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July/August 2018



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Volume 33 Number 4



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GLASS ART

July/August 2018

Volume 33, Number 4

- 4 Letter from the Editor**
Finding Your Voice
by Shawn Waggoner
- 6 Functional Glass**
Marble Slinger
by Shawn Waggoner
- 12 Pioneers in Glass**
Toots Zynsky's Filet-de Verre Vessels
by Shawn Waggoner
- 20 GAS News**
Charting a Course: Visions in Glass
by Tess McShane
- 22 Personal Development**
Creativity—The Scientific Method
by Milon Townsend
- 26 CGS News**
The Glorious Glass Tour Takes Off
by Pam Reekie
- 28 Warm Glass Studio Profile**
Miriam Di Fiore
by Shawn Waggoner
- 36 Architectural Glass**
Creating Designs for Site-Specific Work
by Gil Reynolds
- 40 Winning Glass**
The 2018 Glass Craft & Bead Expo
Gallery of Excellence
- 44 Skills and Techniques**
Just Another Day at the Office
by Bob Leatherbarrow
- 46 Marketing**
Be Positive, Professional, and Most of All, Happy
by Mark Veit
- 48 Art Glass Studio Profile**
Marie-Pascale Foucault-Phipps
by Shawn Waggoner
- 54 AGG News**
Treasures of the American Glass Guild
by Tony Glander, Nancy Gong, and Kathy Jordan
- 56 SAMA News**
Mosaic Arts International 2018
by Shawn Newton
- 61 What's New**
- 62 Advertisers' Index**



*Above: Miriam Di Fiore,
Drawer in Gray.
On the cover: Toots Zynsky,
Primiticcio detail.*

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Glass Art™ • July/August 2018 • 3

Glass Art

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Letter from the Editor

Finding Your Voice

The Glass Art Society held its 47th annual conference in Murano, Italy, May 16–20, 2018. The international event included demonstrations by world renowned glass artists including studio glass pioneer Toots Zynsky. On the cover of *Glass Art* magazine's July/August 2018 issue, Zynsky made possible her gracefully spiraling sculptures by co-inventing a machine that uses electronic software to create glass thread. As one of a group of pioneering artists who studied with Dale Chihuly at Rhode Island School of Design, she helped make studio glass a worldwide phenomenon and in 1971 assisted in founding Pilchuck Glass School.

With an additional nod to artists working in Italy, *Glass Art* presents the sculptures of Miriam Di Fiore. From the small village of Mornico Losana, this kiln worker creates breathtaking images in fused glass at her Arco Iris Glass Studio. Based on original photography, the places where the artist has been in the company of trees are translated by combining soft flameworking, fusing, and multiple firings, all in the same stunning piece.

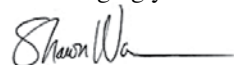
Representing cold glass with an international flare, French native Marie-Pascale Foucault-Phipps creates personal work that is the antithesis of the restorations she carried out early in her career. Painting directly on both sides of the glass with no sketch, the artist relies on plating, acid etching, and engraving to produce an organic, textured appearance in her autonomous panels.

With a similar defiance to “the rules,” Marble Slinger’s 2012 documentary film *Degenerate Art* chronicled and in some ways changed the history of functional glass through its popularity and widespread distribution. The film, whose title references a German expression used by the Nazi regime to criticize nonconformist art, inspired multitudes of artists to take up pipe making as their passion and profession.

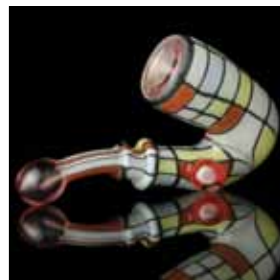
Glass Art remains committed to helping readers make original art in their original voice. By sharing stories in print and on our podcasts of artists who have walked the path, we hope to inspire and inform. Subscribe on iTunes or Stitcher to hear fascinating interviews with glass artists worldwide by visiting the “Talking Out Your Glass Podcast” link under “What’s New” at www.glassartmagazine.com. To date, the show has attracted more than 45,000 downloads.

Many artists don’t have the opportunity to take classes on the road, but that doesn’t mean they can’t learn from world renowned glass art instructors. Our Glass Expert Webinars™ allow them to meet the artists and ask questions directly about the process along the way. The close-up view provided in the Webinars is very beneficial in seeing exactly how something is done. Visit our website for the complete list of exciting online seminars for growing your glass skills without ever leaving home.

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Shawn Waggoner
Editor



Serum Patch Sherly 2
by Marble Slinger.
Photo by Jeff Di Marco

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September/October 2018

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November/December 2018

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Marble Slinger

Documenting Degenerate Glass Art



by Shawn Waggoner

Photography by Jeff DiMarco

*D*egenerate Art, the 2012 documentary directed by pipe maker Aaron Golbert, aka Marble Slinger, chronicled and in some ways changed the history of functional glass through its popularity and widespread distribution. The film, whose title references a German expression used by the Nazi regime to criticize nonconformist art, inspired multitudes of artists to take up pipe making as their passion and profession.

Living and working in Philadelphia, Pennsylvania, home to one of the nation's most vibrant glass pipe making scenes, Slinger developed a body of work that communicates complex themes through the utilization of graal techniques. He's known for his visages of pop culture icons such as Audrey Hepburn and Sherlock Holmes sandblasted onto matte-finished, color-blended pipes and tubes.

On the Board of Glass Alchemy's Makers Alliance, Slinger works with the company to determine the future direction of its color palette. Independently, his aesthetic signature includes myriad patterning techniques such as honeycombs, inside out, fuming, disk flips, *reticellos*, bow ties, spirals, stuff and puffs, and traditional shaping styles. Bronze casting, painting, and mixed media are also employed to convey concepts influenced by pop and graffiti art.

Describe the Philly pipe making scene and what attracted you to the City of Brotherly Love.

I grew up around New York City (NYC) and went to school in Ithaca where I discovered pipe making. I moved to Seattle where I lived for the next 10 years, but I didn't always feel in my skin on the West Coast. Eventually I visited some glassblower friends in Philadelphia and never left. Ten years later I'm still here.

(Left to right) Marble Slinger, 420
Dots out for Haramble, 7" tall, 2016,
and Disk Flip Sherlock, 2015.

Upon my arrival, I befriended Nate Purcell, aka JAG, who had a gallery and studio called Philadelphia Glass Works, where he was trying to do a more mainstream form of glassblowing. Deep into pipes, I eventually hooked up with Zach Puchowitz, Snic Barnes, Josh Opdenaker, and Steven Hoppenfeld. We united together in an underdog vibe to see what kind of mark we could put on the glass world. JAG opened Easy Street in NYC and put out the *Smoked* books, and I made my *Degenerate Art* film. We influenced each other to go for our dreams, put ourselves out there, and pushed each other.

Talk about your history with flameworking and making pipes.

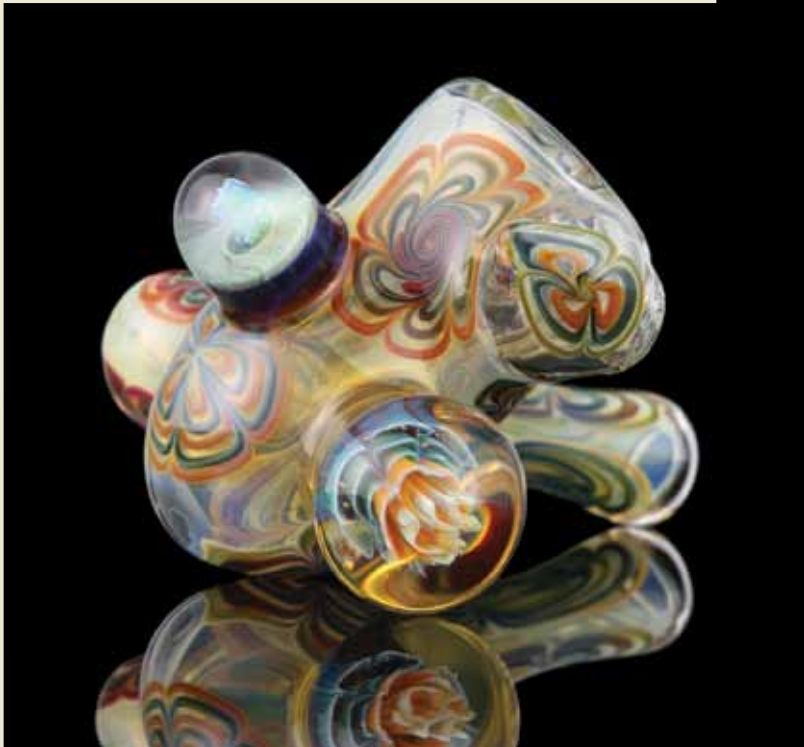
I actually went to college for filmmaking but have always been into marijuana culture. I was president of the legalization club in college and was growing and selling weed. I knew that somehow or another I was going to be connected to this plant but doing something more creative.

My first inclination was not to be an artist. I didn't even know what lampworking was in 1997. A few friends and I wanted to smoke some good weed out of a nice glass piece and started making pipes ourselves. It was something I started doing innocently like someone skateboarding, or writing graffiti, or doing tattoo art. I view pipe making in a similar vein to those subcultures.

The word *self-taught* is interesting to me, because everyone has to sit down and learn things on their own to some degree. I wasn't formally trained and never took any classes until I'd been blowing glass and making a living from it for 10 years. My friends taught me everything I know, and a lot of them were not formally trained. In a weird way it was the blind leading the blind, but at the same time our nontraditional approach led us to go off in our own direction.



(Left to right) *M. Slinger*, banger hanger, 5.5" tall, 2018, and Last piece I made in the year 2000, 3" *sidecar*, 2000.





(Left to right) *M. Slinger, Famous for 15 minutes, size of a can of soup, 2017,* and *Damien Hirst, Sherlock, 2016.*

What inspired you to make *Degenerate Art* 10 years into your pipe making career?

I was kind of depressed. Ten years into my career, I was not sure I had a future doing this. Just a few years before I made the film, Operation Pipe Dreams happened, which was a federal government crackdown on the paraphernalia industry. On a federal level, paraphernalia was defined very broadly and in a very gray area, which allowed authorities and the legal system to interpret it in many different ways. It showed me that if you pursue the American dream of trying to make a living to provide for your family and go as far as you can, it can all be taken away from you if you're in the paraphernalia business. All of the major businesses in that industry were shut down. I had to wonder what the future held.

Marijuana is a plant that I thought had been demonized by society. I felt like I was living in an oppressive regime. You can buy a gun and guns are used to kill people, but it doesn't mean guns are illegal. In a pipe store, you couldn't use the word bong, and you had to say "for tobacco use only." I'm an artist, so I like to use over-the-top metaphors for things, but the title *Degenerate Art* was chosen to make people think about and investigate the history of those words.

How did *Degenerate Art* get picked up by Netflix?

I applied to film festivals and was accepted to *South By Southwest* (SXSW), one of the most prestigious. I subsequently hooked up with a distributor in NYC that represented a lot of big independent movies. They represented my film on digital platforms and eventually negotiated a one-year Netflix contract.

Netflix is super competitive, and a film has to do really well to stay on its platform. *Degenerate Art* was renewed on Netflix for a second and third year, exposing it to an incredible number of viewers.

How do you hope it influenced the way the general public sees glass pipe making?

The goal of the film was to validate my scene. Once an aspect of culture is written about in a book or presented in a movie, people begin to take it seriously, and it becomes a real thing. I remember talking to my parents back in the day about marijuana and legalization. They thought I was misinformed until one day an article appeared in the *New York Times*. All of a sudden it was real to them, the result of the power of propaganda.

By the end of *Degenerate Art*, you're left with the feeling that you want to make glass pipes too. A lot of artists have told me how much the film inspired them. I grew up with Nancy Regan's "Just Say No" era. I'm saying, "Just Say Yes."

You are known for precisely sandblasting the visages of pop culture onto matte-finish, color-blended pipes and tubes.

I started that work 10 years ago based on my love of graffiti art. At the time, I was getting bored with the kind of decoration and patterning I did on the pipes. Some artists are really into shape and function. I was always into decorative patterns but looking for a way to be more personal and expressive with my work. When I discovered that I could use photoresist to sandblast images onto pipes, the pipe became a blank canvas for me. Suddenly I had more of a voice with the piece. I could comment on social and political issues.

One of my early pipes featured a sandblasted Campbell's soup can. At the time I was interested in Andy Warhol because I honestly didn't understand his work, why it was important, or why he was considered a great artist. I didn't understand the context of his work. As I researched him, it all started to click—his commentary on commercial art versus fine art and how he blurred the line between the two.

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Describe how these works are made? What glasses and torches do you use?

In 2006, I was doing stencil graffiti on the side, a really efficient way of painting images. I was having more fun doing that than glass at the time and thought, how can I bring this fun into my glasswork? Robert Mickelsen was known for a technique called graal where artists create vinyl stencils and sandblast them through layers of glass, so I took his class on the subject.

To make this work, I created a glass blank with a base layer and a top layer. I gravitated toward photoresist because I went to school for photography and film, and photoresist is just a photosensitive vinyl. I created graphic designs on my computer using Photoshop and Illustrator, then produced a negative by printing it onto a transparency. This stencil is applied to the glass, and using a sandblaster, the surface of the glass is abraded to expose the color underneath the top color. The work is then heated in the flame to flatten any texture created by blasting. I currently make sections first, then work them into the pipe form.

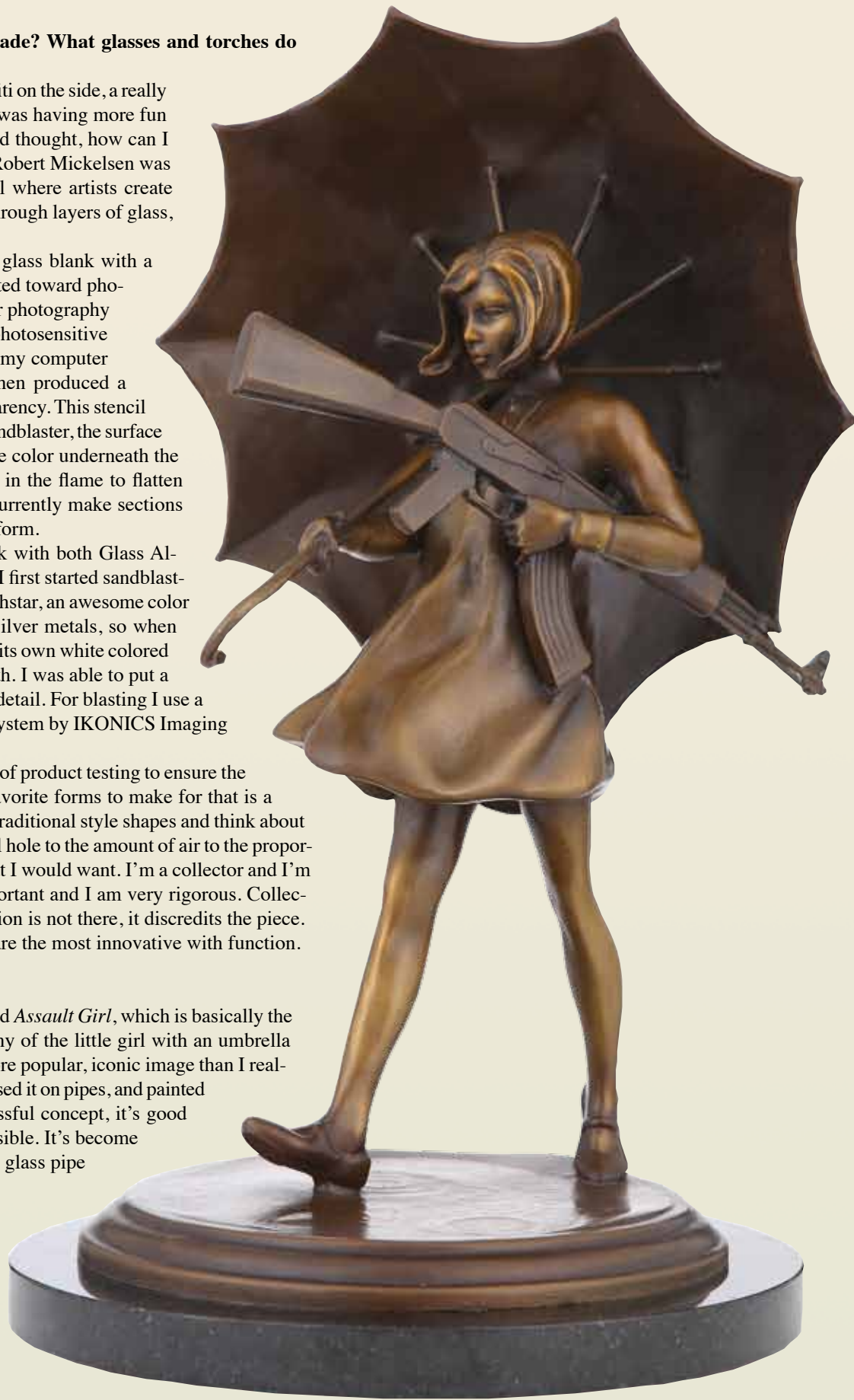
I favor the GTT torch and work with both Glass Alchemy and Northstar colors. When I first started sandblasting, I favored Blue Caramel by Northstar, an awesome color with a cobalt base. It has a lot of silver metals, so when you work it, it muds out and creates its own white colored surface with a dark color underneath. I was able to put a stencil on and sandblast incredible detail. For blasting I use a CrystalBlast™ Elite pressure pot system by IKONICS Imaging as well as their photoresist.

This sounds funny, but I do a lot of product testing to ensure the highest functionality. One of my favorite forms to make for that is a traditional Sherlock. I like making traditional style shapes and think about everything from the size of the bowl hole to the amount of air to the proportions of the piece. I make pieces that I would want. I'm a collector and I'm a smoker, so quality control is important and I am very rigorous. Collectors are into the art, but if the function is not there, it discredits the piece. Some of the most popular makers are the most innovative with function.

Talk about your work in bronze.

In 2006, I created an image called *Assault Girl*, which is basically the logo from the Morton Salt Company of the little girl with an umbrella remixed with a gun. It became a more popular, iconic image than I realized it ever would. I made T-shirts, used it on pipes, and painted the image. Once you have a successful concept, it's good to try to take that idea as far as possible. It's become a symbol for me and maybe for the glass pipe makers as well.

It's a low-brow pop image, so I thought bronze would be an interesting contrast. I worked with a bronze foundry, going back and forth with them to develop a three-dimensional computer model of my two-dimensional image. Once I was satisfied with that, they created a prototype for me. My goal is to sell enough of them to raise the money needed to create a life-size version.



M. Slinger, Assault Girl, bronze with granite base, 15" tall, 2017.

As a maker, you demonstrated that the pipe can be utilized to express complex thought. Why was that important to you?

I was trying to reference and challenge the belief that pipes aren't art. It was a way to introduce content and make people think in different ways beyond function without making the pipe form gratuitous. Art is about communication, and these techniques brought about a dialogue. The pipes are like my little soldiers out there pushing my agenda.

Are there any challenges for today's functional artist?

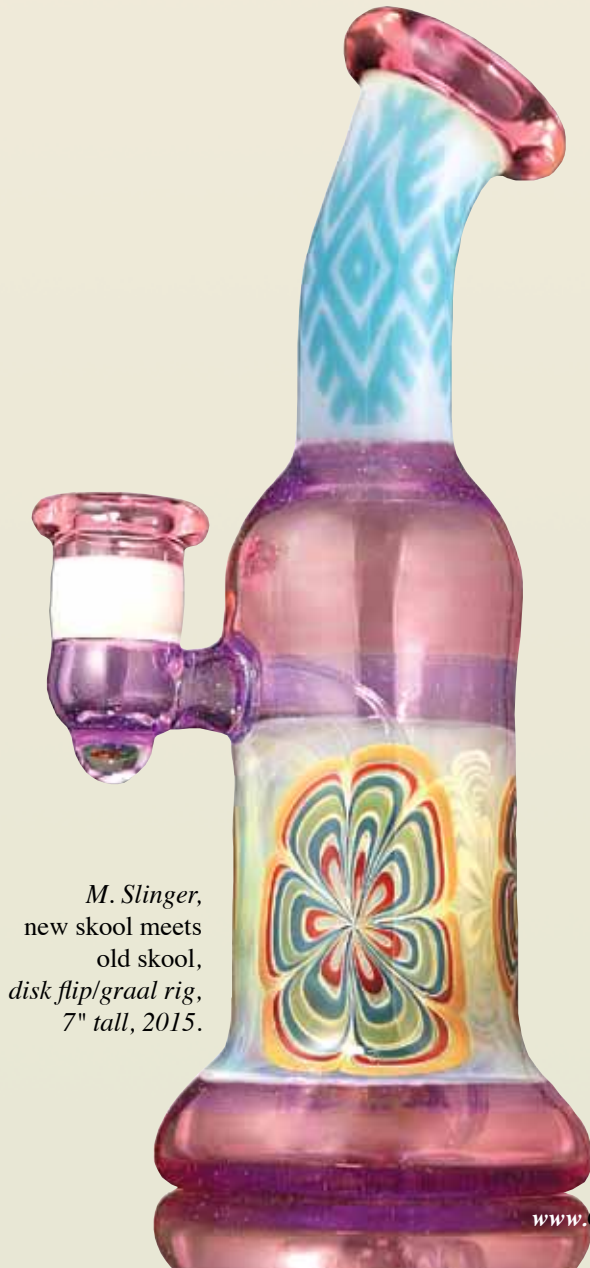
I've been blowing glass pipes for 21 years, and at this point I think the bubble is bursting. When I first started, work was priced based on hours. But when you look at the art world, work is priced based on the artist's career. An Andy Warhol, for example, might be silkscreened in five minutes by his assistant, but it's worth a million dollars. An unknown painter might spend thousands of hours on his masterpiece but can only sell it for \$5,000, because he's not Warhol.

With pipes, artists started selling work on social media via auctions. We didn't know what the work was worth or who was willing to pay what for it. When we put it in the hands of the collectors, they demonstrated that there are certain artists whose work was highly desirable, and they were willing to pay for it. That's what drove prices up.

It will be interesting to see how it all turns out. My peers and I are the first generation of pipe makers making a living in this way. We don't really have an example of how this is done or what could happen. Many of us have learned how to be business people after we've learned to be glassblowers and artists.

I was a starving artist for 10 years. It took that much time for me to embrace the business side of things and see myself as an artist with a viable career. Before social media, there was no fame or money involved. In addition, legalization boosted buyer confidence. The current pipe scene couldn't have happened anywhere else in the world at any other time. **GA**

Slinger was recently a guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe on iTunes or Stitcher to hear this and many more fascinating interviews with glass artists by visiting the "Talking Out Your Glass Podcast" link under "What's New" at www.glassartmagazine.com.



*M. Slinger,
new skool meets
old skool,
disk flip/graal rig,
7" tall, 2015.*



*M. Slinger,
Merkaba,
6" tall, 2016.*

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TOOTS ZYNSKY'S FILET-DE-VERRE VESSELS A TRANSLATION OF MUSIC INTO COLOR



*Toots Zynsky, Fiume, 10-3/4" x 17-1/2" x 11"
(25 cm x 44.5 cm x 28 cm),
private collection, 2010.*

by Shawn Waggoner

Toots Zynsky's heat formed filet-de-verre vessels, acclaimed for their remarkable exploration of color and form, interweave the traditions of painting, sculpture, and the decorative arts. By co-inventing a thread-pulling machine that uses electronic software to create glass thread, Zynsky made possible her rhythmic, gracefully spiraling shapes that defy their own fragility. Her signature work reflects a similar strong and beautiful image to that of its maker.

Born in 1951 and raised in Massachusetts, Zynsky received her BFA in 1973 at the Rhode Island School of Design (RISD) in Providence. There, as one of a group of pioneering artists studying with Dale Chihuly, she helped make studio glass a worldwide phenomenon and in 1971 assisted in founding Pilchuck Glass School. From 1980 to 1983, Zynsky was key in the rebuilding and development of the second New York Experimental Glass Workshop (NYEGW), now UrbanGlass. While living in Europe from 1983 to 1999, Zynsky collaborated with Mathijs Teunissen Van Manen to create a glass thread-pulling machine. It was during these years that she developed her filet-de-verre technique and took the art world by storm with her uniquely stunning sculptures.

Among numerous awards, Zynsky has been the recipient of two National Endowment for the Arts grants and the Pell Award for Excellence in the Arts in 2006. With work represented in more than 70 museum collections around the world, the artist was presented with the 2015 Visionary Award by the Smithsonian Institution. Making the announcement, co-chair of the event Susan Labovich said: "Toots Zynsky's work epitomizes greatness in her field. Her glass sculptural pieces, which are found in major museums around the world, demonstrate creativity, vision, and innovation, which are the founding criteria for the Visionary Award. Her work is the finest of American studio glass." Zynsky was also characterized as "one of the few women of her generation to break the glass ceiling."

RISD, Pilchuck, and Early Zynsky

Chihuly established a glass studio at RISD upon his return from a Fulbright grant abroad. At that time, glass was offered as a class rather than a full-fledged department. The confluence of the times, including intense social movements at their peak and Chihuly's energy, activity, and charisma, attracted an exceptional group of

students from across the country. This inaugural class included now well-known artists such as Dan Dailey, Jamie Carpenter, Therman Statom, Bruce Chao, and Roni Horn. Later classes included Michael Glancy, Howard Ben Tré, Will Dexter, Karla Trinkley, Pike Powers, and James Harmon, to name only a few.

When Zynsky joined the class, her introduction to the medium came in the form of glassblowing, but Chihuly encouraged his students to try anything and everything. She shared: "It occurred to me that because glass had not commonly been an individual artist's medium, it had largely missed all the great art movements of the 20th century. It was a perfect material for Arte Povera or the Dadaist movement, for example. So much was possible that hadn't been done, and it seemed that we had to run it through all of those movements to arrive at the present time.

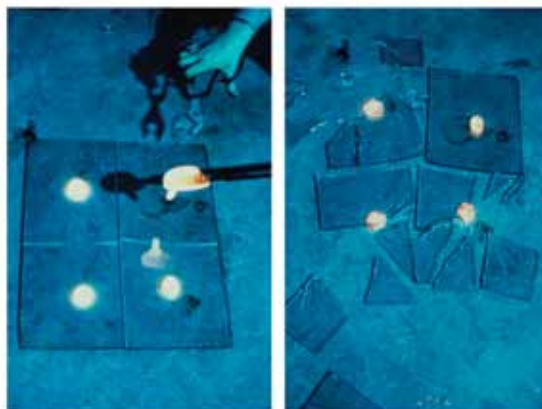
"Glassblowing fascinated me because you had to move, and it required a social environment where everyone had to cooperate. But mostly there was this fantastic material that seemed very alive."

Though Zynsky acquired the necessary skills to make objects, she began to feel constrained working on a blowpipe. The young artist embarked upon her first experiments with large slumped plate glass sculptures. That work was accommodated by the fact that Chihuly was on sabbatical, and his big annealing kiln was available to her.

Next, Zynsky ventured into the uncharted world of video and performance art. "I needed video to record what I wanted to capture in glass—the violent interaction between hot and cold glass and the sounds it produced. When you work in a hot glass studio, you're actually hearing perfect musical tones as different sizes of glass break."

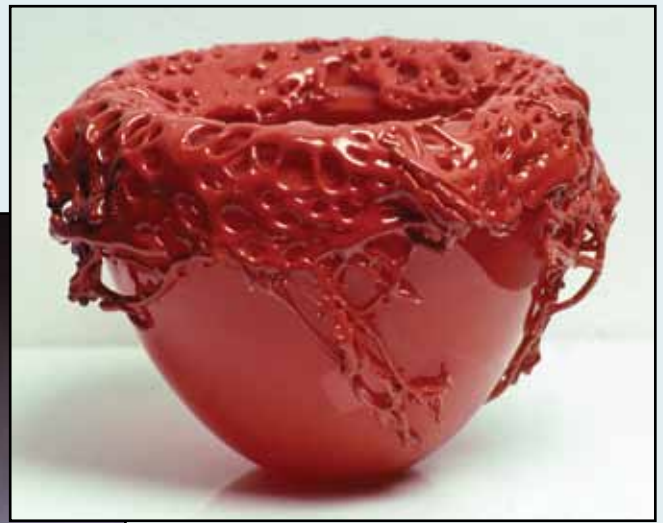
With assistance from Buster Simpson, an American sculptor and environmental artist who was working in video at the time, Zynsky's experiments quickly turned into performance pieces with hot glass, cold glass, and often explosive thermal shocking recorded by contact microphones to reveal what was happening inside the glass. "Glass breaking has always been considered negative, but I wanted to explore the positive aspects of that energy."

(Top to bottom) Toots Zynsky, Drip Cups, 1971,
and Time Release Infrared Video Stills, 1973.



Toots Zynsky,
Exotic Pair, 5-3/8" x 17-1/4" x 7-1/2"
(13.75 cm x 44 cm x 19 cm), private collection, 1992.

Toots Zynsky, Untitled (blown glass with fused threads), 3-1/2" x 5-1/2" x 5-1/2", 1982. From the Theo Portnoy Gallery, collection of the artist.



Toots Zynsky, Untitled (barbed wire with glass components), 7" x 9" x 9" (18 cm x 23 cm x 23 cm), 1982. From the Theo Portnoy Gallery, private collection.



About eight months after graduating from RISD, Zynsky moved to Vermont for some much needed respite from both cadmium poisoning and the challenge of being one of very few women in glass at that time. "There were a lot of guys in my immediate generation who were great, but there were others who were less so. I didn't realize how much energy I had been expending just dealing with that aspect of it until I had been away from it for a while."

From 1973 through the next six years, Zynsky sculpted with barbed wire and ephemeral cloth creating large installations either out in the countryside or in empty spaces in abandoned structures. "I really loved this work. I wasn't documenting myself or taking photos, but making things for the pure pleasure of transforming environments."

Early in 1979, an invitation from Statom drew Zynsky back to RISD's glass studio for a project with an old friend. In May, Founding Director of the Cooper Hewitt Smithsonian Design Museum, Lisa Taylor, and her husband requested Zynsky's assistance on the construction of their authentic Japanese house. Lisa became a friend and strong supporter of Zynsky's return to glass.

NYEGW and Groundbreaking Work in the 1980s

In January 1980, Zynsky and her family moved to New York City where she was later invited to be the assistant director at NYEGW. With its lease running out in June 1981 and in spite of the incoming Reagan administration's drastic funding cuts to the NEA, Zynsky was able to secure an NEA grant as well as a generous private donation to obtain a new location and ensure the future of the workshop.

Once relocated to the heart of Little Italy, the NYEGW was rebuilt and original founder Richard Yelle connected the workshop with Parsons School of Design/The New School, enabling them to add glass to their program offerings. A subsequent arrangement was also established with New York University.

In 1982, though Zynsky's work was exhibited in the faculty show at Parsons, the artist remained unsure about her new direction. "Sitting alone at the event, the crowd parted and a woman came toward Zynsky, extending her hand, saying, 'I'm Theo Portnoy, and I love your work.' I knew this was the door opening, because I'd been to exhibitions at her gallery and had a lot of respect for the stable of artists there, which included Dan Dailey and important ceramicists of the day."

Zynsky was offered the opening show of the 1982 Theo Portnoy Gallery season. A three-week artist residency at Pilchuck followed by an Artist in Residence grant at NYEGW from the New York State Council for the Arts enabled the artist to produce a new body of work. She had been so busy teaching and rebuilding the NYEGW, her art had taken a backseat. "Ideas began flooding out when I was actually able to start working on them."

Wanting to combine her interest in barbed wire and glass, Zynsky's "spun glass" vessels incorporated colorless glass threads wrapped around blown forms. The layered glass threads on *Promises* and *Other Misinformation* evoke a tangled mass of barbed wire. While barbed wire is dangerous, Zynsky's interpretation of it in colorless glass makes it less menacing, almost beautiful.

By mid-1982, Zynsky was experimenting with making vessels entirely of fused glass threads as seen in her work *Clipped Grass*, purchased by The Corning Museum of Glass from her first exhibition at Theo Portnoy Gallery in New York City. The thick, uneven threads are typical of early pieces. At the time, threads were hand pulled by Zynsky and assistants in the hot shop using a traditional technique where a small gather of hot glass is quickly pulled in opposite directions across the studio. The hot glass, stretched into a thin thread, is carefully laid on the floor and can later be broken into any desired length.

Theo Portnoy sold out Zynsky's first solo show to mostly non-glass collectors. "Glass collectors thought my work at that time was all really weird, but I was happy with the show and that my vague ideas had become reality."



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The Thread-Pulling Machine

Zynsky met Van Manen, an artist/inventor from Amsterdam, during her show at Theo Portnoy. Upon watching the artist and three assistants pull thread at NYEGW, Van Manen commented: "This is really medieval. Maybe there could be a machine to do this." Within 24 hours, he had fabricated a rudimentary mechanical contraption with a double burner flame through which a glass cane could be fed. Zynsky and Van Manen started working together to fine-tune the device, soon traveling to Corning Incorporated to discuss their project with fiber optics engineers.

"I didn't know anything about electronics. He didn't know anything about glass—for instance, the fact that different colors have different plasticity. He also hadn't known that glass canes weren't always uniform. I realized that an electronic eye was needed to account for these irregularities."



With a three-week plane ticket in hand, Zynsky left for Europe in search of Moretti Glass on Murano. Van Manen traveled with her to Italy, and the pair continued working on a glass thread-pulling machine. Rather than returning to NYC, Zynsky established a studio in Amsterdam, remaining there for 16 years, experimenting on work made exclusively with threads.

For almost a year, everything Zynsky made broke. Just about to give up, she managed to reach Gianni Toso, who had originally recommended Moretti glass for her work. She learned that unbeknownst to her, there were two Moretti factories on Murano, and she had gone to the wrong one. The glass she had purchased came from five different producers and, having different formulas, were incompatible. With new compatible Moretti glass in hand, Zynsky began to try again, one transparent color at a time, and it worked.

In 1984, invited to do a special project at the famous Venini glassworks on Murano, Zynsky reconsidered early, thread-wrapped blown vessels resulting in her unusual *Folto* and *Chiacchiera* vases. Checco Ongaro, one of the Maestro glassblowers, had 12 tanks of color at his disposal instead of Kugler color bars, advancing Zynsky's vision and techniques for her sculptural work. She brought her own kiln and worked on individual pieces in off hours at Venini.

The trademark shaping of Zynsky's work came about serendipitously during her time at Venini. Four architects stopped by the factory to watch the artist work. Out of nervousness, when a piece would not transfer properly, she squeezed it while hot in the kiln. Unexpectedly happy with the results, this shaping procedure became an aesthetic signature of Zynsky's sculptures.

*Toots Zynsky, African Dream Series,
4-1/2" x 14" (11.5 cm x 35.5 cm),
1983. From a private collection.*



*Toots Zynsky, Doratura,
12-5/8" x 29-3/4" x 14" (32 cm x 75.5 cm x 35.5 cm).
Courtesy of Sandra Ainsley Gallery.*

Ghana, Paris, and Rhode Island

Trained as a pianist, Zynsky has always loved music. When she arrived in Amsterdam in early 1983, contemporary African music was making its way to Europe. Zynsky and Van Manen attended many concerts of bands from Africa and shared a dream of traveling to the continent to record the music they loved.

The stars aligned following her first sold-out exhibition at Habatat, and the Stichting Klankschap (Soundscape Foundation) in Amsterdam loaned them the first portable digital recording equipment produced. The family ended up living in Ghana for six months. "I needed a major confrontation of ideas and place. For all three of us, life was defined as before Africa and after." The two vessels Zynsky made later for the 1988 Corning Museum Rakow Commission demonstrate the influence of African textiles and vibrant color palettes on her work.

While maintaining a studio in Amsterdam, Zynsky moved to Paris in 1990 and established a smaller studio. There she made a series of vessels that elaborated on color combinations and techniques the artist uses today. Zynsky layers thousands of multicolored glass threads onto a round heat-resistant fiberboard plate. For her, this part of the process is like drawing or painting. This mass of glass threads is then fused inside a kiln. While hot, the fused thread disk is allowed to slowly slump into a series of consecutively deeper and rounder preheated bowl-shaped metal forms. To make taller vessels, the piece is turned upside down and slumped over a cone-shaped mold. Finally, Zynsky reaches into the kiln and wearing special heat resistant gloves, she squeezes the glass into a unique undulating form.

When discussing her characteristic vessel form, Zynsky explains: "I have inside, outside, back of the inside, and the other side. You can never see the whole piece at once. There's always something mysterious, no matter at what angle or in what light you're looking at the piece. It forces you to move around it."

Zynsky's approach to color has always inspired and informed her work. Early pieces incorporated primary colors and opaque glass. The artist's 2010 work *Incantatrice* and *Sorceress* focused on black, gray, and red. "They are colors but the same to me as no color, because they are so powerful and not pretty like pink or green or blue. They are life and death colors."

Currently, overlays of transparent color create blended shades. The filigranas introduce subtle hazes and hues. Light affects color too. "If light is washing down through the piece, it's pushing the colors on the inside layers to the outside. That's why I keep working with glass, because it has this beautiful ever-changing life. You never see a piece the same way twice."

The luminescence of Zynsky's current work is created when layers of round transparent glass threads are fused and begin to settle into each other, trapping fine air spaces in between. The now



*Toots Zynsky, Candela,
12-7/8" x 13-3/8" x 11-3/4"
(32.5 cm x 34 cm x 30 cm),
2010. From a private collection.*

flattened geometric edges act as prisms. "When light passes through miniscule prismatic layers, it is constantly refracted. That play of light and optics creates a silken sheen." This explains why Zynsky uses thousands of kilometers of pulled glass threads instead of a shingle sheet of glass.

In 1999, Zynsky and her family moved from Europe to the United States, establishing themselves in Providence, Rhode Island, where she lives and works today. Throughout her career, she has enjoyed the teamwork necessary for most glassworking processes, yet her filet-de-verre technique also allows her to work alone on individual pieces.

Breaking the Glass Ceiling

Prior to perfecting her *filet-de-verre* technique, Zynsky explored every known method of glassworking. Looking at other fused and slumped work, the artist thought the forming process seemed random. She created a kiln that opened top and bottom, allowing her to go in and work on the piece while it was hot. This made it possible to repeatedly take work out of the kiln and transfer it back into a preheated mold, subsequently free-forming by hand in and out of the kiln. Originally a student of blown glass, Zynsky knew this was not only possible, but the path to forming with intent.

Today, young artists revisit many of Zynsky's early glass experiments involving video and performance art. It's not as easy for those who follow to find an original voice. "In the 1970s there were no galleries that showed glass. But that was liberating. We could do whatever we wanted. There weren't a bunch of artists already out there taking up all the space in the galleries, sitting on top of our heads as a weight we had to permeate up through. There was no glass ceiling—just open space—and everything and anything could be possible if we made it happen."

In preparation for her 2016 Specialty Glass Residency Program offered by The Corning Museum of Glass and Corning Incorporated, Zynsky collected and laid out slides of her body of work beginning with her first show at Theo Portnoy. Haunted by a feeling that some slides were missing, she realized these were actually pieces she had never made. "There's a lot more to do here. I might just pretend I'm a new student and start all over again." **GA**

Toots Zynsky's work will be on view at Heller Gallery in New York City, from June 7–July 13, 2018. The artist was also recently a guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe on iTunes or Stitcher to hear this and many more fascinating interviews with glass artists by visiting the "Talking Out Your Glass Podcast" link under "What's New" at www.glassartmagazine.com.

Toots Zynsky
tootszynsky.com

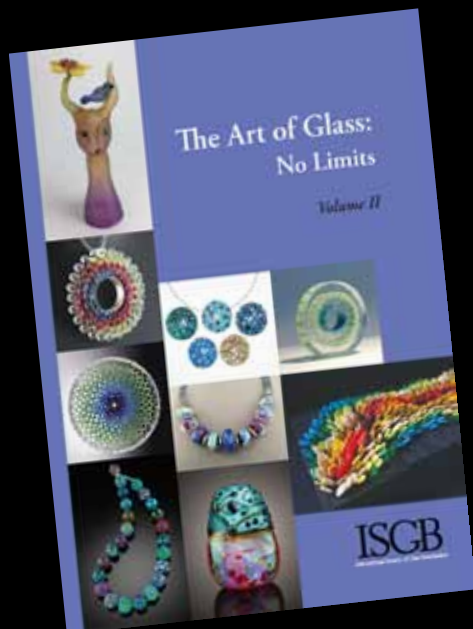


*Toots Zynsky, Abbondante,
11-3/4" x 18-1/4" x 12"
(30 cm x 46.5 cm x 30.5 cm),
2010. From a private collection.*

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Charting a Course: Visions in Glass

Exploring the New Energy of Glass Art in St. Petersburg

by Tess McShane

The 2019 GAS Conference, *Charting a Course: Visions in Glass*, will explore the new energy of St. Petersburg and the Florida Gulf Coast, from Sarasota to Tampa, offering a new perspective on future directions in glass for the Glass Art Society (GAS) Conference.

A Perfect Location for Exploring Glass Art

St. Petersburg is a city of youthful, vibrant arts communities and dynamic change, as well as famous, fine white sandy beaches. With an average citizen age of 39, the city has benefited from the migration of forward-thinking entrepreneurs, artists, and businesses attracted by its livability. It's a glass-loving town with the Chihuly Collection, the Morean Arts Center Glass Studio & Hot Shop, Imagine Museum, Duncan McClellan Gallery, and the Zen Glass Studio, all within two miles of each other. Each of these venues will open their doors to our members and share all that St. Pete has to offer.



*Nightlife in downtown St. Petersburg, Florida.
Photo courtesy of Tracy Connolly,
St. Pete Visitors Bureau.*

Exploring Important Issues

The upcoming 2019 GAS Conference will focus on the following:

- Charting career skills and new routes of success
- New relationships with science and the technology of glass
- New creative directions in the work of emerging glass artists
- Changes in market conditions and developing strategic responses
- Exploring new directions for collectors

As a glass community, we will come together to chart a new course and address issues such as professional development and skills and what that means for emerging artists who are influenced by concept, nontechnical work, installations, and art performance.

The *Charting a Course: Visions in Glass* conference will also try to answer the following questions:

- How can artists making conceptual or installation pieces earn an income?
- How will galleries and museums negotiate their sales and curation with the changing landscape of art making?
- What can our established glass artists pass on to our emerging artists?
- What can our glass educators provide within their curricula to reach out to develop interest and inspire new student audiences in the field of glass?
- How can conceptual technical sculpture making in glass transform and find a new audience of collectors and enthusiasts?

The GAS Conference is a reference point from which to assess a new course for the vital, living history of glass. It is an opportunity to meet and review the past and approach the future of glass art pioneers from whose intention, innovation, and momentum we benefit every day.



*Studio classes at Zen Studio and Gallery.
Photo courtesy of Zen Glass.*



(Left to right) Inside the Duncan McClellan Gallery and the gallery's Hot Shop. Artist Shelley Muzlowski Allen working at the gallery. Photos courtesy of Duncan McClellan Gallery.

Venues

The Bayside Hilton will provide rooms and host a number of events including registration, lectures, and tech display. This contemporary downtown hotel is steps away from white sandy beaches, an 8-minute walk from the Dali Museum and a 10-minute walk from the Mahaffey Theater.

Imagine Museum is a new fine art institution in the up-and-coming Central Arts District of St. Petersburg. Its primary collection displays a diverse and growing number of pieces that represent the Studio Glass movement in America, beginning with the 1960s and extending into the Contemporary Glass movement. It will host the educational and professional resource center and the GAS silent and live auctions plus a conference favorite, the Goblet Grab.

Zen Glass Studio & Gallery, a flameworking studio founded by artists David Walker and Josh Poll, will open its doors and host a number of flameworking demonstrations.

The Duncan McClellan Gallery, nestled in the heart of the Warehouse Art District, features an exhibit space that showcases nationally and internationally recognized glass artists. It's state-of-the-art hot shop will host a number of hot glass demos.

The Mahaffey Theater, which will host the opening reception and lectures, is located downtown just steps away from the cultural center and minutes away from world famous museums. It is an historical and cultural gem featuring an elegant ballroom space and spectacular waterfront views.

The Morean Arts Center has roots that date back to 1917 as the Art Club of St. Petersburg. It focuses on an innovative approach to art and art education, including programs for underserved youth, and will host a number of demonstrations, the member show and student exhibitions. It's sister organization, the Morean Center for Clay, is located in a beautiful and funky historic train station and will host the closing night party.

Attendees can also opt to attend a **Sarasota Day Tour**, a short hour long trip south of St. Petersburg. This tour includes stops at the Ringling Museum and Glass Pavilion and the new Richard & Barbara Basch Visual Arts Center, with a hot shop and a cold shop that are visually stunning and geared toward collaborative work in glass.

Throughout the four days of the conference, attendees will have the freedom to explore the warmth of the sun and the beautiful sandy beaches of St. Pete. As always, Glass Art Society Conference attendees leave with a wealth of new knowledge and memories to last a lifetime.

Important Notes

Please note, to register you must be a current GAS member. Be sure to register early to reserve your spot due to limited space.

GAS members who are interested in reducing their conference fees are encouraged to apply for the work exchange program. GAS student members are invited to apply for scholarships to alleviate some of the expense of attending the conference. Tech display and advertising opportunities are also available to businesses and schools on our website and in conference publications.

GAS

Glass Art Society is a nonprofit whose mission is to encourage excellence, advance education, promote the application and development of glass arts, and support the worldwide community of artists who work with glass. For more information visit www.glassart.org.

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Creativity — THE SCIENTIFIC METHOD

by Milon Townsend

There were a lot of things I didn't learn well in school, science and math among them. They were, quite frankly, too much work without being focused on any specific purpose, which made them boring to me. Later, when I started casting glass and needed to be able to convert the volume of one form to that of another or convert the volume of wax to its equivalent in glass, math became very interesting and useful to me. It took no time at all to learn, since I needed it quite desperately. The scientific method was the same.

Casting glass taught me many things and clarified others. I think that we all are aware, at least subconsciously, of the basic elements of the scientific method. I found it very helpful to lay it out crisply and unambiguously to be sure that I clearly understood it and was using it to its best advantage. The five steps in the scientific method are:

- Hypothesize
- Test
- Evaluate
- Record
- Adjust

Hypothesize

This is the step that I refer to as the “Duh, what if I do this?” stage. It's the original idea, the impetus, the start, the beginning, the why, and the wherefore. It's you coming up with a thing that you want to do, to try, that you think might lead to . . . something good, something new, something better. Sometimes it's you trying to solve a particular problem. It's a commission. It's a glitch that's causing the work you're doing to fail. It needs dealing with. You can look at it as fixing a process that isn't working, or you can be looking for a different or a specific result, but it's what you want to try to do. Here are some questions I have asked myself.

- How long do I have to anneal this 2-inch-thick panel to keep it from cracking?
- If I put out this small betta fish pendant for \$45, will it kill sales of the large one at \$78?
- If I take a good bottle of red as a gift for dinner with my friends who say they aren't drinking anymore, will they still share it with me?
- Will I be able to make this octopus decanter successfully without any leaks in the seams so that it's a functional piece of glass?



Betta Pendant

Betta Ornament

Test

This is you, trying out that idea. How you test it, as well as how you've formulated the question, will have a huge impact on the result. You learning what happens when you try X, Y, or Z is a successful test, no matter what the result. You should also expect and be looking for unexpected results from the test, since they most always occur. You being aware of that possibility and harvesting that information will propel you in new and often exciting directions, if you have eyes to see and ears to hear.

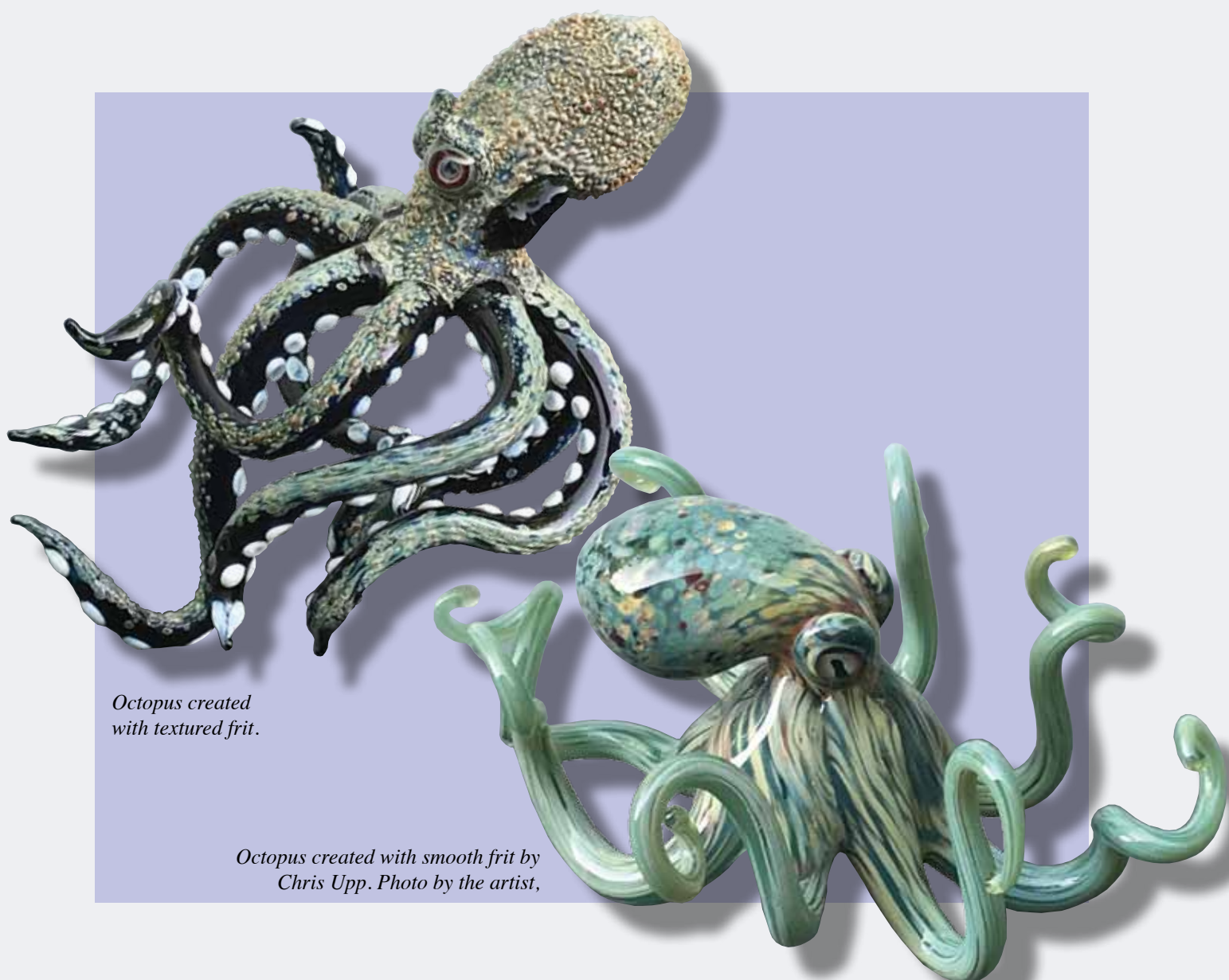
- If you're testing whether or not the new, smaller betta pendant will affect sales of the larger betta ornament but you put them out in a different selection of colors, then preference for color will probably skew the results.
- If you're testing how the jellyfish appears but you're using a different color than the one that the friend who showed you how to make it used, then it's not a true test of how that works.
- If you're testing to see if a piece will still sell as well at a higher price and you act apologetic about the price increase instead of presenting it as a matter of fact, that will probably affect the results as well.
- If you're testing to see how long it takes for different types of glass to flow through an opening at certain temperatures, then the apertures better be the exact same size.

Record

This is critical. If you don't remember what you did, you won't be able to repeat it. You'll also want to solidify the results so that you can reap their benefits. Having solid information is the basis of making plans and changes that will help you in the future. If you don't know what you did, then you won't know what to do. Duh.

- What was the original annealing schedule, and what change(s) did I make?
- How much was the original price, and what did I raise it to?
- How many of them did I sell last year, and how many this year at the new price?
- What kind of frit did I use—what color, what size, how many dips—and what kind of result did it produce?
- What was the weather last year on the same weekend, and how did it affect overall sales? Were Saturdays typically busier than Sundays, or the reverse?

If you don't have a way of recording this information—writing it down, making notes in your phone, whatever—then it won't be available to you in the future to build on.



*Octopus created
with textured frit.*

*Octopus created with smooth frit by
Chris Upp. Photo by the artist,*

Evaluate

This step can be done before or after recording, but making notes of what you've done before you see what happens frees you to be more objective. Sometimes the result—whether it's success or failure—can be emotional. This can cloud your ability to process or remember exactly what led you to that point. It's important to be able to say why you like something or not. Objectify the exact, specific thing that attracts or repels you and make a plan that will enhance or reduce that aspect of the thing that you're doing. Generalities won't work—gotta be specific.

This is also the point at which you can possibly gain something unexpected, something out of left field, something besides what you were expecting, *if* you're open to and looking for it.

- Testing to see how long different glass types took to flow through a given aperture at a given temperature also gave me the information that the fastest flowing glass picked up the most mold texture, and the slowest flowing glass remained the shiniest. Hmmm . . .
- I observed that friends who had rejected the gift of wine with dinner were able to accept it from a guest whom they had not informed in advance of their preference not to drink, who brought it with the expectation that it would be received.
- Leaving a piece in the kiln long enough to reheat it safely to prevent it from cracking caused a slight deformation in the piece which, given that it was the lens side of the marble, informed me that when doing that again, it would be good to orient the piece with the lens side up.

Be open to the unexpected gift of information that you weren't even looking for. It's right there, waiting for you, if you will only look for it.

Adjust

Well . . . if you got everything you wanted from the experience, you won't need to adjust a thing, but that's pretty rare. Especially when you're problem solving a large or expensive or difficult project, or developing something completely new, you're going to want to continue to improve, to tweak, to work it until it's just right. The scientific method, in its purest form, however, allows for only one adjustment per test. This is the key to repeatability.

Here's an example. If you increase the temperature as well as reducing the rate at which the glass cools and you get a better result, you won't know which of these two variables made the difference, and you won't be able to repeat the process successfully, or at least with that same result. However, when you're in the middle of a difficult, stressful, expensive project under tight time constraints, the failure of which would bankrupt you—ask me how I know—you're going to try as many things as you can to make it work and figure out what you did later.

Okay, I get that, but you *will* have to figure it out later, and it'll still cost you. In the ideal test scenario, you'll need to do it all again, with just one change—Hotter. Longer. Slower. Faster. Cooler. Whatever. The key to making this work is to modify only one thing at a time and run through the entire process to see what happens.

This is the method that makes the madness worthwhile. It will require discipline and awareness. That's why, while I think most of us have an innate understanding of this entire process on some level of our consciousness, I find it helpful to lay it out in five steps, and make myself follow them through. Things tend to work better that way, and it helps me to formulate the problem in a way that accommodates the process so that I get a result I can do over and over again, since this is what I do for a living. Good luck! **GA**



Larger panel, successfully cast.



Larger panel, cracked.



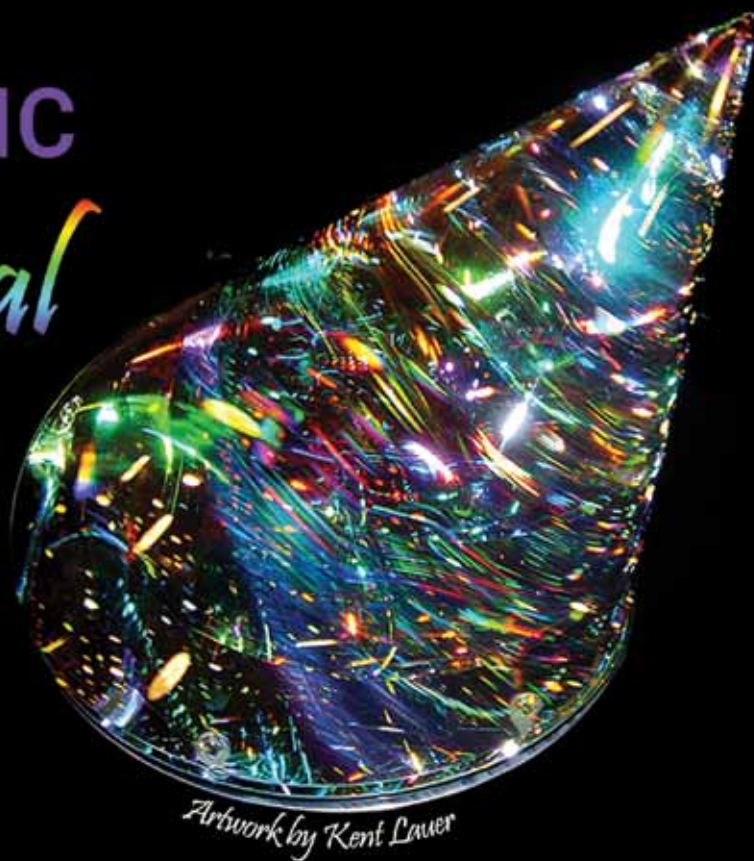
Milon Townsend is a self-taught artist with over 45 years of experience in the field of glass artwork and education. He is known for his torch and kiln worked sculpture featuring the human form. Google "Milon Townsend images" to view more of his work and go to thebluemoonpress.com for his educational materials. You can also contact him at mlon@rochester.rr.com. The sequence presented here is excerpted from Milon's upcoming book on Creativity.

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"Limiting what I've learned from Milon to just the use of boro plate glass seems like a disservice, but it is literally and figuratively the "base" of my style. From learning how to knap the plate to properly heating and adhering it to other pieces of boro has opened up so many avenues even outside the glass itself. Learning how to use and integrate plate glass has arguably been the largest influence on my work to date."



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The *Glorious Glass* Tour Takes Off!

by Pam Reekie

In 2017, the Contemporary Glass Society (CGS) celebrated 20 years since its foundation as the principle supporter and promoter of artists and collectors of contemporary glass in the United Kingdom. It now has almost 1,000 members, both nationally and internationally.

To continue the celebration of this landmark anniversary and to raise awareness among members of the general public of the glory of contemporary glass, a series of linked exhibitions are being held around Great Britain over the next three years. This circular tour starts and ends in the South West, with the Creative Innovation Centre (CIC) in Taunton chosen as the first venue.

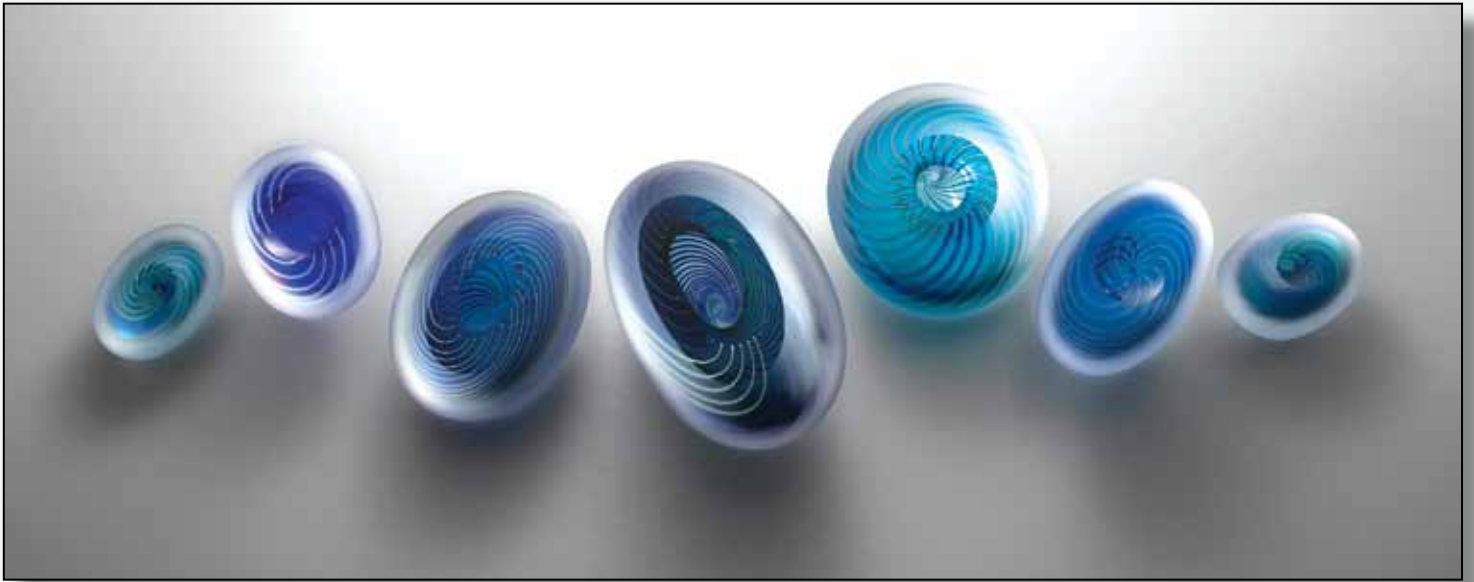
Celebrating Contemporary Glass Art

The intention of this series of exhibitions is to offer all members of the Society, from hobbyists to international high flyers, the opportunity to show their work. Therefore, all of the exhibitions are unselected and open to everyone who is a member of CGS. As a result, this series of exhibitions will be a diverse, vibrant encapsulation and demonstration of the current glass art scene in the UK.

The exhibitions all set out to demonstrate just how utterly glorious and amazing contemporary glass is so that everyone can appreciate and enjoy its magical colors, textures, use of light, and variety of methods. The work displayed will feature a wide range of techniques including hot blown forms, fused glass, stained glass panels, pâte de verre, and cast glass. The artists are featured along with their personal explanation of why glass is glorious to them and why they have chosen the pieces on display to express that passion for their chosen material.



Sandra Young, Foxglove. Photo by Simon Bruntnell.



Charlie MacPherson, Coral. Photo by Steve Dodd, Big Cheese Photography.



*Roberta Lyles, Look After Our Home.
Photo by the artist.*

A Wide Variety of Opportunities

Running throughout each exhibition period are hands-on workshops run by local artists aimed at introducing local people to the glassmaking experience. They will also enable other glass artists to explore a technique that may be new to them. Each venue will host a Glass Makers Fair to compliment the exhibition and create a wide span of pricing to suit all pockets. In addition, participants in a Glass Forum Day at each setting will hear from international speakers and will be provided with a chance for CGS members to network, share ideas, solve problems, and meet fellow makers. Most importantly, this varied program of events offers local communities the opportunity to discover their own local glass artists and the glories of contemporary glass.



*Mim Brigham, Marram Lagoon, 2017.
Photo by Phil Parr.*

The second venue is a joint exhibition for Scottish members with the Scottish Society of Glass Artists in Glasgow in September 2018. At the same time, the third exhibition opens at Maidstone Museum in Kent featuring work from South East and London members.

GA

Visit www.cgs.org.uk for more information on the Contemporary Glass Society

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Miriam Di Fiore

Illusions of Eternity

*Miriam Di Fiore, For a Secret Journey,
8 cm x 20.27 cm x 4.72 cm, 2007.*

by Shawn Waggoner

Miriam Di Fiore's journey through life and glass reads much like Laura Esquivel's popular 1989 novel, *Like Water for Chocolate*. With a similar magical realism, the kiln worker discovered both her artistic medium and voice beginning in the small seaside town where she grew up in Argentina. Though it was a forbidden love, a lifelong relationship with fused glass triumphed in the face of political adversity and family objection.

As a child Di Fiore lived in Miramar, a little city near the Atlantic Ocean protected from wind and sand by a vast pine forest. Because important moments of childhood passed among those trees, the forest continues to contain deep and symbolic meaning that inspires the drawing, painting, and photography vital to the artist's work.

"What I try to do with my art is not an interpretation of the woods, but rather a simple, respectful translation in glass of a little part of our wonderful world where I have been in the company of trees. I want to speak about that place and how I felt there. In that way I can share at least a part of the magic and beautiful moments that made me feel happy to be alive. My works are an illusion of eternity, virtual places that try to preserve what's constantly changing and what my eyes see in fragments of time."

Di Fiore received her art degree in ceramics and drawing in 1977 from the Escuela Nacional de Cerámica y Dibujo, Mar del Plata, Argentina. In 1991, she studied pâte de verre with Linda Ethier at Creative Glass, Zurich, Switzerland, which inspired and

informed a new direction in Di Fiore's fused glass. Additional training took place in 1994 at Pilchuck Glass School in Stanwood, Washington, from instructors Lino Tagliapietra and Rudy Gritsch. Her professional experience includes working as Narcissus Quagliata's teaching assistant at the Museum of the Royal School of Glass, Segovia, Spain, and for his Florence, Italy, seminars in the 1990s.

Represented by Habatat Gallery, Mostly Glass Gallery, and SOFA throughout the 2000s, Di Fiore's work can be found in the permanent museum collections of The Corning Museum of Glass (CMOG), Corning, New York; the Newark Fine Art Museum, Newark, New Jersey; Cafsejian Museum of Contemporary Art, Armenia; Museo Nacional del Vidrio, Segovia, Spain; the Colección Estable de la Revista del Vidrio, Barcelona, Spain; the Museo delle Arti Decorative, Castello Sforzesco, Milan, Italy; and the Municipal Glass Art Museum of Alcorcón, Madrid, Spain.

The Secrets of Trees

The city of Miramar exists because a forest was planted in the sand dunes. Construction of the town only began once 69 acres of pine trees were large enough to shelter it from sandstorms. Di Fiore's father built a seaside hotel there, and in the winter when clients were scarce, the entire family spent time on the shore fishing, walking, and connecting with nature. For every question in life, the forest contained the answers. The first time Di Fiore met death was in the woods. She was 7 years old when a bird fell down dead at her feet. She asked her mother, "Did

he fall asleep?" Her mother responded, "No, he flew away to the sky forever, and his body remains here."

In high school Di Fiore expressed interest in attending art school upon graduation, but her father insisted she go to the university. Unaccepting of his decision, the teenager took the bus to the art school and asked the director if she could take classes while still in high school. He refused. She returned two more times. Her persistence and stories of the arguments this was causing at home impressed the head master enough to change his mind. In fact, he met with Di Fiore's father to reassure him about his daughter studying to earn a pottery degree. Di Fiore took the entrance examination, earned a perfect score, and became the youngest student at the school.

Only traditional stained glass was offered there. In 1975, no one knew fusing existed. One day Di Fiore arrived early to finish a couple of pottery projects for an examination when she saw a professor walking from the kiln rooms holding something in his arms. Something bright blue and mysterious shone from underneath newspaper.

"What does he have, this object so blue?" She asked, "What are you hiding?" The professor responded, "Where did you come from? Why are you here?" As she touched the warm piece of glass, the newspaper flew away with the wind, and Di Fiore saw her first piece of fused glass. "In that instant, I understood how he created the piece. This was pure glass fused in a ceramic kiln."

The professor made Di Fiore promise not to reveal his fused work

to anyone in exchange for teaching her once she completed her ceramics degree. "From that moment, I was dreaming of fused glass." She worked tirelessly to finish school, passing all examinations with flying colors. Upon completion of her degree, she returned to finally learn the secrets of glass fusing only to find that the professor had passed away the summer before.

Di Fiore's father agreed to buy her a ceramic kiln if she applied to the university. There she studied agricultural engineering for two years while making pottery at home on the weekends. The first artwork she made was not pottery, but two pieces of flat glass fused at 800 degrees C with copper carbonate, cobalt carbonate, and borax. These early fusing experiments took place in 1979, the same year Di Fiore's father passed away, sending her into a downward spiral of depression. Italy became her new home for six months as grief continued to transform the artist.

When Di Fiore returned to Argentina, The Dirty War was well underway. From 1976 to 1983, a seven-year campaign was carried out by the Argentinian government against suspected dissidents and subversives. Many people, both opponents of the government as well as innocent people, "disappeared" in the middle of the night. They were taken to secret government detention centers where they were tortured and eventually killed. These people are known as "los desaparecidos" or "the disappeared."

"Today I opened the window to let the spring come in, and I discovered to my surprise that the forest is in my house and the landscape is within me."



*Miriam Di Fiore,
They said she was a painter.
From a private collection.*



Miriam Di Fiore, Hope. From a private collection.

Upon her return to Argentina, Di Fiore founded a free municipal pottery school and studio in Miramar. After three months of running the classes, she was called to the mayor's office, where a soldier informed her that her pottery school was officially closed. An argument ensued between the two until the mayor physically removed Di Fiore from the room and told her to run home. Upon arrival, her mother was just hanging up the telephone, white in the face. That same day, May 1, 1980, Di Fiore found herself on a bus to Buenos Aires, with her passport and a one-way ticket to Italy.

A Wealth of Personal Truth

In 1985 Di Fiore opened her studio in Italy, using winnings from a pottery tile competition to buy her first kiln. No one had fusing information at the time, and colored sheet glass was not yet available in Murano. After discovering *Fusing Book 1*, the artist took her first workshop with Ethier, who taught pâte de verre and inspired Di Fiore's early work with frits. A subsequent class with Gritsch revealed the processes for fusing Bullseye glass. "My mind was exploding with ideas."

The real evolution from craftsperson to artist, however, came when Di Fiore met Quagliata. As an Artist in Residence at Bullseye, he had developed a new way to paint with frits, mixing the colors together. Contracted to teach classes in Italy, Quagliata invited Di Fiore to be his teaching assistant. "Of course I accepted with joy, and that changed my life."

Quagliata began using Di Fiore's studio in Milan to produce pieces for the European market. "He was always asking me why I created commercial pieces and why I didn't make something more artistic. I owe Narcissus a huge debt, because he helped me find the courage to express with my own artistic voice." Quagliata had Di Fiore look in a mirror and pretend she was talking to herself as a client about what she wanted from the glass. When she heard herself say, "I would like to make a forest with frits and stringers," she began crying, overwhelmed by this previously unavailable personal truth.

From her original photography, Di Fiore produced studies in glass on how to control the image. Though her photographs are works of art as well, paper is too fragile. The artist wanted to fix the images in a medium that would last forever. "A photo or photo transfer is always the same. An image made with frits, with pure glass, changes a lot, because the light passes through and is not just reflected. When the light goes away, the piece sleeps until the next day, like the forest." It took one year for Di Fiore to complete her first piece. From 1997 to 1999, she further developed her technique for adding depth to the work.

Franco Regina, from Regina Gallery, Murano, Italy, put Di Fiore's glass landscapes on the map. Regina asked the artist to drop off some work for his review. The same day, two of the five pieces sold to Italian collectors. "They asked the prices, but these decisions had not yet been made. Franco sent them to lunch, and I was afraid they would never come back, but when I returned, he had a check for me, an amount of money I had never seen before." One month later, Regina sold the remaining three pieces.

In Murano, Di Fiore was the talk of the town. When she first exhibited her work on the island, every glassblower wanted to see these landscapes, even though fusing had no reputation there. Once a glassblower told her: "Any dog can do fusing." Years later, when she met the man again, Di Fiore told him: "This dog has become very worth buying." In 1999, the owners of Mostly Glass Gallery saw the artist's work in Murano and invited her to exhibit at SOFA Chicago. By 2001, Di Fiore had her first exhibition at Habatat Gallery, Florida.



Miriam Di Fiore, Fall Tray. From a private collection.

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In the Forest of Glass

Di Fiore's technique, a long and tedious process, combines soft flameworking, fusing, and multiple firings all in the same piece. She begins building the landscape from the background or horizon. Trees and branches are fashioned from glass stringers modeled in the flame. Glass frits, sifted into nine sizes of grains, are used like watercolors by a painter. When the background of an image is set, the artist fuses it in the kiln. After the first firing, the piece is covered with a thin sheet of clear glass, and the next layer of the image is built upon that. The process is repeated over and over until the landscape emerges, requiring at least 20 days and seven firings.

Building the image through multiple firings, Di Fiore manages color and potential reactions in mystical wooded scenes. Nowhere is this more evident than in her work *In The House of The Hunter's Wife*, one of her favorites. On a walk through a beloved forest shrouded in fog with wild mushrooms in season, the artist encountered a group of hunters. These men felt they owned the forest and that Di Fiore should not be walking there during hunting season. They had killed a wild boar and were releasing its blood on the ground. Following an argument with the men, the artist returned home to cleanse herself of this negative energy and created this piece with two long pâte de verre branches that recall deer horns.

The emotional lighting qualities of Di Fiore's landscapes are the product of the artist's amazing capacity for observation. Translating

optical layers in glass from original photos requires that the artist visit a location several times to absorb light, temperatures, and seasons. "It's like the place becomes part of my body. My translation is not only technical, but also photographic, combined with memory and emotion. It's a compromise of the real image and the translation in glass."

A self-proclaimed "trash hunter," Di Fiore has long been fascinated by the objects people discard. "It was automatic to connect objects with landscape. I find a lot of analogies between civilization and consumerism or distraction." As an integral part of the piece, the found object is always in hand before the glass is made for its specific measurements.

Musical instruments provide unique settings. In one of Di Fiore's masterpieces, *Sonata in Sol Minor*, superb pâte de verre leaves are scattered inside an antique violin case containing a forest scene in glass. Drawers are the most frequently used objects, not as a mere holder for the glass panel but as a dream in a drawer. A drawer is the place where the artist saves memories and hides nightmares. Another frequently used object is the saw, symbolic not only of tree killing, but of violence in its entirety.

"People either love or hate my work immediately, fortunately more love than hate! When the piece is finished, it's no longer mine. It will look to find its house. When a collector decides to buy one of my works, it's as if buyer and artwork recognize each other."



Miriam Di Fiore, *In the House of the Hunter's Wife*,
2006. From a private collection.



*Miriam Di Fiore,
(clockwise from bottom left)
Balaika, 2005, from a private collection.
Photo courtesy of Habatat Gallery;
Lake Mandoline, Casefesjan
Museum, Yeravan, Armenia;
and Violoncello,
42 cm x 14 cm x 4 cm.
From a private collection.*

La Dolce Vita

Beginning in 1992, Di Fiore has led a busy teaching schedule organizing courses on glass fusing techniques both in Italy and abroad, including workshops presented at Glass Art Society conferences, Bullseye Glass Co., Portland, Oregon, and The Studio of CMOG.

In the rolling hills of Oltrepò wine country, 70 kilometers south of Milan, the small village of Mornico Losana is home to Di Fiore's Arco Iris Glass Studio. A small hilltop village of 700 people, this magical place provides an idyllic setting for the artist's workshops on making highly detailed works in fused glass. This total Italian glass experience includes not only fusing instruction, but travel, sightseeing, authentic Italian meals, and Italian cooking lessons.

With a new series of artworks in progress, in 2018 Di Fiore plans to add greater depth and thickness to her work, expanding on a career of pushing the limits of her medium and enjoying each moment of her creative process. "I'm very grateful for what glass has given me in life. Glass showed me the world, introduced me to lifelong friends, helped me meet amazing people, and share conversation I will never forget. Glass made me rich in experience and memories."

GA

Miriam Di Fiore was recently a guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe on iTunes or Stitcher to hear this and many more fascinating interviews with glass artists by visiting the "Talking Out Your Glass Podcast" link under "What's New" at www.glassartmagazine.com.

Miriam Di Fiore
miriamdifiore@gmail.com
www.miriamdifiore.com



Miriam Di Fiore, The Wolf.



*Miriam Di Fiore, Silence, 2006.
From a private collection.*

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Raven Skyriver

Photo by
Phil Kuhnlein/ACME Creative

Architectural Commissions

Creating Designs for Site-Specific Artwork

by Gil Reynolds

Ever since I started doing glass art back in 1972, I have favored commission work over gallery art. Working with stained glass was probably what led me down that road. The marketplace for site-specific stained glass was much larger than the market for gallery style autonomous panels.

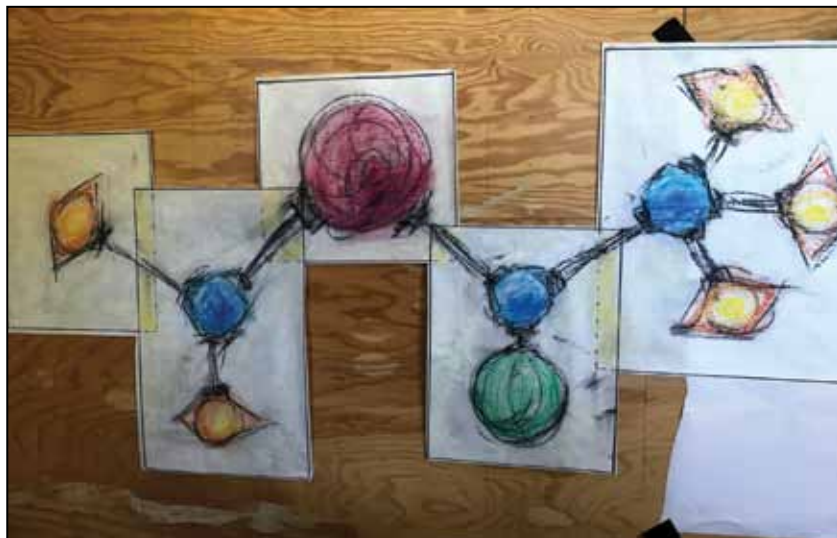
It's not that I didn't make panels without a home in mind. I actually did a series of stained glass panels called the *Intro-Liner Mindscapes* back in the mid '70s. They were each singular expressions of visual themes that I felt an attraction to, but they weren't made for a specific location—just art for art's sake and to convince my art professors that glass was more than just a craft. Doing site-specific work is a whole other ball game.

Ins and Outs of Designing for Specific Spaces

I have always enjoyed the dynamics and the collaboration that goes along with commissioned artwork. So many factors come into play such as the lighting and scale of the intended location, existing motifs and colors, the client's intent, and how much money is allotted. All of these factors work together to shape my design concepts. Sometimes clients don't even know what they want, or in the case of the *Isoflurane Molecule* design, they don't even know that they wanted art. Let me explain.



*The client's new office entryway AANW
Logo made out of stainless steel and edge-lit
with LEDs and strips of dichroic glass.*



*A series of sketches showing the structure of Isoflurane that
led to the full-size pastel drawing presented to the client.*

I was hired by the Anesthesia Associated NW (AANW) to make a logo for their new office. That was a fun project made out of stainless steel and edge-lit with LEDs and dichroic glass. While I was installing the logo, I noticed that they had a lot of large empty walls, so I brought over one of my pastels to see if it was something they might be interest in purchasing.

When I checked back several weeks later, they said it wasn't really up their ally, so I started thinking, "Okay, I need to find something that has more connection." I began researching anesthetics and found a picture of an Isoflurane molecule that had a very cool visual rhythm. After making a bunch of sketches, I started stylizing the molecule and made a full-scale drawing with pastels on paper and a sample panel on a piece of glass. Then I made a presentation and left the samples for them to live with for a while.

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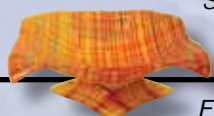


New

Dennis Brady
Selling Your Work Lecture
July 19



Lisa Vogt
Fusing for the Adventurous
July 24



Kent Lauer
Faceted Dichroic Glass
July 26



Lisa Vogt
Fused Glass Sink
August 2



Dennis Brady
Screen Melt
August 14



Dale Keating
Fused Glass Lilies
August 23



Susan McGarry
Advanced Kaleidoscope Pattern Bar
September 4 and 6



New

Barry Kaiser
Images on Glass
September 11



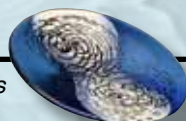
Randy Wardell
Joy of Fusing
September 18



Lisa Vogt
Fusing with Frit
September 20



Gil Reynolds
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September 25



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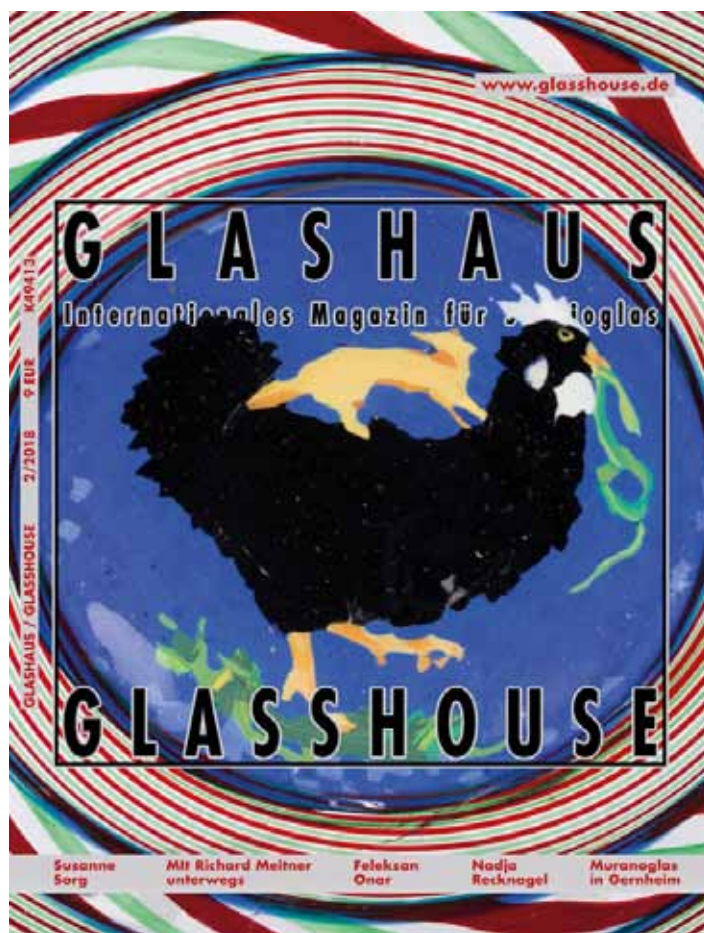
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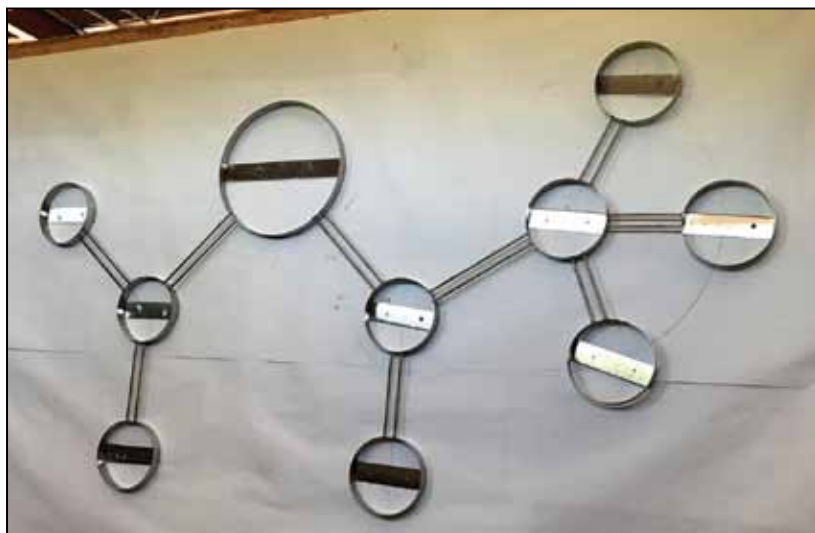
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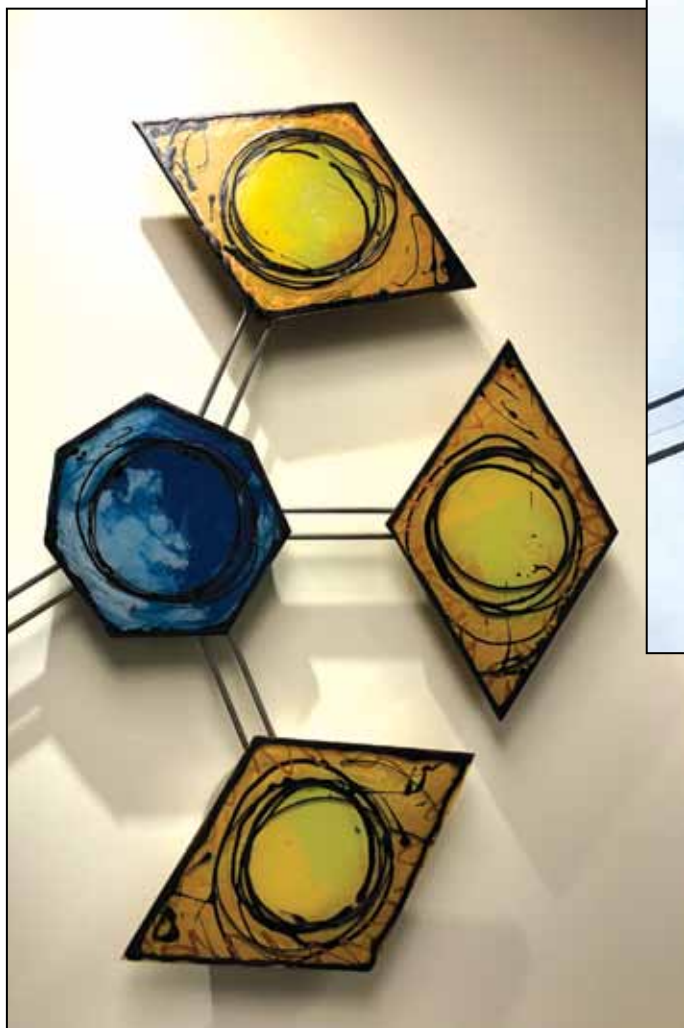


They loved the idea and my stylization, but they wanted the total image to be about 30 percent larger than my initial proposal. That was problematic, because my initial idea was to paint the molecules onto large rectangular glass panels. My biggest kiln is 48 inches by 36 inches, so I had designed my presentation around that size. Increasing the overall project meant I had to revise my concept, so I thought, “I can do that. No problem.”

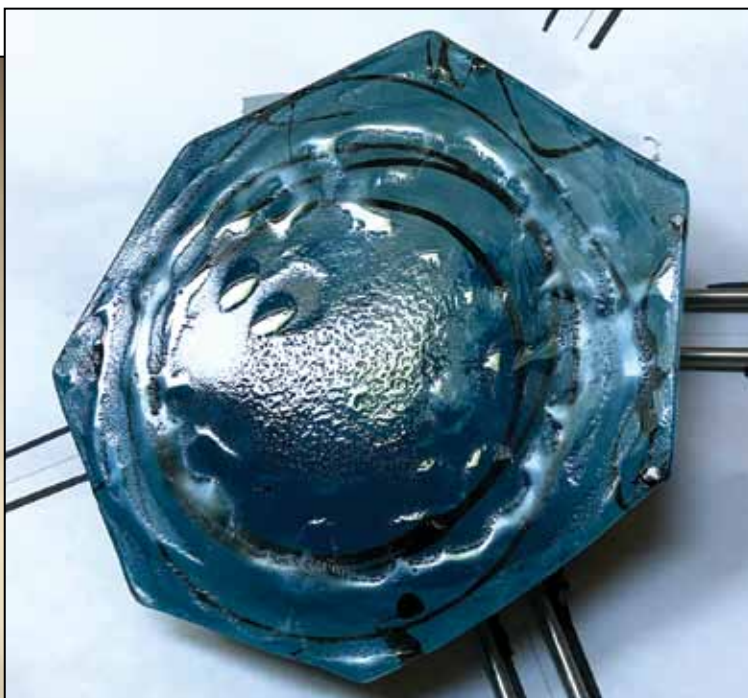
After about a dozen reworks I came up with the concept of having each element be its own piece of glass connected to the other elements with nonglass materials. Again, I created sketches and models, playing with different ideas until I happened upon using stainless steel rings and rods as my “structure” to display the glass components. I came up with the idea to use casting rings and flow bar rods, parts I already had. That idea seemed feasible, so I started making prototypes.



The mounting system consisting of stainless steel rings and rods.



Similar but different, Reynolds wanted each part to work on its own yet flow in unison through the overall design.



Experimenting with different textures to break up the perfect glossy surface inherent with float glass.

Selecting the Right Glass, Colors, and Textures

I wanted the glass to have depth, color, fun patterns, and an irregular surface. Thick quarter-inch float glass gave me visual depth without bubbles or flaws, but the surface was too perfect and didn't have any character. I used some Soft Cast Sand contained by a Flexi-Form stainless steel band to texture the front side of each piece of glass.

To add color, I used Fuse Master LO low-fire, lead-free enamels painted on the back side of the glass. I created my own color blends with different Fuse Master LO – Low Fire, Lead Free enamels mixed on a sandblasted plate glass pallet, then used Water Friendly Medium diluted with five parts water to one part Medium. The paints were fired to 1175°F with the enamel side up at low enough temperatures to avoid changing the texture on the other side of the glass. This gave texture to what would eventually be the front viewing side of the glass.



Finished installation of the AANW project.

Finishing Touches

A total of six firings were used for each piece of glass to add texture, black and mica lines, layers of LO colors, and a final face-up firing with black details. Experimenting with different textures was a key part of breaking up the perfect glossy surface inherent with float glass.

I constructed the stainless steel structure to support the glass pieces. The overhead lighting near the wall where the piece was to be installed played a part in my decision to get the elements away from the wall. That allowed the shadows to be incorporated as part of the design, which is one of my favorite design elements when working with overhead reflective lighting. The rods were temporarily taped to the mock-up as I tried several different connection ideas.

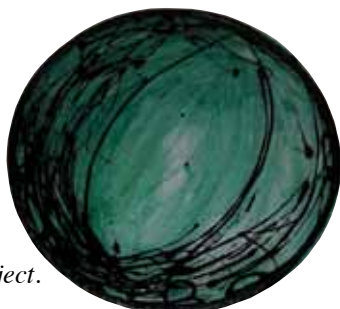
All of the parts for the mounting system, which consisted of stainless steel rings and rods, were assembled on my temporary studio wall, then carefully packed up for installation. Most of the pieces were welded together, but some had the rods loosely fitting into the rings so that everything could be reduced to sections small enough to fit into my car.

Everyone at AANW seemed extremely pleased with the finished artwork, and I was honored that they believed in my vision. When entrusted to make a commissioned piece of art, I feel it is my obligation to dig as deeply into my creative self as possible in hopes of discovering and building something that will bring life and joy to its new home.

GA

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Detail of the bottommost section of the AANW project.



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The 2018 Glass Craft & Bead Expo

Gallery of Excellence

Photography by Doug Baldwin

The 24th annual Glass Craft & Bead Expo, which ran April 4–8, 2018, was held at the South Point Hotel, Casino, and Spa in Las Vegas, Nevada. Attendees came from around the world to attend a wide variety of classes taught by renowned artist instructors who are experts in their respective fields. An additional highlight is the show floor, which offers a look at the latest glass, the most innovative kilns, and many tools and specialty items.

Glass Art and its sister publications, *Glass Patterns Quarterly* and *The Flow*, once again sponsored the Gallery of Excellence juried art competition. First, second, and third place winners were selected by a juried panel, and a People's Choice Award was also selected by votes from Expo attendees. All levels of expertise were represented including professional and amateur levels as well as entries from high school and junior high students. All of the winning entries can be viewed by visiting the "Gallery of Excellence" link at www.glasscraftexpo.com.



Harish Dewani
Tiger Eyes



Tony Glander
California Tan



Karina Guevin
Peter Rabbit's Garden

Professional Category

Fused/Cast/Kiln Worked

First Place

Tony Glander
California Tan

Second Place

Nadine Booth
Through the Pines

Third Place

Deb Crowley
Sea Jelly Lamp

People's Choice

Alysa Phiel
Mountain Shawdows

Blown & Flameworked

First Place

Karina Guevin
Peter Rabbit's Garden

Second Place & People's Choice

Filip Vogelpohl
Under the Sea

Third Place

Lewis C. Wilson
Ode to Luccio

Stained Glass

First Place & People's Choice

Christine Curtis Wilson
Save Red Rock

Second Place

Richard Falzone
Outcast

Third Place

Tamara Phillips
Frozen Fractal Fantasy

Cold Working

First Place & People's Choice

Harish Dewani
Tiger Eyes

Second Place

Susan McGarry
Deep

Third Place

Jeri Warhaftig
Zentangle Box

Beads & Jewelry

First Place

Floor Kasper
Into the Wild

Second Place

Sheila Davis
Odyssey

Third Place & People's Choice

Terry Henry
Thoth the God of Wisdom and Learning

Mosaics

First Place & People's Choice

Wesley Wong
A Beatles Tribute: Yellow Submarine



Wesley Wong
A Beatles Tribute: Yellow Submarine



Floor Kasper
Into the Wild

Christine Wilson
Save Red Rock



Amateur Category

Fused/Cast/Kiln Worked

First Place

Marty Miller
Peaceful Meadow

Second Place

Lourdes Nicolette
Discrete Wave

Third Place

Bonnie Quintanilla
Powerful Forces of Nature

People's Choice

Webe Webowitz
Cowboy

Blown & Flameworked

First Place & People's Choice

Andrea Symons
Coastal Shaman's Torque

Beads & Jewelry

First Place & People's Choice

Laura Dawson
I Love Trees

Stained Glass

First Place & People's Choice

Gary Gill
Slice of Life

Second Place

Gary Gill
Pretty in Pink

Cold Working

First Place & People's Choice

Janice Anderson
The Puzzled Castle

Second Place

Karen Martin
Golden Dragon

Third Place

Anne Horst
Fine Fantasy



Janice Anderson
The Puzzled Castle



Laura Dawson *I Love Trees*



Marty Miller
Peaceful Meadow



Andrea Symons
Coastal Shaman's Torque



Gary Gill
Slice of Life

High School

Fused Jewelry

First Place

Connor Manley
Just Peachy

Second Place

Jon St. Clair
Falling but Never Landing

Third Place

Mat Burchard
Nebula

People's Choice

Brandon Nelson
Hot Jazz

Fused Bowls/Plates

First Place

Emilee Kuhns
A Walk in the Rainforest

Second Place & People's Choice

Lindsay Atkinson
River Dance

Third Place

Lyndsey Umana
Princess

Junior High School

Fused Jewelry

First Place

Neal Tinley
Midnight Dream

Second Place

Zoey Davis
Lucky Charm

Third Place

Samuel Oakes
Abstract Yellow

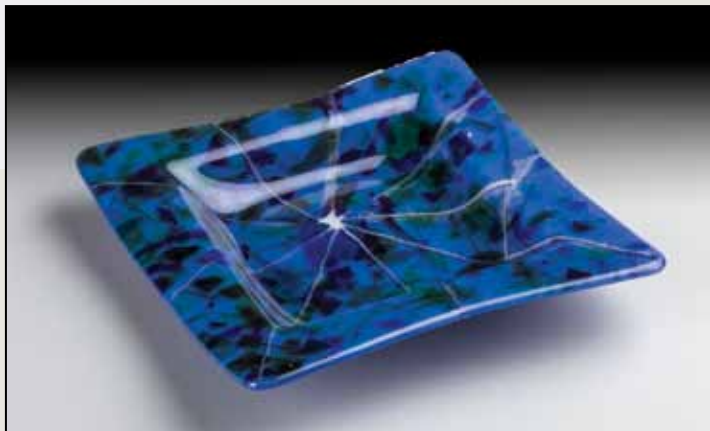
People's Choice

Dona Riley
Green Ivy



Neal Tinley
Midnight Dream

Connor Manley
Just Peachy



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Just Another Day at the Office

Firing Schedules for Kiln Formed Glass

by Bob Leatherbarrow

Firing schedules for kiln formed glass are commonly expressed as a graph that starts at room temperature, heats up to a process temperature such as full fuse, cools to annealing conditions, and ultimately cools back to room temperature. Each segment of the schedule corresponds with a change in the slope of that graph. Most artists think of schedules as a continuum with the main focus on achieving a successful full fuse, tack fuse, or slump. I take a different approach.

Creating Within the Ductile Zone

The graph of the firing cycle can be divided into two distinct regions with vastly different behaviors (Figure 1). Between room temperature and 1000°F, glass behaves mainly as a brittle material that breaks when subjected to stresses that are greater than the strength of the glass. Above 1000°F, glass is an amorphous solid with chemical bonds that break over a wide temperature range, so above 1000°F glass behaves as a ductile material that bends at lower temperatures and melts together at higher temperatures in the ductile zone.

It is in the ductile zone that we do all of our creative work in kiln formed glass. We “live” with glass in the brittle zone where it breaks when dropped. We “work” creatively, however, with glass in the ductile zone where it is bonded together and shaped.

The properties of glass that are the most important in heating or cooling through the brittle zone are the coefficient of expansion and heat conduction. Glass is a poor conductor of heat. As glass is heated in the brittle zone, the glass surface will heat and expand more quickly than the interior, which is cooler and has expanded less because of poor heat conduction. If the difference in expansion between the surface and interior of the glass is great enough, the glass will break by thermal shock.

Similarly, the first cooling back down through the brittle zone after the glass has heated to a process temperature has to be done slowly enough to allow the surface and interior of the glass to contract at the same rate in a process called annealing. The main goal when initially heating through the brittle zone is to avoid breakage due to thermal shock. The main goal when cooling back down through the brittle zone is to prevent breakage due to improper annealing and/or thermal shock.

The properties of glass that are most important in the ductile zone are surface tension, viscosity, and heat conduction. They control relative melting temperatures of glass colors and the thickness of the unconstrained glass when it does melt. The main goal in heating glass in the ductile zone is to get the best visual outcome possible such as a fully fused piece that is bubble free or a well-shaped slump.

Three Distinct Zones

Rather than thinking of the firing cycle as a continuum with a focus on the process temperature, I prefer to think of it as three distinct and relatively independent zones: initial heating through the brittle zone, heating to a process temperature, and ultimately annealing and cooling back to room temperature. A very simple model for this three-step approach is to think of the firing cycle as just another day at the office (Figure 2).

The initial heating equates to heading to work without having an accident (thermal shock). The route to work might be fast down an expressway or it might involve slowing and stopping because of traffic jams. The speed equates to the heating rate in the brittle zone. Fast rates apply to thin pieces. Slow rates apply to thicker pieces, pieces that vary in thickness, pieces with lots of surface design elements, or significant differences in viscosity. Plan the ramp rate to avoid that accident.

Once the glass has successfully entered the ductile zone, using the “just another day at the office” analogy, it is time to do the job properly. Focus on getting the best visual outcome possible. Fire to prevent bubbles in fully fused pieces, get crisp tack fused outlines, or have slumped pieces that are well shaped with even rims and minimal marks from touching the mold. Doing the job properly involves understanding and using the properties of glass such as surface tension and heatwork to get the desired effect. How you got to work—that is, how you heated through the brittle zone—does not have any bearing on how you will do the job properly.

Once the job is done using the “just another day at the office” analogy, it is time to get home safely, accident free, relaxed, and stress free. This involves cooling the glass back into the brittle zone and annealing the glass to prevent stress within the glass, then cooling back to room temperature without thermally shocking the glass. Again, how you get home safely has little bearing on the job done that day.

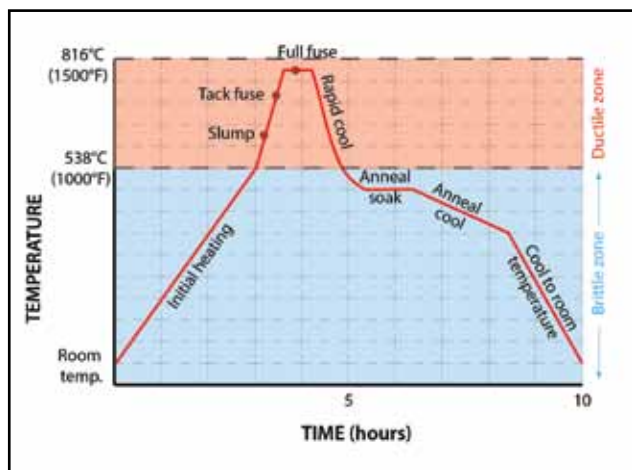


Figure 1. The typical firing cycle as a graph that depicts the heating of glass up to a process temperature and back to room temperature as a continual process through both the brittle and ductile zones.

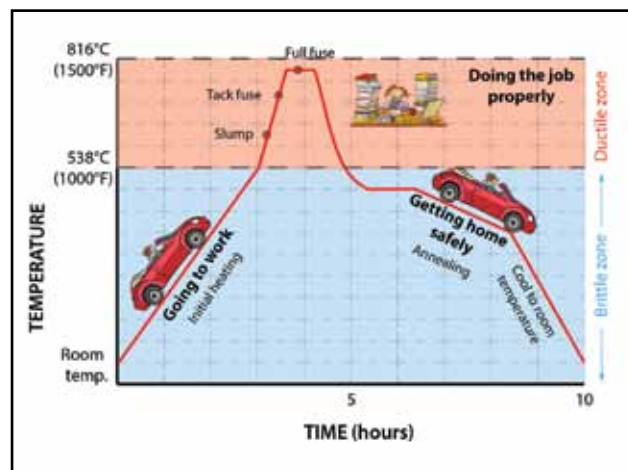
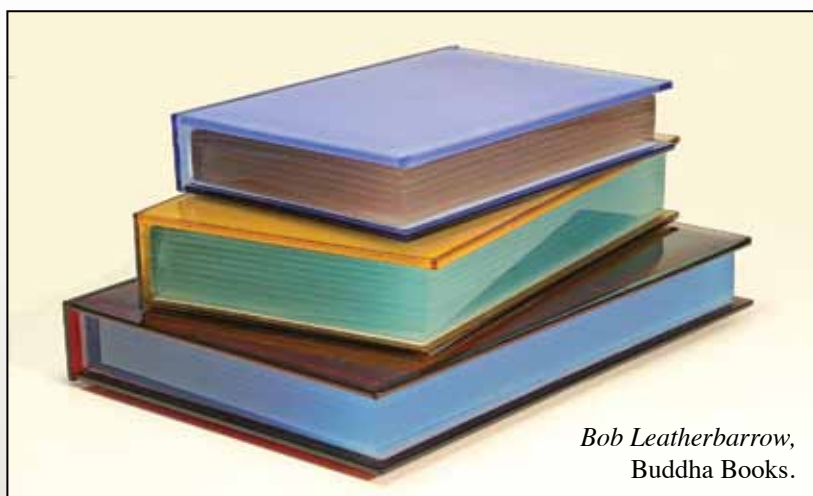


Figure 2. The firing cycle as a three-step process of initial heating up through the brittle zone (heading to work), heating to a process temperature in the ductile zone (doing the job properly), then annealing and cooling back to room temperature in the brittle zone (getting home safely).



Bob Leatherbarrow,
Buddha Books.

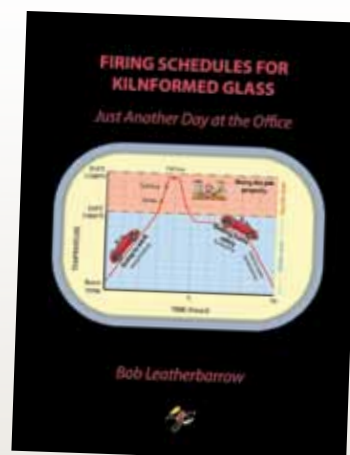


Figure 3. Cover image of FIRING SCHEDULES FOR KILNFORMED GLASS: Just Another Day at the Office.

The Perfect Analogy

This analogy of just another day at the office might seem a bit hokey, but it has improved my success rate in firing kiln formed glass. It allows me to focus on the relationship between the design of the piece and the relevant glass properties at each segment of the overall firing schedule. It also helps me to design the appropriate schedule for that part of the firing cycle. Each part of going to work, doing the job properly, and getting home safely is programmed independently of the other two, and the three component schedules are combined to make an overall schedule that is entered into the controller. The resulting schedule is based on a “dialogue” between the artist and the glass that is based on facts and experience rather than relying on the capricious kiln gods and goddesses for a successful outcome. It works for me.

If you are interested in following this approach consider buying my new e-book *FIRING SCHEDULES FOR KILNFORMED GLASS: Just Another Day at the Office*. It's available through www.leatherbarrowglass.com (Figure 3). This extensive review is based on understanding the properties of glass, making critical observations throughout the firing cycle, and my 30 years of experience in working with kiln formed glass.

Bob Leatherbarrow established Leatherbarrow Glass Studio in Calgary, Alberta, Canada, in 1988 and has created original kilnformed glass ever since. Known for his innovative styles, techniques, and designs, he has taken an experimental approach to developing unique textures and color palettes using glass powders. His glass bowls and sculptures explore the subtle hues and delicate beauty of naturally occurring textures and encourage the viewer to ponder their origin.

In 2008 Leatherbarrow moved his studio to Salt Spring Island, British Columbia, where he continues to make glass and write e-books on his signature techniques. He has also been a popular instructor on both the national and international kiln formed glass scenes. Visit www.leatherbarrowglass.com to learn more about his work.



Be Positive, Professional, and Most of All, Happy

by Mark Veit

Over the past several years I have shared numerous social media marketing tactics with you and have very much enjoyed writing for *Glass Art*. Meeting some of you who actually read it still catches me off guard, and I love it. I can't thank you enough.

I will be taking a step back from this column for a while and wanted to thank Maureen James and Shawn Waggoner for working with me, extending deadlines, and most of all supporting this piece for years. I appreciate you. The work you do for the glass industry is invaluable.

You can take a look back at old issues of *Glass Art* for dozens of marketing techniques that I have shared in the past. Some of the early ones might not be relevant anymore, since things change so quickly in this space. If you ever find yourself getting stale or pressed for time, there are ways to reinvent your products and do it more efficiently. *Glass Art* is a great resource for that.

Since this is the last article I will be writing for a while, I don't want to focus on any particular marketing techniques, but more on having a positive outlook on your business and the best way to convey that message to your clients.

Projecting a Professional Image

Whether you sell at art shows, galleries, online, or at home shows, you need to always present yourself in a professional manner. That goes for all forms of communication with your clients from e-mails to conversations, good or bad. I hesitate to say that we have seen it all at AAE Glass, but we have seen most of it. Dealing with positive feedback is a perk of the job, but there will always be issues on the opposite side, which may or may not be your fault, that you have to address.

Instead of looking at negative e-mail or conversation as a bad thing, look at it as an opportunity to show your willingness to "get it right" as a business owner. So many artists I've talked to in the past have expressed that this is the worst part of their jobs, which is probably right. But since it is never going to completely go away, it is important to learn how to deal with negative situations in a positive way. You will earn the respect of your clients, which in turn, will earn you repeat business.

Maintaining a Positive Attitude

Let's take it a step further and not only be professional, but let's be positive as well. When you present yourself in a positive way to your clients, they become more comfortable with you, and they will want to spend more time with you. It might only be an extra minute or two at your booth, but that is all it takes to make a sale. When clients visit their boutique or gallery owners, those owners want to know they are dealing with artists who are proud of their

Fused Glass Jewelry
by Tanya Veit



work. They want to see an artist walk through the door with ideas on how to increase sales for both parties. They want to be comfortable with that artist, and they want to feel good carrying the artist's work.

Too many times I have spoken to boutique owners who are always shuffling their inventory, because artists are coming and going all of the time. Overpromising and underdelivering is a surefire way to lose shelf space at any location. Being negative is another. If you can make the boutique owner's life easier by being professional, positive, and proactive, he or she is much more likely to give you additional shelf space because they know exactly what they are getting. That will lead to more sales.

Finding Happiness in the Journey

Finally, remember that you are doing what you love! You have been and always will be a glass artist. There will be lines that get crossed when you turn it into a business, and the "fun" might get diluted with daily business tasks, but remember—glass art is what you love to do. I can honestly say that the most successful people I have come across in my life have many different skill sets, none of which are the same, but there are a few characteristics that they all share. They are professional, positive, and happy. As a business owner, you need thick skin on some days and a short memory on others. Work because you want a better tomorrow, and don't focus on a bad yesterday.

Once again, thank you to everyone who has read my work over the years. I am proud to be part of the glass art community. 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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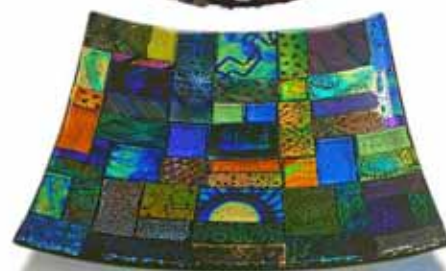
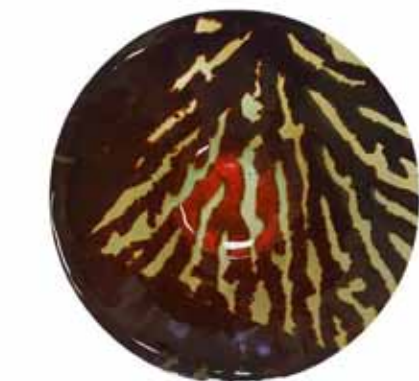
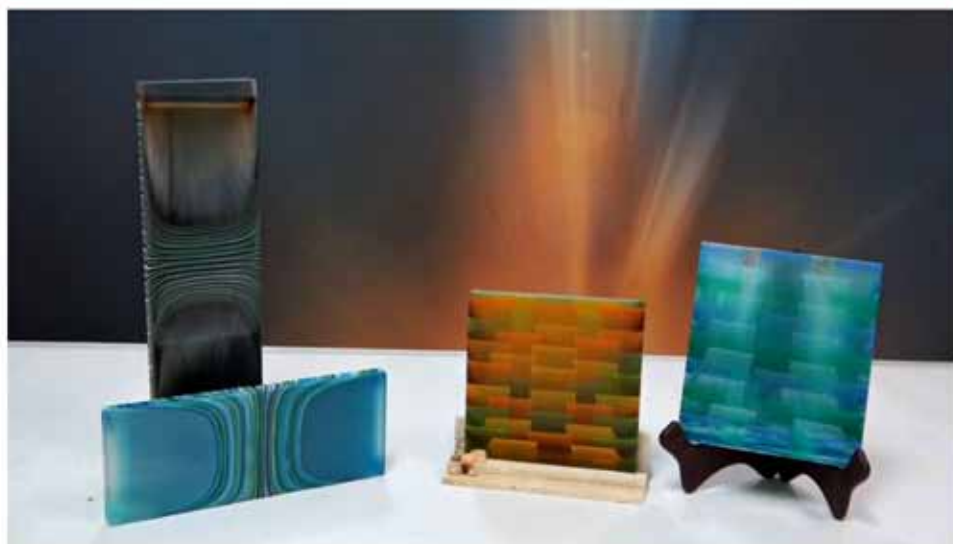
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MARIE-PASCALE FOUCAULT-PHIPPS

LEARNING THE RULES, THEN BREAKING THEM

by Shawn Waggoner

Relying upon freedom of gesture, Marie-Pascale Foucault-Phipps creates personal work that is known for maximizing the light passing through and the light reflecting off of her autonomous glass panels. The rigors of the artist's restoration work inspired her inventive, free-spirited approach to rendering spontaneous movement in painted glass.

A French native, Foucault-Phipps worked with several studios in Paris after graduating from École Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA) in 1979. These included Atelier Mauret, where she supervised the conservation of two 13th-century lancets from the Cathedral of Bourges, *The Prodigal Son* and *The Life of Saint Thomas*. The project was a defining experience early in her career.

"Deep in the French countryside, the studio was housed in a Romanesque architecture priory with walls 3 feet thick. I spent a year learning the strict rules of conservation for ancient stained glass of the French patrimony. The difficulty at first was working with five guys who didn't understand why a woman came from Paris to work on this project while their boss concentrated on a huge commission of contemporary windows. Thirty-eight years ago not too many women worked in stained glass. I had to prove my knowledge to get accepted and be appreciated."

In 1984, Foucault-Phipps embarked on a two-week trip to the United States and never left. U.S. studios benefitting from her restoration talents included Gilsoul and Partners and Mel Greenland Studio, both in New York City. A conservator and consultant in private practice, she was chosen by the Corpus Vitrearum Medii Aevi to inventory and chart pre-17th century stained glass from the collection of the New York Metropolitan Museum of Art, the Philadelphia Museum of Art, and the Pisa Duomo, Italy. Other notable projects included the conservation of some of the stained glass collection of the Isabella Stewart Gardner Museum, Boston, Massachusetts.

Beginning as a student, Foucault-Phipps made personal work that was the antithesis of restoration. Painting both sides of the glass directly with no sketch, the artist relies on plating, acid etching, and engraving to produce an organic, textured appearance. She is a regular contributor to the American Glass Guild (AGG) *American Glass Now* exhibitions and the Women's International Glass Workshop, while creating commissions for private clients.



Marie-Pascale Foucault-Phipps, Blue Devil, created for the American Glass Guild Auction in Pittsburgh, Pennsylvania, 1972.

Practice Makes Perfect

In her youth, Foucault-Phipps dreamed of building wooden sailboats, but as a woman, sadly the vocation was not an option. The young artist lived to create, either weaving tapestries on her loom or dyeing and spinning virgin wool. She also painted on fabric and worked with clay, metal wire, and aluminum and copper sheets. Planning to be either a textile designer with a focus on tapestry or an industrial/manual potter or sculptor, a decisive choice was made to study stained glass.

Public school in France is free, university included, so everyone has an equal chance to access education. One enters high school for different disciplines by passing not just an exam, but a competition called concours d'entrée aux grandes écoles. Generally, specific preparatory school is recommended to succeed.

With the preparatory school she was attending, Foucault-Phipps visited fine art schools in Paris, discovering that stained glass still existed as a discipline and classes were available at ENSAAMA. "Love at first sight! I switched gears and managed to enter the school on my second attempt. Only 8 percent were accepted that year, so the margin was narrow. I wish I could travel back in time, as some of my best years in life were spent there surrounded by a young art community full of energy, whose focus was learning.

"Our stained glass teacher was a technical maniac. Handling the paintbrush with elegant and assertive gestural moves, he painted the most flowing arabesque and pointed tips. Watching him was a major boost in our becoming good painters. Many French glass artists graduated from that school, but it also had international reach. Being there opened our vision, as it was probably the first time that we studied with foreign students from as far away as Japan, Canada, Greece, and America."

In 1979, Foucault-Phipps was one of five students to graduate from ENSAAMA with the equivalent of a master's degree. Graduates were offered a position in a studio while maintaining the freedom to use the school studio for some personal projects. From 1979 to 1984 the artist worked in a variety of Paris studios on both traditional and modern stained glass. "Practice is the best encore to education. Every day spent working in a studio was the best place to fortify my education and learn new tricks of the trade."

Finally Some Oxygen

Creating autonomous work in glass balanced the interesting but tedious and restrictive conservation discipline. "It was the only way I stayed sane." By taking advantage of all of her knowledge and experience with historic glass, Foucault-Phipps lets go and releases personal expression via honed technical expertise.

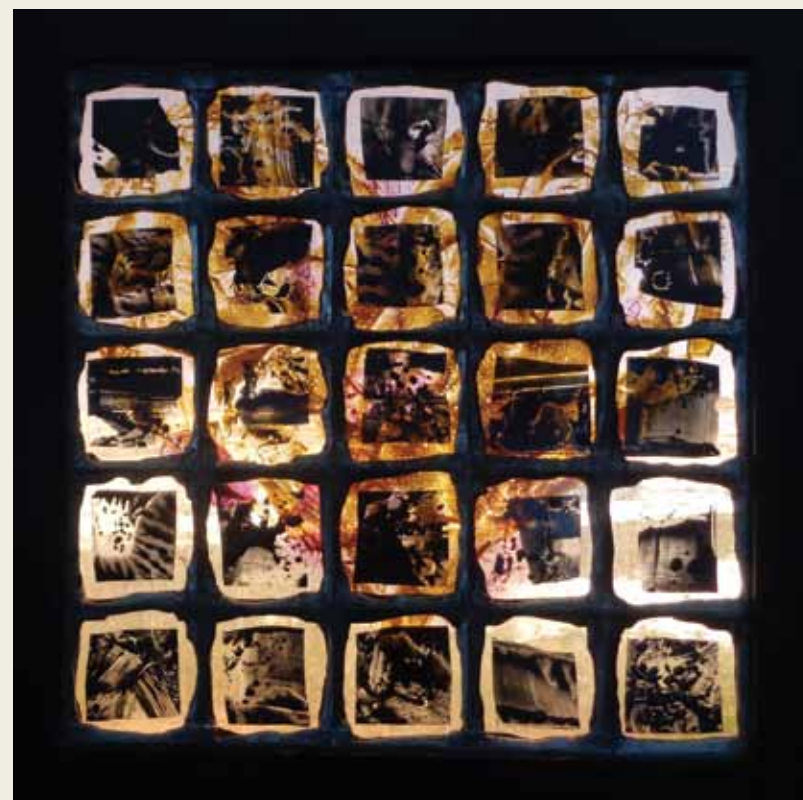
Working directly on the glass, silver stains are added, then paints, to both sides spontaneously with no sketch. By applying and overfiring silver oxide, the artist creates iridescence, a quality often exploited in her work. The piece is fired, etched, engraved, and stencil-fired again. This process helps determine what will be added on the back of the glass. A tactile texture is built up, one step at a time.

"To know where to stop is the most difficult part. Front and back are responding to each other through an intense exchange. It appears one way during the daytime in front of a window or in electric light bouncing off a white wall back to the window. At night in transmitted light, the conversation is very different due to the way I use the silver stain. I do not like using light boxes, as they flatten all the glass, making it monotone and destroying the quality of light."

Plating is a vital tool in Foucault-Phipps' artistic arsenal, a skill learned through her conservation of windows by LaFarge, Tiffany, Armstrong, and others. Two pieces plated together and painted on both sides provides a four-layer canvas on which she works, infusing the piece with mystery blur. "The sudden depth that results from overlapping glass is like deep water. It takes you down under. I used to say, that a piece is ready when I want to dive in it. But wouldn't it be nice to emerge in that new world?"



*Marie-Pascale Foucault-Phipps,
Devil's Back.*



*Marie-Pascale Foucault-Phipps, Taches Noires,
pieces of clear glass placed near each other and
painted together with energetic brush strokes and
a splash of dripping paint.*



Marie-Pascale Foucault-Phipps, *Blue Mustang*, created using a very gestural technique. The artist's horses come to visit at her studio, take a nap near the open door, listening to the music.

Marie-Pascale Foucault-Phipps,
Muslim Women: Mute or Silenced,
 11-1/4" x 11" x 11-1/4", 2015. This piece
 received the Art Glass Guild's AGNX
 Award at the Washington conference.
 From a private New York collection.



The Women's International Glass Workshop

The Women's International Glass Workshop (WIGW) began with an exhibition in Bremen in 1988. Conceived by Helga Reay-Young, a student of Patrick Reyntiens and Ludwig Schaffrath, the exhibition was called *36 Women from 12 Countries*. Traveling to 10 venues from Berlin, Germany, to Chartres, France, the collection of work was finally purchased by a private museum in Toyama, Japan. The resulting energy inspired a core of these artists to meet a year later at Sigríður Ásgeirsdóttir's studio in Reykjavik, Iceland, to work and exhibit. From these first eight artists, the number gradually grew to 20 from all parts of the globe. Every two years they meet to exhibit their glass, inspired by the previous country, share knowledge, and explore each other's culture.

In June 2014, organized by Foucault-Phipps, Reay-Young, and Holly Sandford, 15 members met for a two-week tour of France to view contemporary stained glass by artists including JP Agosti, IMI Knoebel, Martial Raysse, Soulages, Sarkis, and Jean Mauret. A film of the tour by Chris Bird-Jones and Karen Heald, *Lumière Visible/Visible Light – 18 Artists from 10 Countries*, premiered at the exhibition, which was held June through October 2016 at La Grange aux Verrières Museum in Saint-Hilaire en Lignières, near Bourges.

"The challenge in creating a piece for WIGW is to produce an eclectic and diversified collection of work based upon different impressions of strong personalities. But somehow and surprisingly we fit together."

In 2017, Foucault-Phipps designed and fabricated her work *Coeur de Verre* for WIGW, a nod to the precariousness of life, glass, and the fragility of a group. A prominent painted and silver-stained heart floats on a field of salmon-colored glass along with a splash of pinkish-red enamel and a hand print. "*Heart of Glass*, a 1976 film by German filmmaker Werner Herzog, made a big impression on me. It depicts the story of a Bavarian shepherd in the 19th century known for his visions."

Taches Noires, Muslim Women, and Other Treasures

From 2011 to 2014, Foucault-Phipps served as chair of AGG's James Whitney Scholarship committee. Between 2008 and 2018, approximately 150 scholarships were awarded to aspiring stained glass artists. Of the 12 AGG conferences, the artist has only missed four. Conferences, symposiums, and meetings are the best source for learning and meeting glass people.

Mary Clerkin Higgins, AGG founder, past president, and senior adviser, established the *American Glass Now* juried exhibition at the 2012 Pittsburgh conference. Each year, Foucault-Phipps creates a special work for the show. "Having the opportunity to design and fabricate a panel without a client's restrictions is great. A silver stain addict, I am known for introducing special effects in my glasswork. A show like this helps me realize pieces I normally wouldn't have the time to make. That kind of freedom is a luxury."

Muslim Women: Mute or Silenced was created for the 2015 *American Glass Now* exhibition and sold before the opening. On view at the National Cathedral in Washington, D.C., the piece was recognized with AGG's Award for Glass Excellence (AGNX). It references Muslim women and girls forced to kill people wearing an invisible bomb under their Burkas. "They are mute when agreeing with the cause as a martyr or silenced by order to act or be killed or have family members killed. They die in the process anyway."

On a square of red flashed Saint-Just glass, Foucault-Phipps painted a mix of blue and black grisaille. The paint was removed while wet with a large palette knife, over and over again, side by side, producing a suction effect that created the interesting texture. The top of the artist's knife formed the round shapes of the heads and the thin silhouette of Muslim women dressed in traditional burkas. The bottom of her palette knife produced the look of bended knees and other forms related to feet. These lines were followed with her Dremel engraving tool.



*Marie-Pascale Foucault-Phipps,
Headache, 4" x 2-1/2", including old
wires found at the artist's ranch, 2012.*



*Marie-Pascale Foucault-Phipps,
QCB Little Spirits series, Red Devil #3, 9" x 9",
shown in daylight, 2013.*

At the 2016 AGG conference in Chicago, Foucault-Phipps was once again awarded the AGNX for her panel, *Taches Noires*. "It is always embarrassing to get rewarded for two shows in a row, three shows total, but it feels good to the ego. It shows you that your work is still going in the right direction. That is what counts the most."

For *Taches Noires*, pieces of clear glass were placed near each other and painted together with energetic brush strokes and a splash of dripping paint. The black paint around each piece was removed with a finger, then fired. The lead, which is part of the necessary matrix holding the panel together, is carved and scratched to become part of the design. This gives a sculptural dimension and organic look to the composition and its beautiful satin-gray color. Finally, the window is plated with a warm red-brown antique blown glass onto which the shape of a heart was applied with silver oxide. On the reverse side, a print of the artist's hand was added using Carmine enamel.

From Paris to the Quarter Circle Bell Ranch

In 1993, Foucault-Phipps competed as a finalist for a project at the Denver Center for the Performing Arts. Working with Cummings Studios at the time on the I.S. Gardner Museum glass restoration, she welcomed the change of pace. Though not selected for the commission, she spent the week with longtime friend and glass artist Ann Wolff, who took her to a horse show. There, the artist met the man she would marry in 1996.

It was a major leap from Paris and New York to a Colorado ranch in the middle of nowhere. "Suddenly each day began with feeding 270 cows. I rounded up cattle on horseback like a cowgirl from Paris. Thank goodness I'd ridden since I was a child, but these were drastic changes, as you can imagine."



*Marie-Pascale Foucault-Phipps,
QCB Little Spirits series, Red Devil #3
at night in reflecting light.*

Now alone on the ranch, Foucault-Phipps rustles 100 head of cattle while managing her studio from a restored, revamped, transformed turkey coop. She has ample space for storage in outbuildings, and her late husband's shop, a large Quonset hut that serves as a gigantic toolbox. This spring the artist became surrogate mother to a rejected calf twin, feeding it replacement milk from a huge baby bottle morning and evening. She also had another calf whose hoof was frozen at temperatures of 10 below on the day he was born. She hates these accidents.

"I ask my clients to be patient, since I am quite busy. They continue to support me, because they are amazed by the work I am doing in my studio and on the ranch."

Foucault-Phipps works with landmarks as a conservator and adviser, contracts paint jobs once in a while for a studio in town, and has at least three shows each year in Denver. These take place at The Foothills Art Center, in Golden, the Denver Potter's Association as a guest artist, and a private show also featuring a jewelry and pottery artist at an upscale home in the Mile High City. Visitors to her studio provide the best means for the artist to sell autonomous panels and painted glass. "I have never taken a job I have no passion for."

Tender Moments, 2018. Photo by Ford McClave, Colorado.



Marie-Pascale Foucault-Phipps
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glassatfouc@aol.com
www.facebook.com/mariepascale.foucaultphipps

A Good Addiction

Of the myriad glass-related activities on the artist's resume, teaching is absent. "To me, you do not learn a trade in a week or two. It takes many years of practice, determination, documentation, information, art history, drawing, and museum and church visits to train the eye. And practice, again and again, and humility."

As long as 19th-century glass needs restoration, conservators and restorers will have work. Unfortunately, too often stained glass gets bogged down in Gothic Revival and 19th century stereotypes or uninspired design. "Less and less architects are using that beautiful medium. It is like a boomerang effect, as we are lacking diversification of glass. Saint-Just/Saint-Gobain, which produces amazing flash glass, has reduced its production and exportation greatly. Thanks to Lamberts glass, which still believes in us. Unfortunately, European glasses are expensive. I like Fremont glass very much, too, and hope it will stay in business. Stained glass has lost a lot of its glory, could die, and actually might be its own killer."

Diversity of the glass arts as a whole, however, renews Foucault-Phipps' hope. "It is like a volcano, and lava flows trace new paths to invent, use, and improve new techniques and the way glass is used. No one will be strong enough to stop it, as working with this fire element is so energizing and fascinating. As long as I can, I will work with glass, silver stain, paint, and brushes with a smile on my face."

GA



*Artist portrait
by A. Foucault.*

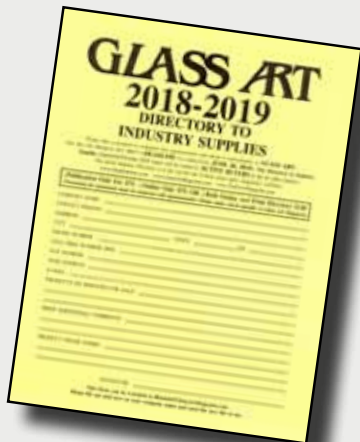


*The artist's studio, lost in the middle
of "Nowhere, Colorado."*

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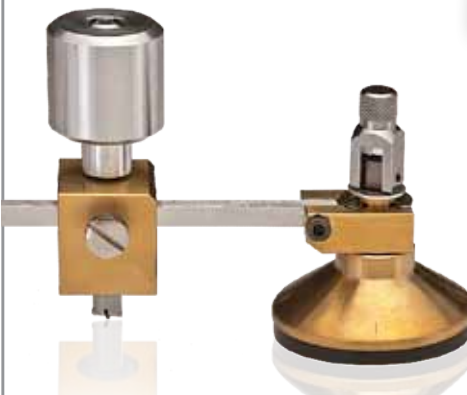
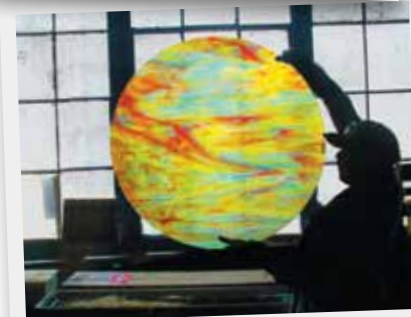
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For more information visit: glassaccessories.com and wissmachglass.com

Featuring the latest from the American Glass Guild

Treasures of the American Glass Guild

by Tony Glander, Nancy Gong, and Kathy Jordan

The American Glass Guild (AGG) has been very fortunate to have members who contribute not only to the organization, but also to the industry of stained glass. This dedication rises out of a generous and selfless nature. Early on, the AGG recognized that these efforts, whether short or long term, have major effects on the stained glass community. The AGG has been awarding leadership and excellence in the industry since 2008. This year, the AGG is awarding the 2018 Nicholas Parrendo Lifetime Achievement Award to Robert Jayson and the AGG 2018 Inspiration Award to Sam Halsted.

Nicholas Parrendo Lifetime Achievement Award

Robert Jayson is the third generation president of S.A. Bendheim Ltd, just outside New York City. As a supplier of art glass materials, he has had a profound effect on the world of architectural art glass in North America. This is not only due to his knowledge and background but also because of his support for the studios doing the work.

"Every member of the American Glass Guild should take time to thank Robert Jayson for all he has done to embrace the organization. He is the type of person and businessman everyone should strive to be, always ready to help out or share a kind word. I consider him a friend and note that my day goes better after each time I talk with him on the phone. He is a very deserving recipient of the Lifetime Achievement Award!" said AGG member Scott Oderkirk.

The Inspiration behind Bendheim

In Jayson's earlier days, he found himself working as a member of the glassblowing team at Glashütte Lamberts in Waldsassen, Germany. It was there that he learned the art and craft of blowing sheet glass. He is the only American to have worked at the foundry. Jayson currently spearheads Bendheim's Wall Systems division and has done so since its founding in 2001. This division is presently the leader in channel glass wall systems and decorative glass rain screens in North America.

Jayson and his brothers share a keen insight into the stained and architectural art glass market and its future. In the early 1980s, the inspiration for Bendheim's expansion into architectural glass was the development and introduction to the U.S. market of Restoration Glass. Following the successful development of the product, Bendheim discovered that architects and designers are the best audience for this type of specialty glass.



Ludwig Schaffrath, *St. Maria Heimsuchung* window, Alsdorf. Photo by Sam Halstead.

Not long after becoming Bendheim's President, Jayson founded the Architectural Glass division. This new department pioneered tempering and lamination processes that transformed glass varieties into first-of-their-kind, safety architectural glass products.

Jayson has presented at several glass industry events, which includes sponsorship and attendance at the AGG conferences over the years. He has also contributed to educational articles published in *The New York Times*, *Old House Journal*, *Modern Woodworking*, *Faith & Form*, and *Stained Glass Quarterly*.

The importance of the success of the work performed by North American glass artists, designers, and studios in North America is recognized by Jayson who, with the support of his family, contributes to that success as the sole North American Distributor of the coveted Lamberts Glas. These products provide a truly extraordinary art glass for art and architecture.

Bringing Lamberts Glass to America

In 2011, recognizing that the fabrication of large laminated contemporary projects were being exported out of the United States, Bendheim again partnered with Lamberts and organized the first workshops in the U. S. to introduce the laminating process to studios large and small. More recently in 2016, Jayson led the Bendheim partnership, again with Lamberts Glass, to organize and host the First Transatlantic Symposium in Germany. There they demonstrated extraordinary projects, which pushed the bounds of stained glass windows. With foresight, dedication and determination, Jayson and his family have kept the use of mouth-blown sheet glass in the United States alive and robust.

The stained and architectural art glass industries in North America have certainly benefitted because of Jayson and the support of his family. The AGG thanks Robert for his leadership and contribution to the world of stained and architectural art glass.



*Schreiter's first commission, 1960.
Photo by Sam Halstead.*

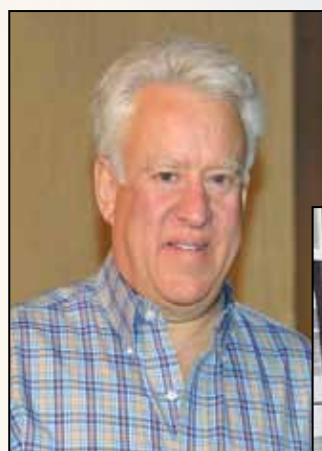
The 2018 AGG Inspiration Award

Sam Halstead is being awarded the AGG 2018 Inspiration Award due to his hard work and incredible generosity. Halstead has a history of producing excellent video and audio productions, as well as instructional design. He is a New Zealand stained glass artist now living in Southern California. Halstead's primary project in recent years has been the creation of a feature-length documentary, *Lighting The Way: The German Pioneers of Contemporary Stained Glass*. His overall goal was to demystify the work of the German masters and encourage better understanding of their creativity.

Halstead was able to bring together his love of video production and instruction for the production of his documentary. To simply call this film a documentary is to underestimate its meaningful teaching aspects. Halstead strives to educate viewer as to how the design and color selections were masterfully carried out by dissecting the windows. He shows how the design would suffer by removing lines or changing color elements, which provides the insight into these masters' designs.

The film analyzes the work of Johan Thorn Prikker, Anton Wendling, Heinrich Campendonk, Georg Meistermann, Ludwig Schaffrath, Wilhelm Buschulte, Hubert Spierling, Joachim Klos, Johannes Schreiter, and Jochem Poensgen. As Halstead shared, "Meistermann was inspiring and is one of my favorite parts of the movie." After hosting it on Amazon Prime and selling a few DVDs, Halstead decided to place the movie in the Public Domain so it can be seen free of charge.

The AGG wishes to recognize Halstead's hard work and dedication in producing a film of such high caliber and at the same time recognize his generosity to gift it to the public. "He is an inspiration, not only to the industry of stained glass but to the general public as well," said Tony Glander. It is with great pride that the AGG honors Halstead with the AGG 2018 Inspiration Award.



Robert Jayson.



*Sam Halstead.
Photo by Barbara Schreiter.*

These awards were presented at the American Glass Guild's 13th annual conference in Cleveland June 23, 2018. The AGG will continue its efforts to seek out individuals and organizations that help promote the art glass industry. To learn more about the AGG, please visit www.americanglassguild.org.

GA

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Mosaic Arts International 2018

by Shawn Newton

Photography by the Artists

The 17th Annual Mosaic Arts International exhibition series (MAI) sponsored by the Society of American Mosaic Artists (SAMA) was a creative, innovative, and diverse collection offering a unique and compelling view of mosaic art in the 21st century.

Exhibition Areas

Jacki Gran, SAMA President, offered insights into the various types of mosaic art represented in MAI. "The Fine Art Exhibition reflected the multiplicity of the mosaic medium and its unlimited applications. Architectural and Site-Specific work displayed the best in contemporary architectural and in situ mosaics from SAMA's diverse international membership. The Invitational Exhibition presented the work of internationally recognized mosaic artist, Sophie Drouin, who delighted viewers with her spectacular use of color and texture.

Fine Art Jurors

SAMA was thrilled to have four outstanding jurors for this year's MAI Exhibition. They provided excellent observations on the work presented by the exhibitors and the world of mosaic art in general.

Pamela Irving, Melbourne, Australia. "Certain 'styles' appear to be emerging, defining what might currently be considered 'in vogue.' It is invaluable to take workshops to learn new skills, but artists must always strive for individuality."

Lindsay R. Parrot, Queens, New York. "Some of the selected mosaics are abstract, while others are representational. Many are exceedingly colorful, while certain selections are quite monochromatic. The approaches to texture, the reflectivity or absorption of light, and the size and shape of the tesserae are varied and make for a compelling body of work."

Carol Shelkin, Philadelphia, Pennsylvania. "This early art form displays pioneering techniques that invite the viewer to look at mosaic art in a completely new way. I cannot think of another medium that extends itself with such innovation, originality, and inventiveness."

Julie Burros, Boston, Massachusetts, Architectural & Site-Specific Juror. "We do a lot of community engaged work in Boston, so it was a treat to see this kind of work being created all over the world in so many kinds of environments and contexts. I look at intention and impact. What would change for people because that piece existed in that place?"

Fine Art Awards

Best in Show

Primordial Traveler

Andryea Natkin

Chicago, Illinois

24" x 18" x 1"

Stone, smalti, shell

2017

"I am fascinated with the idea of seeds—their form, texture, and shape—their nature and their significance. They represent not only the very beginning of life but also possess the essence of what they are to become. Their unique historical code is the road map of our existence."

Contemporary Innovation Award

The Hol(e)y Book: where am I?

Karen Dimit,

New York, New York

5" x 37" x 20.5"

Smalti, gold smalti, stained glass, blue kyanite, hematite, granite, marble, stone, leather, millefiori, china, reinforced concrete, gold leaf, acrylic

2017

"My male-dominated religion and upbringing have had an effect on my sense of self-worth. Yin and yang—the balanced concept of female and male duality—seem to be dramatically out of balance due to the subjugation of the feminine to the masculine in our global society."

Technical Distinction Award

As the Fish Rots

Sandra Groeneveld

Montverde, Florida

40.75" x 27" x 1"

Marble, Italian smalti, white and yellow gold smalti

2017

"'As the fish rots from the head, all sanity and decency is dead.' It was an interesting experience for me to pour ugly thoughts into something that is still appealing to me artistically."



Andryea Natkin, *Primordial Traveler*



Karen Dimit, *The Hol(e)y Book: where am I?*



Etty Hasak, *Keep Peeling*

Juror's Choice: Pamela Irving

Keep Peeling

Etty Hasak

Chicago, Illinois

22" x 24" x 7.50"

Clay, smalti, stone, rusted iron

2017

"My clay pieces emphasize the alluring, three-dimensional texture of tree bark. By using a multilayered construction, I invite the viewer to look beneath layers and discover what is deep within."

Juror's Choice: Lindsay R. Parrot

Verbatim

Cherie Bosela

Orlando, Florida

23" x 21.50" x 3"

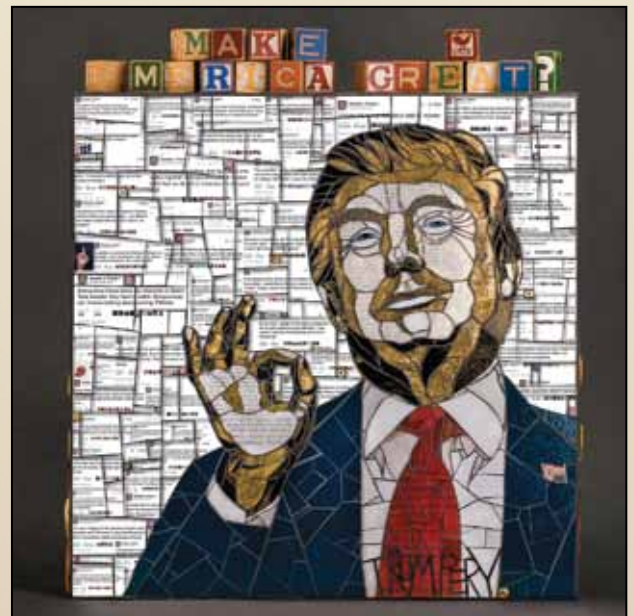
Glass, millefiori, American flag pin, vintage ABC wooden blocks, fused glass, gold leaf, iridescent gold paint

2017

"Under the glass, the entire background is covered with the president's actual tweets and parts of his speeches, while his American flag pin is flipped upside down—a sign of distress, not disrespect."



Sandra Groeneveld, *As the Fish Rots*



Cherie Bosela, *Verbatim*

Juror's Choice: Carol Shelkin and Members' Choice Award

The Beauty That Still Remains

Donna Van Hooser

Goodyear, Arizona

24" x 24" x 2.50"

Wasser Glass, foundry mold

2017

"In the words of Anne Frank, 'I don't think about all the misery, but about the beauty that still remains.' Seventy years since the publication of Anne Frank's *The Diary of a Young Girl*, and her words still provide an example of the strength of the human spirit in confronting adversity and hardship."



Donna Van Hooser, *The Beauty That Still Remains*

Architectural and Site-Specific Awards

Best Architectural

Fishers of Men/Manannán mac Lir Mosaics: Spirit of Place

Meghan Walsh

Washington, D.C.

Rachel Sager

Perryopolis, Pennsylvania

Julie Sperling

Ottawa, Canada

Deb Englebaugh

Mercer, Pennsylvania

Lee-Ann Taylor

Weaverville, North Carolina

Location: Cong, County Mayo, Ireland

390 mosaics within an 18' x 23' x 9' structure

Irish limestone and sandstone, Youghioghenny Glass

2017



Meghan Walsh
Rachel Sager,
Julie Sperling,
Deb Englebaugh,
Lee-Ann Taylor,
*Fishers of Men/
Manannán mac Lir Mosaics:
Spirit of Place*

The *Spirit of Place Fishers of Men* is a sacred space, part of a series of worldwide architectural installations and the first to include mosaic art. The work pushes the boundaries of what is possible in spontaneous, intuitive mosaic art and the interdependent relationship of mosaics and architecture.

Best Community Mosaic

Just Like the Lotus

Joshua Winer

Watham, Massachusetts

Location: Suan Prung Psychiatric Hospital, Chiang Mai, Thailand

15' x 22.50'

Thai ceramic tile

2016



Joshua Winer, *Just Like the Lotus*

"This mural was created in conjunction with the Psychiatric Division of the American Embassy in Thailand and fabricated by hospital patients (adults and children), nurses, and volunteers. The four stages of the growth of the lotus is a metaphor for human development according to Buddhist text."

Podcasts featuring interviews with world renowned glass artists and respected experts in hot, warm, and cold glass



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Photo by Jeff DiMarco

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Terri Stanley, Shannon Brunskill

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Juror's Choice: Julie Burros

Come to the Well

Karen Glanders

Nashville, Indiana

Location: St. Charles Borromeo Catholic Church, Bloomington, Indiana

84" x 144" x 1.50"

Smalti

2017

"I use my art to communicate and serve those I love and those who need. The pastor of this church requested I create an image depicting Christ welcoming parishioners by gifting them with His water (the Living Word or Holy Spirit)."



Karen Glanders, *Come to the Well*

Invitational Exhibition: Sophie Drouin

Evanescence

Sophie Drouin

Kitchener, Ontario, Canada

15.50" x 13"

Marble, antique gold smalti, granite, terra-cotta, hand knit copper wire veil

2010

Sophie Drouin is a second generation Canadian artist whose alchemical blend of natural and manmade materials results in exquisite sculptural mosaic explorations of weather patterns, the natural world, and its relationship with humanity.

Classically trained in Italy, France, and the United States, Drouin is the English editor of the French *Mosaïque Magazine*, and her worldwide success includes professional exhibits, mosaic installations, serving as a juror for important competitions, and teaching her unusual technique.

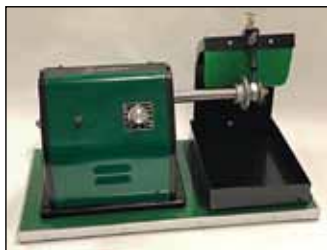
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Visit www.americanmosaics.org for more information on the Society of American Mosaic Artists and its goals.



Sophie Drouin
Evanescence

What's New



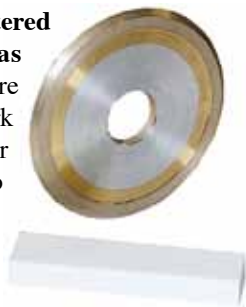
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Coatings By Sandberg (CBS) presents the company's new **Blue Glow Pigment**, which joins the CBS line of Aqua and Yellow Pigments. This 100 percent glow-in-the-dark pigment has not been diluted with any filler, making

this a unique addition to any functional or decorative art glass piece. Because this glow pigment has no COE, it can be used in fusing, glassblowing, casting, lampworking, and even with borosilicate. To activate the glow, expose the glow pigment to a light source for at least one minute for a short-term glow. For longer durations, expose to sunlight. Glow times and brightness will vary, depending on many factors. Videos, information on how to use the product, and helpful fusing schedules can be found on the CBS website by clicking on the GLOW link.

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ARTCO welcomes its hot glass customers to **Gloves for Glassblowers**, a shopping cart created by the company

in an effort to better supply its hot glass customers with protective clothing. It is important to be able to safely handle, manipulate, and move items that are very hot as well as to protect hands, arms, face, and bodies from the heat. For over 25 years, ARTCO has been supplying hot glass artists with a full line of high-temperature protective clothing including gloves, mitts, sleeves, cover mitts, and other protective items. Glassblowers, however, are not the only people who need high-temp protection, and ARTCO also services



potters, ceramicists, raku artists, people with wood-fired bread or pizza ovens, and those doing metal heat treating. The company even has crematorium supply companies as customers. An assortment of protective garments is available in several different materials, so there is one that is bound to meet everyone's needs. When you visit the website, be sure to read the report, "How to Select the Right High Temperature Glove." The "Contact Us" link can be used to get any answers that customers need to help them find the right product. 408-288-7978 sales@artcoinc.com
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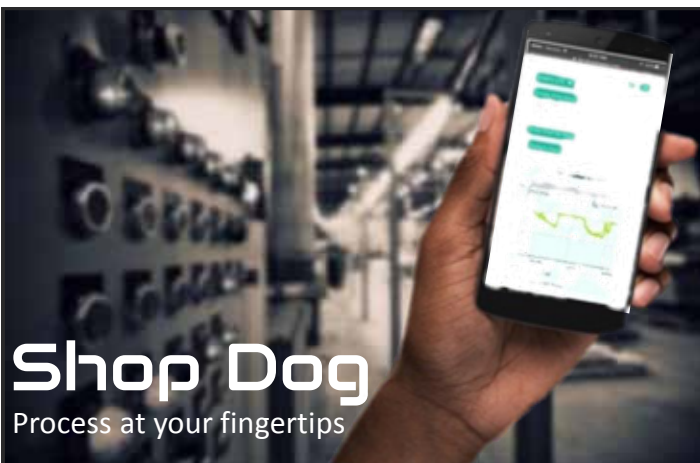
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Coatings By Sandberg, Inc. (714) 538-0888 www.CBS-Dichroic.com	25
Covington Engineering Corp. (877) 793-6636 www.Covington-Engineering.com	61
Cress Manufacturing (800) 423-4584 www.CressKilns.com	35
D&L Art Glass Supply (800) 525-0940 www.DLArtGlass.com	37
Delphi (800) 248-2048 www.DelphiGlass.com	39
Denver Glass Machinery, Inc. (303) 781-0980 www.DenverGlass.com	31
Euclid's Elements (800) 296-5456 www.Euclids.com	43
Evenheat Kiln, Inc. (989) 856-2281 www.Evenheat-Kiln.com	59
Franklin Art Glass (614) 221-2972 www.FranklinArtGlass.com	31
Gemini Saw Company, Inc. (310) 891-0288 www.GeminiSaw.com	5
GLASHAUS www.GlassHouse.de	37
Glass Accessories International www.GlassAccessories.com	53
Glass Art (502) 222-5631 www.GlassArtMagazine.com	15 / 35 / 53/59
Glass Art Society (206) 382-1305 www.GlassArt.org	47
Glass Expert Webinars™ (502) 222-5631 www.GlassPatterns.com	37
Glass Vegas Glass.Vegas	9
Hang Your Glass™ (650) 353-4642 www.HangYourGlass.com	47
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Nortel Manufacturing (416) 438-3325 www.NortelMfg.com	31
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Olympic Kilns (800) 241-4400 www.GreatKilns.com	53
Paragon Industries (800) 876-4328 www.ParagonWeb.com	63
Paul Wissmach Glass Co., Inc. (304) 337-2253 www.WissmachGlass.com	64
Ransom & Randolph (800) 253-4502 www.Glass-Cast.com	59
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CS-5630 Dimensions

- Exterior with top closed: 70 ½" W x 53" D x 52" H
- Exterior with top raised: 70 ½" W x 63" D x 76" H
- Interior: 56" x 30" x 17" (15 ½" deep when measuring from quartz tube surface)
- Flat load floor, 30" from ground level

Introducing the Paragon CS-5630 clamshell kiln with quartz tubes

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Imagine the huge glass pieces you could make inside the new Paragon CS-5630. Enjoy complete access to your artwork from the sides and front. Add delicate stringers or frit without having to move the shelf into the kiln later.

The roof elements are protected in 10 quartz tubes for a cleaner kiln interior. There is less dust in the kiln, because there are no element grooves in the top.

Heat from the top, walls, and floor

The CS-5630 is 56" x 30" x 17" high. With elements in the floor, walls, and roof, you will enjoy unsurpassed heat distribution. The digital controller uses Power Ratio technology to vary the heat output between the top and bottom elements.

Extra insulation and woven gasket

Lift the kiln top section with handles in the front and sides and with assistance from gas springs. The roof is 3" thick ceramic fiber, and the walls are 3" firebrick backed by 1" of ceramic fiber board (4" of total wall thickness). The extra insulation helps to maintain even temperatures. A woven gasket between the kiln top and floor helps to hold in the heat. The floor

surface is a convenient 30" high from ground level. The 4 ½" thick firebrick floor includes two expansion joints.

Watch the glass through 2" x 3" peep-holes mounted in the left and right sides. The kiln includes locking casters.

Motorized vent for firing molds

If you fire molds, you will welcome the motorized Orton Vent Master, which is mounted in the back wall of the kiln. The vent, mounted on rubber isolators to prevent vibration, removes moisture from the kiln to reduce rust. The vent is standard on the CS-5630 and plugs into an auxiliary output in the back of the kiln. This allows you to turn on the vent through the digital controller.

Low maintenance

Deluxe, long-lasting mercury relays are standard. Gain convenient access to the electrical components by removing a single panel. The kiln includes access panels for replacing quartz tubes.

Rugged

The CS-5630 is the very picture of ruggedness. A ledge in front of the kiln protects the brick floor from damage caused by leaning into the kiln. The digital controller is mounted away from the

heat for long life. The kiln base is welded from 2" x 2" steel tubing; the upper kiln frame is welded from 1" x 1" steel tubing.

Optional touch screen controller

Order your CS-5630 with the optional Sentinel Smart Touch controller. The Sentinel can check the voltage and amperage and can be programmed with easy-to-follow screen descriptions.



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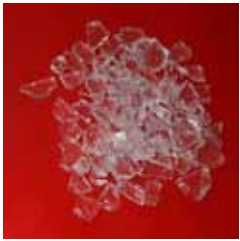
Fine



Medium



Coarse



Mosaic



16 oz - 0.5 kg



4 lbs - 2 kg