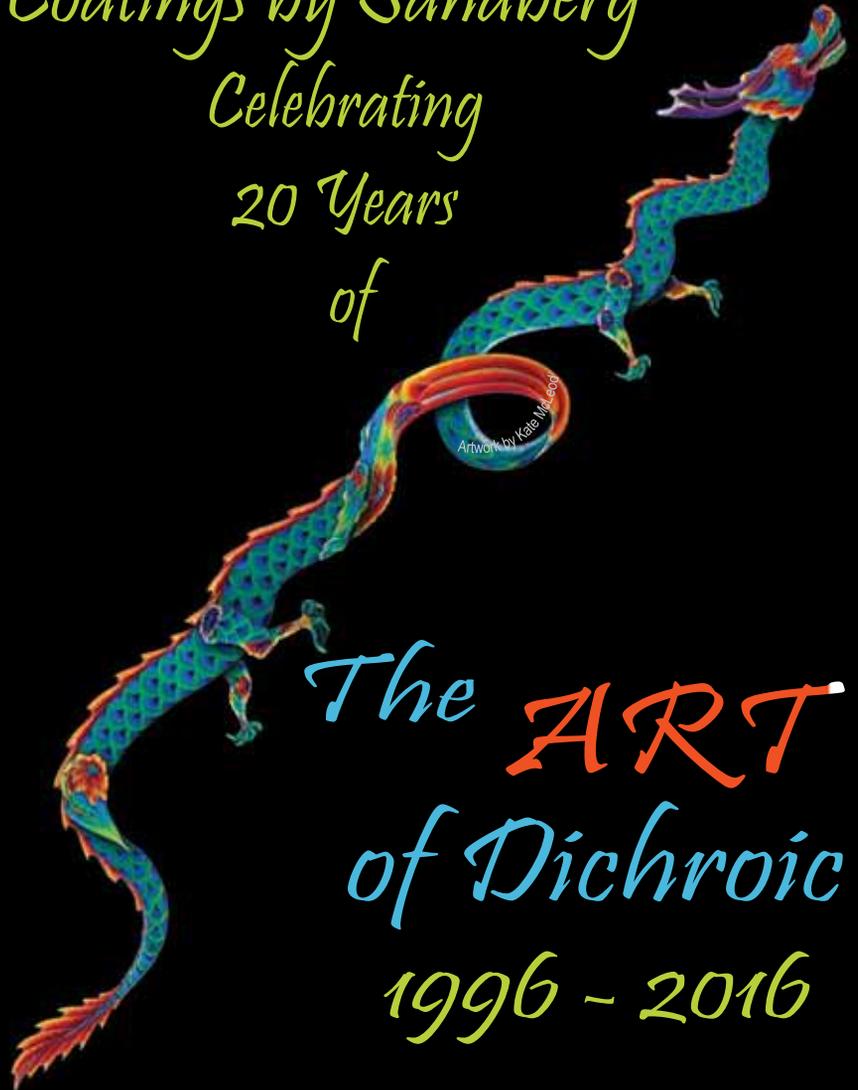


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David
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Dr. Laura Schlessinger

Using Glass Art to Help Veterans and Their Families through Operation Family Fund

by Shawn Waggoner

Glass Art Photos by Mehosh Photography,
Santa Barbara, California

Photo of Dr. Laura by Mishan W.

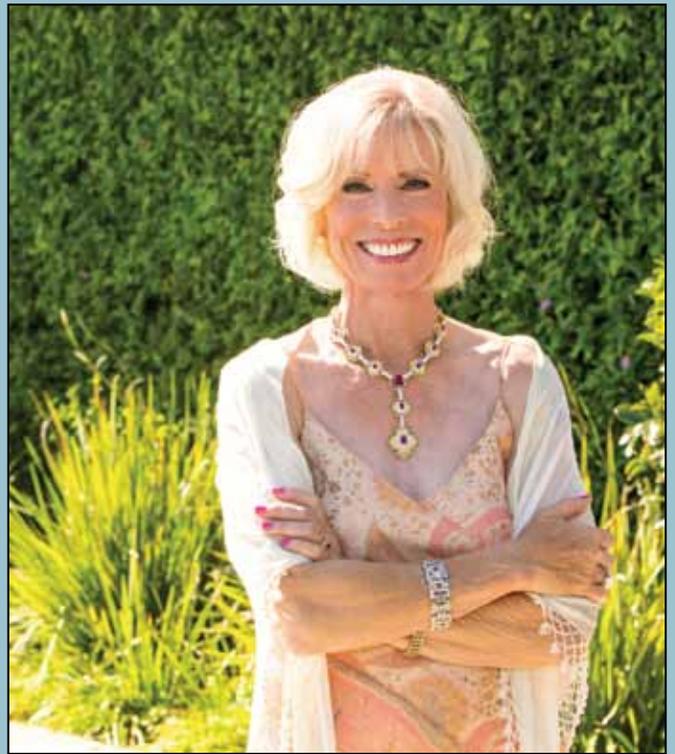
The biggest deterrent to people donating funds to charitable organizations is the fear that their money will not reach those in need but will be squandered on lavish trips, parties, overhead, and administrative costs. This motivated Dr. Laura Schlessinger, America's number one relationship talk show host, to seek out Operation Family Fund (OFF), a private, nonprofit, volunteer-based, charitable organization benefitting military veterans. An avid glass enthusiast, Schlessinger eventually devised a plan for using her glass art to raise money for OFF.

For the last decade Dr. Laura, as she is affectionately known by fans of her show on SiriusXM Stars Channel 109, has been working tirelessly to raise money for OFF. This organization assists the injured and their families affected by the Global War on Terrorism, whether domestic or abroad, military or civilian, with financial grants for transitioning to their new circumstances and achieving financial self-sufficiency.

"This military charity has no overhead. All participants volunteer their time, and the organization doesn't use precious funding for big ads on TV, so it's hard work getting the word out about what OFF offers our veterans and how to get involved."

Schlessinger's philanthropy was recognized on July 30, 2007, when the Office of the Secretary of Defense presented her with the Medal for Exceptional Public Service, given to a select few civilians who work to benefit the military. Following the February 2016 online Valentine's Boutique sale of glass and jewelry, Schlessinger has officially raised over \$3 million for OFF. Her contributions comprise 90 percent of the organization's funds.

Says Mike Cash, founder of OFF: "People trust Dr. Laura, and that is huge these days. She's a mom whose son was in the military and has a great respect for the armed forces, because she's experienced firsthand what it's like to be the loved one of a veteran. A lot of time when she reads the letters I send her on the air, she starts crying because they're so intense. She has an incredible passion to help those dealing with traumatic injury and loss. People pick that up in her voice and how much she cares about the men and women who serve our country and protect our freedom."



Operation Family Fund

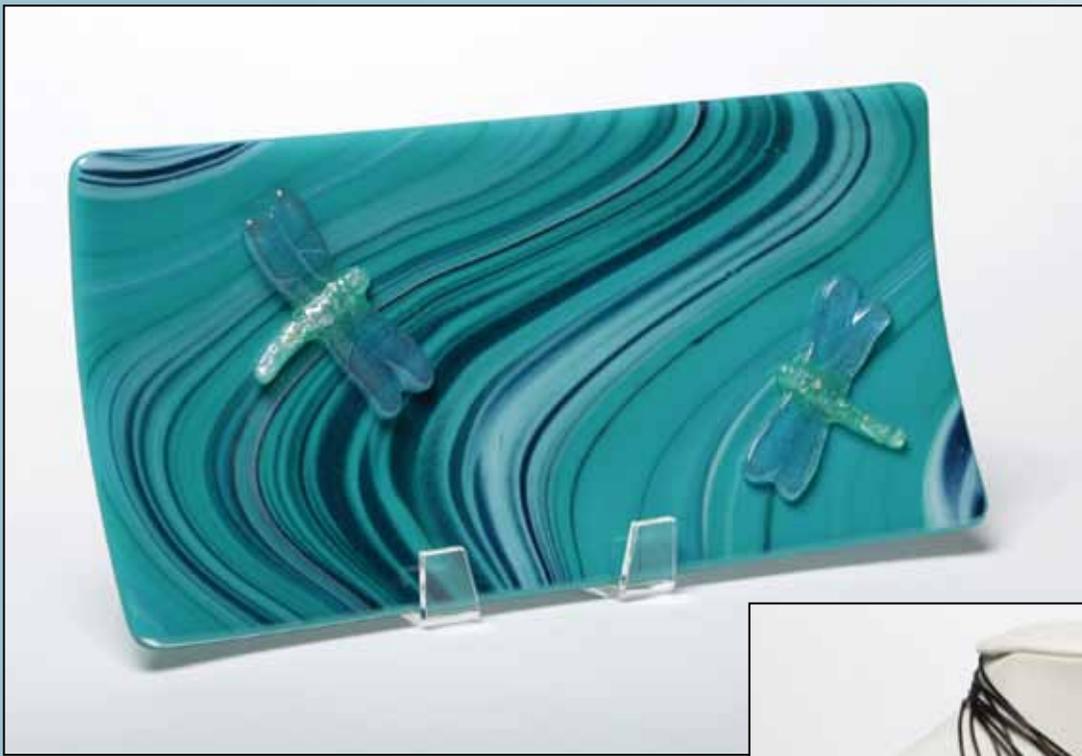
In October 2001, Cash's close friend Captain Ron Henderson served as commanding officer of the JFK Air Craft Carrier entering into Afghanistan in response to the 9/11 attacks. Cash and wife Carolyn were looking to donate \$100 to help a family dealing with a death or injury as a result of the conflict. When they couldn't find one, they founded OFF. In late 2002, the couple hired a company in California to establish a nonprofit corporation for them. It took some time to strategize, set goals, and raise funds. As the war continued, OFF raised about \$25,000 in its first few years.

Dr. Laura is no stranger to working with charitable organizations. In the early 1980s, she had her own foundation that carried out the My Stuff™ Bags Program. These supplies were intended to have an immediate, positive impact in the lives of children rescued from abuse and neglect who entered crisis and foster care with no belongings. In 2003, The Dr. Laura Schlessinger Foundation delivered 73,000 My Stuff™ Bags to children all across America.

In 2007, Dr. Laura began searching for a charity she could get behind heart and soul, one with no overhead or salaries. That difficult search led her to OFF.

The purpose of OFF is twofold, says Cash. "The Veterans Administration (VA) was completely unprepared to receive such a large number of wounded veterans. It was taking 13 months to two years to apply for and receive disability pay. That's improved only slightly, as lag times continue to be significant. In transition, many veterans are receiving nothing. Meeting those needs was our first major response.

"Later, another need was identified in terms of VA clinicians and family members with no training in post traumatic stress or traumatic brain injuries. The VA simply does not have the resources to help with training. Now that there are fewer killed in action, this is our primary focus."



*Dr. Laura Schlessinger,
Dragonflies' Flight,
11-3/4" x 6", 2015.*

*Dr. Laura Schlessinger,
Icicle Brilliance,
2-5/8", 2015.*



Cash says financial need is always the greatest. An amputee, for example, receives Servicemembers Group Life Insurance (SGLI), a form of life insurance for a severe injury. But the VA and Department of Defense (DOD) do not cover a lot of the expenses in making the transition back to civilian life. OFF helps with everything from paying mortgages and rent to subsidizing auto loans, utility payments, and food bills. “Nearly all veterans who have traumatic injury need urgent assistance in these areas,” he says.

OFF recently resolved a case for a prisoner of war who had been captured in a Middle Eastern country and tortured for three days. The VA installed a handicap-accessible shower in the soldier’s trailer, a home he shares with his wife and four children. A year after the shower was installed it began to leak, and mold developed in the home. “We gave them a grant based on monies raised by Dr. Laura’s recent Valentine’s Boutique and immediately got contractors in there to repair the shower and deal with the mold. We partner with other local organizations such as the American Legion and also the VA case manager to develop a solution.”

Dr. Laura’s Glass Taking OFF by Storm

Fundraising for OFF became a much easier prospect once Dr. Laura was on board. Initially, she and the Cashes traveled around the country at their own expense promoting the organization at biker events, primarily because bikers are known for their fundraising nature and dedication to the country’s veterans. Eventually Dr. Laura had the idea, “Why not use my skill as a glass artist to make and sell my work to benefit OFF?” Her fans would be able to own a piece created by Dr. Laura’s hands and rest assured that the proceeds would benefit a great cause.

Dr. Laura now sponsors online boutique sales of her fused glass and jewelry three times a year—Christmas, Valentine’s Day, and her upcoming sale in May for Mother’s Day. People who belong to the “Dr. Laura Family” by signing up on her website get first dibs. Though the boutiques run for seven days, one-third of the works are usually sold the first day. Dr. Laura packs all of the boxes herself. “I don’t let anybody else pack my babies.” She also pays for all of the photography of her artwork seen online and any travel expenses required for her work with OFF.

Beyond the sale of her artwork, Dr. Laura continues to devise and promote events to raise money for people in need. In March 2016, she rented a 200-seat movie theater in the Sherman Oaks area of Los Angeles, California, where *Casablanca* was shown. Following the movie, Dr. Laura herself hosted a Q&A, with all proceeds going to OFF.

And it’s not just members of the military who have benefitted from her philanthropy. Two years ago, two fans donated \$11,000 each to have lunch with Dr. Laura and cruise on her sailboat. All proceeds were donated to the family of the late David Alcala, beloved glass artist.

With a Little Help from My Friends

An experienced crafter, Dr. Laura was accomplished at weaving, knitting, and stringing semiprecious stones with pearls when she turned to the Internet to learn about glass fusing. Eventually she purchased a Paragon hexagonal kiln and started fusing glass. "My first work was not a masterpiece, but I was encouraged by the accessibility and fun of the process."

In the beginning, she worked from books that had precise and understandable instructions or copied her favorite works as a learning exercise. "I would call up the artist whose work I was trying to emulate, and 100 percent of the time people were very gracious in answering any of my questions. Fusing is an art and a science, and there are a lot of different opinions on process and technique based on the kiln and the glass being used."

During an Internet search for texture molds, Dr. Laura discovered Creative Paradise, Inc., in Goddard, Kansas, a designer, manufacturer, and marketer of molds, tools, and projects for ceramists, warm glass artists, and potters. Dr. Laura discovered and instigated a friendship with company owner Stephanie O'Toole, who became instrumental in her progression through the fused glass learning curve. O'Toole and her sister visited Dr. Laura in her home studio, giving her a three-day crash course in fusing.

Another strong influence on Dr. Laura's early fusing was Janine Stillman of Designs by Ja9, Arroyo Grande, California. Stillman teaches a variety of classes at the Glass Craft & Bead Expo held every spring in Las Vegas, Nevada. Dr. Laura took Stillman's beginning glass combing workshop in Vegas and followed up by inviting Stillman to her home studio for a three-day workshop. "Stephanie and Janine are two of the most amazing, compassionate, loving, kind, strong women on the planet. I could text them a photo at any time, and they would both be willing to give me an analysis of where things went wrong and a thumbs up when things went right."

Dr. Laura converted an attached apartment at her home into a glass studio, now filled with tables, shelves, two Paragon kilns, and a very large Skutt kiln known as "The coffin," in which 10 to 12 projects can be fired at once. "When I called and told Jim Skutt I was making work to raise money for OFF, he donated the kiln." Lisa Parks at Delphi Stained Glass, Lansing, Michigan, has been supplying Dr. Laura with Spectrum System 96 glass, and when the artist began exploring Art Clay, Jackie Truty of Art Clay World donated the silver.

This year Dr. Laura produced a combination of fused glass bowls, platters, clocks, and fine silver jewelry. "I didn't know I had an addictive personality until I started playing with glass. Every time I open the kiln and my piece turns out, I practically dance in place. We have three boutiques per year, so I'm in constant motion. If I have a disaster, I need to immediately ask an expert to find out what I did wrong, so I don't lose glass and time. The art glass industry has been filled with generous souls, giving of not only supplies, but knowledge and time." **GA**



*Dr. Laura Schlessinger, Fallen Leaves,
12" x 12", 2015*



*Dr. Laura Schlessinger, Cabbage Leaves,
12-1/2" x 8", 2015.*

Dr. Laura Schlessinger
www.drlaura.com
www.operationfamilyfund.org

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Dr. Laura wants to show deep appreciation to the companies and people who help her make all of this possible. As a thank-you, she presented each of these contributors with a handwoven scarf.

Blinds.com has given a generous donation to Operation Family Fund.

Delphi Glass (Lisa Parks), **Pacific Artglass**, **Spectrum Glass Co.**, and **Uroboros** provided generous amounts of beautiful glass.

Rio Grande provided a generous amount of cubic zirconia that is kiln safe and can be used with silver clay jewelry pieces.

Creative Paradise (Stephanie O'Toole) donated wonderful impression molds.

Colour de Verre provided casting molds for three-dimensional glass accent pieces.

Art Clay World, USA (Jackie Truty) provided a generous amount of high-quality silver clay.

Slumpy's has provided fascinating molds for bowls.

Coatings By Sandberg (Howard Sandberg) sent incredibly gorgeous dichroic glass.

Covington Engineering (Dan Drouault) personally delivered a glass saw and wet sander.

Gemini Saw Co. provided a Taurus 3 Saw, revolution stand, dichroic blade, and separating blade.

Skutt Kilns and Pottery Wheels provided a *huge* kiln.

Paragon Kilns (Shelia Collins) provided two kilns at cost.

Spectrum Glass Co. provided a generous amount of beautiful glass.

Metal Clay Supply provided beautiful kiln-safe cubic zirconias and texture mats for silver pendants.

AAE Glass (Mark Veit) provided enamel decal sheets and silver pendant settings.

Corinne Baldassano donated Bullseye glass.

Melrose Nameplate & Label absorbed the setup costs.

Designs by Ja9 (Janine Stillman) provided instruction, support, and beautiful glass.

Dr. Laura's Mother's Day boutique will open to the public from Wednesday, April 27, through Monday, May 2, 2016. Previous buyers and members of the "Dr. Laura Family" (fans who receive e-mails and special offers) will get the chance to shop the boutique early on Monday and Tuesday, April 25 and 26.

Dr. Laura is heard exclusively on SiriusXM Stars Channel 109 Monday through Friday from 2 p.m. to 5 p.m. Eastern time. She's also a best-selling author of 17 books, ranging from the poignant Why Do You Love Me?, to the provocative New York Times chart topper, The Proper Care and Feeding of Husbands. She interacts daily with her listeners through her Facebook, Twitter, Instagram, and Pinterest pages, and posts videos on her YouTube channel. In addition, she writes a monthly column for Newsmax magazine.



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

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Walter Gordinier

Charting a Deeper Collaborative Dialogue between Architect, Artist, and Client

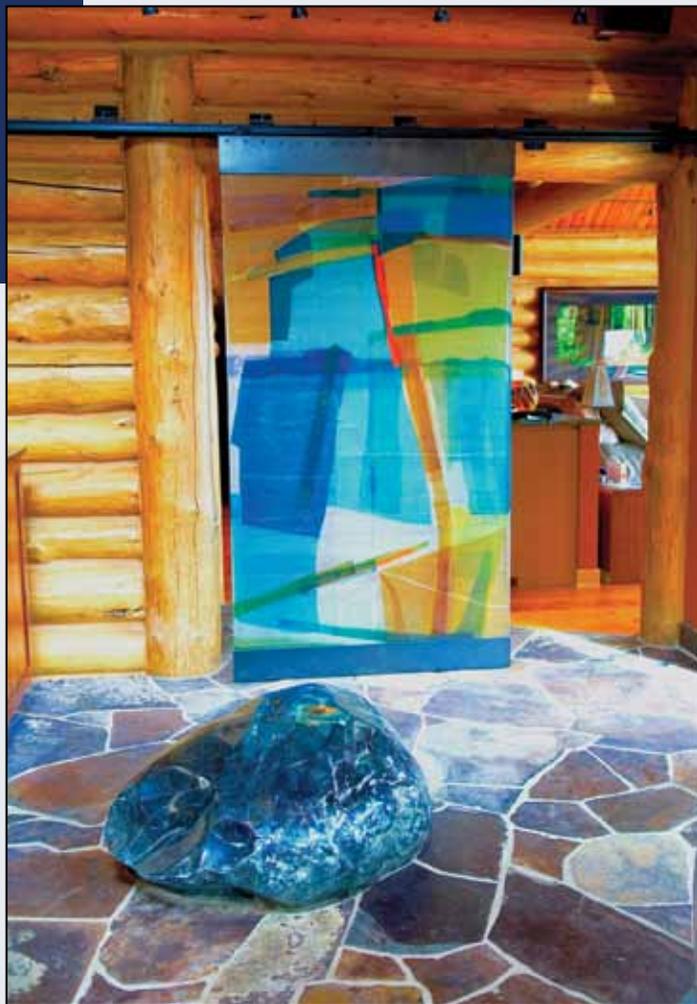
by Colleen Bryan

Cast glass artist Walter Gordinier approaches his work with two main convictions. The first is that art need not occupy a space removed from the viewer but can be enhanced by daily interaction. The second is that the most interesting work for an artist often lies behind the job he is asked to bid, when he enters into a holistic dialogue with client teams and lends his artist's perspective to the challenges they face.

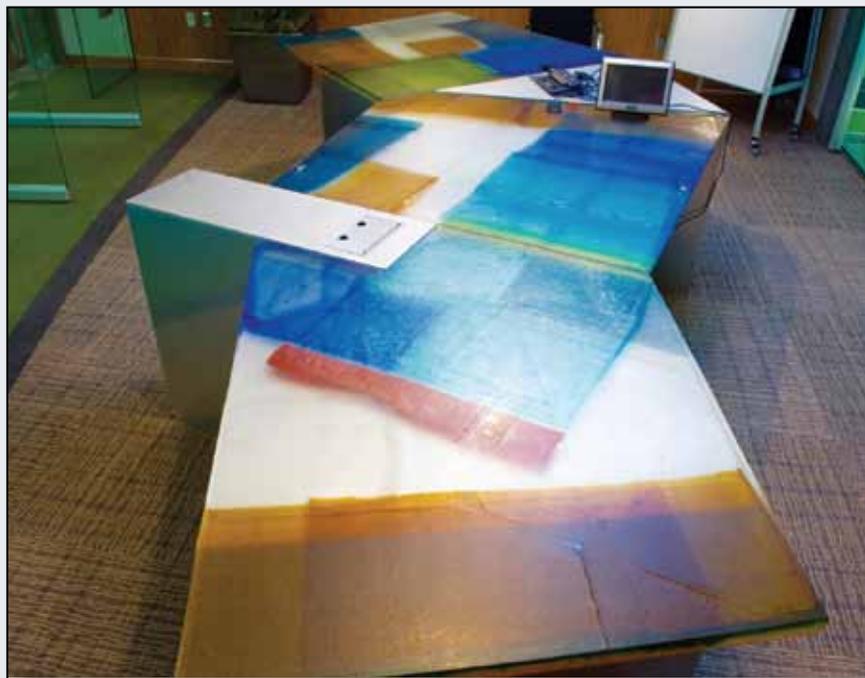
Gordinier works in a recognizable modern abstract style, casting brightly colored painterly slabs from his Portland, Oregon, studio. He marries the glass with other local materials to produce work that fits authentically into its environment. His studio generates glass paintings and functional architectural glass, although the last two decades have seen a concentration on the architectural glass and glass sculptures.

Migrating to Glass

Gordinier graduated in Ceramics Sculpture from Pacific University and exhibited works of art in clay for a dozen years at shows, museums, and galleries throughout America. When he encountered monolithic stained glass constructions on display, he "really didn't care for the stuff."



Walter Gordinier, *Sticks and Stones*, 4-1/2' x 7' x 1-1/2", 2008. This painting is on a rolling track and can be pushed into another room for viewing. Private, Washington.



Walter Gordinier, *Conference Table*, cast glass and aluminum, 4-1/2' x 14' x 1-1/2", 2007. Corporate, Oregon.

In 1992, a friend offered Gordinier a commission to make a unique piece for the lobby of her interior design firm. He conceived the notion of casting, in three separate pieces, a tiered 12-foot glass countertop that became a horizontal sculptural feature. "The result was breathtaking. I found it exhilarating to make gorgeous, authentic art that people could live with in their homes and businesses and incorporate into their lives. I thought this is something I could do for the rest of my life. I quit clay cold turkey and went into glass casting." He began making abstract glass paintings and expanded to more countertops and standing screens as well as architectural cast glass with walls, inlaid staircases and platforms, bridges, ceilings, and inlaid floors.

Gordinier takes pleasure in making glass art that a user encounters and interacts with on a day-to-day basis. "For me, functional interaction doesn't diminish the power of art. It truly expands it. I designed a swirling three-story spiral staircase that was inspired by watching the currents of a river while I was fly-fishing." Art, Gordinier believes, can come from anywhere and exist anywhere. Recently, he has been engaged in making healing gardens and plazas for health care facilities, suggesting that his patrons, too, recognize the inspiration and power within his vision.

Speaking a New Language

Moving from display into architectural glass was a particularly critical and gnarly challenge. The potential of glass as a medium to introduce color and light into architectural design was obvious. But Gordinier was knocking on the doors of architects and builders for several years without success, making little headway against their concerns that glass was an undependable material, subject to cracking, breakage, and scratching, or even explosion in extreme conditions. Eventually, he realized that he needed to be speaking their language if he hoped for any success expanding into the architectural realm.

"They needed something that would stand up to the scrutiny of building inspectors. I took my glass to a testing lab and had it certified as a structural building material. At 1-1/2 inches thick, every square foot of glass is good for 1,600 pounds of pressure. Building codes require that materials support 760 pounds. Once I had the stamped certification papers in hand, it provided the credible evidence that architects and engineers needed to be willing to talk to me." In 1998, Gordinier reports, he caught the attention of architectural firms and started getting projects in Seattle, Washington. That gave him an entrée to expand his work into architectural glass on projects throughout the American West.



Walter Gordinier, Blue Line, 8' x 10' x 1-1/2", 2005. Private, Oregon.

Adapting Material to Environment

Architectural cast glass was very new in the glass art community in 1992 when Gordinier made his first big casting. Having gained entry into the architectural bidding process only sharpened his focus on the challenges that had to be solved as the material met the environment.

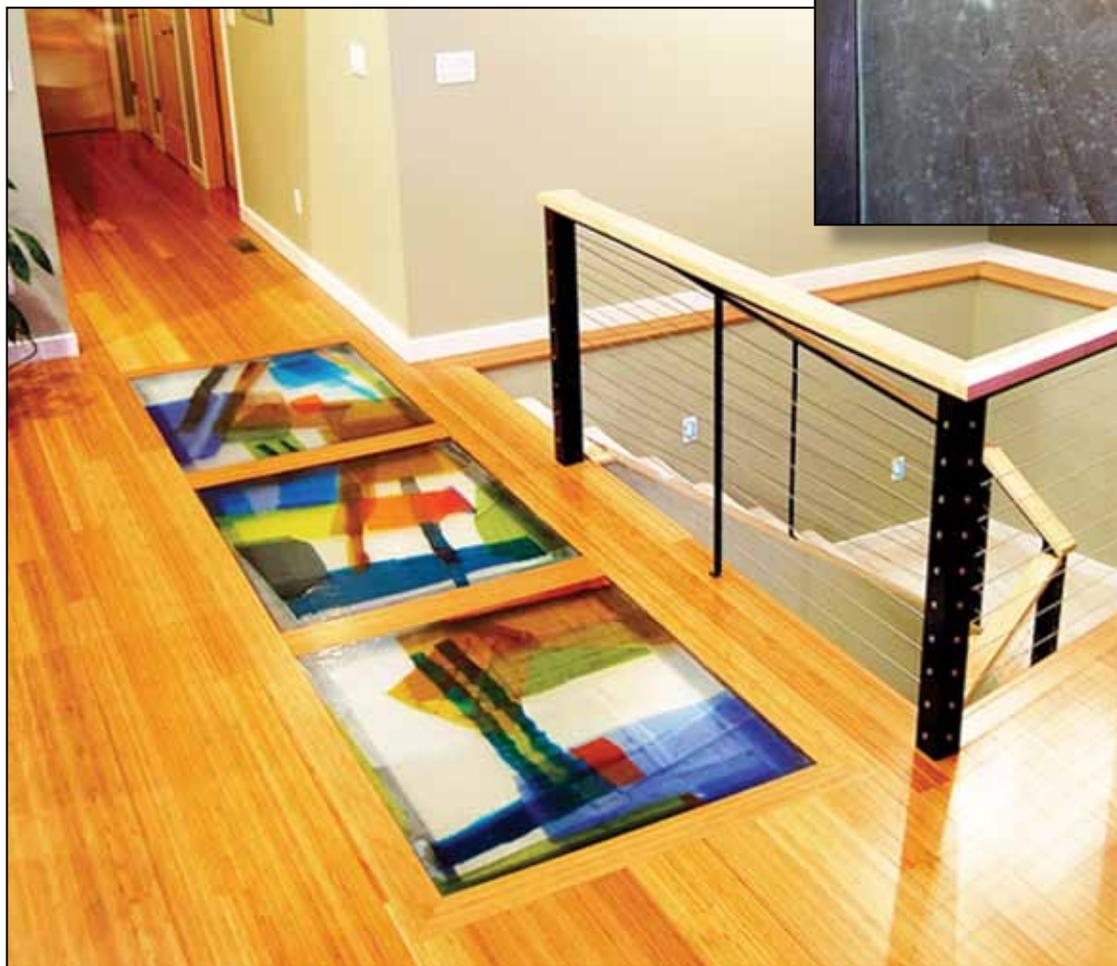
Gordinier's process for mold building, stacking a glass composition, and producing a casting produces a top surface that is slick, smooth, shiny, and highly colorful. On the bottom, where the glass touched the casting paper, it has a fine texture that feels like 220-grit sandpaper and is "just awful." Gordinier takes the glass to a polishing room where he uses a series of wet diamond and carbide polishing discs to finish the piece, mowing down the tops of the peaks that cover the bottom surface. "The result feels like silk and you can't scratch it. Molded glass will mar easily unless this bottom surface is the top of the piece, so I want this surface up all the time. My polishing techniques produce clear windows that allow the viewer to look deeply into the glass, even as it remains completely functional."

Gordinier likes the aesthetic as well as the strength of thicker glass. "Thicker glass invites you to look more deeply inside the piece and to continually see new things as light strikes it differently. Thickness is an essential element of the aesthetic." The weight does, of course, pose its own challenge. "You have to be smarter than the weight. If I make a 250-pound painting, I have to learn what the wall is made of and how it is built. I may have to strengthen the studding of the wall. For private settings, I build customized brackets to distribute the weight so that a wall can support my piece."

The artist must look beyond his own creation in an architectural design to consider the larger environmental context that the artwork will occupy. "When I make glass to be intrinsically woven into a large wall, I get the architectural and engineering plans for the area where the work will be displayed and figure out what is needed. Together the architects, engineers, general contractors, and I work out whether the glass will stand in recessed coffers or require custom lighting to highlight particular features. We work together to address structural integrity."

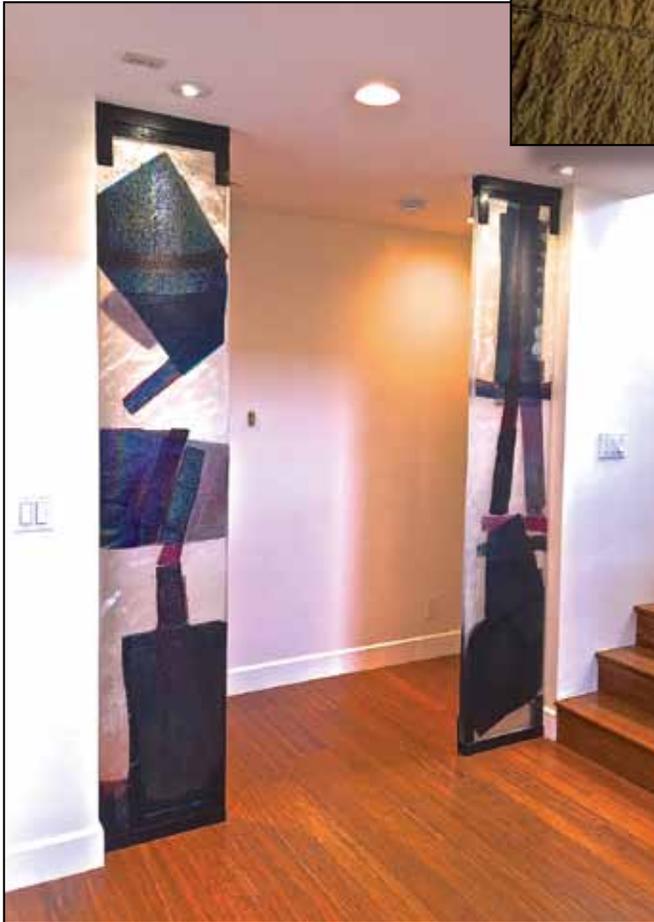


*Walter Gordinier,
Fragile Passage,
two stories of
stairs, landings,
and ramps, 2010.
Private, Washington.*



*Walter Gordinier,
Sticks and Stones,
Cast Glass Carpet –
A Ceiling From Below,
3' x 12' x 1-1/2",
2009. Private, Montana.*

Walter Gordinier, Crossover, 12' x 30' x 12", 2011. The goal was to design an iconic sculptural feature woven into the fabric of the architecture. Baylor Hospital, Texas.



Walter Gordinier, Sticks and Stones – Dark Bouldering, 20" x 9' x 1-1/2", 2015. Private, California.

Outside environments with extreme temperature variation such as Juneau, Alaska, have led Gordinier to develop structurally dynamic glass. “The climate in Juneau is brutal and not conducive to cast glass. You don’t want to risk it blowing up if the thermometer dips from temperate levels to 15 degrees below zero. The dynamic glass is achieved by stacking and laminating 4- to 5-inch-thick panels of art glass. Even though it takes more time and money to do so, we laminate the stacks to produce a laminated structural glass that is two inches larger all around from what I eventually will need. Then we take the laminated glass to a water jet table and punch in a program, and the water jet cuts the desired object flawlessly, even in the tightest corners. These laminated sculptures can be installed outside and withstand the weather.”



Walter Gordinier, Aqua Repose, 24' x 8' x 1-1/2", 2011. This is a standing glass screen in an interfaith chapel. The chapel was designed by Walter Gordinier. Baylor Hospital, Texas.

Gordinier researches regional materials and their properties as part of developing his proposals. For an upcoming commission in a Washington State park, he will couple the laminated glass with Oregon’s columnar basalt stone. That project has three sculptural features. “I thought I’d take the basalt to a stone mason to cut out big sections of the stone. Then I will replace what they remove with laminated structural glass.”

Part of the value Gordinier brings to a project is his ease in working with general contractors and all of their subcontractors to get the job done. “Even as a kid, it didn’t bother me to accept a challenge that I didn’t know much about. I’m smart enough to engage in dialogue with others who know the materials, processes, and terrain, and keep a project moving forward.”



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The Job Behind the Job

Gordinier learned to recognize the prospect that each job an artist bids has the potential to open into other, often more interesting challenges. An example of such was the Baylor Cancer Center.

By 2006, Gordinier's work had caught the eye of an architectural consultant out of Dallas, Texas. "He had great connections, and we did a dozen projects together over three years." The artist flew into Dallas to meet with the hospital CEO, the principle architect, a landscape artist, and the chaplain and his assistant. In response to the call for proposals, Gordinier described a series of glass panels to be installed in a south wall. He was well into his presentation, asking permission to custom design the wall itself and work with the general contractor on installation. Abruptly, the CEO dismissed his pitch. "That sounds fantastic. Now, what I'd like to do is move on." Heart sinking, Gordinier had only prepared for the discussion of the panels, but the CEO continued. "I'm going to turn this over to the head chaplain for the interfaith chapel who has a problem you might be able to help us with."

The chaplain talked through the challenge, explaining that a cancer hospital is a place where everybody is on edge all the time. Baylor needed a place for patients, families, and staff to find a few minutes of peace and quiet. The chaplain wanted to incorporate a cross in the design of a new chapel, which would resonate broadly within the predominantly Christian region, but he was sensitive to the fact that a cross could be off-putting to an interfaith clientele. He asked Gordinier to come up with an idea that established a spiritual presence for people of varying religious beliefs while offering a place of respite that could contribute to calming frayed nerves.

"I organized the design around a visual image of a cross, stretched horizontally 30 feet long. I pushed the cross beam to the left of center and stood it 10 feet high. The contractors opened the north structural wall to embed the lighted glass structure. At night, the Baylor cross is visible three blocks away. "The Baylor team loved it. It accomplished exactly what they had hoped for. That sculpture has become iconic to Baylor Hospital and Dallas, Texas."

Following the installation, Gordinier was recruited to design and furnish the chapel itself. "That experience was a real eye opener for me, to see how these people operate and think and how they get things done. Had I chosen to remain a studio artist, I would never have been exposed to this."

As the principal project artist, Gordinier develops the ideas, finalizes all concepts, orchestrates the projects, and chooses all of the materials to be used for the installations. However, for these Dallas projects as well as his other work over the past 15 years, a large portion of his projects are actually built, fabricated, and installed by other professional craftspeople.

A Reputation for Solving Challenges

With the chapel complete, Baylor sought Gordinier's help on another commission. The architect had designed an atypical avant-garde building and proposed a healing garden just outside the chapel at the front of a new cancer center. In the course of designing the curvilinear building, though, he neglected the healing garden. A rush to correct the oversight produced plans for an inconspicuous gated entry with no shade or shelter or water to help visitors escape the unforgiving Texas sunshine.



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The architectural firm was relieved when Gordinier was recruited to complete the healing garden, leaving them to concentrate on what they do best—architecture. Gordinier made four modifications to the landscape design—a new formal entryway flanked by twin ponds, a granite and cast glass disk for the entryway, a cast glass granite waterfall, and a landscaped limestone amphitheater. “It was a great success. The public loves it.”

Generally, Gordinier has learned to approach bids with an eye for challenges he can turn into expanded opportunity. “These people aren’t just interested in a piece of glass. They are as likely to want seven different glass pieces located throughout their homes or businesses. I answer their solicitation with a beautiful, responsive idea and am prepared to extend it to help them solve other problems they might be confronting.”

GA



Walter Gordinier, Glass Falls, cast glass and granite water sculpture, 9' x 35' x 24", 2011. Located at one end of a Healing Garden designed by Walter Gordinier, Baylor Hospital, Texas.

Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** describes Walter Gordinier’s old-school approach to glass casting and how he adapted his business model and approach to expand the market for his modern abstract work beyond his beloved Portland, Oregon.

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A Farewell to Marvin Lipofsky

by Henry Halem

I guess I first met Marvin Lipofsky with the other band of brothers 46 years ago at GAS II in Penland. Our bonding was immediate. Marvin's passing saddens me, as I've lost a friend. He was like no other friend I ever had. Marvin was one of a kind—a mentor to many, a moral compass for others, and a guy who could bring you to tears.

Marvin had an opinion about everything and never ever hesitated to let you know what that opinion was. Hanging with him could be, and often was, a trial. Oh, there were occasions when I swore I would never speak to him again, but a week or two later the phone would ring and Marvin would ask, "Howz it goin', Hank?" like nothing had happened.

Time, and in no small way Marvin himself, always healed the wounds of unkind words. I don't know if Marvin ever knew how seriously we took him. On so many occasions his words were cutting, but on reflection, many were right on the mark. Sometimes we don't want to face what we know to be true.

With real friendships, there are wonderful moments of sharing—sharing and an understanding of what drew us together. We shared a craft, an art, and the teaching. Marvin built a program in California that was the envy of the few of us at the time who ran similar programs. He set up his first program at Berkeley, which was short lived, and in 1967 built the program at California College of Arts and Crafts where he taught for 20 years. Over his creative life he traveled throughout the world making art and friends wherever he went.



Marvin Lipofsky working in his studio, 2006. Collection of the Rakow Research Library, The Corning Museum of Glass. Photo by M. Lee Fatherree, © Marvin Lipofsky.



Marvin Lipofsky working in his studio, 1980. Collection of the Rakow Research Library, The Corning Museum of Glass. Photo by Monica Lee, © Marvin Lipofsky.

Everyone knew Marvin—and Marvin knew everyone. His art was colorful and filled with the breath of those who made his work. At his shows and lectures, Marvin always gave credit to those who actually made the work. He came to my school on numerous occasions giving workshops, showing slides of his pieces, and recounting his adventures to me and my students. His slide collection was the envy of us all. Those slides tell the story of the life Marvin lived and the joy that was his life. I have to believe that the language barrier he experienced when he traveled saved him from his "tell it like it is" problem that we all knew.

When we journeyed to California to present a workshop or attend a conference, his home was always open to us. His grand opus was the Asilomar conference, which he organized. There we were, sitting on his grand deck with the sling back chairs and the California sun beating down, drinking beer—the jokes, laughter, and the banter. I can still see us sitting there full of mountains yet to climb in our lives and new worlds to conquer. Audrey Handler walking through the door asking, "Did I miss anything?" and Marvin quipping "Oh, Audrey, you're always late. Sit down, relax."

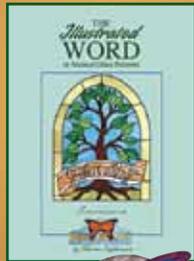
Life moved at a different pace when you were with Marvin in California. I envied his studio, the shelves lined with work, the work in progress, and the finished pieces waiting for the next exhibition. The quiet street and the coffeehouse down the block. I can still see him in my mind and always will, with his wispy hair, big mustache, and broad smile, and oh, that laugh still ringing in my ears. He was a proud man who lived life the only way he knew how, and I bet he was still making plans for his next trip.

There are very few, if any, addresses of friends that I have committed to memory, but Marvin's is one that I do know by heart. I won't forget it—or Marvin.

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Preserving the Archive of Marvin Lipofsky

by the Staff of the Corning Museum of Glass

On January 15, 2016, artist Marvin Lipofsky passed away. Born in 1938, Lipofsky was known as one of the pioneers on the American Studio Glass movement. After graduating with a BFA in Industrial Design from the University of Illinois, he went on to study clay and metal at the University of Wisconsin-Madison. His first ceramics class was with Harvey Littleton, ceramicist turned glassmaker, who invited him and the other students to blow glass. Lipofsky went on to accept a job as an instructor at the University of California, Berkeley, and started the glass program there. During that time, he trained students who went on to become studio artists themselves, including Richard Marquis and Jay Musler.



Marvin Lipofsky, Tacoma Series 2007-9 #1 (Berkeley to Tacoma I-5), 14-1/2" x 20" x 16", semi-moldblown glass; cut, ground by hand, sandblasted, and acid-polished, 2007-09. Collection of Museum of Glass, gift of the artist. Photo by M. Lee Fatherree.



Marvin Lipofsky, SF - Tacoma Group, 2006-7 #5, 14-1/2" x 18" x 18"

Archiving a Life's Work

Lipofsky taught classes at many art and craft schools, from Pilchuck Glass School to Bezalel Academy of Arts and Design in Israel. He traveled a great deal throughout the United States and internationally, documenting his travels and teaching through photos and video, which the Rakow Research Library has been working to digitize.

Lori Fuller, associate librarian, collections management, talks about her experience digitizing Lipofsky's vast archive: "The Rakow Research Library has had the honor and privilege to work with Marvin Lipofsky and his assistant, Jeanette Bokhour, to digitize Marvin's vast collection of slides, which document Marvin's career from beginning to end through his art, teaching, and travels. The Rakow Library furthers the Museum's overall mission to tell the world about glass by building collections that document the history of glass. Working with artists like Marvin is central to fulfilling that mission."

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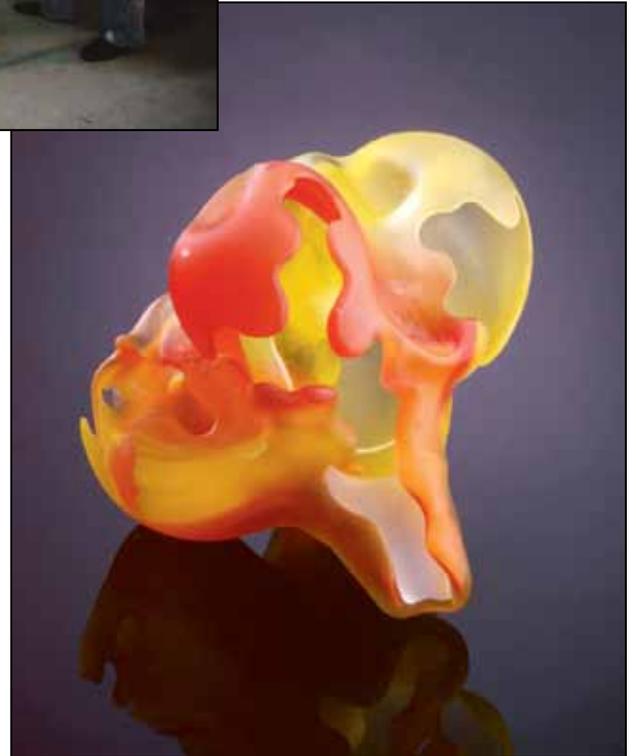




Lino Tagliapietra and factory workers. Effetre International, 1980. Collection of the Rakow Research Library, The Corning Museum of Glass. Photo by Marvin Lipofsky, © Marvin Lipofsky.



Marvin Lipofsky, California Loop Series sculpture, Berkeley, California, 1968–1973.



Marvin Lipofsky, Autumn in L'viv Again, 1995–96 #3, 12" x 13-1/2" x 12"

An Overview of Lipofsky's Collection

The Lipofsky digital collection, held at the Rakow Research Library, consists of over 40,000 images taken by the artist featuring subjects that include the following.

- Lipofsky working glass at symposia and events around the world.
- The Great California Glass Symposium
- Studios at the University of California, Berkeley (UC Berkeley) and The California College of Arts and Crafts
- Students he taught at UC Berkeley (Marquis, Paula Bartron, John Lewis, Alan Rice, and John Naess)
- Glass artists at work (Dale Chihuly, Gianni Tosio, Harvey Littleton, Joel Philip Myers, Dominick Labino, Fritz Dreisbach, Thermon Stanton, Howard BenTre, Jamie Carpenter, et al.)
- Photos taken during his travels with pictures of the people he met and the factories, studios, and schools he visited

Additionally, the Library collaborated with Lipofsky to digitize his film collection. These 57 films originally shot on 8 mm and 16 mm film, date back to the early 1960s. The collection includes footage from:

- *Blow Glass!*, a 1969 film featuring glassblowing at UC Berkeley. Lipofsky is shown working in the studio along with several students including Marquis, Paula Bartron, and Robert Naess. At the end of the film are scenes of the National Guard and People's Park demonstrations.
- A 1976 film showing Lipofsky and students building a furnace at the California College of Arts and Crafts.

In 2009, Lipofsky received the Glass Art Society's Lifetime Achievement Award at the GAS conference in Corning, New York. In Tina Oldknow's introduction of Lipofsky at the ceremony, she states, "When I asked other artists what kinds of things Marvin was doing in the early years—how they remember him—they invariably answer that they remember his lectures and all of his slides of other peoples' work in glass around the world. Or that they always saw him taking photographs. He has created an invaluable visual record of the history of the Studio Glass movement through his photography."

The Rakow Library is committed to preserving and sharing Lipofsky's archive so that his work will continue to inspire future artists and students. You can learn more about Lipofsky's career and teachings as the Corning Museum of Glass launches portions of his digital collection in spring and summer 2016. **GA**

Visit vimeo.com/153842550 for the 2009 Glass Art Society Oral History with Marvin Lopfsky.

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The Marathon of Building a Small Business Celebrating Your Accomplishments

by Mark Veit

Glass Art has given me a forum to share my marketing experiences with glass artists looking to promote their glass art for a few years now. Oftentimes, I focus on particular marketing strategies or ideas, but today I would like to take a broader view on building a small business and the importance of recognizing yourself and your accomplishments.

More than a Pipe Dream

I really enjoy the feedback I receive from readers. They are always quick to share their marketing experiences—what has worked and what hasn't. My favorite discussions that bloom are those from the artists who are looking to make glass art their full-time business. Artists tend to think that making the leap from a nine-to-five job to a full-time glass art career is a pipe dream, but many are closer than they think.

Having watched artists make this leap over the years, some successfully and some not, there are a few attributes that seem to be constant with those who succeed. Hard work, dedication, and attention to detail are obvious, but those who break up the business building marathon into smaller chunks and celebrate their achievements when they hit their goals along the way consistently renew their fire and passion for their business and attack the next chunk of the marathon with renewed vigor.

Finding the Right Support

Most glass artists work alone and some have a little bit of help, but very few have an experienced team to guide them along the way to building a business. For those reasons, the thought of building a business by yourself can be very overwhelming, but it's not impossible. Artists are each in a unique situation and will need to evaluate where they want to go, how fast they want to get there, and what steps they need to take to make it all come to fruition. This is such a big decision in any person's life that you owe it to yourself to spend the time and do the research to determine if your plan is feasible.

There are some great classes and programs available to help you with the specific calculations to determine if your business plan is feasible. Be sure to check with your local Chamber of Commerce. I taught a 12-week class through Goodwill of Southwest Florida, and several people who were looking to start their own businesses in various fields actually made the jump and are successful today. Those who took the class, only to realize their business plan needed to be tweaked in order to succeed, were glad they did. No matter the outcome of the class, they all were more educated and informed about their business plans.



Glass Jewelry by Tanya Veit

You are making a bet on yourself and your talents when you decide to become a full-time artist and business owner. That is why it is so important to realize when you have made a positive step in the right direction. Celebrate that accomplishment. Take a moment and tell yourself that with a few more positive steps like the one you just completed, you will be closer to your goal of being a successful, growing business owner. By taking the time to pat yourself on the back, it will help you to recharge and attack the next goal with everything you have!

Learning from Our Failures

I heard a phrase the other day, and I have been thinking about it ever since: "Show me a successful person, and I will show you someone who has a relationship with failure." Once I heard this, I immediately started to think of the failures I have faced throughout my life. I started with all of the learning experiences I have gained from my failures as part of growing the AAE Glass Studio. There have been several, and I'm sure there will be more.

I thought back to my previous career and the failures I faced when I started there. I was getting a little depressed, to be honest. But then after mapping out the past failures, I started mapping out the positive gains I made because of each failure, and my mood quickly brightened. I began to realize that although a particular failure may have cost me a certain amount of progress, by evaluating what went wrong and working hard to find a solution or another way to do things, I was able to get to my goal and then some.

When you string your experiences together over time, you will see that consistent growth is the way to build a sustainable business. Do not be afraid to fail! Believe in yourself and commit 100 percent to what you are doing. In order to be successful you need to know how to fail. If every decision we have made as artists or business owners worked, I wouldn't be having these conversations on a regular basis. Trust me when I say that it isn't easy. There will be downtimes, but there will be good times as well, and they will only get better as you streamline and expand on your growing business.

While money and freedom are motivating factors for starting your own business, my own satisfaction comes from being able to walk into my office every morning and see what opportunities are going to cross my path that day. Whether you are on the fence about going out on your own or you're dead set on doing it no matter what, be sure to educate yourself and realize that not every step you take is going to be a successful one. But every step you take will be one step closer to your goal. You can do this!

GA

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



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

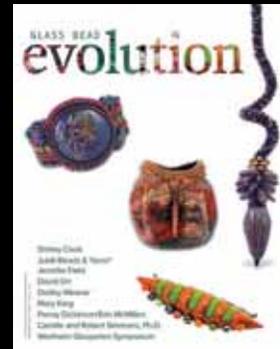
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Toots Zynsky

Specialty Glass Artist in Residence at The Corning Museum of Glass



Toots Zynsky, Maestrale (North Wind), Providence, Rhode Island, 2005. Gift of the Ben W. Heineman Sr. family, 2007.4.205.

by The Staff of The Corning Museum of Glass

On January 26, 2016, The Corning Museum of Glass and Corning Incorporated announced the selection of Toots Zynsky as the first of two Specialty Glass Artists in Residence for 2016. The program is a joint effort between The Corning Museum of Glass and Corning Incorporated that supports artists in exploring the use of specialty glass materials to inform their body of work. Zynsky is the third artist to take part in the residency, which is by invitation only. The first selected artist was American sculptor Albert Paley, best known for his large-scale works in metal, and the second was glass artist Tom Patti, known for his small-scale sculptural glass-works and large-scale public commissions.

“Through the Specialty Glass Residency, artists, designers, and scientists are able to push the boundaries of glass as a medium, challenging and manipulating it in new ways, ultimately leading to a better understanding of this endlessly versatile material,” said Karol Wight, president and executive director of The Corning Museum of Glass. “As a pioneer of the Studio Glass movement, The life’s work of Toots Zynsky has revolved around experimentation and discovery.”

“Toots Zynsky’s vision of innovation through art will be a great addition to our Research Center at Sullivan Park,” said Dr. David Morse, executive vice president and chief technology officer for Corning Incorporated. “Utilizing her creativity, diversity, and global experience as an artist, it will be exciting to see what kind of pieces she can create.”

An Overview of Zynsky’s Career as Artist

Zynsky, who has worked with glass since her time at the Rhode Island School of Design (RISD) in the early 1970s, has gained widespread popularity and acclaim for her intricate filet de verre vessels and was the 2015 recipient of the Smithsonian Institution’s Visionary Award. She has always been inspired by music, which for her translates into color. As such, her vessels are unique explorations of color that defy categorization and weave together traditions of painting, sculpture, and decorative arts. Her career has been spent focusing on the study and manipulation of colored glass through the vehicle of these distinctive, undulating forms. Continually evolving, her work is a formal exploration in color and composition that has no end.



The artist's work is included in more than 70 international museum collections, including The Corning Museum of Glass and the Metropolitan Museum of Art in New York, the Musée des Arts Décoratifs du Louvre, Paris, France, and the Victoria and Albert Museum, London, England. Zynsky earned her BFA at RISD in Providence, Rhode Island, in 1973. During her time there, she was one of a group of pioneering studio glass artists who studied with Dale Chihuly in Washington State, founding and developing Pilchuck Glass School.

In 1980, Zynsky became assistant director and head of the hot shop at the New York Experimental Workshop in New York City, which is now known as UrbanGlass, located in Brooklyn. She went on to live and work in Amsterdam and Paris, traveling to Murano, Italy, and Ghana, West Africa, to work for periods of time. In 1999, she moved her family back to Providence, Rhode Island, where she lives and works today.

Zynsky has worked with The Corning Museum of Glass before when she received one of the first Rakow Commissions, an annual award given to artists not yet represented in the Museum's collection. In 1988, she created *Pajaritos en la Cabeza* and *Cabellos de Angel* in her *Tierra del Fuego* Series for the Museum. During her Specialty Glass Residency in the winter of 2016, she worked extensively at Corning Incorporated's research facility at Sullivan Park. She was also the featured artist at the Museum's popular 2300° program on March 17, 2016, where she worked in the recently added Amphitheater Hot Shop, which seats 500 people.

Residency Benefits

During Zynsky's residency, Corning Incorporated, which has developed and patented more than 150 specialty glass formulations, will provide her with access to specialty glass, as well as staff with technical expertise in glass formulation, melting, and forming. The Museum will provide access to its extensive resources, including its glassmaking facilities and collection.

The Corning Museum of Glass, home to the world's most important collection of glass, including the finest examples of glassmaking spanning 3,500 years, will provide access to its extensive resources, including its glassmaking facilities, collection, and the Rakow Research Library. Resident artists work closely with the Museum's glassmakers, research scientists, curators, and other staff to better understand glass and its historical and artistic contexts.

"I am approaching this residency with great curiosity and a wide-open mind as to the new possibilities I am about to encounter upon my first visit with the scientists and engineers I will be collaborating with at Corning in the specialty glass research center," said Zynsky. "As I learn more, I am sure it will ignite new ideas and experimentation for my work."

GA

Visit www.youtube.com/watch?v=IVKO8Jpup48 for a video interview with Toots Zynsky.

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(Top) Toots Zynsky experimenting during her first day of residency at Sullivan Park, Corning Incorporated's research facility.

(Bottom) Toots Zynsky, *Incantatrice (Sorceress)*, Providence, Rhode Island, 2007, 2010.4.136.

Lucia Santini

When Art Is the Family Business



Lucia Santini, *The Pilgrim Bottle*, painted with polychrome enamels, 11" high, 2014. Transparent crystal glass vessel blown by Pietro Zaniol.

by Sara Sally LaGrand

Photography by Gianluigi Bertola

When I first encountered the work of Lucia Santini, I knew immediately that it was special. Beyond special. Her art resonates in many ways, and I don't think it's just because I love art, art history, painting, and anything Venetian, although all those factors play into this subliminal feeling of recognition. I think it is because of the love she puts into her work—her own fascination with the history of her own environment. Let's talk about that environment.

The Siren Call of Glass

It's hard to imagine growing up in an atmosphere where everyone is expected to enter into the making of art and the business of art on some level. Because I discovered the magic of glass at such a late place in my life, it's hard to fathom the family that starts your art education around the same time you learn your *ABCs*. Lucia began by painting the little glass bottles made by her father Mario Santini.

Even as she went to a tech school to learn languages, the family's life kept her finger in the business of making art. Like many teenagers, however, she turned away from glass to forge her own path in the world. Santini spent many years in her early adulthood pursuing an acting career. It was a career she really loved, but something kept calling her back to her roots—back to the roots of her hometown, Murano, Italy.

Santini the Explorer

Her first professional painting experience began at the company De Blasi Virgilio, where she was employed for two to three years. The scope of her work there included mixing perfect color and making only dots. However, perfect dots they were. It was very much like a factory situation, but she feels she learned a lot in those days.

The next three years were spent at Cenedese Giovanni making vases with lots of flowers for exhibitions and home furnishings. During that time, Lucia began working at home developing her own style to sell in the shops in Venice. As her skills grew, her reputation began to grow as well.

In her next position at Cenedese ARS, she feels she had the best instructor, or "master," who also worked in traditional gold painting and reverse glass painting. It was an atmosphere of great growth and creativity. The master would bring a vase to her—sometimes a really big vase—and ask her what she thought they should do with it. He listened to her ideas and let her have free reign to let her imagination be expressed fully. This was a stop on the journey of her life. Like Christopher Columbus, she sees herself as an explorer.

Sharing Work and Knowledge

Lucia continues to explore, and while she pursues her own work, she often collaborates with other Muranese and Venetian masters including her childhood friend, Lucio Bubacco. Santini is very grateful to Bubacco, since he often gives her credit for the collaborative work they have done. This doesn't happen often, as great artists will "farm out" parts of their process to other artists. When Bubacco was the featured artist of the Litvak gallery of Israel at SOFA Chicago in 2008, for example, the book produced for the exhibition included a thank-you to Santini for her work in painting on the pieces that Bubacco featured in the exhibit. She is honored to be recognized that way.

As Santini continues to grow and stretch, she passes on her knowledge to students in Italy and abroad. She has taught in many studios worldwide, including The Studio at The Corning Museum of Glass in New York.

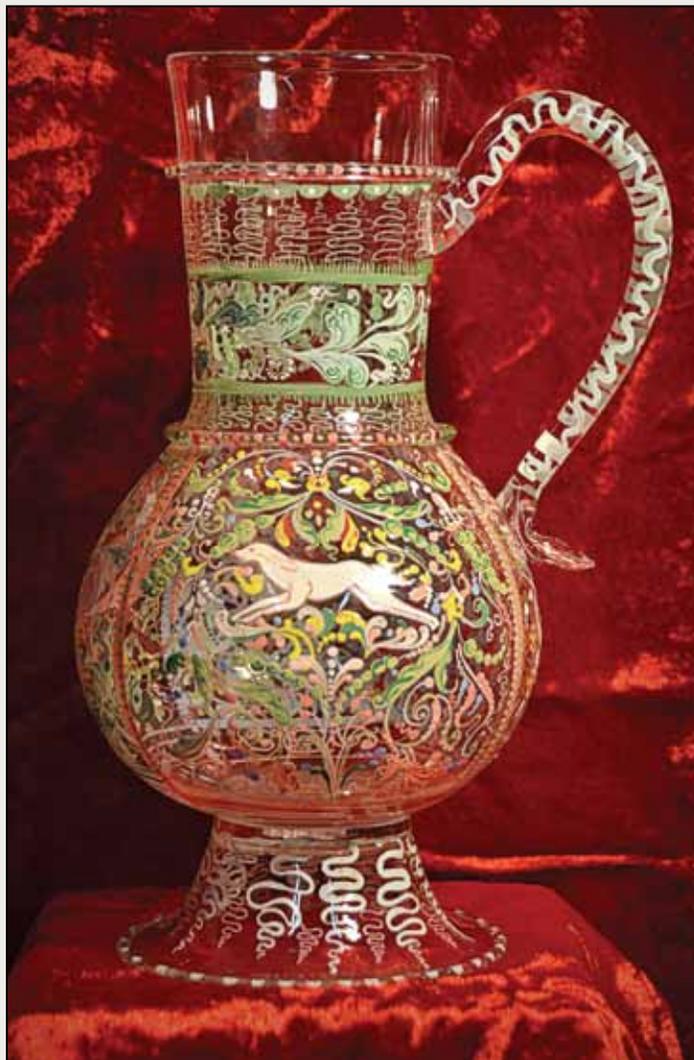
Gathering Inspiration

Santini finds great inspiration in the works of Vittorio Zecchin, Bellini, and Titian and, of course, her father, her very first teacher. He inspired her creative spirit, and even though he was self-taught, Mario Santini instilled in her the love of art and history. He also encouraged her to see the art in everything around them.

Venice, of course, is also a constant source of inspiration. She sees not only the beauty but the painful things that "have beauty in them as well." She loves the work of Modigliani, Rodin, and Tamara Lemika as well as Georgia O'Keefe, Jackson Pollack, and the collection of Peggy Guggenheim.

Santini continues to fuel the narrative work found in many museums and private collections, often thanks to her collaborative work with Bubacco. She loves the history of Venice and paints those stories into vignettes on Murano glass. She finds inspiration in religion, despite the fact that she is not religious herself and, in a study of contrasts, also finds the life of Casanova inspiration as well. Just like Venice, Lucia moves forward in her artistic narrative, with one foot firmly rooted in the past.

GA



Lucia Santini, Redolent Omen representing a hunting scene, painted with polychrome enamels, 9-1/2" high, 2014. Vessel blown by Pietro Zaniol.



Sara Sally LaGrand, award winning artist and author, has been melting glass since 1996, during which time she has had the great fortune to study glass with many gifted teachers both in America and Italy. She holds a BA in Glass Formation from Park University, Parkville, Missouri. Honors include awards from Art Westport, Kansas City, Missouri; State of the Arts, Prairie Village, Kansas; Bead Museum of Washington, D.C.; Bead & Button magazine; Images Art Gallery; and the Kansas City Artists Coalition.

LaGrand has taught flameworking all over the world including at Arrowmont School of Arts and Crafts in Tennessee, Unikal Glas in Switzerland, Tuffnell Studio in Rudston, England, and in many private studios all over the United States. She has also been a presenter at the glass symposium at Sars-Poteries, France. Her work has been published in many books and magazines including The Flow and Bead & Button and can be found in public and private collections around the world.



Keep the Pencil Moving

A Tribute to Nick Parrendo

Text and Photography by Tony Glander

Nick Parrendo was demonstrating how to brainstorm a design by sketching with charcoal at a Stained Glass Association of America (SGAA) conference many years ago. His hand flew over the paper, dragging the charcoal for a few silent moments, until he stood back with a smile and pointed to the emerging image of a face.

The pause was momentary and not at all with any form of boasting. It was done more with a sense of amazement that Parrendo's hands could have produced this drawing, and whether we stayed or left was of no consequence. He had become lost in the creation of his work. Parrendo had a talent for design and drawing, but more than that, he had a passion for them. I always thought he felt the gift wasn't so much given to him as that it actually flowed through him.

A Life Well Lived

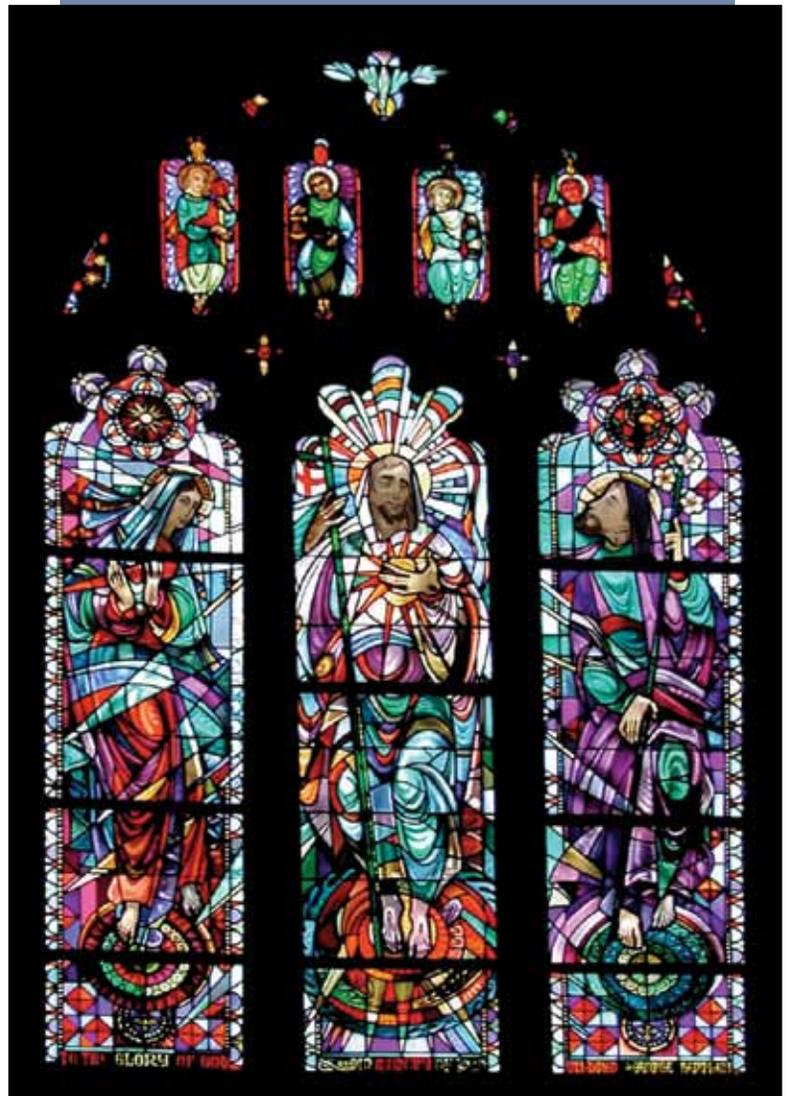
Parrendo passed away February 11, 2016, at the age of 87. He was the owner of Hunt Stained Glass Studio in Pittsburgh, Pennsylvania, since 1987, but he had been working there since 1950. His studio is responsible for thousands of windows over the years and all of them designed by Parrendo since the 1960s. His son, David, runs the office and his daughter, Celeste, a muralist, helps in the studio from time to time.

The stained glass work from the studio embraced Parrendo's distinctive design, and it didn't end with glass. He learned how to carve wood and even carved statues from styrofoam, coating them and placing them on the roof of the studio.

His motto, "Keep the pencil moving," was appropriate for Parrendo. He kept designing, whether it was for a large stained glass installation or an Easter card. His work was rich in design, color, and symbolism. He knew what iconography would bring a saint's image to life or show him how to illuminate a line of text from the Bible. He worked every day to improve himself. He never considered himself a master of stained glass, but referred to himself often as an apprentice.

Parrendo lived his life faith first. Since discovering his gift of drawing and finding his faith in a hospital at age 10, he continued both throughout his life. And nothing made him shine more than talking about his family. Whether it was speaking reverently about his wife, who passed away from leukemia in 1981, or about one of his four children, nothing made him shine brighter.

"The purpose of life is to discover your gift. The work of life is to develop it. The meaning of life is to give your gift away." – David Viscott



Nick Parrendo's window of the Holy Family in St Mary's Episcopal Church in Arlington, Virginia, 2011.

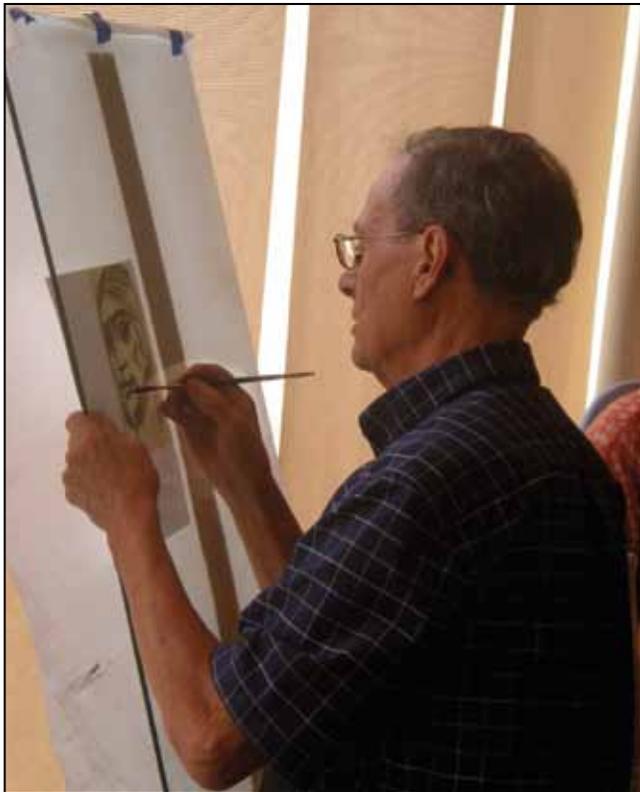
Because of Parrendo's friendly demeanor and willingness to help, he was well known throughout the stained glass industry. He was a Senior Advisor for the AGG for many years and received the Joseph Barnes Lifetime Achievement Award in 2009. He had also received the Lifetime Achievement Award from the SGAA in 1999, and in 2004 he received the Excellence in Education Award from the SGAA. But if asked about any of these awards, he would be humbly mystified as to why he had received them.

Mentoring by Example

Many individuals will miss this stained glass industry giant, and the industry, as a whole, will miss his example. He was always humble, but proud of his work. He recognized the importance of continually developing his gift, and he sought out ways to help encourage others. In a day that promotes selfishness and boasting, Parrendo shined a light on the path to happiness through living his life by example. He found his gift, worked to develop it, and touched many lives while giving it away.

Parrendo's death is a sad event throughout the stained glass community, but his death, just like his life, should be looked on as an inspiration. If you are new to glass or need help, find someone like Nick Parrendo. And if you have the experience and talent that he forged, find someone to mentor to help pass it along. This would be a great way to commemorate his life. **GA**

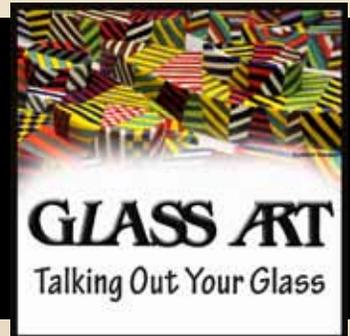
Visit americanglassguild.org for more information on the American Glass Guild, a nonprofit organization that is dedicated to encouraging and promoting the creation, conservation, and history of stained, leaded, and decorative glass.



Parrendo painting in his studio during an AGG workshop, July 2012.

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Introducing Glass Art Magazine's New Podcast!



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

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

THE VARIETY SHOW

CATCHING UP WITH JOSEPH CAVALIERI



by Keith Bearden

Joseph Cavalieri sees life as a stove with four burners. One burner represents *family*, one *friends*, another is *health*, and the last is *career*. When teaching, he asks his students to visualize turning the career burner high and the remaining three down to a simmer. The burners can go back to their normal settings after the class ends, but for the length of the class they have a break from “regular” life.

When asked to describe his own set of burners, Cavalieri lists one for *exhibitions*, a second for *teaching*, and a third for *commissions*. Family, friends, and health were consolidated in the fourth burner. In 2016, his exhibition burner is turned up the highest. It includes working on new art for five one-man exhibitions, four in New York, including the Ivy Brown Gallery in Chelsea, Manhattan.

“Other than U.S., Canadian, and European classes, I had a good amount of time to concentrate on making these works,” Cavalieri shared. “I was aiming to have 20 to 30 pieces to show and I’m thankful that I have a few talented apprentices to help out with the production.”

After teaching at the Fire Station and NCAD in Dublin and being the keynote speaker at the Glass Society of Ireland Conference in 2015, Cavalieri’s teaching schedule is full for 2016, with 11 classes in Europe and the United States. These include painting and silk screening on glass classes at UrbanGlass, Brooklyn Glass, Bryn Athyn College, Pittsburgh Glass, D&L Art Glass Supply, Delphi Glass, Creative Glass in the U.K. and Zurich, Switzerland, Anla Glas in Denmark, Glass Axis, The Studios of Key West, and his fourth class at Pratt in Washington State. He will also be a visiting artist at Uroboros Glass.

Joseph Cavalieri, The 4 Seasons, hand painted and silk screened kiln fired stained glass, 68" x 21", 2015. This colorful and fun interpretation of the four seasons starts with winter at the top and is set into a stainless steel frame with internal LED lights.





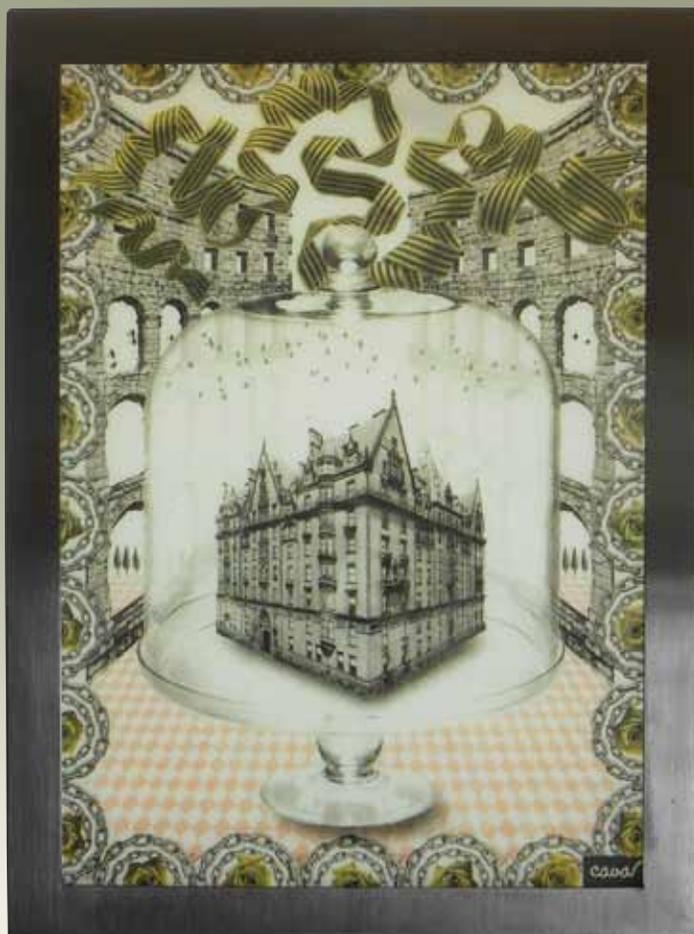
Joseph Cavalieri, Mother Earth from the artist's Simpsons collection, hand painted and silk screened (kiln fired) enamels on stained glass set into a nonrust, stainless steel frame with LED lights, 30" x 44", 2015.

The artist offers more than techniques in his workshops. He remembers what he most enjoyed from past classes he attended as a young artist. The professional advice is what he liked the best. All of his workshops include lectures on "How to Get Better Press for Artists" and "Advice on Artist in Residence Programs" as well as a review of his past works.

Life After The Simpsons

If you are not familiar with Cavalieri's work, he may be best known for his 2009 *Simpsons* series, based on the television show by the same name. The series features a group of stained glass works depicting the beloved *Simpsons* characters in unusual circumstances. Bart and Lisa are dying on the cross, Maggie is being reincarnated, and a group of suspicious Krustys are smoking by a dead Marge. Cavalieri truly enjoyed making those works, and he is currently making larger and more detailed *Simpsons* panels for his upcoming shows.

Cavalieri's process for this work uses an extremely large silk screen and enamels that are kiln fired onto stained glass. After firing, the glass is copper foiled and soldered. The final panels are set into stainless steel frames with internal LED lights, basically a wall-hung light box.



Joseph Cavalieri, Dakota Down Under (in pink), silk screened and kiln fired enamels on glass with LED lights, 11-3/4" x 15-5/8", 2015.

Brain Games

When Cavalieri teaches, the first homework he assigns students is to write out their personal "Five-Year Plan," a description of where they would like their career to be in five years. In every class, Cavalieri completes the assignment along with the students. He looked at this assignment very differently, however, when a noncancerous brain tumor the size of a fist was found in his skull in September 2014.

"The days and months after I was first diagnosed, I questioned my own five-year plan. I lived in a city with the best choices of doctors and hospitals. The tumor was successfully removed, and I was out of the hospital and recovering in under four days. Three months later when I knew that everything was healing properly, I was able to blog and post photos about the experience and rethink my five-year plan."

The plan before "Rocco," the name he gave his tumor, was to take smaller steps while submitting smaller art to galleries and shows outside of New York that feature glass. Cavalieri knew smaller works were easier to ship and thought that showing in "glass-centric galleries" was best. After Rocco, however, he felt his art would sell better outside of that glass world.

Cavalieri would rather have people buy his work because they like the art and the concept behind the work, not because they are only interested in collecting glass. He decided to try to get accepted into bigger shows in the very competitive art market of his hometown, New York City. One benefit with this plan is that it's much easier to jump a cab to bring work to a local show than to have a wooden crate built and ship the work, hoping it won't get broken in the process.

Recent Works

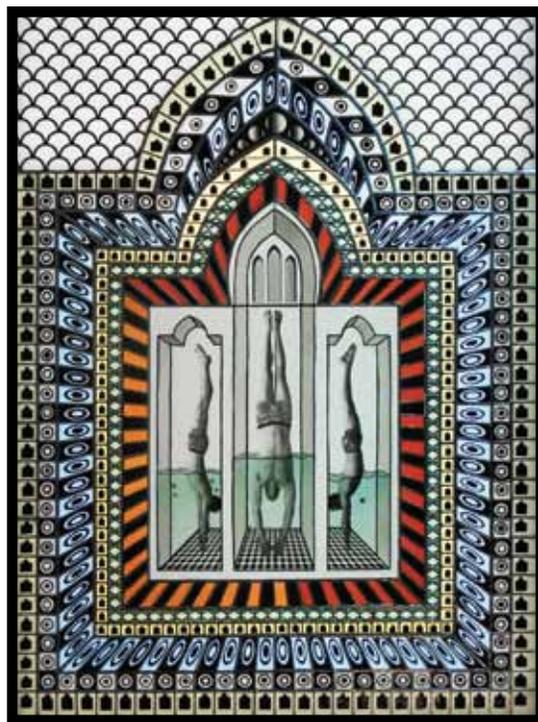
Several new pieces by Cavalieri were seen in September 2015. The artist photographed the model he used to fit his vision for an elaborate stained glass work titled *The Dive*. Storytelling has a strong connection to historic stained glass works, as for works of art in general. The artist explained, "This work is based on a personal story of deep ocean diving during a trip to Mexico."

Another work, *Dakota Under Glass*, is an intricate portrait of The Dakota, a prestigious, exclusive cooperative residential building at the corner of 72nd Street and Central Park West in Manhattan, New York. "The work took me about a week to design. It is silk screened enamel on glass, which is set into a light box. The idea behind it is to show how this historic landmark building is protected under a glass dome like a sweet slice of cake or a protected jewel. It's part of an ongoing series."

Another surrealistic and entertaining work, *Cloud of Agnes*, features Agnes Moorhead in the role of Endora, Samantha's mortal-loathing, quick-witted mother in the situation comedy *Bewitched*. Cavalieri graphically arranged the haughty and arrogant Moorhead as a storm cloud.



Joseph Cavalieri, Cloud of Agnes, hand painted and silk screen kiln fired enamels on stained glass, 30-3/4" x 28-1/2", 2015.



Joseph Cavalieri, Dive, hand painted and silk screened kiln fired enamels on stained glass, set into a nonrust stainless steel frame with LED lights, 30-1/4" x 40-1/2", 2015.

The Most from Life

Cavalieri's plan for 2016 is to continue with private commissions. "I enjoy the full process from start to finish, especially the interaction with clients. My most recent commission, *The 4 Seasons*, was for a couple who live on Central Park West in Manhattan. I presented them with four different designs, and after a few revisions I was able to start producing this hand painted and silk screened panel. The final work measures 25-by-72 inches."

One quality that people notice when meeting Cavalieri is his modesty when talking about his art. "A client once told me that each day he drank his morning coffee while admiring my glass commission. That was one of the most meaningful compliments to my work, and I hope to continue to fulfill this every day for more and more people."

GA



Joseph Cavalieri
cavaglass.com

Joseph Cavalieri in his East Village New York City studio with an extra-large silk screen for a Simpsons work in progress.

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The SGAA 2016 Annual Summer Conference



The official seal
for the SGAA Evanston
Conference.

The making of a conference is in the details. The Stained Glass Association of America (SGAA) will be presenting an incredible lineup of expert speakers, from studio owners and architects to manufacturers. This solid educational conference includes technical, business, historical, and artistic wonders from the historic to the contemporary. But that isn't all. Three very different tours offer you a hard-to-choose-from selection of Chicagoland stained glass history. And don't forget to sign up for a Post-Conference class!

Below is a list of the offerings available during the SGAA conference. Check the organization's website for more information and to register for these classes.



Ellen Mandelbaum, Martinique.

Wednesday, July 6, 2016

Rolf Achilles: *Midwestern Panes*. An overview of installations in the Midwest of both historic favorites and new contemporary artists in the region.

Robert Jayson of S.A. Bendheim, Ltd.: *An Introduction to Glass*. Exploring Lambert's mouth blown glass types, their design possibilities, and applications.

Michael Parker of Imagilux: *LED Backlighting*. A presentation on the ultrathin LED panels from Imagilux and custom lighting solutions for backlighting stained glass.

Andy Young of Pearl River Glass Studio: *Be a Successful Business Person and an Artist Simultaneously*. Sharing "Art Production Business," a blueprint for being a successful business person and an artist at the same time.

Dr. Barbara Johnson: *SGAA and American Stained Glass*. A discussion of how the SGAA and its members have developed the craft in our country and how it moved westward out of New England.

David Judson and Ed Gilbertson Studio Projects: *The Judson Studio: Building a Fused Window*. Describing the studio's largest job tackling an unfamiliar medium that took the studio completely out of its comfort zone.

Ed Gilbertson: *The Halim Family Museum of Time and Glass*. Working with Cameel Halim to restore and preserve the museum's more than 200 exhibits including Tiffany, LaFarge, and Lamb.

Rick Puro, Drehoble Art Glass: *Transitioning a Business: From Employee to Owner*. A look at the complicated task of an employee buying a studio and transitioning to owner.

Karen Ami: *The Chicago Mosaic School*. Sharing the art and objectives of the school, which hosts some of the world's most influential mosaic instructors.

Architect John Eifler of Eifler & Associates: *Keynote Speaker*. A look at the firm's current practice, which includes new construction and restoration work that incorporates green sustainable building techniques.

Thursday July 7, 2016

Megan McElf: *Building Glass for Stained Glass Windows*. A walk us through the unique process for using hotter and cooler methods to "build" glass for use in stained glass windows.

J. Kenneth Leap: *An Artist's Guide*. An overview of the historic technique of silver stain with insights into problems that plague the modern practitioner.

Kenneth M. Itle of Wiss, Janney, Elstner Associates: *Stone Masonry Repair as It Relates to Tracery for Stained Glass*. A discussion of typical assemblies, causes of deterioration, materials, and strategies for the repair of stone masonry in tracery for stained glass.

Ellen Mandelbaum: *A Brush with Freedom and Light*. Discovering freely painting on glass using the artist's unique painting style.

Paul Pickel of Conrad Pickel Studio: *Keeping Your Art Safe: From Alarms to Copyright*. A discussion on studio operations and concerns that focuses on protecting the finished works and property of a studio or artist.



Lady with Child Tiffany residential window exhibited in the Halim Family Museum. Fully restored by Gilbertson's Stained Glass Studio.

Steve Sussman of J. Sussman Inc.: *Mysteries of the Mind*. A unique brand of entertainment at the SGAA Awards Banquet that will have the audience participating in what promises to be a fun, exciting journey full of surprises.

Friday July 8, 2016: Tours, Tours, Tours

Walking Tour: The Hilton Hotel including Northwestern University's Alice Millar Chapel with Willet Studios designs, Tiffany glass at the Sigma Alpha Epsilon Fraternity, and area churches with stained glass representing a variety of periods and styles.

Edgar Miller, Artist: A look at the artist's work at the Carl Street Studios, the Glasner Studio, and some choice sites of Miller's work in Chicago.

The Gilded Age and Tiffany: A tour with Neal Vogel and Rolf Achilles of Chicago windows and interiors including windows by Byrne Jones and Tiffany, Macy's Pedway with 22 American windows from the E.B. Smith collection, the Cultural Center, and the Old St. Patrick's Church with windows by Thomas O'Shaughnessy.

Post-Conference Classes

On July 8 and 9, the Stained Glass School will provide a wide variety of post-conference, professional level classes. This is an excellent opportunity to learn a new area of the craft, upgrade your current skills, or offer professional training to your employees.

On Location at the Botti Studios: *Matting and Shading with Sylvia Laks*. Techniques for shading and matting using either water or an open oil formula as the medium, including the artist's formulas and step-by-step processes.

Stained Silver with J. Kenneth Leap: An informative session with the author of *Silver Stain: An Artist's Guide*, including participation in hands-on demonstrations and the opportunity to ask questions.

On Location at the Hilton Hotel

Proper Stone Setting Techniques with Jerome Durr: A look at recommended adhesives for stone setting, techniques for installing stained glass windows using mortar, proper tie-bar securing, and safety procedures.

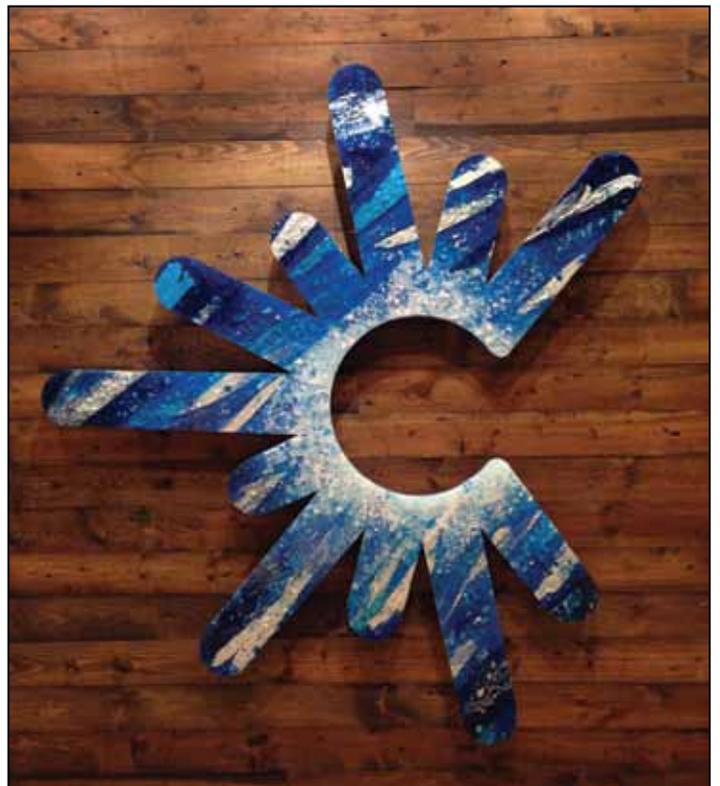
A Brush with Freedom and Light with Ellen Mandelbaum: An introductory workshop demonstrating the artist's painting style, including a range of brush stroke styles and the role of accidents in creativity.

Restoration 101 with Ralph Mills: The ABCs of restoration including documentation, rubbings, disassembly, cleaning, conservation, finishing, safety concerns, and many more restoration secrets.

Design Concepts with Bryant Stanton: Sharing studio designs then giving students a commission scenario and asking them to create a design concept and solution for the imagined client.

Intro to Silk Screening for Stained Glass with Ralph Mills: Using silk screening to enhance a current style or use when restoring old stenciled glass with failing paint. **GIA**

Visit www.stainedglass.org for conference updates and more information on the Stained Glass Association of America.



Andy Young of Pearl River Glass Studio, C-Spire, logo in kiln formed glass for a telecommunications carrier in Mississippi.

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What's New



Evenheat Kilns introduces the **Quiet Drive Solid State Relay System**. This new system does away with traditional mechanical relays and uses solid state relays instead. Mechanical relays wear out and fail at some point, but solid state means that there are no moving parts, nothing to wear out, and nothing to replace. Solid state also means superior heating element operation, resulting in tighter temperature control, longer heating element life, and enhanced performance. The Quiet Drive Solid State Relay System is available as an option on all Evenheat models equipped with electronic controls.

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Coatings By Sandberg (CBS) presents its new **Glow in the Dark Decals**, 4-1/2" squares that have been added to the company's new Glow Pigment non-COE-specific powder line. The decals come in 10 different geometric patterns. Sealed and labeled individually in plastic, each piece comes with application directions and firing instructions. CBS will also have one 4-1/2" x 4-1/2" decal called "Blank Canvas." This is a solid field of glow decal that can be cut with scissors, hole punched, or even cut with a vinyl cutter into desirable shapes. Soak them in water and slide them off the paper. Made to be fired onto the surface of glass, it can also be used on ceramic, tubing, and other three-dimensional objects. The decals can also be clear capped.

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The **American Glass Guild (AGG)** announces the **American Glass Now: 2016 Juried Contemporary Stained Glass Exhibition**. This premier juried show of contemporary stained is now in its fifth year and brings together the work of leading artists with a fresh, versatile take on a treasured medium. The exhibition encourages artists to explore what they find fascinating and evocative as they share their visions with an expanded public. It will be held at two locations—Logan Center for the Arts in Chicago, Illinois (June 17–July 11) and the Washington National Cathedral in Washington, D.C. (July 17–September 28). Visit the AGG website for more details.

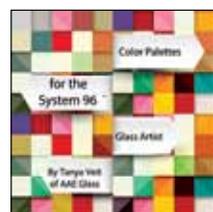
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Northwest Art Glass proudly announces its **new line of Pacific Putty Products**. The dark gray putty is available in pints and quarts, while whiting is available in 24 ounce containers and 50 pound bags. Specially formulated for traditional leaded glass projects, Pacific Putty is the true artisan's choice.

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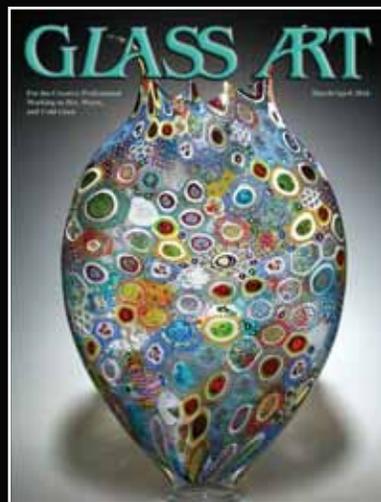
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AAE Glass now has the **System 96® Color Palette Book**, available only from AAE Glass. Created by Tanya Veit, this new color palette book is filled with 26 pages of design color palettes using System 96. This essential resource for any System 96 glass artist or for any artist at all has bright, vivid pictures with easy-to-read text. There is also a color wheel and color theory explanation included within the book. All book sales are final, and no returns will be accepted.

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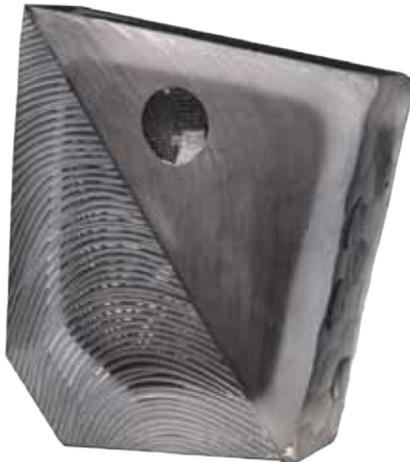
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Paragon Kilns is excited to announce its newest glass kiln, the massive **Paragon Ovation-1213**. Figured at cost per cubic foot, it is one of the company's lowest priced kilns. Compared to smaller kilns, this 28" x 40-1/2" x 13-1/4" interior allows artists to fire large projects such as bowls or platters in one load. Artists can watch their glass projects through two peepholes or order the optional 1" x 2" glass windows. The kiln includes a heating element in the lid as well as the sidewalls for superb heat distribution and has a rugged, reliable design that is built to last. It includes dual spring-assisted lid supports to transfer the weight of the lid to a massive hinge assembly on the back of the kiln, which reduces stress on the kiln wall resulting in the long life for which Paragon kilns are famous. The Ovation-1213 comes standard with a mercury relay plus 3"-thick walls, lid, and bottom bricks, and an advanced digital Sentry 2.0 12-key controller. In addition, it uses pinless element grooves, and the long sections of wall are cemented for strength. Visit the company's website for more details on this outstanding new kiln.



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Creative Paradise Inc. presents a new group on Facebook, **Fusers of Cpi**, in an effort to be more proactive and aggressive on social media. This closed group page is a place where glass artists can post images, questions, and comments about their

Books now available from
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Creative Paradise molds. New mold information, exclusive news, tutorials, and helpful tips will be posted there daily. Some of the new

molds that are due to be released in March 2016 include a 12" x 12" Lady of the Woods, a 6-1/2" diameter by 1" tall Patty Gray Round Dam mold, a large 8" x 13" rectangle mold, and an 8" x 8-1/5" x 1-1/2" Four Spoon Slump mold.

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Ed Hoy's International is now open to the public, both online and onsite, through the **Ed Hoy Concept Store**. Glass enthusiasts of all levels will find a world-class retail experience with glass from many of the top companies in the industry including Youghiogeny, Armstrong, Wissmach, Kokomo, Bullseye, System 96®, Simax, TAG, and Northstar. The company is also committed to enriching the glass community through weekly workshops.



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Olympic Kilns presents **two new slider kilns**, the 314 Slider (25" x 25" x 13") and the 146 Slider (14-1/2" x 14-1/2" x 6"),



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sleek wooden handle keeps things cool while sliding the kiln floor. The kilns come equipped with an RTC-1000 12-key digital controller or can be upgraded to the new Genesis controller, both with touch screen technology.

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San Diego artist and author Leslie Perlis combines fused glass and mosaic in her life-size art. Her glass cutter is a **Toyo Custom Grip Supercutter®** with **Tap-Wheel®** technology. For more on Leslie and her art, visit: www.glassaccessories.com/leslie



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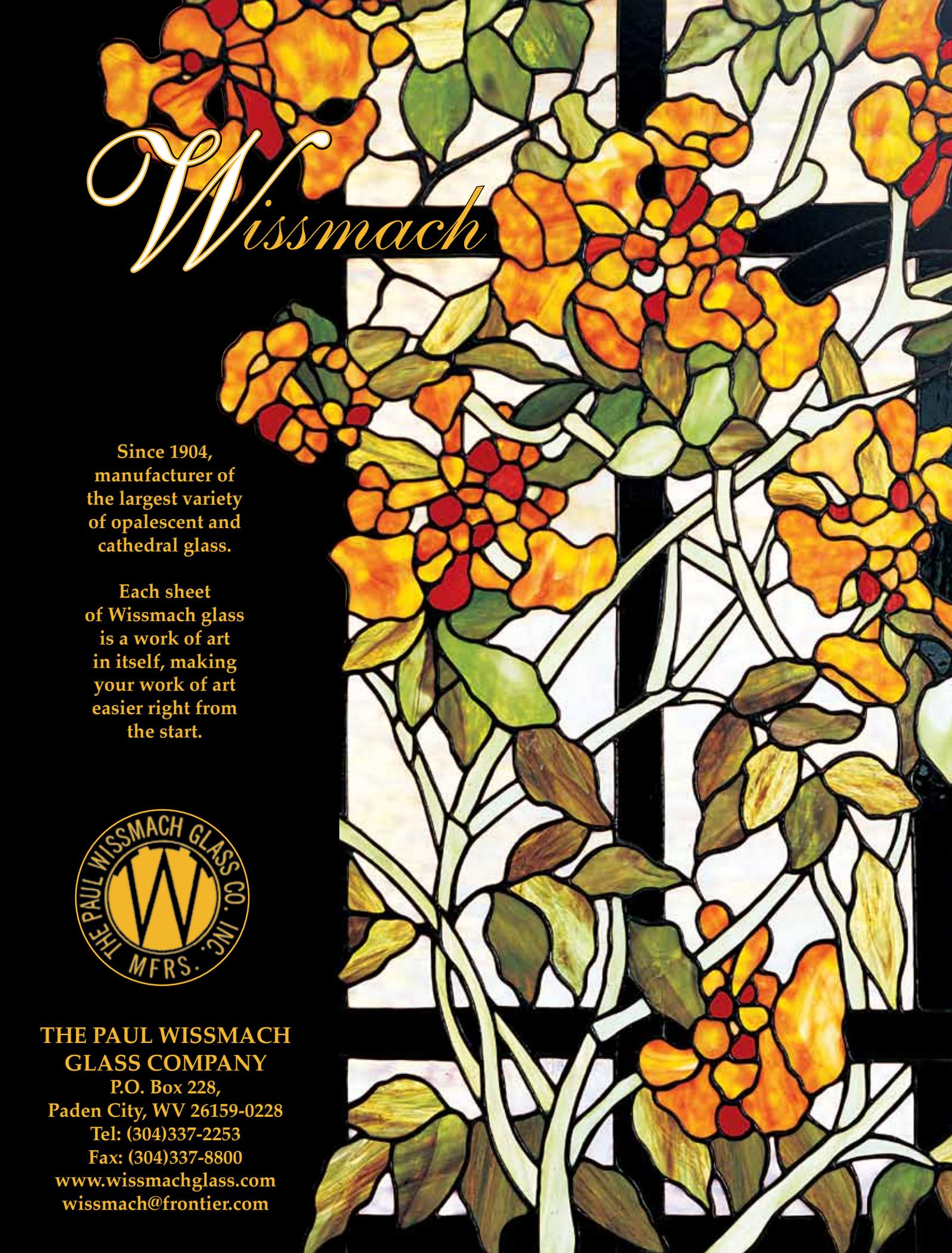
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