

# GLASS ART

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

January/February 2015



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January/February 2015

Volume 30, Number 1

- 4 Letter from the Editor**  
**New Year, New Goals for Glass**  
*by Shawn Waggoner*
- 6 Warm Glass Studio Profile**  
**The Objects of Our Affection**  
*Amanda Simmons' Glass*  
*by Shawn Waggoner*
- 12 Marketing**  
**Finding More Time in Your Days**  
*Techniques for Promoting Social Media Marketing*  
*by Mark Veit*
- 14 Hot Glass Studio Profile**  
**Filip Vogelpohl**  
*A Curious Maker of Glass Art*  
*by Colleen Bryan*
- 20 GAS News**  
**The 2014 Technology Advancing Glass Grants**
- 22 Philanthropic Glass**  
**The 15th Annual Glass Now Weekend and Auction**  
*by the Staff of the National Liberty Museum*
- 25 AGASC News**  
**Secrets of Art Glass Revealed**  
*by Leslie Perlis*
- 26 Working Greener**  
**Green VI Glass Studio**  
*by Colleen Bryan*
- 32 SAMA News**  
**A Passion for Painting with Glass**  
*by Gwyn Kaitis*
- 34 Glass Talk**  
**The Closing of the Smith Museum of Stained Glass**  
*by Shawn Waggoner*
- 42 SGAA News**  
**Expanding Horizons**
- 44 Skills and Techniques**  
**The Faceting Machine**  
*Using a Faceter to Make Laminated Dichroic Sculptures*  
*by Kent Lauer*
- 48 AGG News**  
**Introducing the AGNX Award**  
*by Patrice Schelkun*
- 50 Etched Glass Studio Profile**  
**David Schulte and Harish Dewani**  
*A Friendship Etched Online*  
*by Shawn Waggoner*
- 53 Readers' Forum**
- 54 RAGS News**  
**RAGSfest 2014**  
*by Stan Price*
- 55 What's New**  
*Featuring the latest in books and products for the glass enthusiast*
- 58 Winning Glass**  
**The 2015 NICHE Award Finalists**
- 62 Advertisers' Index**



*Above: Vase from Green VI Glass Studios Mangrove Line.*

*Photo by Todd VanSickle.*

*On the cover: Dahlia Universe II large vessel*  
*by Amanda Simmons*

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## Glass Art

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Editor ~ Shawn Waggoner

Copy Editor ~ Darlene Welch

Accounting ~ Rhonda Sewell

Circulation Manager ~ Kathy Gentry

Advertising ~ Maureen James

Graphic Artists ~ Dave Burnett

Mark Waterbury

Contributing Artists and Writers

Colleen Bryan, Gwyn Kaitis

Kent Lauer, Leslie Perlis

Stan Price, Patrice Schelkun

Staff of the National Liberty Museum

Mark Veit, Shawn Waggoner

Darlene Welch

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## Letter from the Editor

### New Year, New Goals for Glass

In 2015, glass artists and craftspeople will continue melding traditional art and craft mediums with innovative concepts, materials, and techniques. In doing so, viewers are invited to explore both cutting-edge design and a mastery of process in works that explore a range of glass possibilities—hot, warm, and cold.

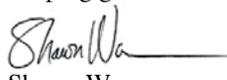
In the first issue of the new year, Amanda Simmons creates exotic kiln formed and cameo engraved glass vessels that evoke emotion and investigate why we connect with objects. Working from her studio in Corsock near Castle Douglas, Scotland, Simmons manipulates opaque glass powders to allow for varying translucency as the form elongates in the kiln. Cold working processes are enlisted to shape and mark the glass. "I love the physical and chemical challenges working with glass offers. For me, it consolidates what I have learned in previous science-based careers."

Also in this issue, *Glass Art* fittingly presents the work of hot glass artist Filip Vogel-pohl. His personal work is evenly split between commercial lighting and dramatic hot glass artworks for restaurants, private homes, and random investigations of concepts that pique his personal curiosity. Vogel-pohl observes that the technology of glassmaking continues to evolve, bringing different tools and methods to working with this ancient art form and carrying it in interesting new directions. "The iron curtain on knowledge about glassmaking has lifted, which is good for spreading the craft to a broadening world."

Stained glass artists continue pushing the aesthetic envelope, introducing modern content to their ancient craft, but they face challenges in terms of finding places to exhibit, sell, and celebrate their work. After 14 years at Navy Pier in Chicago, Illinois, The Smith Museum of Stained Glass has closed its doors to make room for a new retail, entertainment, and hotel district. It's hard to know what will happen to the Smith collection, but stained glass lovers everywhere hope that someone, somewhere, will jump into the breach and fill the void left behind.

On the doorstep of 2015, *Glass Art* wishes to express gratitude to our readers, advertisers, and supporters around the globe. We look forward to another year of providing the latest glass related information and industry news.

Helping glass artists reach new heights in 2015,



Shawn Waggoner  
Editor



Colbalt Burst 3 by Filip Vogel-pohl

### Deadlines for Advertising

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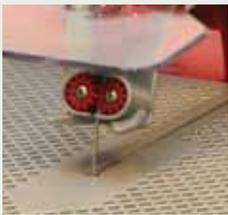
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# The Objects of Our Affection

## *Amanda Simmons' Glass*



by Shawn Waggoner

Amanda Simmons creates exotic kiln formed and cameo engraved glass vessels that evoke emotion and investigate why we connect with objects. Since the beginning of time, humans have collected *things* that define our humanity, reflect what is important, and provide comfort and solace as we navigate survival. “The starting point to all of my work is that connection, either with an emotion, color, written word, or music. I then make a visual representation of my research and reactions, which often leads to more questions.”

Simmons has worked with glass for the past 12 years. She graduated with Distinction from Central St. Martin’s School of Art and Design in London, England, earning her postgraduate certificate in glass and architecture before relocating to Dumfries and Galloway, Scotland, in 2005. Her work has been exhibited at *Collect: The International Art Fair For Contemporary Objects*, Saatchi Gallery, London; The Gallery at London Glassblowing; Bullseye Gallery, Portland, Oregon; and The Sculpture Objects Functional Art + Design (SOFA) Fair in Chicago, Illinois.

Working from her studio in Corsock near Castle Douglas, Simmons manipulates mass, heat, color, gravity, and time to create complex and elusive work that reacts to specific lighting situations. Opaque glass powders allow for varying translucency as the form elongates in the kiln. Cold working processes including sandblasting and hand lapping as well as diamond point and wheel engraving are enlisted to shape and mark the glass.

Although Simmons is happiest working alone in her studio, she has traveled the world as both teacher and student. In 2011, she attended a residency in kiln formed glass in architecture at North Lands Creative Glass in Lybster, Caithness, UK, which she later lectured about at The Lighthouse in Glasgow, Scotland, in 2013. At SOFA 2013, Simmons participated with Craft Scotland in a panel discussion for a lecture series titled *Scotland: Crafting a Renaissance*. She also served as a visiting lecturer at Edinburgh College of Art, UK, in April 2014.

### Expanding Her Market to the US

In 2010, The Crafts Council and UK Trade and Investment awarded Simmons the Gold Award for innovation, creativity, and potential to export her unique kiln formed glass vessels at *Origin: The London Craft Fair*. This award allowed the artist to explore a chosen overseas market and get export advice from a personal international trade advisor.

Simmons chose the United States as her target and used the award money to visit New York in spring 2011 to investigate contemporary applied arts galleries and visit SOFA New York. She also made her first visit to Bullseye Glass Co., Portland, Oregon. The following year, Simmons was selected as a finalist in *Emerge*, the international kiln formed glass competition sponsored by Bullseye. Creative Scotland awarded Simmons the 2013 Craft Maker Award and presented her with travel grants in 2013 and 2014 to attend SOFA Chicago.

### A Fine Line Between Science and Art

As an apprentice engineer with a degree in pharmacology and experience as a clinical perfusionist, it took Simmons many years to discover glass art. Her first exposure to the medium came in 2002 when she attended a stained glass summer school at the Institute of Art, London. Simmons then attended Westminster Adult Education College, taking all the modules they offered in kiln formed glass. At that time she built her first studio in her mother’s garage.

When she had exhausted available adult education programs, university training seemed like a logical next step. “As I already had two B.Sc. degrees, I didn’t want to do another undergraduate course, but was accepted into the postgraduate certificate course in glass and architecture at Central St. Martin’s with Caroline Swash and Helen Maurer. This intensive one-year course really helped in my confidence to take my work full-time once we relocated to Dumfries and Galloway.”



*AJ Simmons, (left to right) 4and20, kiln formed glass vessels, 6 cm diameter, 5–8 cm high;  
Feather from the Swallows large platter, 54 cm diameter;  
Bird and Bone large vessel, 25 cm (h) x 40 cm (w) x 70 cm (l), all 2014.*

### **Kiln Formed and Cameo Engraved Glass Vessels**

Simmons combines kiln forming with her interest in marking the glass with diamond point engraving and a diamond wheel lathe. She builds up layers of color that mix with new ones as the glass stretches in the kiln forming process. Additional color layers are exposed through the use of diamond-coated tools. “I love the physical and chemical challenges working with glass offers. For me, it consolidates what I have learned in previous science-based careers. The vessels I make are particularly challenging, because there are so many variables to consider at all stages. I have brought my failure rate down, but I still learn from every firing I do and keep pushing the boundaries of gravity within the kiln.”

Since leaving college, Simmons has made her work exclusively with Bullseye glass. Early on her focus was contemporary architectural glass, and she enjoyed Bullseye’s range of colors as well as the company’s level of testing and experimentation with its glass. Using glass powders changed the direction of Simmons’ work from semifunctional to sculptural.

Using very thin layers of glass powders instead of sheet glass, she creates paper thin, delicate glass vessels that still have integrity of form but possess balance and some movement in their unrestricted profiles. “I can use many more layers of color and enjoy blending my own mixes from the extensive Bullseye range of powders, playing with contrasts in tone and shade. I love having all the large jars of color on my workbench that I dip into and can sometimes feel more like a chemist than an artist.”

### **Constructing Unique Suspension Molds**

As her work developed, Simmons distanced herself from commercially available molds or drop rings and began constructing her own suspension molds from vermiculite boards, old ceramic kiln shelves, kiln bricks, thick fiber paper, adapted old ceramic molds, and wire. Her larger work requires several slumps through different aperture forms to create the final shape. Working in this way she can utilize her entire flatbed kiln to slump large vessels, using unique formers that can be recycled into new molds.

“I’ve become quite good with a jigsaw and enjoy making my molds, as they are unique to me. My unbalanced symmetry is present in each aperture as all are hand drawn until I’m happy with the shape. Hand sanding to aid the flow of glass makes me feel like an engineer again.”

Simmons’ work has become less functional due to its fragility and balance. “I can, to some extent, control mass, heat, and time, but gravity and hidden depths in the glass define the passage the vessel form will take in midair through the firing process. I have been playing with these forms almost exclusively now for seven years, and I’m still learning with every new body of work and always come out with more questions than answers . . . so they keep growing and changing form.”



AJ Simmons, North Lands Platter, 52 cm diameter, 2014.

## The Visual Language of Color

As Simmons produces mostly three-dimensional forms, she considers how the colors will blend and react with each other when seeing the piece as a whole and in different lighting situations. “I use bold colors and contrast in my work, since the processes of slumping and sandblasting the glass mutes and dilutes the colors.”

A few winters ago, Simmons experienced a bit of artist’s block. After looking at color combinations in nature, she began experimenting with yellows, reds, and oranges, which had never made an appearance in her work up until then. “This small experiment opened up my color choices.”

Cutting or blasting through layers of glass to reveal the color beneath produces a cameo engraving. “I use mainly opaque glass in my work but love using engraving to bring more light and color through in places of the vessel. The technique works really well in terms of using diamond tool marks in the glass that stretch and change when the vessel is formed. I am finding the marks I now make in the powder are much less restricted and more gestural, which works well with the gravity stretched forms.” Simmons has also begun to experiment with flameworking, using Bullseye as well as borosilicate glass, in order to better understand the physics of molten glass.

## Simmons’ Glass Stories

Motivated by many everyday themes such as love, baking, and the rugged hills of Dumfries and Galloway, Simmons also draws on her past biomedical sciences in the form of toxic botanicals and therapeutic drugs when making her glass sculptures.

Her works *4and20* and *Bird and Bone* were inspired by a feeling of sadness experienced by the artist at the sight of the many dead birds seen on the roadside. “I now live in a very rural area of Scotland after relocating from London, and it has taken a few years to adapt to rural life. These pieces celebrate these wee souls and their perilous lives.” The vessel forms are made flat with many fine layers of glass powders. They are then gravity slumped to give the different forms, which measure 2 mm or 3 mm thin and are as light as the birds themselves.

*Feather from the Swallows* pays homage to the swallows living with Simmons in her studio for six months of the year. “We get on and they keep me very amused, from the noisy babies to the stunning aerial displays inside my workshop. Last year while repairing and lining the nests, one of the swallows dropped a feather, which floated down onto my workbench— instant inspiration from above that was made into a vessel and platter forms using a detail of the delicate feather.”

## Works Inspired by North Lands

In 2011, Simmons took part in a group residency at North Lands Creative Glass with Steve Klein and Richard Parrish. Located in the wild and dramatic landscape of Caithness on the North East Coast of Scotland, North Lands Creative Glass is one of the world’s most prestigious centers for the study and development of glass as an art form, providing excellent facilities, opportunities, and inspiration to artists working with glass from all over the world. North Lands’ program includes master classes and symposia with renowned artists, glass skills classes, artist residencies, beginner workshops, and community programs.

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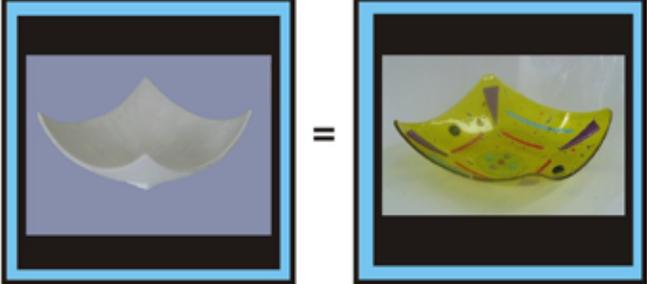
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“My North Lands range of work was heavily influenced by the most predominant colors I experienced while on residency and at other times while visiting Caithness. They included a range of grays, whites, and yellows, but also the textures, weather patterns, and seascapes.”

Simmons also studied three abandoned properties in the region. “The biggest theme was a bleak feeling created by these abandoned houses and how we could be inspired by the swallows that now reside in these properties. They come back year on year to breed and raise their families here.” Simmons’ North Lands residency resulted in the development of her glass powder constructions and an increase in scale. This new work served as a beacon for people to find their way back to the empty homes.

**Science to Art**

Simmons’ 2015 is already filling up with exhibitions including: Art Gallery of Burlington in Canada, June to September 2015; Materia in Quebec City, Canada, September to November 2015; and Art Gallery of Nova Scotia, February to March 2016. The Bullseye Gallery *Evolve* show finishes its tour at The Bellevue Museum in spring 2015.

For Simmons, the switch from science to glass art was the right decision. “I really appreciate my situation working as a maker, which is really a life, not a job. I love the unpredictability of it and the opportunities that come up. Keeps you on your toes and never bored.”

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AJ Simmons, North Lands Folded Platter, 54 cm diameter, 2014.

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# Finding More Time in Your Days Techniques for Promoting Efficient Social Media Marketing

by Mark Veit

Time is one of the most valuable assets an artist or small business owner has. There are only so many hours in the day, week, month, or year. Take a minute and ask yourself how fast the past week, month, or year has gone by. We all know the actual passing of time is constant, but it feels as if it moves faster because we fill our productive hours with so many different tasks. If you can organize those tasks and become more efficient in performing them, you will free up more time. Doing that will position you to focus on another money making idea, or you can even use that time to just relax or spend with family and friends. Time is money, and that statement couldn't be truer when it's applied to a small business owner.

## Measuring Success

There are numerous actions that business owners can take to become more efficient in everything they do. That includes learning to make the best use of social media marketing. Here are a few ideas that have worked for me in my own marketing of AAE Glass, as well as ideas I have implemented that have netted us good results.

First and foremost, you need to identify which social media platforms work best for you. By now, most glass entrepreneurs have experience of some kind selling art online. Some have tried numerous social media sites to spread the word about their businesses, while others have stayed focused on one site with great results. Both avenues can produce good results, but what we're looking for is the one that gives us the most efficient results that can save us time.

What works best for one artist or small business might not work as well for another. If you have been marketing on social media for some time, I suggest stepping back and pinpointing which method has yielded the best, most consistent results. If you are just getting started, be sure to keep track of which social media outlets are producing for you. You will need a good sample size to measure effectively.

Measurable statistics include such things as sales, referrals, e-mail sign ups, and the number of visitors to your site. If you can narrow down where the biggest bang for your buck is coming from, that is where you want to focus the majority of your marketing time and dollars. Small business owners wear many hats, and that of online marketer is one of the more important ones.

There are very few wrong ways to market once you are efficient. I suggest focusing on the platform that you are most comfortable with. Different people are more comfortable marketing in different ways. If you enjoy what you are doing, you are more likely to perform that task on a regular basis. That will yield you consistent results, so have fun with it.



*Glass Art Jewelry by Tanya Veit*

## Providing the Right Links

When introducing products via social media marketing, it is important to link directly to the item on your website that you wish to promote. Many times artists simply link all social media comments to their home pages. While this does get people to visit the site, it doesn't give them the exact information being discussed on social media. For example, if I am conversing about a specific type of glass art on Facebook and I simply link to my home page, the reader who wants to know more about that particular work will have to search my site for it.

The more efficient way for me to promote the work that I have for sale would be to share a link that not only goes to my website, but also goes to that exact piece of art. That way, I save the reader several steps as well as their time, hopefully making it very easy for them to purchase with just one simple click. Online shoppers have a very short attention span, and the easier we make it for them to shop, the more sales we will get. I rarely post online without including some sort of link to my website.



## Building a Solid Online Following

Think of online marketing as a social gathering. If you were at an art glass convention or a cocktail party with your potential buyers, it would be rude to simply tell them about your business and walk away without giving them a chance to speak. The same is true online. While you can't interact with every glass art post on social media, it is important to give as much as it is to receive. By showing you are willing to engage with others by leaving comments and offering helpful advice, you will gain a following more willing to share your ideas and, more importantly, your business with others. By interacting with others and building quality relationships, you will strengthen your social media presence.

There is no short cut to building a strong social media presence. I will never buy a list of e-mail addresses from a third party or pay someone to get me more friends or followers just to increase my numbers. My goal is to build a solid online following that I can target easily depending on what it is I am selling. By knowing exactly who it is I am marketing to, I can customize my approach to reach them in the most efficient manner possible.

While a small business owner's daily schedule is quickly filled with tasks, it is important to save time wherever possible. By implementing just a few time-saving steps in your social media marketing, you will find that your overall efficiency will continue to increase.

GA



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

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# FILIP VOGELPOHL

## A CURIOUS MAKER OF GLASS ART

by Colleen Bryan

Photography by David R. Day



With his mother, his brother, and a suitcase, Filip Vogelpohl came to the United States when he was 12 years old. Upon escaping from Czech communism to Salzburg, Austria, Vogelpohl spoke no English and is not aware that the rich Czech tradition of glassblowing had any bearing on his choice of vocation. Rather, at age 18 he traveled to a concert in Eugene, Oregon, where he saw a fellow blowing glass. Immediately intrigued, the young Vogelpohl returned to Oregon in 1996 for an apprenticeship.

“I have worked for everything I have,” the former refugee proclaims. The founding owner of Boise Art Glass has been self-employed for the past 12 years, just settled in a new studio and gallery space that more than quadruples his former digs, and employs other people. “I wrote \$100,000 in 1099s last year.” He quietly but proudly reports that his African kudu antelope won first place in the Gallery of Excellence at the 2014 Glass Craft & Bead Expo in Las Vegas, Nevada.

### A Solid Base of Commission Work

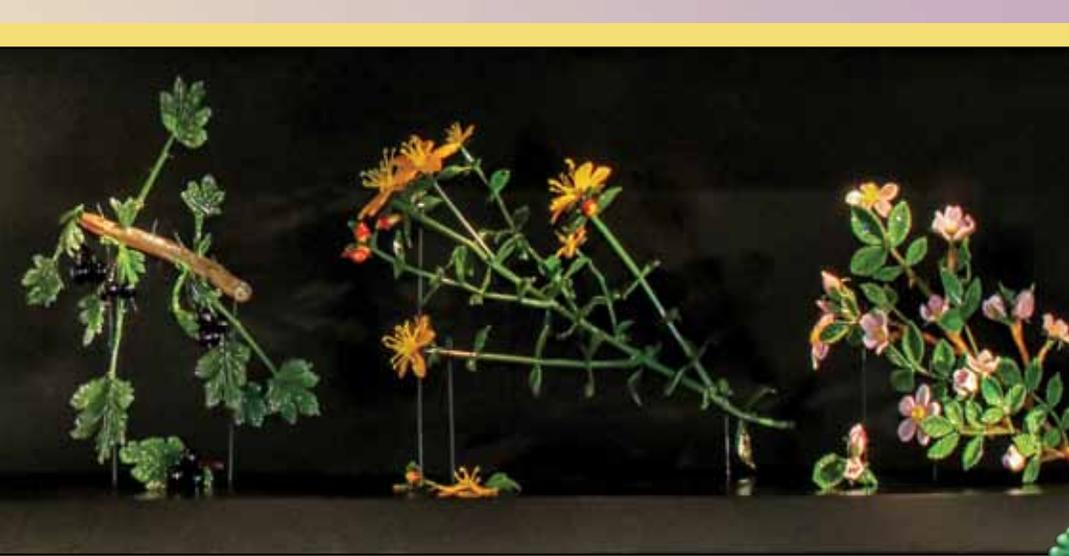
In his own estimation, Vogelpohl feels like more of a maker than an artist. “Artist sounds more esoteric than I feel. I like to make stuff. I like to blow glass and am thankful that people appreciate my work. I’m glad when they love it and when they buy it.”

Vogelpohl started in glass as a lampworker with Pyrex 33 COE borosilicate. “In the beginning I focused on making large spheres and chandeliers on the torch, pushing the boundaries of what was possible with flameworking. After a couple of years I started working in the furnace with 96 COE glass, teaching classes and working across the two media.”

Vogelpohl’s personal work is evenly split between commercial lighting and “theatrical stuff” for restaurants, private homes, and random investigation of concepts that pique his personal interest. He works extensively with interior designers, with commissions ranging in scale from funeral urns to \$50,000 light fixtures.



Filip Vogelpohl, Antler Madness Chandelier, lampworked blown borosilicate glass, 10' high x 12' diameter with a total of 3,280 pieces. Installed at Barbacoa Restaurant #2, 2010.



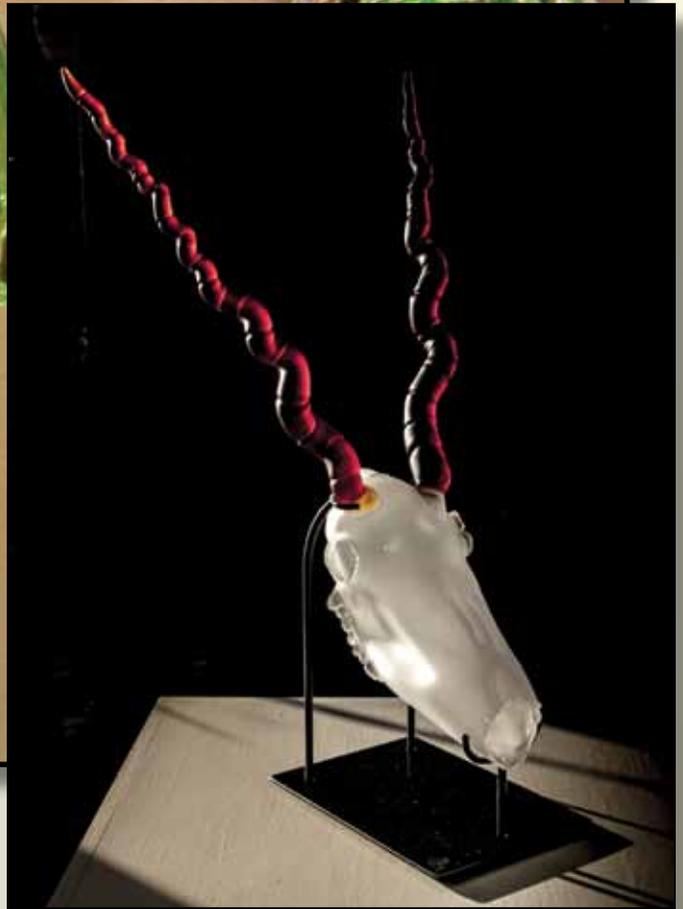
*Clockwise from top: Filip Vogelpohl, Medicinal Plants (Mustard, Gooseberry, St. John's Wort, Wild Rose), lampworked borosilicate glass, 16" x 7" x 5". Installed at Saint Alphonsus Hospital, Boise, Idaho, 2012; Wild Rose (detail); Wild Boar, lampworked blown borosilicate glass, 15" x 10" x 8", 2009.*

The artist enthusiastically describes making five large botanical panels for an installation at St. Alphonsus Hospital in Boise, Idaho. Recognizing the importance of environment as well as medicine to the healing process, the hospital sought to incorporate features such as Zen gardens, which are not common to most Western medical facilities. This led to commissioning Vogelpohl to create botanical panels featuring medicinal plants native to Idaho as a wall for a surgical room.

Preparatory to making the panels, Vogelpohl researched the medicinal properties of each plant. He studied the work of the Blaschkas, a father and son team who worked over 50 years to create a collection of more than 4,000 glass botanical specimens for the Ware Collection of Glass Models of Plants, which is located at the Harvard Museum of Natural History. Vogelpohl studied how

the pair made their flowers, painted them, and fabricated them to hold up over time. The panels he made for St. Alphonsus depict St. John's wart, false dandelion, wild rose, mint, and gooseberries in a style that is realistic, life size, and true to color. The glass case is recessed in the wall and flood-lit from the top.

Vogelpohl finds it challenging and fun when a customer brings in an idea on paper into which he can breathe life. One customer wanted a chandelier of glass antlers for the grand opening of a new fancy restaurant. The artist fashioned one that was 15 feet in diameter and sandblasted. "The piece was challenging to create and turned out magnificently." He enjoys making commercial chandeliers and hearing customers' responses to them. "I make a lot of big stuff using borosilicate hard glass at the torch."



*Filip Vogelpohl, Cherry Tree (full and detail), lampworked blown borosilicate glass and steel, 5' x 3' x 6'. Installed at Saint Alphonsus Hospital, Boise, Idaho, 2008.*

*Filip Vogelpohl, African Kudu, lampworked blown borosilicate glass, 32" x 10" x 10", 2011.*

### Following Where Curiosity Leads

Even though Vogelpohl has worked in glass for 18 years, he approaches the process of research and exploration as a student and follows his curiosity when considering both content and method. "I search out artists whose works call to me and take a lot of classes to learn their specific techniques." Cesare Toffolo, Lino Tagliapietra, and Dale Chihuly were all significant influences. His most recent explorations were inspired by William Morris' furnace work on spears and medicine pots. "Morris has been a huge influence on me. I studied his style and now I work on the torch, using borosilicate glass, sandblasting, etching, and powders to address similar themes."

Sometimes a commission can set him off on further personal explorations, as with his most recent body of work that features an African tribal theme, particularly hunters' paraphernalia. This body of work started with a customer commissioning him to make an elk head. "Idaho is all about hunters, so I made a life-size glass skull with antlers and a wall mount. It was a fun project, and I started making skulls of different animals from different regions."

That exploration led him to make a skull of the African kudu, a species of antelope with distinctively shaped horns. "Researching pictures online led me to study the weapons that are used to hunt them, the specific markings on those weapons, and the people who will use a particular weapon. I have made tribal spears and a warrior shield. Long 7-foot aerodynamic spears are used to throw and kill a running animal. Short 4-1/2-foot spears kill game close at hand."

Vogelpohl then dove into research on what goes into the medicine pouches that warriors wear and the purpose of each item. One pouch contains dried blueberries that are used to prevent diarrhea, dried mushrooms, and chamomile, all rendered in glass. "Making them look realistic involves a lot of grinding and cold working plus the use of powders and lots and lots of experimentation and testing. Certain colors of flowers are not in any glass manufacturer's palette, so I layer colors one upon another and another, then grind here and sandblast there to achieve the effect I want. I reference Morris' work heavily as a resource in these explorations." The prizewinning kudu at the Glass Craft & Bead Expo emerged from these techniques.

## Working Outside of Any One Box

While Vogelpohl has studied under many artists who work deeply within a single glass milieu and a recognizable artistic style, he is clear that their approach is not one to which he aspires. "My overall style is realistic, but I love working across the range of style and techniques, depending on the commission and my mood. I love not being in a box, being able to pursue anything that appeals to or interests me. I'm working on a morning glory vine for a hospital on which the vines are all steel and the flowers are all glass. Mixed media work is great fun. I've rendered pottery in glass. I work exclusively in glass, but my ideas can come from anywhere, and I often work in conjunction with other artists, enamellists, metalworkers, or other media."

Vogelpohl has not concentrated on high-end personal work — probably, he says, for fear of spending months on end working on a piece that might not sell. "Later in my life I want to be able to take \$1,000 from my pocket and spend months on a single piece, but that time isn't now. Galleries want a body of work rather than individual pieces. The production lines in my own studio create the revenue stream that allows me to concentrate on making higher-end pieces. Developing product lines that sell consistently moves me another step toward my ultimate direction of greater artistic freedom."

Vogelpohl observes that the technology of glassmaking continues to evolve, bringing different tools and methods to working with this ancient art form and carrying it in interesting new directions. "The iron curtain on knowledge about glassmaking has lifted, which is good for spreading the craft to a broadening world." Still, controversy over that sharing remains. "There is lots of negativity about people stealing ideas. So the easier access to information is a double-edged sword."



*Filip Vogelpohl, Sunburst Chandelier, lampworked blown borosilicate glass, 8' x 8' x 8'. Installed at Barbacoa Restaurant #1, 2006.*

# Nortel

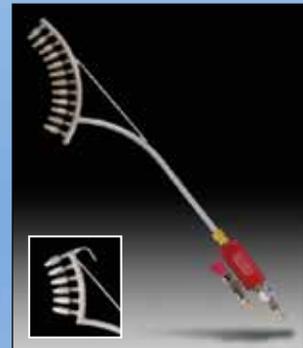
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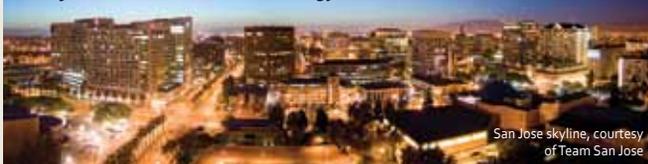
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San Jose skyline, courtesy of Team San Jose

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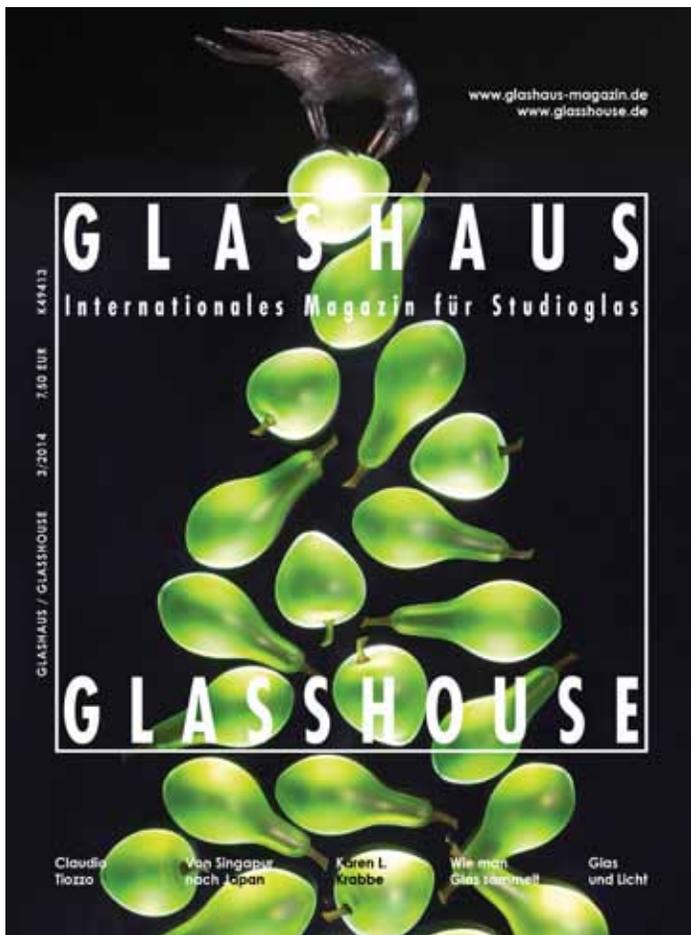
Vogelpohl's formula for making a career in glass art avoids getting sidetracked by such concerns, instead relying upon passion for the medium and a willingness to work hard to advance the artwork. "Glass is one of those things that doesn't happen overnight or quickly. You have to love it and work at it for years."

For himself, Vogelpohl asserts: "I work six days each week and 12 hours every day. That is part of owning your own business. You are working a lot, but also getting the rewards. I just love glass. This is my life's partner. Except for my daughter and family, everything else is secondary to glass. I am determined to make a living and feed my kid working with this glass that I love. I am going to be blowing glass until I can't walk anymore. I love where I am now."

For any professional artist, Vogelpohl maintains, making is the easy part. The challenge and the key to survival is selling. A few artists are able to make such extravagant, unique, and desirable pieces that they are sought after by name. That is less than 5 percent of everyone who is trying to make a living through their art. The rest are just trying to put food on table. "I achieve what success I have by diversifying and marketing heavily."

Opportunities such as the annual Glass Craft & Bead Expo in Las Vegas provide an important prospect for artists to network within the larger glass industry, and Vogelpohl's experience is that it creates openings to display his creations. "I taught my own class this year in chandelier making and brought my African kudu to the 2014 Expo. Since I'm a flameworker, a friend who works with Nortel, the torch manufacturer, took a picture and sent it to her friend who owned a gallery in Canada. That friend loved it and asked for a body of work for a show there in July 2014." So there you have it—serendipity plus passion and hard work bringing it home again. **G.A.**

Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from *Glass Art*. This **Bonus Content** will include a look at how Vogelpohl selected, staffed, and marketed his new studio space.



Filip Vogelpohl creating a vase in the hot shop.

**Filip Vogelpohl, Owner**  
Boise Art Glass  
1124 W Front St.  
Boise, Idaho 83702  
(208) 345-1825  
boiseartglass.com  
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Eric Markow (left) and Thom Norris (right) with their Paragon Pearl-56. Eric and Thom spent several years developing the woven glass technique shown above. Photo by Marni Harker.

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

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

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

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## Glass Art Society Announces the 2014 Technology Advancing Glass Grant Recipients

The Glass Art Society (GAS) announced the inauguration of its new Technology Advancing Glass (TAG) program at the 2014 GAS Conference in Chicago, Illinois. TAG will provide an annual grant to an artist or group of artists to fund research to advance the field of glass art. The idea behind the program follows the worldwide educational trend that combines science, technology, engineering, and math (STEM) with the arts (STEAM) to accelerate the development of new, expressive forms.

Winners of the 2014 TAG grants were announced on October 1, 2014. The top recipient, Anna Mlasowsky, will receive a \$5,000 award. Runners-up, Erin Dickson and the artist team of Michael Stern, Shreya Dave, Markus Kayser, and John Klein, will each receive a \$2,500 award to fund research on new materials, techniques, making methods, and applications of technology in glass art.

### Inviting Technology to the Creative Process

Longtime glass collectors and supporters of GAS, Ted and Melissa Lagreid, and glass artist and former GAS Board member, Wayne Strattman, made the TAG grant possible through generous donations. The Lagreids originally approached GAS with the desire to help the glass arts community. A GAS committee of interested members then decided to create an annual grant program and competition for the grant. Committee members include Lagreid and Strattman, as well as glass artists Rik Allen and Peter Houk.

“Glass, with its unique characteristics, offers a special contribution to the larger art world,” states Lagreid. “And because of how younger people interact with the world in a very technologically oriented way, perhaps adding evolving technologies to the art making process will elicit a new set of positive responses from a segment of society that is in its formative stages of artistic awareness.”

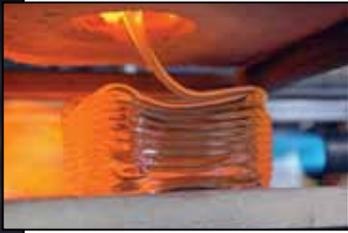


*Anna Mlasowsky*

### Meeting the TAG Grant Recipients

**Mlasowsky** will use the award money to finance the development of a new sculpture-making method based on pâte de verre techniques. The process integrates digital prototyping, 3-D modeling, and printing techniques to generate structures that serve as sculpture molds, thus liberating the artist from making traditional molds. “This new sculpting technique will allow artists to create large work while using much less material than is commonly used in other techniques. It will also provide the opportunity to work on complex shapes in kiln forming otherwise not possible,” Mlasowsky states. “This development will help to keep glass art a contemporary and diverse art form that evolves together with other creative enterprises and industry.”

**Dickson** will combine the possibilities of data capture, computer modeling, digital fabrication, and 3-D printing to offer a new method for producing imagery in glass sculpture. The process will translate the digital photograph into a glass object by using modeling software such as AutoCAD and Rhino to produce a digital, 3-D surface. The artwork can then be created through water-jet machining, CNC machining, 3-D printing, and kiln casting. Dickson explains: “The new method merges the printed image with manufacturing technologies, moving from the flatness of pictorial space to the interiors of transparent glass and beyond into concepts of printed sculptures and innovative ways of making images with glass.”



*Michael Stern, Shreya Dave,  
Markus Kayser, and John Klein*

The team of **Stern, Dave, Kayser, and Klein** will continue their research begun at Massachusetts Institute of Technology on the first automated, hot glass 3-D printer. The team plans to use 3-D printing to add variety to existing glassworking techniques to further their capabilities, precision, and visual effects. The team states, “The fusion of 3-D printing and glass will provide a dynamic opportunity to engage people from the larger maker community that exists around 3-D printing and ultimately help introduce new minds to glassworking.”

### Hopes for the Future

“We are hoping for this first set of recipients,” states Stratman, “to not only make progress on their individual proposals, but that the GAS membership will become inspired to start thinking about developing new methods. These proposals are bringing computer-based technologies to bear in the production of artistic pieces. This is an almost universal movement in the maker community, and it will be exciting to see what these people will be able to create.”

TAG grant recipients are required to give a presentation on their completed project at a GAS conference or other event within three years of receiving the funding. GAS will also publish their findings in the annual *GAS Journal*, and the lecture will be a new, regular feature of GAS conferences. Applications for the 2015 grant will open in March 2015. More details can be found on the GAS website.

**GA**

Visit [www.glassart.org](http://www.glassart.org) for more information on upcoming Glass Art Society events or on becoming a GAS member.

*Erin Dickson*



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*The Flow*, premier journal for the flameworking community, presents its 10th Annual Women in Glass issue for Winter 2014. Don't miss this great opportunity to view the innovative work of over 120 female flameworking artists, learn tips and techniques from six fabulous sculptural and bead tutorials, and be inspired to take your own glass art to a higher level.

*Penny Dickinson*

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# Remarkable Success for the 15th Annual *Glass Now* Weekend and Auction

*by the Staff of the National Liberty Museum*

Over 400 seasoned and emerging collectors gathered at the Sheraton Philadelphia Downtown Hotel in Philadelphia, Pennsylvania, to bid on sculptural glass art created by 241 international artists during the final evening of the 15th Annual *Glass Now* Weekend and Auction hosted on October 16–19, 2014, by the National Liberty Museum (NLM). The auction brought together works by artists from around the world for an evening of inspiration, excitement, and fast-paced bidding. From glass jewelry and intricate centerpieces to elaborate sculptures, the glass art showcased at the event was designed by masters of contemporary art as well as international rising stars, many of whom donated their work to benefit NLM's Youth Education Programs.



*Lachezar Boyadjiev*

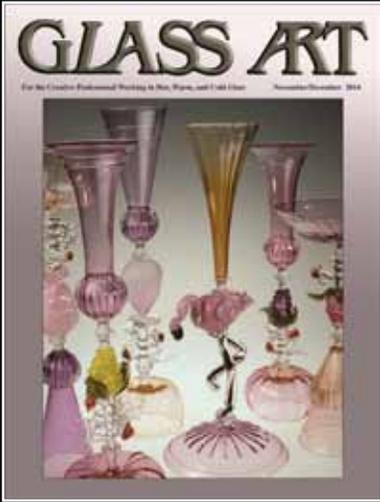


*William Morris*

### **NLM's Enduring Purpose**

NLM's mission is to preserve America's heritage of freedom by fostering good character, civic responsibility, and respect for all people through the museum's chosen medium—glass. It is the only museum worldwide known to use glass art as a symbol for liberty, regarding it as beautiful and strong, yet fragile and breakable.

The 2014 *Glass Auction Gala* helped to provide much-welcomed funds to benefit the museum's Youth Education Programs. NLM is known throughout the world for its unique collection of glass art, and each year thousands of young people learn about what it means to be a Hero of Liberty through the museum's exhibits. The NLM also offers its Young Heroes Club program, which teaches character-based education in the classroom and is funded by the proceeds from the annual gala. This incredible evening not only gives visitors the chance to purchase glass masterpieces from the most talented glass artists from around the world, but it also ensures that the NLM can serve 50,000 students in the museum and in Philadelphia schools with life-changing educational experiences.



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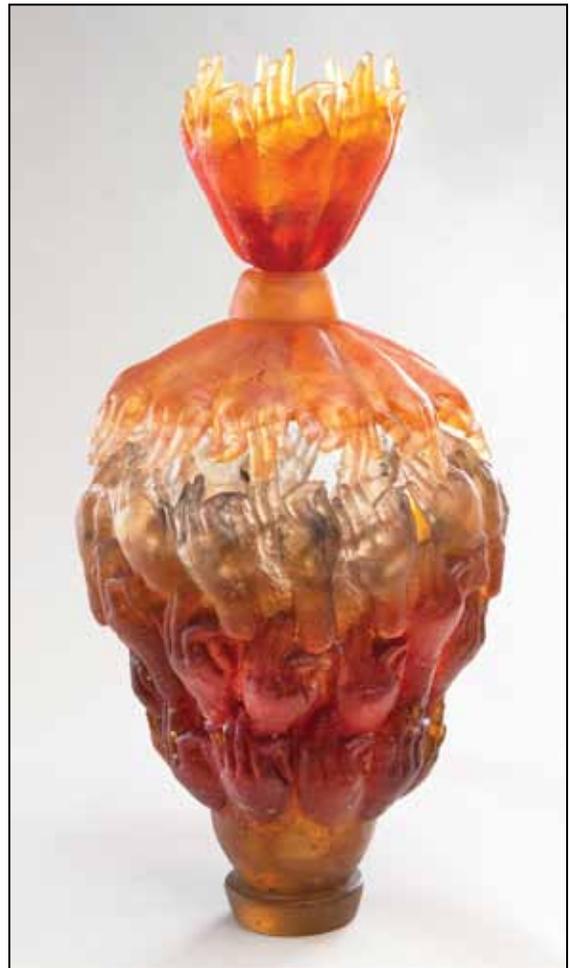
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## Gala Highlights

During the event, the NLM presented its *Heroes of Liberty Award* to Ed and Cyma Satell for their commitment to the values of liberty and justice. The evening program included a video highlighting their extensive philanthropic endeavors that was followed by a musical presentation from the Cook-Wissahickon Elementary School Choir. Other highlights included five silent auctions, an unforgettable live auction, a champagne reception, and an elegant five-course dinner.

During the three-day weekend, which was also hosted by NLM, participants enjoyed a full itinerary of activities that included an opening night party, visits to several private collections, and demos by emerging artists at the Tyler School of Art's Irvin J. Borowsky Glass Studio. The evening prior to the auction as well as during the weekend, NLM's 2014 Artist Honoree Latchezar Boyadjiev's first Philadelphia solo exhibition of jazz-inspired works opened at the museum.

Thousands of students, parents, and teachers will benefit from the educational programs this event funds each year. The NLM staff, along with all of those recipients, are extremely grateful for the profound generosity shown by the participating artists and collectors who made the 2014 Glass Art Gala such a success. **GA**

Visit [www.libertymuseum.org](http://www.libertymuseum.org) to learn more about the National Liberty Museum's youth, educator, and award programs.

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## *Secrets of Art Glass Revealed*

*by Leslie Perlis*

**L**ibraries are for books . . . and glass art, education, music, and even a little swing dancing. The work of 12 artists from the Art Glass Association of Southern California (AGASC) was recently displayed at the Point Loma Library, San Diego, California, as part of our educational public outreach program.

### **Florals Meet Glass Art**

AGASC requested that our artists work in specific methods of glass so that all types of techniques were represented in the display at the library. Each artist prepared a write-up and photos on his or her process that were displayed alongside the glass art to show how the piece was created.

An exciting addition to this exhibit was the creation of the “Art Alive” floral arrangements designed by members of the Point Loma Garden Club that were inspired by some of the AGASC pieces. It was exciting to see their interpretations of our glass art depicted with flowers. “We had quite a bit of fun doing the floral designs and were pleased to have such a wide array of subjects of artwork from which to choose,” says Dale Rekus, president of the Point Loma Garden Club.



*Glass art created and photographed by Kathleen Mitchell.*



*Floral arrangement by Barbara Clark.  
Photo by Leslie Perlis.*

AGASC coordinated a reception to coincide with the 12th Anniversary of the Point Loma Library to provide a time to meet the glass and floral artists. Harpist Ellen Quick and Sue “Queen of Boogie Woogie” Palmer each provided music for the event.

### **More Exhibits to Come**

The AGASC was founded in 1981 to educate the public about the glass arts. Today there are over 100 members mostly from the San Diego area.

Our group has an annual exhibit in the fall at Spanish Village, and some of our members exhibit in various venues throughout the year. AGASC also sponsors workshops and field trips. Visit [www.agasc.org](http://www.agasc.org) to find out more about the organization and its upcoming events. **GA**

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# Green VI Glass Studio



*Green VI's trash-to-treasure project is all about appreciating and protecting the beauty of the islands while turning waste into beautiful works of glass art.*

by Colleen Bryan

**B**right sun, ocean breezes, white sand beaches, clear blue waters, coral reefs, relaxed and friendly people, lots and lots of refreshing drinks . . . When most outsiders think about the British Virgin Islands (BVI), these features come first to mind. Less commonly do we think of the less savory aspects of island experience including:

- a waste stream that accumulates as a product of a robust tourist industry and modern consumer culture.
- perennial problems with unemployment in a region where the expense of importing resources and exporting finished goods render producing almost anything cost-prohibitive.

Forced to reckon with these realities, most of us would sadly shake our heads and wish things could be better. But Charlotte McDevitt studied the problem and decided to build a glass studio.

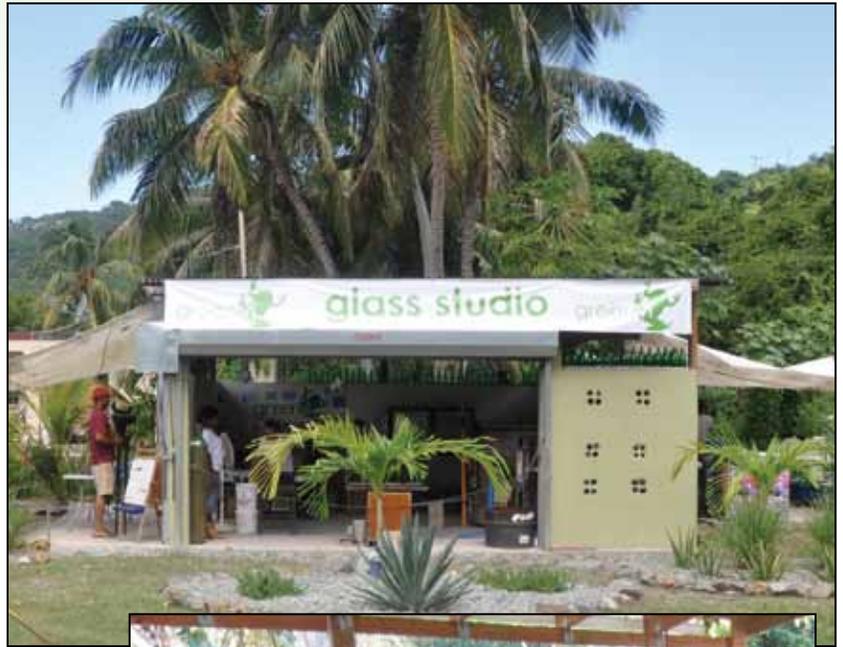
But not so fast. Not exactly like that.



*Wave-patterned vase from Green VI Glass Studio. Photo by Todd VanSickle.*

McDevitt, who originally worked in waste management in South Africa, joined her husband as he was sailing, and the two eventually found themselves “lost in the Caribbean.” McDevitt completed a master’s thesis, “Waste Management in the British Virgin Islands,” in 2008. In November 2009 she and four board members established Green VI as a local not-for-profit working toward a greener, cleaner, and healthier British Virgin Islands. Green VI seeks to demonstrate the principles of sustainability by addressing waste, energy, water, and education. As executive director, McDevitt opened The Glass Studio in Cane Garden Bay on Tortola, BVI, in April 2011. The glass studio serves as a small live demonstration enterprise that uses waste as both a resource and energy, creating jobs and producing a local product that tourists can then carry off-island as they return home.

*Green VI Glass Studio is located under palm trees across the street from the beach and Myetts and Tony's Restaurants.*



McDevitt came to Green VI from a waste management background seeking to set up a living example of sustainability principles. The choice of a glass studio was secondary. "Over the years I've become incredibly more aware of the glassblowing world. The learning curve has been huge." She wryly comments that the undertaking has been "really difficult. I had thought it would be easier." But the labor of love is sparking other environmental projects, and McDevitt is confident that all the effort and time will pay off in ways that are not yet obvious to current and future generations.

### **Reconceiving "Waste"**

One of Green VI's key objectives is to highlight the principle that waste does not exist within natural ecosystems. Rather, what was previously designated waste becomes the raw material resource and energy for another system.

According to previous studies, 3.8 million bottles were imported into Tortola in 1996, resulting in 1,700 tons of glass received at the incinerator that year. This glass waste poses a unique problem in the incineration process on the island. Each year the incinerator is shut down for approximately 20 days, during which time the Department of Waste staff enter the incinerator and manually chip off the glass that has melted onto the incinerator walls. During this "offline" period, incoming waste must either be stored or burned behind the incinerator, which results in health hazards such as flies, vermin, and toxic emissions.

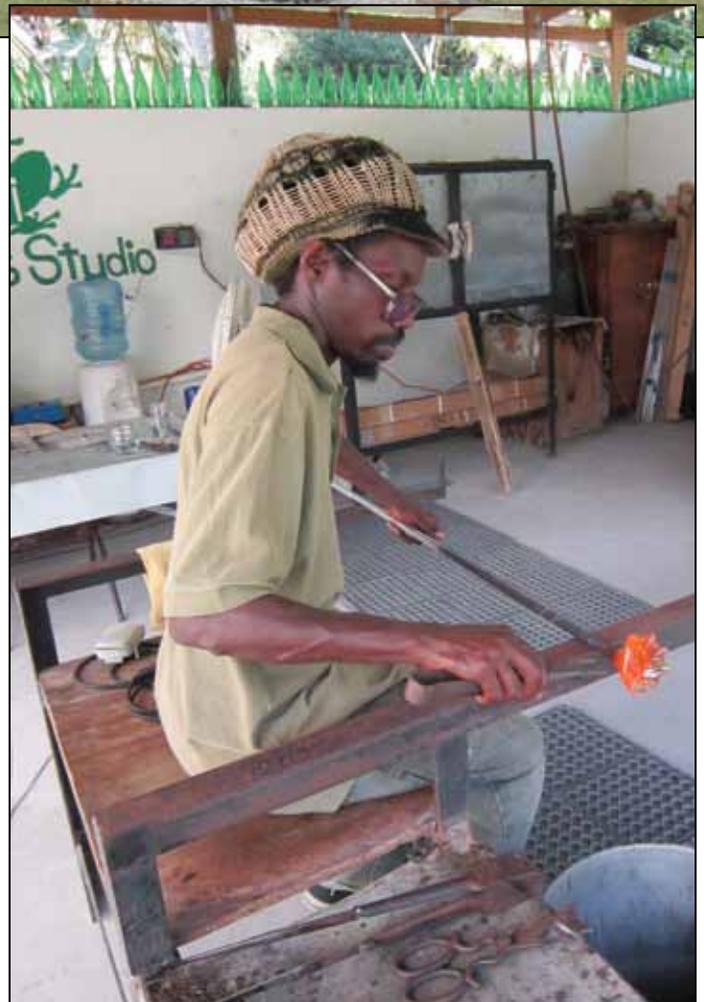
Acknowledging these realities, bottles, used vegetable oil (UVO), discarded packaging, and T-shirts became the "waste" streams McDevitt identified for the glass studio. Green VI does not attempt to deal with the totality of any of these streams. Rather, it seeks to demonstrate that waste has the capacity of being reconceived as a valuable resource and that it has energy potential.

### **Inspiration, Expertise, and Financing**

The inspiration for the glass studio came from a 2007 visit to Maho Bay's Glass Studio in St. John, U.S. Virgin Islands, in conjunction with the Recaribe Waste Management Conference. Maho Bay used glass waste generated at its resort to create glassware to be sold to the tourist industry.

With funding from The Overseas Environmental Programme, United Kingdom, and 25 local business sponsors, Green VI's Glass Studio officially opened in April 2011. Private donors will keep it afloat until the investment generates a profit.

From glass studio innovator Christian Thornton and his Xaquixe studio in Mexico, Green VI purchases the formula to ensure the quality, compatibility, and durability of its recycled glass. Discarded materials were salvaged and patched together to build a hot shop. Initially, the glory hole was fueled with propane, but Green VI collaborated with Thornton to design a biofuel conversion system. It now uses UVO as an energy source on the journey to reducing the overall carbon footprint of the studio.



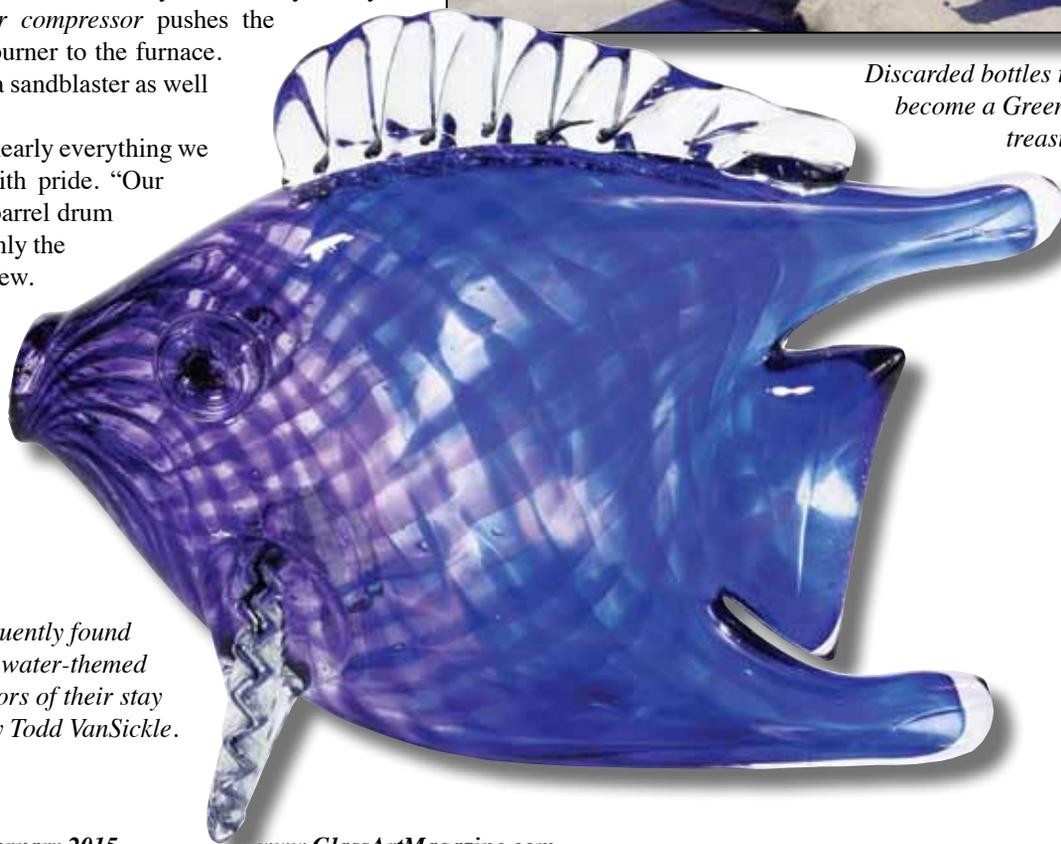
*Daryl "Lion" McLean, a BVIlander who grew up in Cane Garden Bay, has been an apprentice for two and a half years.*

## Designing the Studio

The 20-by-20-foot open air studio stands beneath coconut palms, across the road and 60 feet from the beach. With all of the equipment salvaged, recycled, and cobbled together in what Garrett Wheeler, Green VI's head glassblower and studio manager, describes as "Fat Albert junk yard style," the studio does not have anything quite so standard as actual specifications for its hot shop. Generally speaking:

- The furnace consists of a 200-pound freestanding crucible that is used to melt glass once a week. It is outfitted with a Venturi burner, which in turn has a classic Giberson ceramic burner head and a 250-pound propane storage tank. There are no thermocouples or gas meters. In the future, the studio team hopes to convert the furnace to a Xaquixe-designed 250-kilogram system with a recovery system that would be 30 percent more efficient with fuel consumption.
- The glory hole was designed by Xaquixe and services multiple work stations. It will burn liquid petroleum, methane gas, or recycled cooking oil, either independently or in combination, and reach temperatures of 2372°F. The system achieves at least an 80 percent savings in gas, was designed to be operated by craftsmen, and can be replicated using simple materials and tools.
- The 54-by-30-by-30-inch annealing oven is made of soft brick and fiberboard rated to 2300°F. It has a 2-by-2-inch angle iron and runs with a DigiTry GB1 controller.
- The waste fryer oil filtration system is comprised of five main parts. A 55-gallon repurposed oil drum serves as a *wash tank* to separate water from the oil. The wash tank runs on a WEL-BILT clear water pump and is heated by a Brisk Heat PHCH series silicone rubber band drum/pail heater. Three more 55-gallon repurposed oil drums provide *filtration*. Each has graduated filters that are 200 micron, 100 micron, and 80 micron, respectively. A raw-power *centrifuge* spins the remaining water out of the filtered oil before storage. A 250-gallon *storage tank* stores the filtered oil. Finally, a stationary Husky 80-gallon belt-driven *air compressor* pushes the cleaned oil through the burner to the furnace. It is large enough to fuel a sandblaster as well in the future.
- "We dumpster-dove for nearly everything we have," Wheeler notes with pride. "Our furnace was an old fuel barrel drum salvaged from landfill. Only the angle iron frame was new. Whatever we could, we found on the island."

*Queen angelfish are frequently found on the coral reefs. The water-themed souvenirs remind visitors of their stay in the BVI. Photo by Todd VanSickle.*



This same ethic of salvaging, repurposing, and recycling is being used as the studio works to set up new gallery space: Green VI pulled a retired 40-foot cargo container that was being rotated out by one of the shipping lines. The Green VI team is converting the container into a gallery using reclaimed materials, including salvage from a partially submerged shipwreck. The company took portholes and doors from the sunken boat and is slowly gathering materials to retrofit into a gallery. Everything has to be found and repurposed according to the diagrams of what the finished gallery will eventually look like.

Green VI continues the collaboration with Thornton, who is prototyping a methane digester at Xaquixe. This would allow Green VI to demonstrate the use of sewage and food waste to generate energy for its furnace.

Now in its fourth year, McDevitt concedes that the Glass Studio is an expensive project to run. That partially reflects the high cost of operating on an island. "Everything on the island is so expensive. That is why almost nothing is made here. Each year, though, we have been reducing our operating costs and raising our profits. In 2014, the use of UVO fuel will lower our energy costs enough to bring us out of the red. We are grateful to our sponsors who have helped to move us along the path."



*Discarded bottles that become a Green VI treasure.*

## Production Schedules

The studio generates a production line of craft-oriented glass with aquatic and Caribbean themed motifs that fit how islanders decorate and how visitors remember the island. These are not high-end fine art pieces but nicely handcrafted recycled or upcycled glass craft that sells for \$15 to \$250. Product lines include glasses, ornaments, and souvenirs. Many items wear a BVI stamp to indicate that they are handmade on the island.

The studio operates year round except for two months in the peak of summer and during the hurricane season. This is the time when the studio closes so staff can rebuild the equipment, do necessary maintenance, and create frameworked glass art. For the balance of the year from December to July, the studio is open seven days a week from 9 a.m. to 5 p.m. Someone shows up at 8:00 a.m. to heat up the annealer. Wheeler notes: "We are always here demonstrating glassblowing between 10 a.m. and 4 p.m. Our demonstrations include some education on glass history and materials plus some island knowledge from the local glassblowers."

People come to the studio from boats, planes, cars, and on foot. "They generally stumble upon us." The glassblowing team varies in number from three to five, depending on the season. They field sales, blow glass, and answer questions. People from the community and from the villas and ships drop off waste bottles, and the team collects empty glass bottles from Myett's and Tony's, two restaurants located across the street from the studio. Other staff members stay busy filtering waste fryer oil. The bottles are cleaned, crushed, and put into the furnace to be melted down. That melted glass is then transformed before the visitors' eyes — trash-to-treasure alchemy in action.

As Wheeler describes his work environment, he sounds a bit like the Charles Schultz character, Pigpen, on a mission. "I smell all the time. I am dirty and sweaty and greasy from handling the old cooking oil and all the nasty bottles. Despite the open air and ocean breeze, the studio gets extremely hot and so do we, handing all of the various processes of operating the studio."

On the other hand, the studio itself works toward being remarkably clean in its long-term impacts on the environment. Discarded glass bottles that can be found everywhere in BVI became raw material for the studio. "We interrupt the trash cycle before it can negatively affect the environment," Wheeler says. "We don't use any lead or mercury in our glassmaking, and we are not dumping or polluting anything. Waste that would otherwise kill the coral reef and ruin the habitat is changed into another viable product and given a second or third life. Our transition to UVO fuel dramatically reduced our carbon emissions, and we are driving our carbon footprint with the studio as close to zero emissions as possible in the long run. We collect rain water to wash our bottles and use that gray water to soak our plants. Paper waste leaves the island and goes to places that, hopefully, have paper recycling. We don't create a waste stream with our studio."

Packaging is made from 100 percent repurposed materials such as old shirts, material scraps, discarded boxes, and newspaper. McDevitt reports, "Barbara, an energetic 86-year-old lady, uses old material and T-shirts to make our bags, and we wrap all purchases in newspaper and repurposed bubble wrap."

This model is elegant but never easy. "Everything is a challenge on an island," Wheeler reflects. "Getting things here, moving equipment, gathering all the components of a project — each step is laborious and builds slowly in an island sort of way. There is no Home Depot. There are no fabrication facilities of any kind. On the other hand, there is an abundance of the waste that we use as our material resource and energy."

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*Maureen, Shawn, Darlene,  
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## Sustainable Community

Sustainable projects require an attentive design of the resources and energy that form the product cycle, but also involve thought and care with regard to the human community in which they sit. Green VI seeks to achieve this level of sustainability by integrating education, awareness, skills transfer, and collaboration into the project's design.

The studio demonstrates for locals and visitors the practical potential of reconceiving and recycling waste to improve the island's ecology and economy. It raises awareness of the project within the local community and tourist industry by engaging them in waste/resource collection and purchasing product. BVI students, along with tourists, can watch recycling, UVO filtration with its use as a fuel source, and creative glassblowing. This provides a regular field trip destination and promotes an active educational agenda.

Glassblowing in the Caribbean has long been the domain of British and U.S. expatriates. Green VI, however, considers an essential aspect of sustainable design as fostering skills transfer to local BVI-landers. According to Wheeler, "Many BV Islanders have never seen recycling or glassblowing. People love watching the transformation process with something so far outside their experience. And they are so excited that we are engaging at a level that has potential for them to reclaim their environment."

Two local apprentices are currently being trained at Green VI's Glass Studio. In 2013 during the studio's shutdown month, funding secured by Green VI helped one of them, Daryl "Lion" McClean, explore the U.S. mainland and finish his visit at the well-respected Pilchuck Glass School in Washington State. McClean was accepted to the first recycled glass workshop offered by Pilchuck. Furthermore, he was exposed to the skill sets of esteemed artists Lino Tagliapietra, Nanda Soderberg, and Cesare Toffolo. Green VI hopes to develop a guest glassblower program for 2015 and continue to further develop apprentice skill sets.

As a not-for-profit organization, Green VI aims to make the studio pay for itself, but also must indicate how any profits will be directed. Profits from the glass studio will be used for other environmental initiatives such as a recycling system for the BVI, solar pilot projects, environmental education, composting and permaculture projects, ridge-to-reef erosion control and, in time, sewage management. All such shared projects will be designed to create jobs and develop local capacity.

The studio has already served as a catalyst for other eco-friendly projects. FusionStorm is a United States-based information technology company. It recently ordered handmade awards from the studio but also donated time and money for a green makeover for the Cane Garden Bay's Ivan Dawson Primary School. The combined team demolded the building, repainted it with eco-friendly paint, and replaced incandescent bulbs with LED lights. That provided a nice overlap between the environmental recovery goals of the two groups and put resources back into the local community. A video link of the project can be found on Green VI's website.

Green VI reconceives waste and pollution in one of the world's most fragile ecosystems. By doing so, it offers hope and possibilities that can inspire the rest of us.

GA

Look for the **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more on how Green VI is finding success in the midst of bringing recycling to the island of Tortola.

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McClean on Cane Garden Bay beach.

### Green VI Glass Studio at Cane Garden Bay

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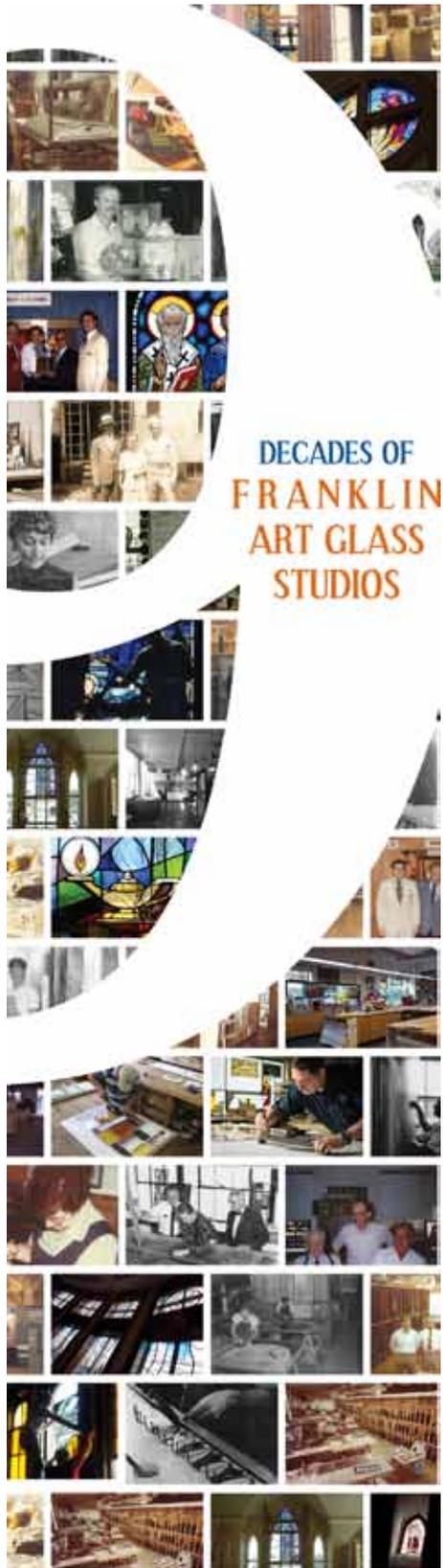
Recycled glass turtle  
with palm tree reflection.  
Photo by Hezikiah Maddox Photography.



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## *A Passion for Painting with Glass*

by Gwyn Kaitis

When Yulia Hanansen wants a critique of her mosaic work, she just calls upon her parents Angele and Yakov Hanansen, also mosaic artists, whom Yulia calls her unofficial advisory board. Although it wasn't planned this way, Hanansen and her parents have separate successful mosaic art studios in Baltimore, Maryland, and New York, New York, respectively. She and her parents, however, have quite different styles.

### **Bringing Painterly Techniques to Mosaic Art**

Hanansen's path to mosaic art ultimately crossed that of her parents only after she received her Master of Fine Arts in printmaking and drawing. Having grown up around mosaic art, she never thought that she, too, would end up with her own mosaic art studio someday. However, as an adult visiting her parents one day, Hanansen realized that she could say some things in the mosaic medium that weren't possible in printmaking and painting. She says that her passion for those mediums now enriches her main passion, mosaic art.

The mosaic art form provides Hanansen with a unique way of expressing her ideas, and since not many people do mosaic, she feels that it is a field that is wide open to experimentation. Using a layered glass mosaic technique, where pieces are glued on top of each other to create depth and texture that takes the viewer to another dimension, Hanansen's focus currently is on cosmic and natural phenomena. Influenced by global forces of nature and climate change, her current series includes such juxtapositions as hurricanes in the desert.

Of the thousands of ideas that feed Hanansen's mosaic passion, she uses a variety of mediums to express as many as possible, eventually distilling them down to those that she thinks will translate well to mosaic. She also sometimes "doodles" in glass, making small spontaneous works in a short period of time. Stained glass is her favorite medium due to the ability to extrude it from the flat surface through layering and to take advantage of the luminosity that results. The "brushstrokes" she uses are small, deliberately cut pieces of glass, not shards or offcuts, as they may at first appear. Her love of the material is palpable, and her vision is expansive. She states that she'd rather have "1,000 ideas and make three pieces of art than have no ideas, which results in no art."

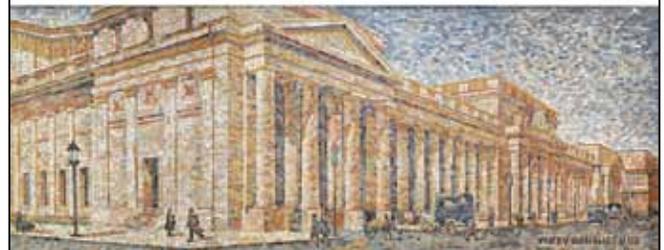
Hanansen's artwork has been exhibited in numerous shows including Mosaic Arts International, the annual exhibition presented by the Society of American Mosaic Artists (SAMA). She also devotes much time to teaching workshops around the country and doing commissioned pieces. More of her work can be viewed at [www.mosaicsphere.com](http://www.mosaicsphere.com).



Artist Julia Hanansen with her Jupiter: Great Red Spot mosaic. The work won Best of Show at Mosaic Arts International 2011.



Hanansen's Displaced Hurricane, smalti and stained glass, 2014.



History Preserved in 11 natural stone mosaic panels created by Yakov Hanansen for the new entrance to Penn Station, New York City. Commissioned by NJ Transit, 2007–2009.



Angele and Yakov Hanansen.

### SAMA's Commitment to Artist Education

The Society of American Mosaic Artists, a non-profit organization of over 1,200 members, is the largest mosaic arts organization in the world. SAMA, which is dedicated to educating, inspiring, and promoting excellence in the mosaic arts, will present Hanansen and her parents to speak of their family journey in mosaic art at the upcoming annual American Mosaic Summit, which will be held March 11–14, 2015, in Philadelphia, Pennsylvania. The Summit attracts attendees from all over the world and includes every level of expertise from beginners to professional artists. Over 500 people attended the 2014 Summit.

Much can be learned at The Summit, which features educational programs, presentations, a marketplace of mosaic supplies, tours, and networking opportunities. Additionally, a wide range of pre-conference workshops focused on increasing technical and professional skills are offered each year in the days prior to the start of the conference. Half-day, full-day, and multiple-day workshops are taught by professional artists, the topics of which are selected to provide a wide range of choices for conference attendees at every level of development.

GA

Visit [www.americanmosaics.org](http://www.americanmosaics.org) for more information about the Society of American Mosaic Artists and the 2015 American Mosaic Summit.

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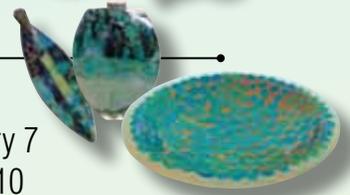
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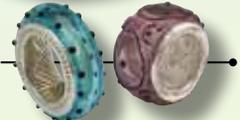
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# THE CLOSING OF THE SMITH MUSEUM OF STAINED GLASS

by Shawn Waggoner

Photography by Michael Tropea

What is stained glass? Should it be considered painting? Architecture? Independent art? Decorative art? Throughout history it has actually been all of these. This versatility contributes both to its continued life as well as to the lack of accurate information about the art form, because stained glass often defies categorization.

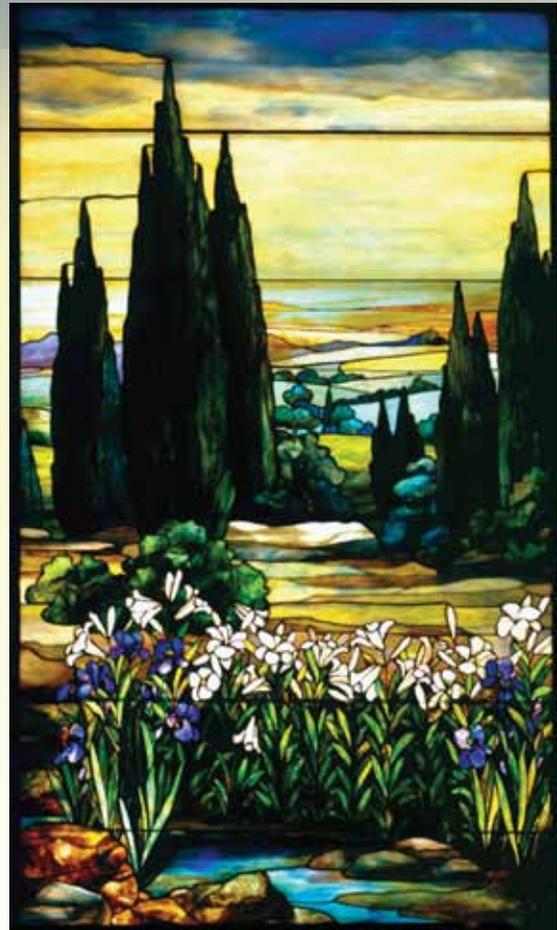
“A real understanding of stained glass has fallen through the cracks. It is an art form in itself and should have its own department in a museum,” says E.B. Smith, founder of The Smith Museum of Stained Glass, formerly located at Navy Pier, Chicago, Illinois. The Smith Museum’s vision was to become an internationally prominent, world-class art museum that collected, preserved, interpreted, and exhibited stained glass windows, many of which originally had been installed in the Chicago area. The beauty of stained glass served as a vehicle for educating millions of viewers annually about individual artists, art history, Chicago history, and aspects of the history of Western Civilization.

Setting up at Navy Pier, a location visited by 8.9 million people in 2013, Smith’s goal was to develop a new and democratic model for museums. “We took a public art approach in a sense, because people who would not normally go to art museums were educated about hundreds of years of art and history.” For the last 14 years, tourists as well as the glass collectors, artists, and aficionados attending SOFA CHICAGO were inspired and dazzled by Smith’s offerings.

But the museum’s display cases are now empty, all 143 panels removed by conservationists. Soon the state’s top tourist attraction will be converted into a new retail, entertainment, and hotel district, according to Nick Shields, a Navy Pier spokesperson. The upcoming renovations are part of Navy Pier’s Centennial Vision to honor the pier’s 100th birthday in 2016. For Rolf Achilles, who curated the Smith museum, the closing is akin to “closing down *American Gothic* at the Art Institute to put in another McDonald’s.”

Smith is actively looking for a new space that would allow the museum to grow beyond the scope that it could have at Navy Pier. Meanwhile, other exhibits of the work are being planned such as those held at Macy’s Pedway and Terminal 5 of Chicago’s O’Hare International Airport. These venues exhibited work from the museum’s collection that had never before been shown to the public.

Visitors will still be able to find stained glass at the pier, Shields said, since the Richard H. Driehaus Gallery of Stained Glass will remain. The separate exhibit sits just off the Smith Museum and houses 11 Louis Comfort Tiffany stained glass windows. Achilles believes, however, that fewer people will seek out the Driehaus Gallery now that the Smith Museum is leaving.



*Agnes Northrop, attributed designer, Landscape with Yellow Sky, c. 1915. Fabrication by Tiffany Studio, New York, New York. From an unidentified mausoleum.*

## A Window onto History

All of the windows displayed in the Smith Museum dated from 1870 to the present and were acquired in the United States, though some were made by German artists. Local and state budget constraints prevented more artwork from moving into the exhibition space, but Smith’s collection is vast and includes windows from around the globe. “Stained glass is a window into the history of Western Civilization,” he says. “The windows demonstrate an 800-year historical progression from religious and local dominance to the rise of rational philosophy, science, democracy, nation-states, and globalization.”

Born and raised in the Windy City, Smith graduated from Yale in 1966 and met his wife and collecting partner, Maureen, in New York, New York, after college. He earned three master’s degrees, two from Columbia (one in international politics, the other an MBA) and a master’s in economics from New York University. In addition to collecting stained glass, his career has included strategic planning for three different financial services companies.

Smith selected Achilles, an expert on Medieval and Byzantine art and professor of architectural history at Chicago's School of the Art Institute, as his curator. The two men met through a project at the Chicago History Museum, and in 1987 they began working together to research, acquire, and install stained glass at the museum.

Smith's collection provides a visual representation of Chicago's history as a world-class center of stained glass installation from 1870 to 1930. "The windows we've collected provide unique insight into Chicago's cultural, ethnic, and artistic history," says Achilles. "The time period they represent, 1870 to the present, was an era of intense urban revision that featured the development, decline, and revitalization of neighborhoods, the development of commercial and cultural institutions, the evolution of artistic styles, and the response of various ethnic groups to these changes. The religious windows reveal the national and ethnic styles of Chicago's European immigrants, while the residential windows display the history of architecture and decorative art styles."



*Franz Mayer of Munich, Germany, designer and fabricator, The Three Kings Bearing Gifts, c. 1900. From an unidentified Catholic church in Chicago, Illinois.*

## A Passion for Stained Glass

Smith started collecting stained glass in the early 1970s after graduating from business school. The first stained glass panel he purchased was from Second Hand Rose antique store in New York City. Smith's next purchase was a pair of windows from Chicago's Auditorium Building, designed by Louis Sullivan. "I bought the windows just before the owner was going to make them into a cash register stand," says Smith. "At that time, Modernism was sweeping the country, and a lot of stained glass was being removed. There was an enormous amount of high-quality art glass available and not much market for it. I had seen stained glass in the U.S., France, and England and always loved it. I wanted to do something with these works, but I wasn't sure what."

In 1993, the international terminal at O'Hare International Airport had just been constructed, and the World Cup was coming to Chicago. Mayor Richard Daley wanted to decorate the airport entrance and asked Smith if he could exhibit some of his stained glass collection at O'Hare. This event was so successful that work began in 1997 to install the windows in Smith's new museum. In February 2000, the Smith Museum of Stained Glass opened to the public at Navy Pier.

The museum housed a permanent display of 150 stained glass windows in an 800-foot-long series of galleries along the lower level terraces of Festival Hall. The first museum in the United States dedicated solely to stained glass windows, it showcased both secular and religious windows and was divided by artistic theme into four categories: Victorian, Prairie, Modern, and Contemporary. All of the windows—designed by prominent local, national, and European studios—were originally installed in Chicago-area residential, commercial, and religious buildings.



*Memorial Window for Sumner Ellis (1828–1886). Unidentified designer and fabricator. Possibly from a Chicago, Illinois, Episcopal or Presbyterian church. Dated c. 1886–87.*

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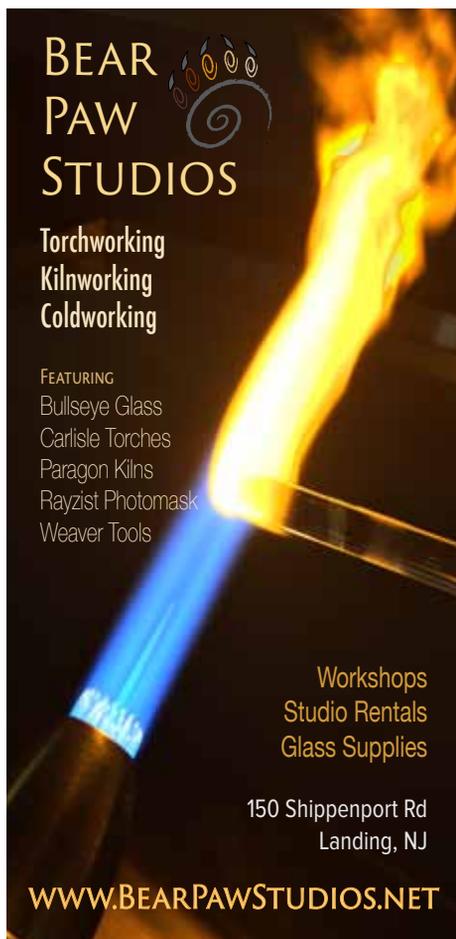
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## The Smith Windows

The largest category of Smith windows on display was Victorian. These windows included 16 by Tiffany, plus a spectacular gallery of secular Tiffany landscape windows, and two by LaFarge. The museum had hoped to install a separate LaFarge gallery. Says Smith: "Tiffany and LaFarge pioneered the first major revolution in leaded glass window techniques since the Gothic cathedrals of the 1200s. They thought of it as painting *with* glass, not *on* glass.

"The role of Tiffany and LaFarge as Impressionist artists is very interesting. Whereas Impressionist painters concentrated on the reflection of light off the surface of the canvas, Tiffany and LaFarge focused on illumination *through* the surface of the window. In other words, Tiffany and LaFarge used the medium of stained glass to paint with light itself. By doing so, they influenced the entire school of American Victorian artists that followed them."

The goal of any great museum is to present not only the traditions of the medium, but also a few hidden treasures. Within the Victorian section, viewers found perhaps their favorite window, one created by the Belcher Mosaic Glass Company. This company was based in New Jersey, and its windows are rare. Only in business from 1886–1896, Belcher was forced to stop making windows because the poisonous fumes from its process killed several of its workers. Planets and a general interest in astronomy were often themes in Belcher windows, reflecting some of the avant-garde science of the late 19th century. "This may be the first appearance of abstract art in the U.S. It anticipates the abstract art movement of the 20th Century," explains Smith.

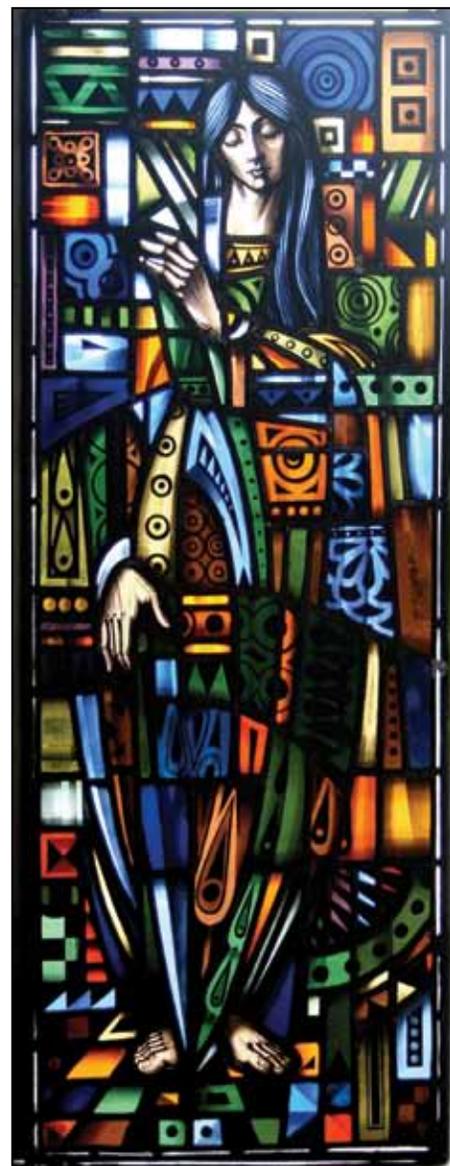
The museum also paid homage to the Prairie School of architectural design. Generally secular, the museum's holdings were harvested from Chicago's houses and public buildings. The primary artist featured in this section was Frank Lloyd Wright, whose work rejected Victorian ornamentation and colors and was characterized by minimalism, straight lines, and angles. Smith's favorite windows in the exhibit are the ones Wright created for Coonley Playhouse.

Not only did Wright revolutionize modern architecture, but less well documented was his influence on modern painting, says Smith. "Mondrian's paintings are similar to Wright's windows. Wright also influenced the Bauhaus, partially because of geometric shapes and total design. Windows, furniture, and interior were all linked to one style, following William Morris and the Arts and Crafts movement in Europe, giving it his own minimalist innovations."

The Museum featured work by a number of other Prairie School artists including Louis Sullivan, one of the creators of Art Nouveau, and architects G.W. Maher, George Elmslie, Gardner and Graham, and Drehobl Bros. Art Glass Company.

*Richard Millard, Odalisque II,  
50"h x 19"w, Klimt-inspired painted  
window composed of Lamberts glass.*

*Recent acquisition of the  
Smith Museum of Stained Glass.  
Photo by Richard Millard.*



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## Finding Treasures for Display

Locating works for the museum was not a simple task. Though Smith was well connected with a lifetime of stained glass collecting under his belt, less and less stained glass became available. “Much of the really good work had been found by collectors or was being reinstalled in newly built homes. I had nearly all time periods represented and looked opportunistically for great work elsewhere in the world. I wanted to get art from Japan, Indonesia, and India. We added 18th century windows from Persia and 19th century Ottoman windows from Turkey. These works demonstrate that stained glass was being created independent of Western Europe.”

Achilles, whose favorite work in the collection was Alphonse Mucha's *Four Seasons*, adds, “Missing from the collection was a notable window from the 11th or 12th century, which would be hard to find. We could have also used some Chinese windows from 16th and 17th centuries, although we had Persian windows, and we wanted to add a few windows made in South America in the 1930s to lend to the international scope of the collection. E.B. had a broad vision, and we were always expanding on that.”

Most windows were purchased from dealers, some public and some private, although Smith also acquired works directly from the artist and/or one source. He had, on occasion, acquired all of the windows from an old church being demolished, but that was the exception.

“The challenge was to find quality windows,” says Achilles, “and to make sure the restoration was done aesthetically and correctly based on internationally accepted standards for preservation. The training provided to craftsman in the U.S. is on the job, by doing it. There is no apprentice system. In Europe in general, craftsman go through an apprenticeship then advance to stained glass master, learning all the various techniques. If you deal with historic stained glass from the Middle Ages through the mid 20th century, you have special preservation training, which is something nobody in the U.S. gets in the same way. We would never let someone who was not a trained expert restore a painting. But stained glass is a free-for-all.” Chicago's Botti Studio, which traces its roots to 19th century Italy, was the museum's chief stained glass restoration expert.

Another challenge was finding accurate information about a window's history. “American dealers, for the most part, are not trained art historians,” explains Achilles. “Of course Sothebys, Christies, and some independent dealers are, but many others are pickers who find windows and offer them to you without knowing what they are. Or they know from experience that it's historically significant. I'm not saying an academic has an advantage, but this sometimes resulted in erroneous information about the windows.”



*Tiffany Studio, New York City, designer and fabricator, Hollywood Angel, c. 1910. From the Chapel of Hollywood Cemetery, Santa Monica Blvd., Hollywood, California.*

*Marie Herndl (1859–19120), designer and fabricator, Queen of the Elves, 1893. Exhibited at the 1893 World's Fair, in Chicago, Illinois, and the 1904 World's Fair in St. Louis, Missouri, then installed in Milwaukee, Wisconsin, for many years.*



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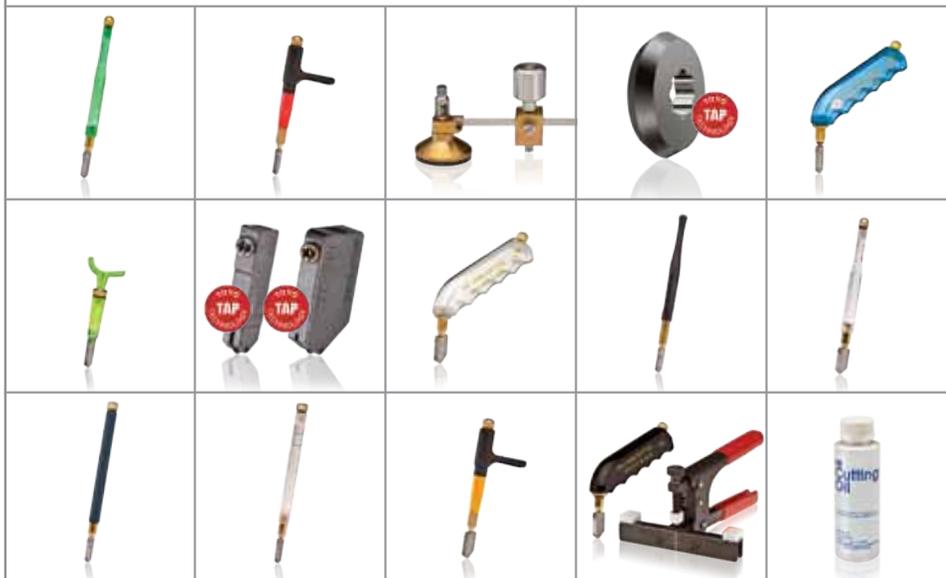
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## Collecting Contemporary Works

In addition to historic windows, Smith acquired stained glass works by important contemporary artists such as Master glass painter, Richard Millard, Antrim, New Hampshire. Said the late Millard in a previous interview: “I have a deep appreciation of E.B. for initiating, establishing, financing, and fostering America’s first museum dedicated to stained glass—a most significant and singular contribution to the recognition that stained glass can be an art, and not simply, as acknowledged by some segments of academia, as merely craft.”

Smith had seen a photo of Millard’s transparency sketch of a work intended for Oral Roberts University in Tulsa, Oklahoma, in Joe Porcelli’s book, *Stained Glass, Jewels of Light*, published in 1998, and called to see if the work was available for purchase. Millard, believing the work had been sold, presented Smith with other choices, and *Odalisque II*, a Klimt-inspired painted window composed of Lamberts glass, was selected. After some research, Millard realized that the piece Smith originally wanted was never fabricated, and he proceeded to create *The Birth of Light* for Smith. The piece was delivered to the museum in September 2009. Says Smith, “Millard was one of the very best American artists with wonderful craft as well as vision. The window is very complex—secular, but spiritual.”



*Richard Millard, Antrim, New Hampshire, The Birth of Light, 7' 6" h x 5' w, painted stained glass panel with Fremont glass. Recent acquisition of the Smith Museum of Stained Glass. Photo by Richard Millard.*

## Farewell to Navy Pier

Both Smith and Achilles believe deeply in the preservation of these amazing works of stained glass art. "It's important to preserve stained glass windows, because it's an art form the general public is extremely aware of and loves, but rarely sees in museums," says Achilles. "E.B. began collecting stained glass because it is an underappreciated art form. He is persistent and has a vision he sticks to in a way that very few other collectors do. Our goal was to show the general public as much of the work we'd collected as possible."

It's hard to know what will happen to the Smith collection in Chicago, but stained glass lovers everywhere hope that someone, somewhere, will jump into the breach and fill the void left behind. **GA**

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# Expanding Horizons

Stained Glass Association of America  
 106th Annual Summer Conference  
 June 10–13, 2015  
 Portland, Oregon



The Stained Glass Association of America (SGAA) invites you to its 106th Annual Summer Conference at the DoubleTree Hilton Hotel in Portland, Oregon, hosted by Uroboros Glass. The Welcome Reception will provide a great opportunity to meet new people and greet old friends, followed by the first two days spent learning from presentations, meetings, product exhibits, and guest speakers.

The annual Stained Glass Tour will include trips to Savoy Studios, known for contemporary architectural work, and to Uroboros Glass to see the company's manufacturing facility and discover the special events and workshop opportunities the company offers. Uroboros' beautiful range of glass products will be offered at a special rate for conference attendees. There will also be an optional afternoon walking tour of several historic churches.

Following the conference on June 13, there will be an optional trip to Portland's 400-acre Washington Park. Participants will experience the park's nationally acclaimed Oregon Zoo, a Japanese garden that is actually five distinct gardens, plus a rose garden and a picnic lunch.

## Conference Program Highlights

Many programs and events will be presented during the conference, including:

- *The Capacity of Glass* with Carmen Reynolds of Fusion Headquarters, Inc.
- *Conceptual Designing* with Walt Gordinier of Walt Gordinier Studios, LLC
- *Large-Scale Lamination* with Rich Lamothe of Glass Strategies
- *Reusche Technical Lecture* with Jon Rarick of Reusche & Co. of T.W.S., Inc.
- *Round Table Discussion*, an opportunity to ask questions and share knowledge
- *Uroboros Welcome and History* with Eric Lovel of Uroboros Glass
- *Povey Brothers Studio* with David Schlicker of David Schlicker Glass Studio
- *Business Panel Discussion* with Paul Pickel of Conrad Pickel Studio
- *Savoy Studios* with Dan Legree
- *A Restoration Forum* with the SGAA Restoration and Preservation Committee
- *Fusing Glass* with Roger Thomas
- Plus! The Stained Glass Exhibition: *Expanding Horizons*, Silent Auction, Sponsor Showcase, and Raffles.



*Povey Brothers, detail of Oregon State Seal Skylight in the courtroom of the Oregon Supreme Court building. Photo courtesy of The Stained Glass Quarterly.*

## Pre-Conference Classes

On June 8 and 9, the Stained Glass School will provide a wide variety of pre-conference, professional level classes. This is an excellent opportunity to enter into and learn the craft, upgrade your current skills, learn a new technique, or offer professional training to your employees. Small, hands-on, intensive curricula allow instructors to teach students through class demonstrations. This format also, very importantly, offers individual and small-group guidance that allows students to quickly grasp techniques and form good habits while correcting and/or preventing bad ones.

## On Location at Uroboros Glass and DoubleTree Hotel

Several classes will be offered at the Uroboros site, including:

- **An Introduction to Fusing with Eric Lovell and Carmen Reynolds**, showing artists fusing basics and how to incorporate them into their current artwork.
- **Frit Painting with Scandia Wood of Spectrum Glass Company** on using System 96® frit and sheet glass to create fused glass paintings
- **Fusing and Airbrush Glass Painting with Raphael Schnepf** working with pre-fused glass blanks

Classes at the DoubleTree Hotel include:

- **Stained Glass Photography with Editor, Richard Gross**, for tips on taking publication-quality photographs to use online and in print.
- **An Introduction to Dragonfly Software with Christie Wood** to translate ideas and designs using the Glass Eye 2000 format.
- **Creating Past the Window Panes with Bryant Stanton** on creating design concepts and solutions for clients.

We look forward to seeing you at the 2015 conference! **GA**

Visit [www.stainedglass.org](http://www.stainedglass.org) for complete class descriptions, conference information, and updates, or to learn more about the Stained Glass Association of America.

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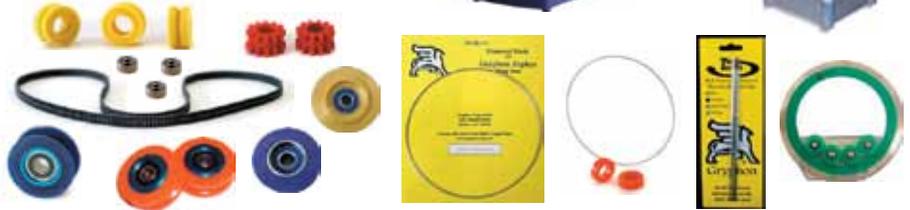
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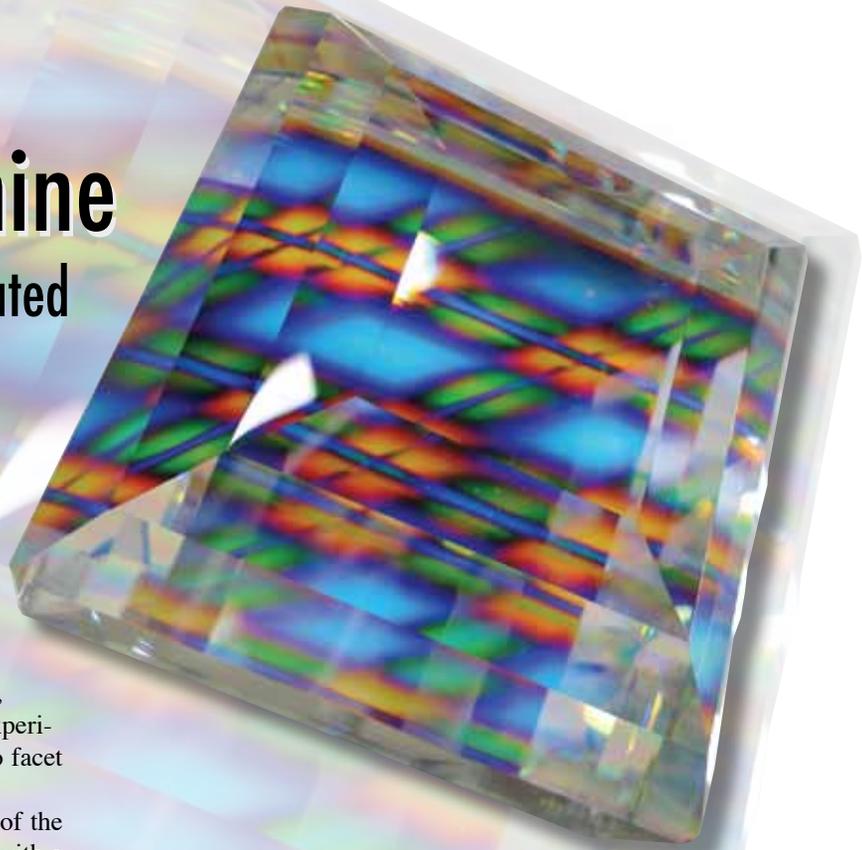
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# The Faceting Machine

## Using a Faceter to Make Laminated Dichroic Sculptures

Design, Fabrication, and Text by Kent Lauer

Photography by Victoria Lauer



After the 1994 earthquake in Los Angeles, California, which was probably the scariest 20 seconds I ever experienced, I got the idea that I would like to have the ability to facet large pieces of glass or gemstones.

Maybe it was all the shaking or the unbelievable noise of the earthquake. Or the fact that my bookcase collapsed on me with a number of books on faceting ending up lying on top of me. Up until that time, I had done all of my sculptural glasswork by hand, holding the glass on a piece of machinery that has large, changeable rotating diamond disks, creating all the flat surfaces by holding the glass at the angle I wanted, then pushing down as hard as I could, especially if I had a lot of glass to remove to get the sculpture to the shape I wanted.

### Dreaming Big

I have been involved in the lapidary arts since the '50s, always interested in rocks, minerals, crystals, fossils, and gemstones. I was lucky enough to know where to obtain a giant facet head, one of only a few ever made, that is capable of holding a piece of rough material up to 30 pounds. It doesn't matter if it's glass or a gemstone of some kind. Most faceting machines are limited to the size of the material they can hold—think of a cut gemstone in a ring or necklace—but I wanted to make serious sized pieces. I had an adapter made for my 24-inch flat lap machine, which turned it into the largest faceting machine in the world, and had Mike Gray, one of the best faceters in the country, come and spend some time with me to teach me the basics. We made some very large diamond-shaped pieces, which you can see on my website. I then went on to make some faceted glass jewels for some films, including *Wishmaster* and a mummy movie, the name of which I can't recall. Then for a number of years, I went on to other kinds of glass artwork, but I was always thinking about the faceter, knowing that I would someday start making new glass art with it again.

#### Schott

LF5 Lead Crystal, 1-7/8"-thick

#### Coatings By Sandberg

Rainbow A Dichroic on Thin Float Glass

#### Tools and Materials

Large Lapidary Wheel Metal for Dop

UV Glue UV Light Razor

70-Grit StarLap Diamond Disk

220-Grit Diamond Resin Disk

325-Grit Diamond Resin Disk

Felt Disk Cerium Oxide

Recently that became a reality when I had to make a number of faceted pieces for lamps for a famous hotel chain. While working with the machine to make the pieces, I got excited again by the possibilities of the sculptures I could make using this amazing piece of equipment.

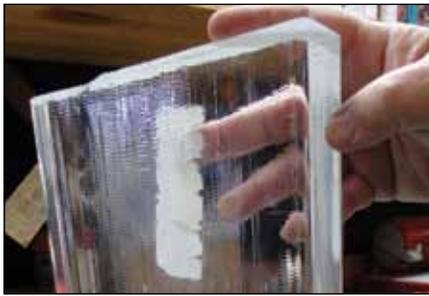
While some of you might be familiar with me talking about and teaching faceted sculpture, that was all hand and eye. Of course, I still use those techniques, but with the large faceting head, I can create things that I would not be able to do by holding

the glass in my hands. I don't want anyone to get confused. This is still done with hands and eyes. There is no automatic machinery out there that you just put the glass into, and it comes out the other side all faceted and polished. What the facet head does, however, is hold the glass for you, and you are able to set the angles. You still have to push the glass down on the diamond disks and look very carefully to make sure the facets are lining up to your satisfaction. The following tutorial will show you how to use the large faceter to make a very beautiful laminated dichroic sculpture, something that has not been seen before in the art glass world.

## Creating the Sculpture

1

*Prepare the lead crystal glass.*



I began with 1-7/8"-thick LF5 lead crystal glass from Schott, which is available from HIS Glassworks. Using my Gemini Revolution XT saw, I cut the glass to slightly larger than a 3" x 3" square. Then for this sculpture, I polished all the sides so you would be able to see the process I go through.

2

*Find the center of the glass piece.*



Since I'm using the large faceting head, I created a center finding device. The dop (the metal piece attached to the glass) has to be in the exact center of the piece or the facets will be off. I used car engine exhaust valves to make the dop, which worked great.



*After finding the center and cleaning the glass and the dop, use UV resin to attach the glass to the dop and cure it with UV light.*



3

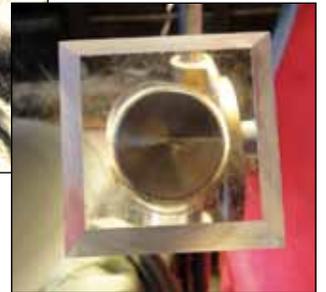


After attaching the dop to the faceter, make sure the glass is square to the plate that the disks go onto and that the index gear on the faceter is set to zero. For this project, I wanted to make a paperweight-size piece and keep the shape simple, yet still very elegant. I decided to do three facets on each side of the square, for a total of 12 facets, that reach down the piece about 3/4". That leaves another 3/4" to be flat polished after the dichroic is laminated to the bottom of the piece later.

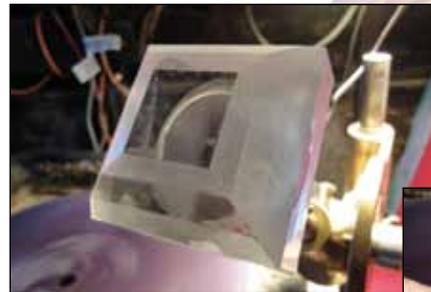
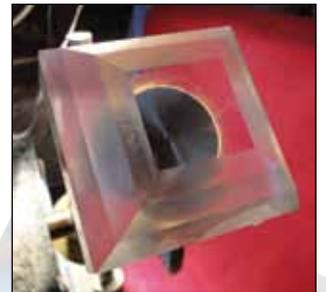
4



*Use a 70-grit StarLap disk for the first facets.*



This very sharp and long lasting disk, also available from His Glassworks, is expensive but worth every cent. I first created the bottom facet, then the top, and finally the middle. At this step you don't have to have everything perfect. If there is something slightly off, it can be corrected in the next disk.



5

*After the initial facets are done on the 70 grit, move to the 220 grit diamond resin disk to refine the already created facets.*



The resin disks are color coded, with the 220 grit being purple. Go through the same steps and angles again, removing all the scratches and texture created by the 70 grit. I could have used a 100 grit (black), or a 180 grit, but the 220 worked great. There really is no wrong approach here. The final polish is what you're after, and you can use any combination of grits and disks that works well for you.



6

Move to the 325 diamond resin disk.



After I'm satisfied that all the scratches from the StarLap disk are gone and the facets line up, it's time to go to the last diamond resin disk I'm going to use, which is the 325 diamond resin disk (brown). At this step, you are still removing glass and have to be careful not to change the facets too much. Doing the same thing again with the 325, replace the texture of the 220 disk with the texture of the 325. A lot of light is helpful in order to see these slight differences between the two disks.

7

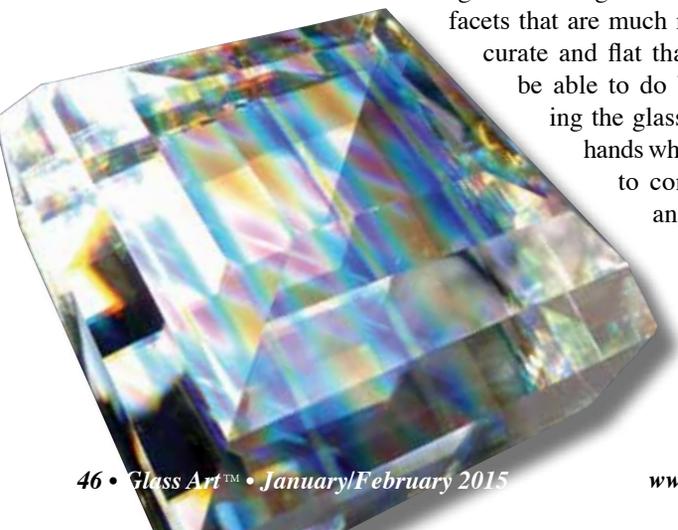
Polish the piece with a felt disk and cerium oxide.



I found that for this piece it was faster for me to remove the glass from the faceter, leaving the dop attached to help hold it, and polish the 12 facets by hand, but it could have been left in the faceter. Again, getting to the final polish is the goal. No matter what method you use to get there, whether polishing while holding the piece in the faceter or in your hand, use whichever way works best for you.

Polishing with the felt disk didn't take long, and shouldn't, as long as the 325 resin grit was done correctly. If any of this is sounding familiar to any of you who have taken my classes before or read any of the articles I've written, it's because we're doing the same thing—going through the different diamond disks, from rough to smooth, to get to the polished facets. This time, however, we're

using the faceting head to create facets that are much more accurate and flat than you'd be able to do by holding the glass in your hands while trying to control the angles that way.



8

When you're satisfied with the polished facets, use a heat gun to remove the dop and UV resin from the faceted piece.



Use caution to keep the heat on the metal and not heat up the glass too much, which would risk the piece breaking. There was a little of the UV resin left on the glass after the dop was removed, and that was cleaned up using a razor.

9



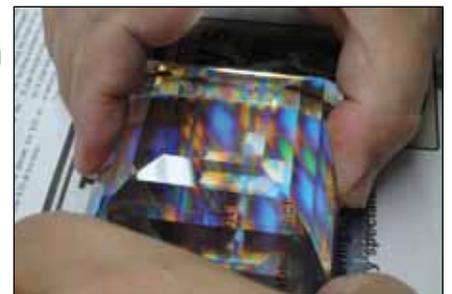
Cut two pieces of dichroic float glass to use on the bottom of the piece to increase the rainbow effect of the sun shining through the faceted glass.



The finished piece looked very nice just the way it was, and the rainbows showing through when the sun hit it were amazing, but I wanted to take it a step farther and add dichroic to the bottom. So I cut two pieces of Rainbow A on thin float glass from Coatings By Sandberg—one piece with the design going 45 degrees, and the next one going 90 degrees, and played with lining them up until I thought it was a pleasing pattern.

10

Laminate the two pieces of dichro to the faceted piece using the UV adhesive.





# 11



*Remove any excess dichro from the bottom of the piece.*

I cut the dichro a little larger than the faceted piece to allow it to be ground down, then went through a few diamond resin disks to remove the extra glass and to be sure that everything lined up the way I wanted.

# 12

*Polish the edges one final time to create a little bevel on the bottom edge, get rid of any small chips, and make it look nice.*



This was a very fun and relatively simple piece to make. The total time was about five hours. Right now there are no giant faceters available anywhere, but I've been talking with Covington Engineering. I think in the near future they may be available, which will open a new window to art glass that has never been seen before.

Applications for using the faceter are endless, since they could be used on cast glass, hot glass, or even on fused glass. In the meantime, I'll be teaching classes using the giant faceter at my studio, in addition to my other dichro pendant, sculpture, and beveling classes.

GA

*Kent Lauer has been working in art glass for over 30 years. Beginning in stained glass, he soon learned the art of beveled glass and managed to push the limits of beveling to the extreme. Glass sculpture was the next logical step. Due to Lauer's love of color and form, he quickly started incorporating dichroic glass into his art.*



*Lauer enjoys sharing his passion and great knowledge of glass with others. He teaches and travels frequently around the globe. A native of New York, Lauer now resides in Southern California with his wife Victoria, who is also a glass artist and photographer. Visit [www.KentLauer.com](http://www.KentLauer.com) to find out more about Lauer's artwork and upcoming class schedule.*

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## Create Faceted Dichroic Glass Pendants with Kent Lauer



Kent Lauer has been creating and teaching Art Glass for 40 years, but it has only been the last few years that he began teaching his techniques in Faceted Dichroic Glass Pendants. These pendants look amazing and are unlike anything else in the Art Glass World! Kent invites you to attend one of his classes to learn his techniques for creating one of the newest, most unique forms of Art Glass yourself.

Kent teaches all over the U.S. and internationally, but most students prefer to come to his studio in North Hollywood, California, just minutes away from Universal Studios and an hour from Coatings By Sandberg!

All supplies needed to create these beautiful pendants are available through Kent. The Lauer Machine comes from Covington Engineering, and the Revolution XT Saw is from Gemini. Starphire Glass with its special formula UV resin is also part of the process. Please call or write for more information.





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# Introducing the AGNX Award

Featuring the latest from  
the American Glass Guild

by Patrice Schelkun

On a warm summer evening in June, attendees at *Glass-topia*, the 2014 American Glass Guild (AGG) Conference, strolled the beautiful grounds of Bryn Athyn Historic District near Philadelphia, Pennsylvania, to a star-studded event on the hill. Those stars included two winners of the inaugural American Glass Guild Award for Excellence in the Art of Stained Glass (AGNX), as well as keynote speaker Narcissus Quagliata.

Guests were welcomed into the glass-enclosed stone entryway of the Glencairn Museum to view the third annual *American Glass Now* exhibit, an installation that ran from April 29 through June 30, 2014.



*President J. Kenneth Leap, presenting Narcissus Quagliata with the AGG Lifetime Achievement Award.*

## AGNX Awards

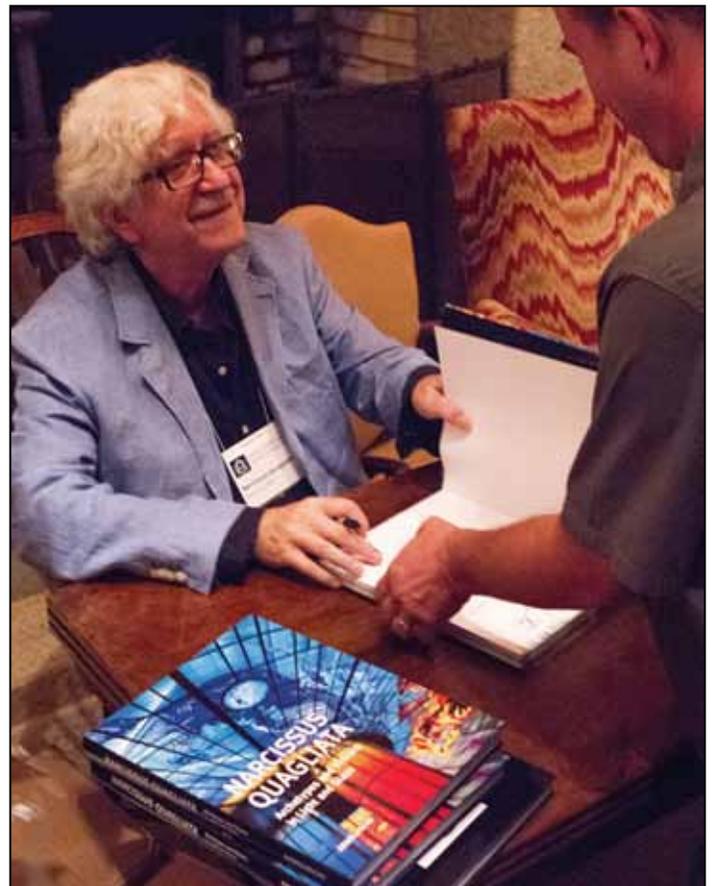
Choosing from among 19 exhibiting artists, the American Glass Guild presented its first AGNX awards to Mary Clerkin-Higgins for *Oh!*, her 12" x 40" piece done in blown glass, vitreous paints, and lead, and to Richard Prigg for his panel *Spin for a Western Light*. (See the July/August 2014 issue of *Glass Art* for more on Prigg's work.)

Jurors Virginia Raguin and Judith Schaechter led an oral critique of the exhibit for a crowd of onlookers. "The value of juried exhibitions is the increased dialogue among artists, critics, and the public. No one produces well in a vacuum. Communication, both through viewing work and face-to face dialogue, is essential," said Raguin, Distinguished Professor of Humanities at College of the Holy Cross and a scholar in religious art history and stained glass. "The greater the awareness of varieties and possibilities in subject matter, materials, and skills, the more sure and focused an artist can be about his or her own choices."

Schaechter added: "It's always hard to select one person and place him or her above the others. I think artists whose work goes above and beyond, who truly stretch what is possible, should be recognized for their accomplishments." A Philadelphia-based artist and Adjunct Professor at the University of the Arts, Schaechter's uniquely creative work in the medium of stained glass is widely collected.

## Insights from Quagliata

Following the AGNX award presentations, conference attendees and public invitees moved into the massive Great Hall to hear internationally acclaimed architectural glass designer Quagliata speak about his life's work. The event's setting was a perfect one for glass lovers of all kinds. The Glencairn Museum is a castlelike Romanesque-style mansion, once the home of billionaire businessman, Raymond Pitcairn (1885–1966). It houses Pitcairn's expansive collection of medieval and ancient religious art, which includes exceptional stained glass and mosaic installations.



*Narcissus Quagliata signing copies of his book.*



Mary Clerkin-Higgins, one of two  
AGNX 2014 Award winners.

Quagliata ignited the imagination of this rapt audience with a discussion of the many highlights of his long career in art and stained glass design. He is best known for his spectacular public artworks, among them the Kaohsiung Dome of Light, the largest illuminated art glass dome in the world, in Taiwan's central rail station. AGG member Nancy Gong, along with AGG President J. Kenneth Leap, presented Quagliata with the AGG Lifetime Achievement Award in Stained Glass Design. Afterwards, the artist met individual audience members as he signed copies of his book *Narcissus Quagliata: Archetypes and Visions in Light and Glass*.

### Looking Forward to 2015

The American Glass Guild hopes the introduction of the AGNX Award will encourage both experimentation and intensity of focus among future entrants. Depending on the quality of entries received, the award may not be given every year, or it may be awarded to more than one exhibitor at *American Glass Now*, as it was in 2014.

Next year's exhibition will take place over a three-month period at the National Cathedral in Washington, D.C., site of the next American Glass Guild Conference, June 18–21, 2015. The application deadline for *American Glass Now: 2015* is January 15, 2015.

GA

Visit [www.americanglassguild.org](http://www.americanglassguild.org) to learn more about AGG and for details of the organization's upcoming events.

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# David Schulte and Harish Dewani

## A Friendship Etched Online

by Shawn Waggoner

Before the advent of the Internet, a friendship like the one between David Schulte and Harish Dewani would have been nearly impossible. But thanks to online technologies and social networking, two men from different countries were able to develop a camaraderie born of mutual interest in sandblasting unique art portraits on glass and mirror.

### Blasting in Jacksonville

Based in Jacksonville, Florida, Schulte works full time as a product engineer for Southeast Toyota Distributors. Self-taught, he also etches portraits on mirror for various clients and friends using a micro blaster. "In the early '80s, I was at Bike Week in Daytona, and there was a guy there etching images into people's windshields with a high-speed rotary engraver. He taped an outline on one side of the glass and traced it out adding shading. I thought, 'Hey, I can do that.'"

Schulte started out engraving glass with a Dremel tool and a diamond burr bit, but he quickly changed after finding his blaster. In 2005, he was active in Yahoo Groups and, upon being discovered there, was invited by a group to teach his first sandblasting class at a workshop in Dallas, Texas.

Most of the 200 pieces Schulte has created over the years have been sold or given to friends and co-workers. His favorite subjects include portraits of people, animals, and fish as well as landscapes. "You name it, I've blasted it."

Schulte works on both mirror and clear glass, but mirror is his preferred substrate. "It shows the etching better when you put a light on it." One of his favorite pieces, a portrait of a yellow lab, was blasted for friends in Texas. They owned a large ranch where their prized quail-hunting dog was bitten by a rattlesnake and died. "The owners were heartbroken, so I created the Lucky Dog mirror for them, and it still resides above their mantle today." In his most recent work, Schulte blasted an image of a '58 Cadillac, his favorite car, for a piece that now adorns his shop wall.

The arsenal of Schulte's blasting weapons includes an 80-gallon tank and a 5 horsepower compressor used in conjunction with a pencil blaster purchased years ago from Crystal Galleries in Covina, California. This blaster is frequently employed for etching and carving small glass awards by holding the tip against the glass and actually writing directly on the substrate.



*David Schulte, Lucky Dog, 20" x 16"  
etched beveled mirror, 2012.  
Photo by David Schulte.*

The abrasive Schulte uses to etch the mirrors is held in a small pint-size bottle and forced out of the hose under pressure. A very narrow abrasive stream runs through various sizes of silicon carbide tips at about 20 to 40 psi. The process is similar to airbrushing, although Schulte "paints" with abrasive. The tip is held away from the glass at varying distances and angles to achieve the level of blast desired. "I use 220-grit aluminum oxide powder for blasting. Silicon carbide is better, but more expensive."

Because his system runs under relatively low pressure, Schulte works with thin masking materials such as a single sheet of vinyl, a sheet of paper, or masking tape. Most often his designs are hand cut on vinyl, which is stuck to the glass with a peel-and-stick adhesive.



“Blasting mirror or glass is the reverse of drawing or painting, for which you typically start with a white canvas or paper and add color for depth and shading. It can be erased and corrected if need be. With blasting, you start with a clear piece of glass or mirror, which are the black areas when the blasting is done. You add shades of white, and nothing can be erased. If you overblast an area, it’s pretty much ruined. Underblasting is best, because you can always add more, but you can’t take away what you have already blasted.”

### Learning in Jodhpur

Dewani lives in Jodhpur, town of Rajasthan, India, with his mother Nirmala and father TS. He completed his bachelor’s degree in 1996 and, while studying, worked at a vinyl signage shop. Upon graduation in 1997, Dewani opened his own vinyl signage shop and the following year married his wife, Rashmi. He is currently the proud father of two sons, Bhavesh, 16, and Vishwas, 14.

Dewani’s business, creating vinyl license plates and customer nameplates, was thriving due to the assistance of his manager, Prajapat Devendra, who has worked for the company for 10 years. Relying upon Devendra’s efficiency, Dewani has been able to contemplate adding glass etching to his repertoire. Six years ago Dewani saw a deeply carved piece of glass and was inspired to learn the techniques. “I didn’t know if the piece was sandblasted or acid etched, but that beauty actually sparkled in my mind, and I decided that I would try to learn this work.”

In 2009, Dewani took a glass workshop to learn basic glass etching, including acid etching and sandblasting. “At first, glass etching seemed easy because I had a plotter at my work. It was really simple to cut vector designs from the plotter over vinyl and sandblast or etch with acid.” For the next three years, Dewani worked on his hobby whenever he had spare time, creating over 100 pieces.

Today Dewani sandblasts on plain mirrors using a pencil sandblaster to etch the glass surface with 220-grit aluminum oxide powder. He says: “I try hard to work slow with these portraits. Blasting more is always easy, so go slow and blast more if you need to. Mirrors produce a different look in daylight and evening light. The background gets darker, and sandblasted areas get more bright when we keep light focused over the mirror.”

His two favorite works depict leopards. One measures 6 inches by 9 inches, and the other 30 inches by 48 inches “I discovered that photorealism is possible, even at a very small size, as seen in the small leopard’s tail. In the larger piece, blasting the tree trunk and creating a realistic texture in that area was fun and challenging.”



*(Clockwise) David Schulte, Lighthouse Mirror, done for a consignment art store at Jacksonville Beach, Florida, 20" x 16", 2005. Harish Dewani, Peggy Schulte, 10" x 8", and Waiting Tiger, 10" x 8", 2014. Lighthouse and Peggy Schulte photos by David Schulte. Tiger photo by David Whelan.*

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*Watercolor pieces from  
the Green VI Glass Studio.  
Photo by Todd VanSickle.*

## East Meets West

Two years ago, Dewani's world changed when he saw Schulte's work on Facebook. He says: "I was shocked when I saw a dog's face etched over a mirrored surface. Earlier I had tried to etch faces on glass, but those were not done well. When I saw his work, it was a dream to me. It was unbelievable."

Schulte continues: "Harish asked me to teach him how I blasted my mirrors, and an international friendship was born. We've communicated almost daily for a couple of years through Facebook, e-mail, and Skype, and I've made a couple of short videos for him. He's getting really good, but he seems to like only blasting images of pretty women," he jokes.

All along, Schulte stressed the importance of working with efficient tools, but much of the necessary equipment was not available in India. Eventually Schulte sent Dewani a new set of hand pieces and some nozzles from Comco that helped Dewani dramatically improve his work.

Schulte says: "Through my friendship with Harish, I've learned that artists are artists no matter where they hail from, and most artists always want to better their work. Harish is a very polite and talented guy. I just couldn't ignore the opportunity to help someone who wanted to learn and who was struggling with inferior tools. We just clicked. The language barrier is minimal due to his good English writing. Hopefully someday, somehow, we can meet in person. I would enjoy that very much. It would be fun to work together on some projects one day."

"David Schulte," says Dewani, "is now like a member of my family. We share almost everything with each other—happiness and sorrows, too. Communicating via this virtual world has taught me that you can make a best friend without ever seeing each other in person."

GA



*David Schulte, 1958 Coupe de Ville Custom, 16" x 20"  
etched beveled mirror, 2014. Photo by David Schulte.*

### David Schulte

[www.facebook.com/dave.schulte.50?fref=ts](https://www.facebook.com/dave.schulte.50?fref=ts)

### Harish Dewani

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## Readers' Forum

Dear Shawn,

I am writing to thank you for featuring me in *Glass Art*. The article was just amazing. I was very honored to have also been chosen for the cover. I have just completed a brand new series of columbines measuring 6 to 8 feet tall and thought you might like to see some images. Thank you again for sharing my work with your readers.



Sincerely,

Jason Gamrath



*Glass Art* would like to extend a sincere thank-you to our readers who take the time to let us know how we are doing. Whether it's to let us know about something that you think we've done well or to show us how you think we can improve, we value your input. You can share your opinions by contacting us via postal mail, e-mail, or phone.

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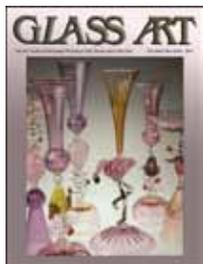
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Featuring the latest from the Retailers of Art Glass and Supplies

# RAGSfest 2014 Meeting in Costa Rica

by Stan Price

The Retailers of Art Glass Supplies (RAGS), with its current membership of 67 retail stores, held its annual gathering, RAGSfest, at Vitrocolor in San José, Costa Rica, August 13–18, 2014. Vitrocolor owners, Jamie A. Cabezas and Celita Ulate de Cabezas, were incredible hosts. The event was a great opportunity to share ideas with other retail glass store owners, take innovative classes, and get energized about new glass art possibilities.

## Learning, Sharing, and Growing

As retailers, we want to provide opportunities to learn, and the new classes and ideas offered at each RAGSfest are essential to helping us keep customers interested in our medium. Seven new techniques and classes were presented in 2014 including: Leaded Filigree Hearts, Glass Painting 101, Textile Design on Glass, Decal and Photo Transfer on Glass, Creating with Glassline Paints, Kaleidoscope Pattern Bars, and Graffiti on Glass, as well as information on how to set up and market a fusing center. We were also fortunate to have visiting instructor Patty Gray, who taught a great fusing workshop with a multitude of ideas and products. That was during formal instruction—but what was shared in informal conversations was limitless. The sharing of ideas and information not only helps us as retailers but also benefits our distributors and manufacturers as we are introduced to new products that we will now order for teaching these classes.



*Julie Orchard's Fused Kaleidoscope  
Pattern Bars class.*



*Sylvia Laks*

At the end of our five full days of learning, evening activities completed each day. These excursions were both memorable and educational. First came the Welcome Dinner, where cultural dancers performed after we enjoyed a delicious Costa Rican dinner in a very historic building. Our second outing took us to an exhibit of Costa Rican warm glass artists held at the Central Cultural Costarricense Norte Americano Center in Downtown San José. The work was innovative and inspiring to our group of enthusiastic glass artisans. A field trip to the Clinica Biblica Hospital is where we saw a five-story stained glass window designed and created by Ulate. I had seen pictures of this window, but experiencing it in person reminded me of seeing the Grand Canyon for the first time—hard to comprehend the scope unless you visit the site. The window is a huge Tree of Life with many hidden images.

A visit to the studio of Sylvia Laks, a renowned Costa Rican glass artist, was amazing. I had admired her work since I first saw it in the 2013 July/August issue of *Glass Art*. Fifteen large painted stained glass windows, all in massive, well-lit frames, mesmerized the group. Following this outing, we returned to Vitrocolor for a fabulous barbecued meal prepared by the staff at the store. Lights were hung, tables were set, fresh flowers were arranged, and the atmosphere was perfect for an unforgettable evening. We held our annual auction to help support RAGSfest with donated items from our members and some of our industry manufacturers. This was also a time we remembered some of our members who have left their impression on our organization but are now doing glass, as Cabezas said, “with Saint Peter near the pearly gates.”



*Patty Gray's Advanced Fusing class.*

## An Altogether Memorable Event

The Vitrocolor owners and their staff did everything imaginable to make this first international RAGSfest event memorable for all who attended. Their 12,000-square-foot store, a former lumber yard, was a perfect fit for all our activities and learning. They serve "coffee break" (Costa Rican custom) with tasty treats twice a day in their lovely community room with large tables for all to gather. They do this daily for their students and customers as well. Delicious, hot, homemade lunches of local fare were provided, and each meal felt like a feast. The food alone was worth the trip! Live music also accompanied many of the meals. This caring atmosphere truly enhanced our learning experience.

To make our time even richer, Ulate arranged a display of well-known Costa Rican artists' paintings hung on the many large walls within their space. One day, two indigenous wood carvers from a remote area of the mountains came to demonstrate and display their original masks. These masks ranged in scope from one that would fit on your thumb to larger than life size, each with remarkable detail.

As I return to my store in Everett, Washington, I am exhausted, but exhilarated to embrace another season of growing our industry from a grassroots perspective. The new products, processes, and class information our members shared will result in the best possible service to our customers and build up our industry at every level.

I would like to give a special thanks to the many faithful manufacturers and distributors who supported our event. Our organization is extremely grateful for their partnership in making RAGSfest possible. We are already looking forward to next year's event to be held in San Antonio, Texas, at the Stained Glass Crafters Workbench.

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*Visit [www.stainedglassretailers.com](http://www.stainedglassretailers.com) to learn more about the Retailers of Art Glass Supplies and for information on becoming a member.*

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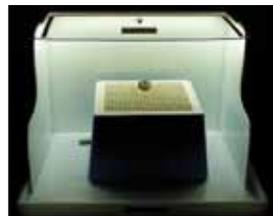
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**Wardell Products** presents the new **S205 BinaSphere Cast-Slump Mold**. One side of the two-in-one BinaSphere mold produces a true spherical-shaped bowl with a cookie-style foot that is remarkably similar to vessels made by master glassblowers. The opposite side of the mold produces a flat serving platter that is elevated 5/8" on a cast glass foot. The mold package contains the S205 BinaSphere Cast-Slump Mold, a four-page instruction booklet, and a Web link to access two eProjects. Visit the Joy of Fusing website for more details.

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## Fused Fantasies



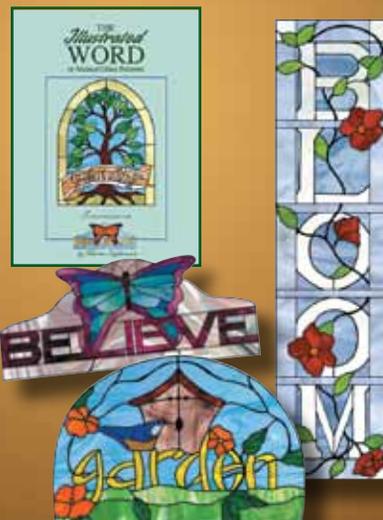
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## Winning Glass

On November 19, 2014, *NICHE Magazine* revealed the finalists for the 2015 NICHE Awards. These awards began in 1989 to recognize the outstanding creative achievements of American craft artists who produce work for craft galleries and retail stores. *Glass Art* is pleased to share the work of these professional finalists in Blown, Cast/Slumped/Fused, and Lampworked Glass. GA



*We Are The Same When Measured This Way*  
**Laura Beth Konopinski**  
Columbia, Missouri

*Black and Silver Vessels*  
**Chris Harman**  
Columbus, Ohio

*Bubble Vase*  
**Gary Bodker**  
Portland, Oregon

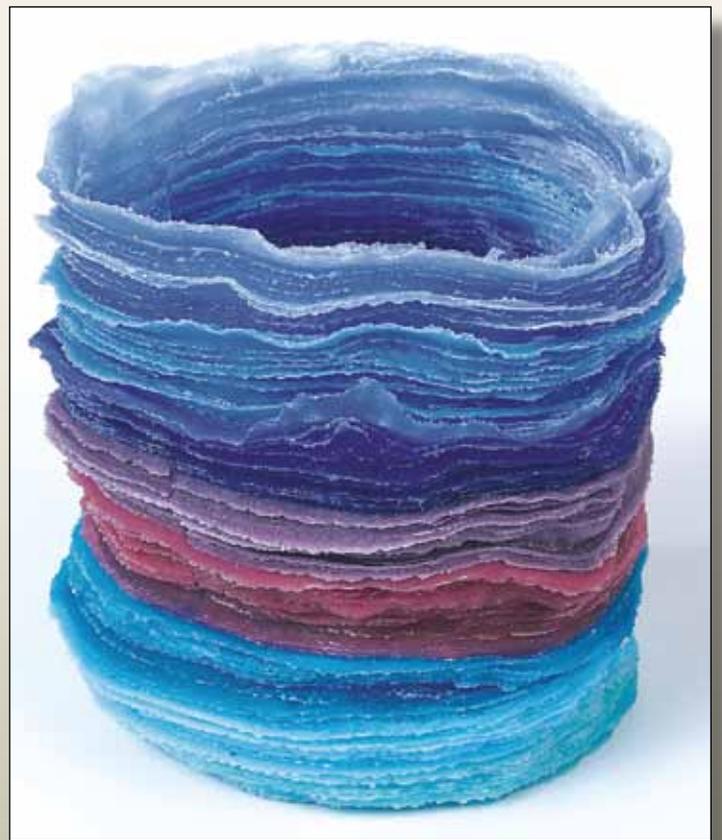


*Portal*  
**Nick Leonoff**  
New York, New York





*Building Skyward*  
**Michael Mikula**  
 Cleveland, Ohio



*The Devil Is In the Detail*  
**Brenda Griffith**  
 Atlanta, Georgia

*Arrows Series: Orange Slice*  
**Patti & Dave Hegland**  
 Chestertown, Maryland





*Crystal Globe*  
**Fred Mead**  
Forest City, North Carolina



*Still Life: Ephemera*  
**Amelie Girard**  
Montreal, Quebec  
Canada



*Strata Vessel*  
**Helen Rudy**  
Denver, Colorado



*Jubilee*  
**Christian Luginger & Dina Kalahar**  
Amarillo, Texas



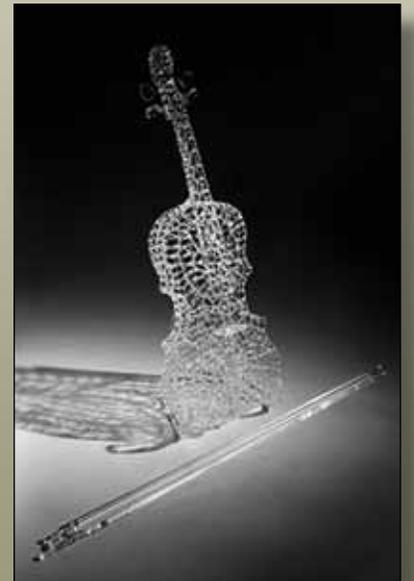
*Conscious Pot III*  
**Eunsuh Choi**  
Rochester, New York



*Liberate/Suppress*  
**Demetra Theofanous**  
Mountain View, California



*Leafy Seadragon*  
**Jupiter Nielsen**  
Pa'ia, Hawaii



*Phantom Violin*  
**Josh DeWall**  
Norfolk, Virginia

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## Advertisers' Index

| Advertiser   | Page        |
|--|-------------|
| 1 Glass Impressions (920) 382-1807 www.1GlassImpressions.com             | 31          |
| AAE Glass (239) 471-7724 www.aae-glass.com                               | 37          |
| A.R.T.CO +1.408.288.7978 www.ArtcoInc.com                                | 62          |
| Bear Paw Studios www.bearpawstudios.net                                  | 36          |
| Bullseye Glass www.bullseyeglass.com                                     | 41          |
| CG Beads (940) 458-8322 www.cgbeads.com                                  | 23          |
| Coatings By Sandberg, Inc. (714) 538-0888 www.cbs-dichroic.com           | 23          |
| Covington Engineering Corp. (877) 793-6636 www.covington-engineering.com | 10          |
| Cress Manufacturing (800) 423-4584 www.cresskilns.com                    | 53          |
| D&L Art Glass Supply (800) 525-0940 www.dlartglass.com                   | 13          |
| Denver Glass Machinery, Inc. (303) 781-0980 www.denverglass.com          | 43          |
| Ed Hoy's International (800) 323-5668 www.edhoy.com                      | 11          |
| Euclid's Elements (800) 296-5456 www.euclids.com                         | 41          |
| Evenheat Kiln, Inc. (989) 856-2281 www.evenheat-kiln.com                 | 31          |
| Firelite Forms (888) 800-3901 www.fireliteforms.com                      | 10          |
| Flow, The (800) 719-0769 www.TheFlowMagazine.com                         | 21          |
| Franklin Art Glass (800) 848-7683 www.franklinartglass.com               | 31          |
| Fused Fantasies (800) 719-0769 www.GlassPatterns.com                     | 57          |
| Gemini Saw Company, Inc. (310) 891-0288 www.geminisaw.com                | 5           |
| GLASHAUS www.Glasshouse.de   | 18          |
| Glass Accessories International www.glassaccessories.com                 | 39          |
| Glass Art (800) 719-0769 www.GlassArtMagazine.com                        | 23/37/41/52 |
| Glass Art Society (206) 382-1305 www.glassart.org                        | 18          |
| Glasscraft www.glasscraftinc.com   | 39          |
| Glass Craft & Bead Expo (800) 217-4527 www.glasscraftexpo.com            | 49          |
| Glass Expert Webinars™ (800) 719-0769 www.GlassPatterns.com              | 19/33/43    |
| Glass Patterns Quarterly (800) 719-0769 www.GlassPatterns.com            | 40          |
| Glastar (800) 423-5635 www.glastar.com                                   | 11          |
| Handmade Business www.handmade-business.com                              | 24          |
| Hang Your Glass (650) 353-4642 www.HangYourGlass.com                     | 13          |
| His Glassworks, Inc. (828) 254-2559 www.hisglassworks.com                | 31          |
| Illustrated Word, The (800) 719-0769 www.glasspatterns.com               | 57          |
| ISGB (612) 222-2243 www.isgb.org   | 24          |
| Jen-Ken Kilns (800) 329-KILN www.jenkenkilns.com                         | 29          |
| Kent Lauer (817) 997-8901 www.KentLauer.com                              | 47          |
| Master Artisan Products (250) 382-9554 www.masterartisanproducts.com     | 56          |
| Nortel Manufacturing (416) 438-3325 www.nortelmgf.com                    | 17          |
| Northwest Art Glass (800) 888-9444 www.nwartglass.com                    | 9           |
| Olympic Color Rods (800) 445-7742 www.glasscolor.com                     | 62          |
| Olympic Kilns (800) 241-4400 www.greatkilns.com                          | 37          |
| Paragon Industries (800) 876-4328 www.paragonweb.com                     | 19          |
| Paul Wissmach Glass Co., Inc. (304) 337-2253 www.wissmachglass.com       | 64          |
| Premium Glass Products Inc. (800) 752-3501 www.premiumglass.net          | 39          |
| Professional Glass Consultants (888) ETCHPRO www.EtchMaster.com          | 53          |
| Ransom & Randolph (419) 794-1290 www.glass-cast.com                      | 53          |
| Skutt Kilns (503) 774-6000 www.skutt.com                                 | 2           |
| Spectrum Glass Company (425) 483-6699 www.spectrumglass.com              | 63          |
| Sunshine Glassworks Ltd. (800) 828-7159 www.SunshineGlass.com            | 43          |



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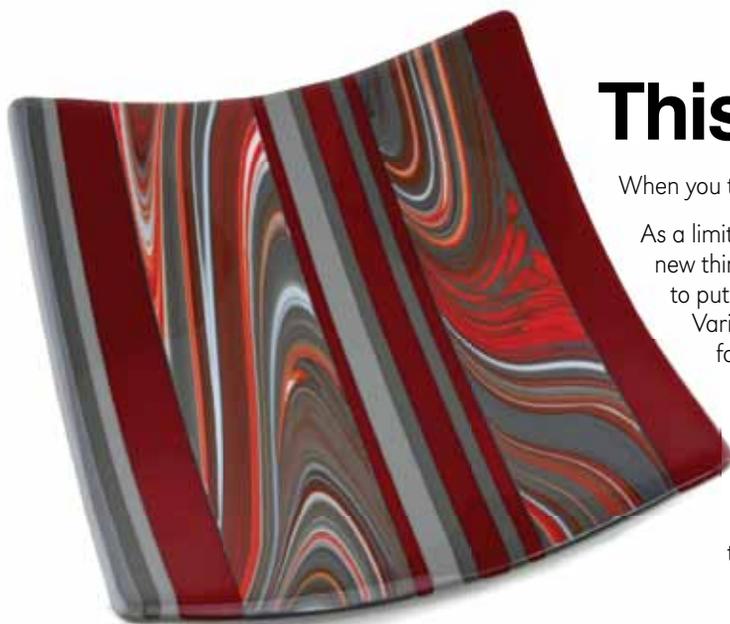
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