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Volume 33, Number 2



Above: T.A.L.I. by Sandra Fuchs.

Photo by Günther Egger.

On the cover: Nokomis by Joe Peters and Banjo.

Photo by Arey.

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Glass Art

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Letter from the Editor

Pino Signoretto: Amore, Vita e Vetro Love, Life, and Glass

Maestro Pino Signoretto died suddenly on December 30, 2017, at the age of 73 in Murano, Italy. At the time of his passing, Signoretto knew he had been chosen for the Glass Art Society's Lifetime Technical Achievement Award for Exceptional Achievement and Contributions to the Studio Glass Field. The glass community mourns his passing but is eternally grateful for the art and legacy he leaves behind.

Artist Sabrina Knowles writes: "As everyone knows, Pino was the best of the best when it came to sculpting glass. He was also the most giving in sharing his knowledge of glass and shared with all equally. The Studio Glass movement is forever enriched because of his generosity. There would not be the high caliber of sculpted glass in museums and galleries today if not for Pino's teaching. His legacy will continue to grow and be acknowledged as the years pass. I am forever grateful to him for his inspiration, encouragement, and generosity. My life would not be what it is today without him. My deepest regards to his family and loved ones."

Born in 1944 in a small town near Venice, Signoretto began working at a chandelier glassworks in 1954. He learned from the great masters Alfredo Barbini, Livio Seguso, Ermanno Nason, and Angelo Seguso. In 1978, 18 years after becoming a master glassmaker, Signoretto opened his own studio in Murano. Throughout the years, he collaborated with artists and architects and taught at several glass schools worldwide. A beloved mentor to countless glass artists, the Maestro was known for experimenting and encouraging students to push the boundaries of their material.

The March/April 2018 issue of *Glass Art* magazine presents artists who reflect Signoretto's goals for glass. From Sandra Fuchs, combining kiln formed murrine with Muranese glassblowing, to Ginny Ruffner, who has merged hot glass with augmented reality, the artists featured in this issue have discovered groundbreaking fusions of process and aesthetic that make their work truly unique.

For the first time in *Glass Art* magazine's history, functional art appears on our cover. This collaboration between Joe Peters and Banjo, two of the most respected and innovative artists in the field, pays homage to their skill and vision as framewerkers and tells us something of the thriving market for functional glass that they helped to create. This is art that functions, not functional glass.

As spring approaches, excitement builds for *Il Percorso di Vetro* – the Glass Path, the Glass Art Society's 47th annual conference, to be held May 16–19, 2018, in Murano, Italy. This once-in-a-lifetime conference will connect attendees to both the past and future of glass. The winding path through the island's remarkable history will inevitably inspire memories of Signoretto and make us miss him all the more.

*La separazione è un dolore così dolce,
Parting is such sweet sorrow.*



Shawn Waggoner
Editor

*Ressurrection by
Pino Signoretto.*



Advertising Deadlines

May/June 2018

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JOE PETERS

A WIDE SKILL SET SERVING DIVERSE SUBJECTS

Joe Peters and Peter Muller,
Alien Jars, 8" to 12", 2012.
Photo by Toto.

by Shawn Waggoner

Whether a coral reef teeming with vividly colored sea life or a honeycomb dripping with golden ambrosia, Joe Peters' flameworked glass is highly recognizable. Yet the artist has somehow avoided predictability by pushing boundaries and welcoming subjects as diverse as dragons, robots, and honeybees. Collectors delight at the release of new work, never knowing what subjects will be brought to life in Peters' torch.

In 2012, encouraged by growing international demand from private collectors and galleries, Peters began transitioning from purely sculptural art to functional glass. To be closer to his pipe making community and to produce more collaborative projects, the artist relocated to Evergreen, Colorado, and joined N8, Adam G, WJC, Elbo, and Eusheen at Everdream Studio. This stable of world-class pipe makers share this state-of-the-art studio.

Influenced in his sculptural art by glass artists Robert Mickelsen and Vittorio Costantini, Peters also found inspiration in the work of his functional glass heroes Banjo and Buck. He has studied

with many flameworking masters including Lucio Bubacco, Loren Stump, Robert Burch, Sally Prasch, Milon Townsend, Mickelsen, and Emilio Santini.

On his own and through collaborations, Peters creates pieces for glass enthusiasts worldwide. In 2013, his functional glassworks were featured in a well-attended and successful solo exhibition titled *Side Show* at GooseFire Gallery in Los Angeles, California. Public commissions include his 2012 aquarium on display at Boston Children's Hospital in Massachusetts, and public art for Chicago Children's Hospital in Illinois.

As cannabis continues to permeate American culture, Peters engages the functional glass community, in part, by getting his work into the hands of influential musicians. In 2015, the artist created and hand delivered a pipe to country music and cannabis legend Willie Nelson. In early 2016, rapper Action Bronson purchased a Peters' collaboration, solidifying the value of high-end functional glass artwork within the music world.

What to Make When You Can't Make Pipes

Born in Springfield, Massachusetts, Peters attended Holyoke Community College, where he experimented with ceramics and glass casting. The artist subsequently studied flameworking with Prash at Snow Farm in Williamsburg, Massachusetts, where he later established himself as a flameworking instructor.

"Making pipes was the catalyst for my interest in glass. I had seen pipes at head shops, but how they were created was a mystery. Flameworking was the easiest decision as far as what I wanted to do with my life. I thought the process was amazing, because you get to play with fire in order to manipulate the glass."

Prash instructed Peters on the basics of bead making, soft glass, and a little boro. Within two months, the 19-year-old bought his first torch and set up a studio in his parents' garage. Because they were not supportive of cannabis use or functional glass at that time, the young artist decided to pursue the more formal side of nonfunctional glass.

Coral Reefs and Honeybees

After living and scuba diving in areas of Central America, Peters gained an appreciation for underwater plant and amphibian life and endeavored to integrate those elements into his handblown glasswork. Moving from the study of furnace glass to torchwork, he discovered the techniques required to create the detail demanded

by his subject. Colored, transparent, and dichroic glasses as well as metals provided limitless possibilities for creating sculptural form and texture.

"My head was still in the ocean, and I thought glass was such a perfect medium to describe sea life and oceanic creatures. I've always been able to see an object, break it down into simple shapes, and recreate that in glass." Mostly self-taught, Peters also credits ongoing education with artists such as Townsend and Mickelsen with the continued advancement of his skills and imagery.

In addition to underwater life, Peters began expanding his aesthetic to include images of honey, honeybees, and honeycombs. "My work has been inspired by nature since I was a kid. Really, the bees found me and became the primary keystone of my work. It's a beautiful theme, and bees are definitely one of my spirit animals. Coral reefs and honeybees share a certain fragility and also play an important role in the survival of mankind."

Peters began marketing his art by attending small events such as farmers markets. He also took a box of his sculpture on road trips to Cape Cod and other vacation towns, where his youth and enthusiasm helped him successfully sell the work. In five years, the artist was exhibiting in prestigious glass art shows, completing installations for children's hospitals in different cities across the country, and creating commissioned work for private clients.



Joe Peters, Aquarium Installation, 36" x 22", 2012. Photo by Toto.

Muller Collabs and Public Art

In 2006, Peters moved out of his parents' garage into an industrial building, where he ran his private studio for the next three years. He subsequently moved to Brattleboro, Vermont, and began a fruitful collaboration with artist and friend Peter Muller. The two artists combined styles in a partnership called Furnace and Flame to create installations, wall pieces, and large-scale vessels that combined furnace work with flameworking.

Their collaborative sculptural piece, *Honey Vase*, was responsible for Peters inventing his honeycomb technique. Muller furnace-worked a soft glass vase, cold worked it, then cut open one side. Peters flameworked a boro sculptural honeycomb insert to fit inside.

Peters' process for making honeycombs went through many iterations. At first he used cane with a little bit of silver strike frit on the outside. Starting with a 2-inch-long, 40 mil solid rod, the artist coated the rod with frit, hand shaped it into a hexagon on a marver, and pulled that down into an even 7 mil rod, which is extremely difficult to do. "After a couple of years, I discovered if you use round rods, stack the rods into your honeycomb, sleeve them with clear, and vacuum out the air, they'll vacuum into the shape you want."

At one of their art shows, Peters and Muller met a gallery owner who curated all of the art for three children's hospitals in Boston. They eventually created commissions for Children's Hospitals in the Boston and Chicago areas, including a series of multicolored sea life installations. Other pieces featured sculpted giraffes, pandas, and human figurines, which Peters calls *Stick Dudes*.

"Those were frustrating projects, because they had to be made to strict specifications. I did an installation of *Stick Dudes*, and these guys had nipples and belly buttons. It wasn't stated that those details were off limits, but after I made the installation they rejected it and I had to redo the entire commission.



Joe Peters and Peter Muller, *Big Honey Bee Vase*, 12", 2012. Photo by Toto.



Joe Peters, *Peace Pipe for Willie*, 2015.
Photo by Toto.

“It was also the most rewarding work I’ve done, and I would love to do more in spite of the restrictions. It’s a way to make flameworking large scale and architectural. But I also still get e-mails from people with children who’ve been to the hospital stating how meaningful the artwork was to them and their experience in that space.”

Nonfunctional glass artwork took Peters far in the high-end glass craft circuit until 2008, when the market crashed. The artist began to worry that the next generation wouldn’t appreciate glass art as much and began questioning his ability to make a living as a glassblower in the future. After seeing the work of functional artists such as Banjo, and with support and requests from the pipe community on Facebook, Peters decided to shift his focus to functional art.

“It’s where I always wanted to be. I took a really good path to arrive here, because if I had started off making pipes, I would be a different glassblower than I am now. I wouldn’t have all of the years of taking classes in Italy and learning to blow soft glass. All of those experiences contribute to the artistic techniques that I incorporate into my functional work now.”



Joe Peters, Octopus Coral, 12", 2012. Photo by Toto.



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Work Hard, Be Original

Initially, Peters didn't know much about function. His early pipes relied heavily upon sculptural qualities, as seen in his *Balancing Heads* pipes. "Function is an added puzzle and the hardest part of making this work. It puts even more limits on your glass, and glass is already a limiting medium with which to express yourself."

Peters also didn't fully understand the collectors of functional glass. "When I first started making pipes, I did not think people were buying these \$5,000 to \$10,000 pipes to smoke out of! I thought they bought them as delicate art pieces to be kept in a case. But it's the opposite. People use the pieces every day. It's an art form that is shared and treasured by collectors, and the communal aspect sets it apart. A painting on the wall can be really beautiful, but you don't take it down and experience it together."

Over time Peters perfected his function, learned the market, and has become one of the most respected functional artists in the business. His motto continues to be, "Work hard every day and try to be original." On Glass Alchemy's Maker's Alliance Board, he tries and tests new products for the company. Where some artists find their comfort zone and stay there, Peters pushes beyond what anybody can dream by relying on his wide skill set.

For his GooseFire exhibition, Peters made over 100 pieces including functional smoking sculptures such as *The Honey Queen* with Banjo, *Honey Klein* with Quave, functional robots, a fully functional dragon carousel, nonfunctional collabs with Peter Muller, and his signature *Honey Drip Pendies*. Over 1,000 people attended the exhibition. "I couldn't fathom the amount of people who came out in support of that show. It was unreal."



Joe Peters and Peter Muller, Bell Jar, 2012. Photo by Toto.

Joe Peters, Rainbot, 8" x 4", 2014. Photo by Toto.

Success sparked Peters' desire to share and encourage other young functional glass artists. A counselor at Boy Scout Camp and an Eagle Scout himself, the artist once taught a high school overnight camp at Snow Farm, which planted the seed for Camp Wannamakahaedy. This annual event, slated in 2018 for early summer, combines the fun of summer camp with a frameworking workshop. Last year, DreamLab Glass created a campsite where Peters and Banjo helped students make a spectacular piece in five days.

Being part of the successful group identified as functional glass artists is a unique experience, says Peters, "I've been around other craft communities, and this is a fun bunch, a tight community that supports not only one another but many philanthropic projects. Communication via social networks helps stimulate connection and information, making all things possible.

"The amount of people who have told me personally that I've inspired them is amazing. To inspire and help other people push their lives beyond the ordinary and experience enjoyment is why I began making art in the first place." **GA**

Visit joepetersglass.com and follow him on Instagram at www.instagram.com/joepglass/.

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

Joe Peters,
Honey Dragon, 2014.
Photo by Toto.



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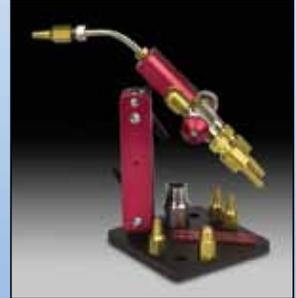
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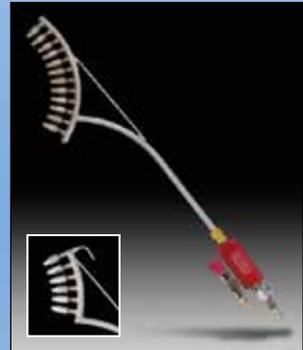
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Sandra Fuchs



by Shawn Waggoner

Glass Art Photography by Günther Egger

Since 2014 Sandra Fuchs has worked exclusively as an independent glass artist creating objects that move the viewer as much with content as the time-consuming and complex manufacturing process required to make them. Combining her kiln formed murrine with the centuries old tradition of Muranese glassblowing, she produces artwork that is unique in the world.

“By incorporating many individual components, I want to create pieces of art that have an impact on the beholder in two ways. First, an impression of the entire image communicates as a homogeneous artifact with the beholder. Second, the reflection of every single detail of the object invites the viewer to pause, inquire, and discover something new.”

Fuchs lives and works in Mautern at the Danube, Austria, a small town located within the Wachau, a UNESCO World Heritage Site. The island of Murano, Italy, serves as temporary home and studio whenever blown glass is required in her work.

Traversing her own *percorso di vetro* or glass path, Fuchs has explored a vast range of techniques including cold working, fusing, flameworking, and glassblowing. She trained in glass schools including the Technical College of Glass for Design

Reinventing Murrine from Austria to Italy



Sandra Fuchs,
Flames group, 2017.

and Craft, Kramsach in Tyrol, Austria; Abate Zanetti, Scuola del Vetro, and Murano Glass Academy in Murano, Italy; and Cam Ocagi, The Glass Furnace in Istanbul, Turkey. Fuchs' artistic approach and style evolved and advanced with each master class she completed.

Highlights of 2017 included Fuchs' exhibitions during The Venice Glass Week, September 10–17, 2017, at Museo Casa Goldoni, Venice, Italy, and an exhibition and demo for Davide Penso's Murano Glass Meeting. She was also selected as Discovery Artist and exhibited her *Flames* series at TRESOR Basel 2017. Seeing the reaction of viewers to the work was vital to her growth as an artist. "I only began exhibiting glass in 2015 and am really happy how quickly people have noticed and connected with the work."

In her second U.S. exhibition, Gallery Sikabonyi represented Fuchs' work in Sarasota, Florida, January 18–21, 2018. People attending the Glass Art Society Convention in Murano, *Il Percorso Di Vetro – The Glass Path*, can see her work at Ex-Chiesa di Santa Chiara May 16–19, 2018. It will be on display again during Venice Glass Week at the Davide Penso Art Studio in Murano September 9–16, 2018.



Grasping Glass

In 2002, Fuchs transitioned from a 10-year career working with special needs children to working for her family's glass company. It was there that she learned glass skills like an artisan and fell in love with the material. Her initial focus was cold working, followed byameworking, fusing, and blowing. "I wanted to have an overview of what was possible with glass in order to mix and combine techniques in my unique style."

Through numerous studies abroad, Fuchs gained a diverse and extensive educational background in glass. Coming from a small town, she also felt it was vital to her art to expand her personal horizon and take in the feedback and different views of other artists internationally.

This philosophy continues today. Because owning a hot shop is cost prohibitive, Fuchs rents studio time in Murano and thinks of it as her second home. Since 2013, the artist has traveled from Austria to the island every two to three months to direct her glassblowing team. Using the same blowers ensures their intimate knowledge of her process and aesthetic.

Technique in Service of Content

To create her murrine, Fuchs begins with colored sheet glass that is tested for warm glassworking processes up to 850 degrees Celsius. It was unknown what would happen when a brightly colored roll up made from sheets of glass for fusing met the heat of a furnace. Each production cycle increased the artist's knowledge of which combinations produced the desired effects, which colors to avoid, and the arrangement that would best preserve the desired patterns and colors of murrine.



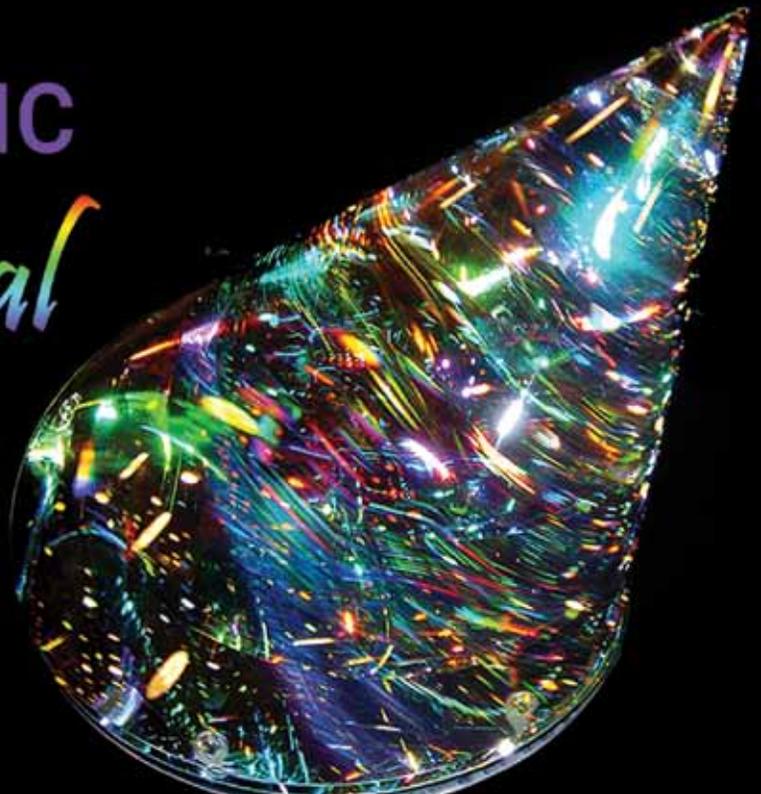
*Sandra Fuchs, Seeds group,
photographed in Murano, 2016.*

*Sandra Fuchs, Lagoon 4,
52 cm x 18 cm, 9.7 kg, 2015.*

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As techniques were fine-tuned, Fuchs embraced themes that addressed nature's beauty and power in relation to spiritual growth. In 2015, the culmination of technical experiments merged with her aesthetic signature in the *Lagoon* series. Brimming with inspiration, this inaugural body of work paid homage to the nature and landscape of Murano's surrounding waters.

Prior to her work in glass, Fuchs studied philosophy at the University in Vienna, Austria, where her initial interest in topics of rising and the circle of growth were born. Further exploring shapes that reference nature but pose philosophic questions, Fuchs introduced her *Seeds* series in 2015. Four pieces in different shapes use glass seeds as a metaphor for life.

With time, Fuchs' glass reflected more complicated and spiritual connotations, as seen in her *Flames* series, which uses beautiful natural forms to pose deep psychological questions of self-worth and the meaning of life. "Following a conversation with a group of young people about their futures, I felt their lack of orientation and fear of finding neither a goal nor purpose in life. It was a major concern for them. My *Flames* speak to my belief that we all hold within us a special talent or skill regardless of our ages or religious, social, or economic backgrounds. The goal is for every person to find the *Flame* within, even when it can't be imagined."

Fuchs designed six *Flames*, individual in shape like people. She pulled shades of red murrine rods directly from the kiln, cut and organized them in her unique way on a kiln shelf, and fused them into big roll ups that were taken to Murano for glassblowing. "My glassblower Andrea Zilio, a great artist in his own right, honored me with his delight in making a shape he'd never tried before."

Other subsequent series carry philosophic messages in more abstract form, such as Fuchs' *T.A.L.I.* group. "Working at the Murano furnaces in the summer heat is always exhausting. Taking a break from making my *Seeds* series, in front of the factory with a view from Murano to Venice, I saw this peaceful skyline. It was a moment to slow down and appreciate beauty. I decided the next time I came to Murano, I wanted to express exactly that feeling in glass. In restful moments, we must take a look inside ourselves."

Pulling her own rods from the kiln, Fuchs can produce drop shapes and thick or thinner rods, as seen in her *Core* series. The artist's first work to incorporate ground cores reflects an inner life to the viewer. *Innocenza*, Fuchs' most recent series, utilizes a unicolor inlay instead of the expected murrine on clear glass. Inspired by holding her newborn niece, Fuchs created the *Innocenza* series to represent the unwritten book and the purity of innocence.

Sandra Fuchs' booth at the Eunique International Fair, first show, Germany, 2016.



Sandra Fuchs, T.A.L.I. grouping, 2016.



The Domino Effect

In Fuchs' experience, one body of work inspires and informs the next. Creativity and vision are born of working with the glass itself. Most recently the artist designed and fabricated *Frozen Memory Blocks*, sculptures that are 5 cm thick and weigh up to approximately 44 pounds. This new work was exhibited in Sarasota, Florida, in January 2018. Fuchs also continues to design small exclusive collections blown in collaboration with Murano's great glass Masters.

In 2018, other than continuing to make sculptural work, Fuchs' biggest goal is to have no goal at all, to stay free and open. "I don't need a business plan. I'm an artist. I want to create. I've been blessed with serial inspiration, and I want to continue like that, because life itself inspires me the most."

GA



Sandra Fuchs, one of her latest works, exhibited at Gallery Sikabonyi, Sarasota, Florida.

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Sandra Fuchs, Innocenza 2, 64 cm x 18 cm, 9.3 kg, 2017.

Creativity

—WRITING DOWN IDEAS TO CAPTURE SUCCESS

Swirling patterns created by using precast chunks of glass.

by Milon Townsend

The act of writing down an idea is an earthshaking event. To write a thing down is to wedge open the door to the world of the unconscious. Writing is the doorway to that other world. Through this remarkable process, we are able to firmly grab an idea, an element that is wholly spiritual and not subject to the laws of time or space, and capture it. We are bringing it into the world of substance, making it available to others in this world, and preventing it from the evaporative disappearance that is the fate of nearly every unrecorded thought.

- **Document your ideas.** It doesn't matter how. Just find the way that is most comfortable to you, that you are most likely to use consistently. It could be 3-by-5 cards, a keyboard, a yellow legal pad, or the scratch pad you get free at the printer's. Identify your favorite kind of pen or pencil and have lots of them available. My greatest fear is not the blank page but of not having enough blank pages.
- **Identify your time and place.** When are you most receptive to new ideas or progressions of thought? Just waking in the morning? After a nightcap before bed? In the shower? During a run? While gardening or cutting the grass? Walking in the woods? Sitting quietly while hunting as you actually are percolating through possibilities? My biggest challenge when I'm hunting is to put down my notebook and pen when I notice a deer standing right in front of me and switching them out for my shotgun without letting the deer see what I'm up to. It doesn't bother me. I like the quietude. Find the setting that best allows you to grab those pesky thoughts before they evaporate in the wind and busyness of the day.

- **Give the process the respect that it deserves, and it will reciprocate.** This time that is invested in training your mind to trust you will tell your subconscious that you value and appreciate the precious nuggets turned up for you. Eventually, this will become a predictable source of new ideas, and the more you work through the process, the more productive you'll find it to be. It's like gardening, developing the soil. Adding chicken manure, compost, and wood ash then working it in with a shovel and hoe and rake make it better every year.

What Is Failure Anyway?

Failure is not what happens when you get different results than you were expecting. Failure is when you toss them without trying to figure out what you learned. In a sense, failure is liberating. You no longer have any expectations riding on the result. This often means that you have what might be expensive materials, with various processes already done to them, with which you can try anything! This is true freedom. It is why I think that doodling is often a truer representation of our artistic inner selves than when we make art effortfully, since we have nothing riding on the doodle—just honestly, authentically what we feel or think, or where it leads us in that moment.

I made a series of very large cast glass panels, using about 1,000 pounds of glass that cost me \$7 a pound. That's \$7,000 invested in materials, and when the pieces all cracked and the replacement pieces I made differently were rejected by the client, I had a lot of glass that I didn't want to throw away. The reasons were probably as much emotional as logical.



Capturing ideas, even in rough form, allows them to be refined and incorporated into work at a later time.

Transformation of the Soul, a finished piece based on very rough sketches that allowed the idea to be moved forward and developed.

I tried casting a similar piece with the precast glass and found that the artifacts of the first casting, the texture of the mold, and ghost images of the first fish became swirling, flowing veils within the body of the glass, alluding powerfully to the moving water that I had wanted it to represent. It looked better than the original concept could have been without the additional step of precasting the glass. What began as a failure became my single most successful series in cast glass in terms of pieces that ended up in private collections all over the country.

Another series changed when I was unwrapping the duct tape around the glass that had protected it from scratching while on a large, industrial saw. The tape was impregnated with lubricant,

which had partially dissolved the tape, making it very slippery. The piece slipped out of my hands and hit the floor. You know the sound that glass makes when it breaks. I have trained myself for so many years that my first response was not to be upset, but rather to look and see what had happened and how I could use it. As is often the case in this type of situation, I liked it so much I did it on purpose to other pieces in the series.

I heated a couple of pieces in my *Body Language* series to disassemble, remove the adhesive, and reuse the elements. In the process, they cracked. I took the opportunity to use these unique and unrepeatable forms to create narrative works that exploited the fault lines in the pieces.

Using Scraps

Like mistakes, scraps give you a steady stream of material that your mind can play with until you find a use for them. I think that your subconscious awareness keeps a running inventory of the random things that you have lying around the shop. When an opportunity to take advantage of them presents itself, you will inform yourself that the time has arrived. Of course, the more you train yourself to be aware of that still, small voice, the better you'll hear it, and the more dependably it will make itself available to you. It might take awhile.

I made a series of paperweights with Ryan Higgins 15 or more years ago. We would make a large, solid mass with color on the outside and slice off a piece from the front, exposing the inner space of the clear glass on the interior of the piece. These sliced-off slabs were clearly interesting and carried some serious visual weight. I couldn't bring myself to toss them and saved them for a long time. A few years ago, I ground and polished the interior surface and used some of them to represent a water filled pool, with rocks and other particulate definition in the water that were perfect for a standing heron. I still have quite a few of them, and I'm sure they'll come in handy at some point.

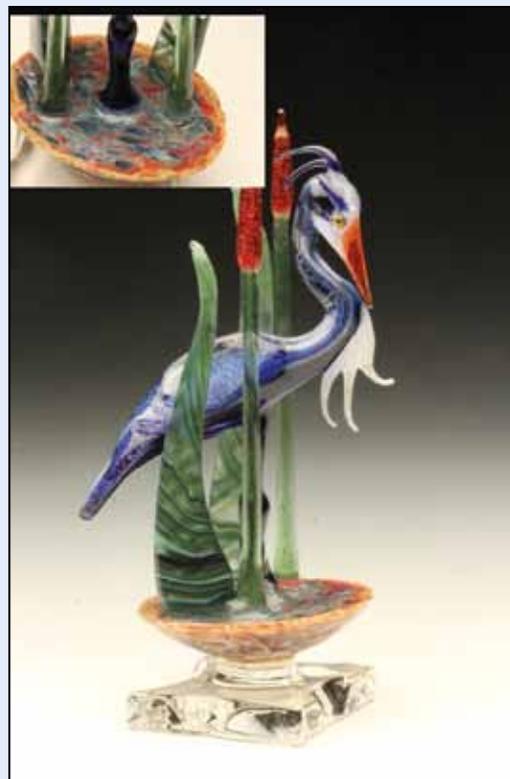
After a decade of kiln working, I realized that the bags and bags of dichroic scraps I have kept could be fused together to make a unique, interesting dichroic cane or sheet. I used this method to make what came to be called "quilted dichroic cane" and to develop the rollup technique for boro. Again, owning special material that could have been discarded as waste freed me to play with different uses for it, leading me to come up with completely new applications in the field.

Another use I have found for my scrap glass is to sometimes carefully trim out just the pattern that I want to use for small dichroic butterflies. This leaves me with the strips in between. I've found that these are the perfect beginning point for dichroic dragonfly wings.

GA



Tidal Pool Series paperweight with a slab cut off the front.



Blue heron mounted on a cutoff looks as if it is standing in water.



Milon Townsend is a self-taught artist with over 45 years of experience in the field of glass artwork and education. He is known for his torch and kiln worked sculpture featuring the human form. Google "Milon Townsend images" to view more of his work and go to thebluemoonpress.com for his educational materials. You can also contact him at milon@rochester.rr.com. The sequence presented here is excerpted from Milon's new book, *Advanced Flameworking Vol. II: Dichroic Coated Glass*.



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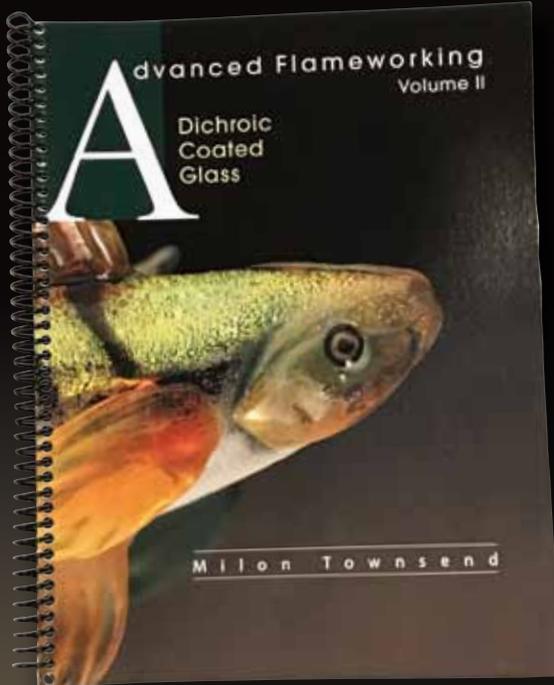
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"Milon Townsend has presented another gift to the collective lampworking community with his book *Advanced Flameworking, Vol. II: Dichroic Coated Glass*. We are given a window into the mind of a tireless craftsman with this unabridged list of technical methods using dichro. The reader is presented with various innovations, practical executions, and a multitude of uses for dichro.

The detailed, thorough, and organized list of shortcuts and how-to sequences is not just a list of uses and possible outcomes for dichro. This book also acts as an ambassador to this often misunderstood and difficult to work material, while giving the reader an outline using the Townsend method of breaking down and executing lampworking techniques.

In short, this book is not just about using dichroic coated glass. In the tradition of *Advanced Flameworking, Vol. I*, it gives the reader a foundation to problem solve and create, as a lampworking artist or craftsman."

Salt, 2017

Advanced Flameworking Vol. II: Dichroic Coated Glass contains nearly 2,000 color photos and comes spiral bound in an 8.5" x 11" format for ease of use on the work area.

This 126-page volume, the first new major book from Milon Townsend in 15 years, offers significant new flameworking technologies and innovations.

www.thebluemoonpress.com

Ginny Ruffner's

Reforestation of the Imagination

A Glass and Augmented Reality Exhibition



Ginny Ruffner. Photo by Mary Van Cline.



MadArt Studio, located in Seattle, Washington, proudly presents *Reforestation of the Imagination* by glass artist Ginny Ruffner in collaboration with digital artist Grant Kirkpatrick. The exhibition began on January 2, 2018, and will continue through March 24, 2018. Check ginnyruffner.com for the exhibition's 2018 travel schedule.

Meet the Artists

Showcasing this collaboration between Ruffner and Kirkpatrick, the showing combines traditional glass and bronze sculpture with augmented reality. A resident of Seattle, Washington, Ruffner utilizes technology to overlay digital information onto sculptural objects, portraying two disparate worlds, one that is invisible to the human eye. This process expands the boundaries of the artist's renowned practice in glass sculpture as she finds new and creative ways of remaining relevant as a formative artist of the region. Working with Kirkpatrick to develop the facilities for augmented reality, this collaborative effort also challenges traditional notions of sculpture to encompass the intangible, ephemeral object.

Ruffner trained at the University of Georgia as a painter, graduating with honors, earning a master of fine arts degree in painting. She has had 75 solo shows and several hundred group shows, and her work is in 55 permanent museum and public collections around the world. Her Seattle public art installations include a 30-foot-tall kinetic water feature downtown and a permanent installation in the Seattle Art Museum's Olympic Sculpture Park. Recent Augmented Reality projects include *Weston Riff* at Photo Center NW, *Branches* at the Seattle International Film Festival, and *Poetic Hybrids* at the Seattle Art Museum. Ruffner has also written two books and been the subject of an award-winning, full-length documentary titled *A Not So Still Life: The Ginny Ruffner Story*. In addition, she has lectured and taught extensively and served as an artist in residence numerous times at schools and universities around the world.

Kirkpatrick is an emerging animator and new media artist who is also based in Seattle. After studying at Cornish College of the Arts for three years, he graduated with a focus on motion design and animation. Coming from a fine arts background, Kirkpatrick

has considerable interest in the intersection of art and technology, particularly virtual reality, augmented reality, game design, and mixed media work.

Uncovering an Invisible World

Reforestation of the Imagination, conceived by Ruffner, engages viewers' curiosity as they navigate the displays. Visitors to the exhibition will enter a space filled with painted and colorless glass stumps, scattered logs of glass, hanging bare glass tree limbs, and very large suspended sandblasted glass leaves. The central bronze tree has eight-foot-long, unusually evolved fiberglass limbs sprouting from it. The fragile environment represented as a denuded forest made of glass seems devastated, but beautiful regrowth, though invisible in the conventional sense, is occurring.

Viewers will be invited to download a free app to their smartphones, which will allow them to utilize their smartphone cameras to view holograms growing from the tops of the stumps. Holograms of flowers and plants that have evolved into a radically different form will appear. Revealed through augmented reality, this imaginary potential beauty is the forest reimagining itself.

As the title implies, the process of reforestation is not singular to a forest ecosystem, but is also inherent in human creativity. Supporting this sentiment is Ruffner's continual pursuit of creative regeneration. Visit www.ginnyruffner.com to find out more about the artist, see more of her art, and find out about her upcoming events.

GA

Learn more about MadArt and its mission to support artists in the surrounding community, bring art into viewers' lives in unexpected ways, and create community involvement in the arts at madartseattle.com.

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



Ruffner's glass art, which appears dead to the naked eye, springs to life with the help of Kirkpatrick's holograms viewed through an iPhone app.



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The Glass Art Society 2018 Award Recipients

by Tess McShane

Each year, the Glass Art Society (GAS) acknowledges individuals who have made outstanding contributions to the development of the glass arts worldwide. The 2018 awards will be presented at the GAS Conference opening ceremonies in Murano, Italy, on Thursday, May 17.



Livio Seguso

Livio Seguso

The GAS Lifetime Achievement Award for Exceptional Artistic Achievement and Contributions to the Studio Glass Field has been awarded to Livio Seguso. During his long and successful career, Seguso's artistic and material investigation into form and optics has demonstrated his extraordinary talent and capabilities in using glass as a medium for sculpture. The artist fully reveals the infinite potentialities of glass in an endless variation of spaces and thicknesses, always aiming at an absolute purity of forms.

Born in 1930 in Murano where he still works, Seguso began his lifelong affair with glass from a very early age, fascinated by the inexhaustible appeal of the medium. He reached his full artistic maturity in the late 1970s, when he totally abandoned the pathway of the Murano glassmaking heritage and began to focus on clear crystal glass, changeable and ambiguous in its transparency, and a perfect medium for his uncontaminated imaginative vision.

Seguso's sculptures manifest themselves in forms of absolute purity that are nonmimetic and nonrepresentational of anything. His sculptures thus become *Images of Light* that seem to adapt themselves to thought only to fade away into a series of oneiric forms. In recent years, his artistic research has overstepped the confines of glass as he has experimented with other materials including steel, rock, marble, granite, and more recently wood. His artwork also took a departure from his previous rounded or elliptical forms and contains more volume and a geometric pattern.



Pino Signoretto

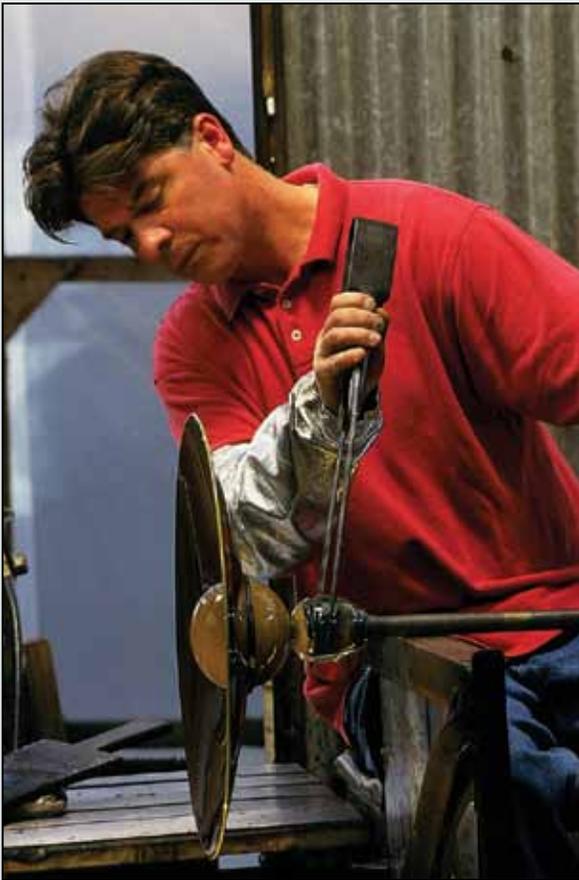
Pino Signoretto

The Lifetime Achievement Award for Exceptional Achievement and Contributions to the Studio Glass Field will be awarded posthumously to Pino Signoretto. The artist was born in 1944 in a small town near Venice and began working at a chandelier glassworks in 1954. In 1959 Signoretto learned from the great masters Alfredo Barbini, Livio Seguso, Ermanno Nason and Angelo Seguso. He became a master glassmaker in 1960 at the age of 16, and in 1978 he opened his own studio in Murano, Italy.

Signoretto went to Aumori in Japan by invitation in 1985, thus beginning a long series of trips to Japan. On his second visit he gave a demonstration in the presence of the imperial family. He has a permanent exhibition at the Museum of Venetian Art in Otaru, Japan.

Throughout the years, Signoretto collaborated with artists and architects around the world including Dalí, Vedova, Licata, Krufft, Dal Pezzo, Vitali, Pomodoro, Willson, Koons, Kummer, Vercruysee, Quinn, Chihuly, and more. He also taught at several glass schools in the United States and worldwide and was a beloved mentor to countless glass artists, young and old. He was known for experimenting and encouraging students to push the boundaries.

Maestro Signoretto died suddenly in Murano on December 30, 2017, at the age of 73. He knew he had been chosen for this award prior to his death. The glass community mourns his passing but is eternally grateful for the art and legacy he leaves behind.



Benjamin P. Moore

Benjamin P. Moore

GAS is honored to acknowledge Benjamin Moore with the **Visionary Award** for artists who have shown exceptional vision in the development of studio glass. In 1975, Moore joined the staff of the fledgling Pilchuck Glass School. His profound influence there as faculty member, education coordinator, artistic director, interim executive director, and member of the Board of Trustees has lasted over 40 years.

Moore was born in Olympia, Washington, in 1952. He received his Bachelor of Fine Arts from California College of the Arts and a Master in Fine Arts from Rhode Island School of Design (RISD). Moore has done design work at Venini, Murano, Italy; J & L Lobmyer, Vienna, Austria; and Fostoria Glass Company, Moundsville, West Virginia.

After meeting and working with Muranese glass master Checcho Ongaro at Venini, Moore invited him to teach at Pilchuck in the summer of 1978. He invited Ongaro the following summer but the artist declined, suggesting his brother-in-law Lino Tagliapietra instead. Tagliapietra came to Pilchuck in 1979 and has taught there for many years since. His influence and that of many other Muranese masters has been profound.

Moore's vision and insight into inviting these masters plus his love for Venetian glass and an understanding of Venetian techniques as a versatile craft language have helped raise American studio glassmaking to a new level. He continues to live and work in Seattle, Washington, and is the owner of Benjamin Moore, Inc. (BMI), where he and his wife Debora Moore produce their work.



Durk Valkema

Durk Valkema

GAS is pleased to present Durk Valkema with the **Lifetime Membership Award** for artists who have shown outstanding service to the Glass Art Society. Valkema comes from a well-known family of glass artists from the Netherlands. He served on the GAS Board of Directors from 1999 through 2003 and in 2002 was the chair of the first European GAS conference in Amsterdam, Netherlands, producing it, in full partnership, with a host organization he helped to create. He also co-founded the Glas Amsterdam 2002 Foundation, a nonprofit entity that helped to secure funding for the conference and brought together artists, designers, and scientists to help realize experimental and innovative glass projects.

Born in 1951, Valkema attended the Gerrit Rietveld Academie in Amsterdam where he studied under his father, Sybren Valkema, founder of the school's program. In 1974, he studied and worked with Stanislav Libenský and Jaroslavla Brychtová at the Academy of Applied Arts in Prague, the Czech Republic, as the first foreign student from a non-Warsaw Pact nation.

Since the 1970s, Valkema has gained a strong reputation as a furnace builder pioneering energy efficient solutions. He was on the first Green Glass panel at the Seattle conference in 2003, discussing the environmental impact of studio glass activities and promoting greater energy efficiency, and has been a regular member of that panel at subsequent conferences. His broad technical and practical knowledge, in combination with aesthetic insight, has made Valkema an important resource in the development of competitive and technically innovative design for art glass and product design.

GA

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

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GLASSBARGE Mobile Glassblowing Studio

Celebrating 150 Years of Glassmaking in Corning



Bowl in Crystal City or Wedding Ring pattern, 1891–1895, J. Hoare & Company. The Corning Museum of Glass, Corning New York. Gift of Mr. and Mrs. J.T. Sisk.

Taking Corning Innovations Back to Their Roots

In 1868, the Brooklyn Flint Glass Company relocated to Corning via the New York Waterways and evolved into the company that is known today as Corning Incorporated. In celebration of this pivotal journey, CMOG will launch GlassBarge, a canal barge equipped with Corning's patented all-electric glassmaking equipment, in Brooklyn in May 2018.

During a four-month journey, GlassBarge will travel north on the Hudson, then westward along the Erie Canal from Albany to Buffalo, emphasizing the continued role of New York's waterways in shaping industry, culture, and community in New York State. Stops will include Yonkers, Kingston, Albany, Syracuse, Rochester, and Buffalo. In each port city, CMOG will provide free glassblowing demonstrations for the public from the deck of GlassBarge. The tour will conclude in the Finger Lakes, completing the journey by water in Watkins Glen. A ceremonial last leg of the trip by land will conclude in Corning with a communitywide celebration on September 22, 2018.

"The 1868 trip on the Hudson River and canal systems of New York State launched 150 years of glass innovation in Corning," said Rob Cassetti, senior director of creative strategy and audience engagement at CMOG. "The glass inventions and technology developed in Corning have shaped the modern world, from the first electric light bulbs for Thomas Edison and the invention of optical fiber for telecommunications to the glass used in modern flat screen displays. The success of the company led to the opening of The Corning Museum of Glass. We're honoring this occasion by taking innovations developed by CMOG—namely, our patented electric hot shop and mobile hot glass programming—back to its roots, that notable journey along New York's waterways."

by The Staff of The Corning Museum of Glass

Photography Courtesy of The Corning Museum of Glass

In May 2018, The Corning Museum of Glass (CMoG) will launch a statewide deployment of GlassBarge, a floating mobile glassblowing studio, along New York State waterways. CMOG has announced the receipt of \$469,625 in grants through the Empire State Development's "I Love New York" program, the New York State Canal Corporation, and New York State Council on the Arts (NYSCA), under Governor Andrew Cuomo's Regional Economic Development Council initiative. This generous funding will support the launch of GlassBarge in commemoration of the 150th anniversary of the canal journey to bring glassmaking to Corning, New York, and will further CMOG's participation in the statewide celebration of the Erie Canal Bicentennial.



A rendering of GlassBarge.



A glassblower creates glass art aboard GlassBarge.

The tour coincides with the Erie Canal's Bicentennial celebration from 2017 through 2025, for which GlassBarge is a 2018 signature event as well as the centennial of the commemoration of the Barge Canal in New York State. "The Canal Corporation is pleased to be a partner on what will undoubtedly be a memorable journey along our iconic waterways during the 2018 milestone season of the Bicentennial of the Erie Canal," said Brian U. Stratton, director of the New York State Canal Corporation. "As The Corning Museum of Glass marks the 150th anniversary of moving Corning's glassworks on barges up the Hudson River and through New York's canals, we will celebrate both the history of our storied waterway and the magic it still holds today."

Partners for the Journey

GlassBarge will be moved along the waterways by the historic tug, *W. O. Decker*, part of the fleet of the South Street Seaport Museum, which also received grant funds for restoration and activation in connection with GlassBarge programming. Also accompanying GlassBarge on the journey will be the *Lois McClure*, a replica of an 1862 canal barge, and the *C. L. Churchill*, a 1964 tugboat, both part of the permanent collection of the Lake Champlain Maritime Museum.

"By working with The Corning Museum of Glass, we will connect upstate and downstate by water," said Capt. Jonathan Boulware, executive director of the South Street Seaport Museum. "Our 1930 tug built in New York, the last of her type, will escort the GlassBarge upstate, recreating a voyage made a million times over in the 19th century and illuminating historical and modern connections. This voyage tells an historical story, but it will also connect people, ideas, institutions, and communities. The South Street Seaport Museum, represented by the small but mighty tug *W. O. Decker*, is thrilled to be a part of this exciting endeavor."

Erick Tichonuk, co-executive director, Lake Champlain Maritime Museum shared: "The *Lois McClure* will support CMOG's programming by telling the story of 19th-century canal life and how materials were shipped on the Erie Canal. Below decks, the boat will serve as a traveling exhibition gallery and provide a space for special events, receptions, and programs. Above deck, we'll be sharing how the 524-mile canal system is an engineering marvel that knitted together New England, New York, and the West, spreading commerce and ideas. Partnering with GlassBarge is a wonderful way to share the history of glass, the move, the canal system, and the human stories that go with them."

Happenings in the Crystal City

CMoG will be offering related programming back home in Corning as well. A reinstatement of the Crystal City Gallery will share the story of how Corning became one of the premier centers for glass cutting in the United States, a trend in American luxury glass that developed as Corning Glass Works was getting established in its new home.

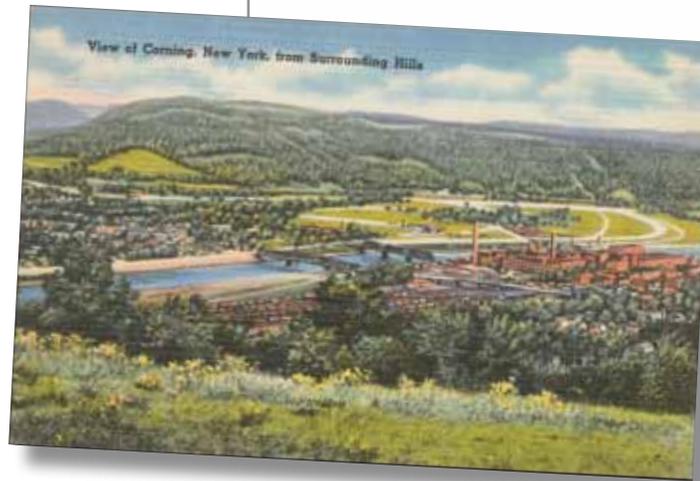
“Today, Corning is synonymous with glass,” said Kelly Conway, curator of American glass at CMoG. “The gallery renovation will include stories of the makers, innovations, and brilliant marketing strategies that made Corning’s cut and engraved glass unparalleled in the world. The newly refreshed Crystal City Gallery will connect people to the stories about Corning’s origins as a center for glass with a focus on the history and innovations that led to its emergence as the Crystal City.”

GA

Visit www.cmog.org for more information about the launch of GlassBarge and its surrounding events.



Map of the 2018
New York State
GlassBarge tour.



A postcard view of Corning, New York, from surrounding hills, Boston. Tichnor Bros., Inc., about 1930–1944. The Corning Museum of Glass, Corning, New York.

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The 2018 ISGB Gathering Building on Past Success

In April 2018, the International Society of Glass Beadmakers (ISGB) will mount its annual conference, The Gathering, at the South Point Hotel Casino and Spa in Las Vegas, Nevada. Building upon the overwhelming success of the 2017 Gathering, the ISGB will again partner with the Glass Craft & Bead Expo (GCBE) in order to provide participants at both events with an extraordinary glass experience.

Although the GCBE and the Gathering remain independent of one another, this partnership offers ISGB attendees the opportunity to participate in their usual educational and fun-filled conference while also being able to sample and enjoy the events offered by the Expo. GCBE registrants will gain access to the ISGB's Glass, Bead & Jewelry Bazaar and also to the Friday night Open Torch Event. The Gathering will run April 4–8, 2018, with preconference workshops beginning on Tuesday, April 3. The addition of the GCBE class offerings and a show floor packed with vendors to the ISGB offerings mean that participants will have access to diverse and novel glass-related instruction and materials that showcase virtually every topic of interest to glass enthusiasts.

Preserving the Rich Traditions of Glass Beadmaking

The ISGB is the leading organization for the promotion, education, and appreciation of the art of glass beadmaking for wearable, sculptural, and functional art. Its mission states the organization's goals: "To preserve the rich and diverse traditions of the art of glass beadmaking and glassworking techniques; promote educational initiatives and professional development; and encourage the innovative use of complementary mediums among artists and craftspeople." The Las Vegas experience is a terrific opportunity for the organization to pursue its mission because of its long-standing embrace of the glass arts and particularly because of its longtime support of the Glass Craft & Bead Expo.

In addition to the varied and exciting class offerings for 2018, there are several other notable "don't miss" aspects to this year's Gathering. Laura Donefer, prominent and celebrated glass artist, will offer up her perspective on life, art, and living with glass in her role as keynote speaker. Over her 35-year career in glass, she has become known for working with the glass medium in nontraditional and unconventional ways. She is also the creator and instigator of the wacky and exuberant Glass Fashion Shows. The Gathering will include frequent opportunities to view the video of *The Crazy Corning Glass Fashion Show* presented during the 2016 Glass Art Society Conference at the Corning Museum.

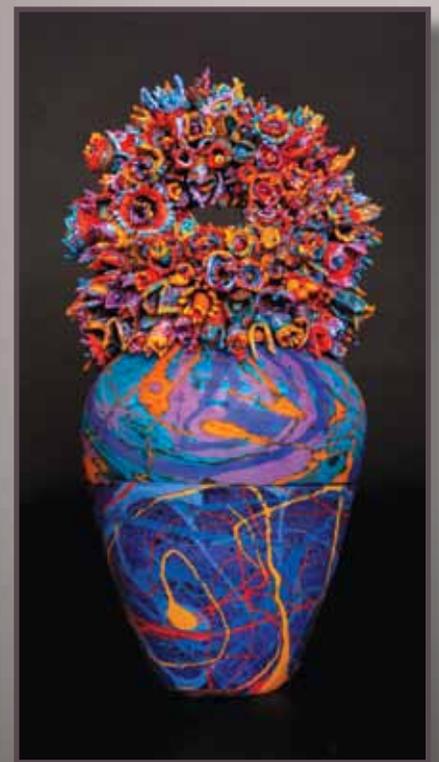


Kathleen Elliot.

This year's Special Guest Presenter is Kathleen Elliot, a significant contemporary frameworker from Northern California. She will talk about the evolution of her glass art and her recent drive to use her work to speak about and impact important social issues. Kathleen's work will also be on display on the GCBE show floor in space provided by Frantz Art Glass.



*Heather Trimlett, 2018 ISGB
Commemorative Bead artist.*



Laura Donefer.



*Sabina Boehm, Gathering
Instructor and Presenter.*

The Open Torch Experience will take place on Friday during the Gathering and is open to both ISGB and GCBE registrants. In addition to the usual opportunity to sample a large number of torches and varied tools and equipment, Karina Guevin and Cedric Ginart will be featured demonstrators for the evening. The combination of flame and fun will make it a great evening for everyone.

The Bazaar, the ISGB at Its Finest

A highlight of every Gathering is the Glass, Bead, and Jewelry Bazaar, a one day pop-up sale of member's art. A special feature of the Las Vegas Gathering will be the inclusion of the Bazaar on the GCBE show floor for one day only, Saturday April 7, 2018. The Vegas crowds will be treated to a sale of handmade artisan pieces made by Gathering attendees from around the world.

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

Visit www.isgb.org to find out more about the International Society of Glass Beadmakers upcoming events and how to become a member.

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Featuring the latest from the Contemporary Glass Society

Glorious Glass

Twenty Years of the Contemporary Glass Society

by Pam Reekie

In 2017, the Contemporary Glass Society (CGS) celebrated 20 years since its foundation as the principle supporter and promoter of artists and collectors of contemporary glass in the United Kingdom. It now has almost 1,000 members both nationally and internationally. To continue the celebration of this landmark anniversary and to raise awareness of the glory of contemporary glass, a series of linked exhibitions are being held around Great Britain over the next three years. This circular tour will start and end in the South West.



Susan Burne, Xanadu 1 Opium Poppies.

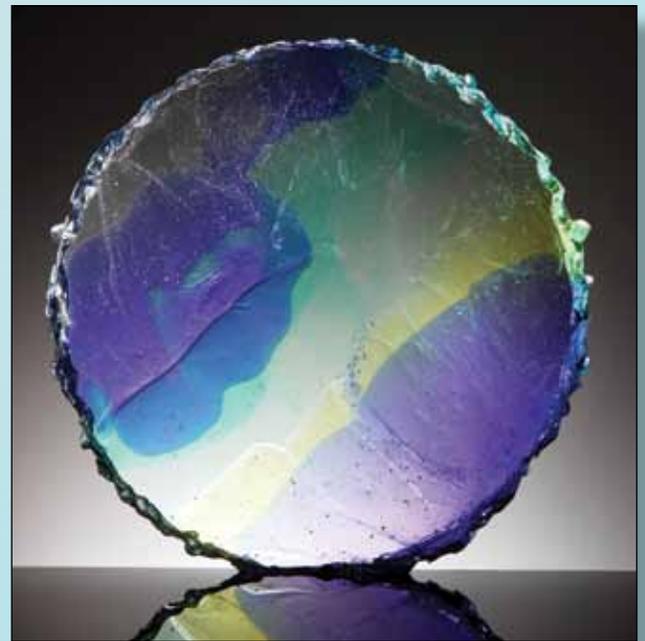
Exploring the Magic of Contemporary Glass

CGS has chosen the Creative Innovation Centre (CIC) and Taunton as the first venue where the organization will be displaying glass artwork from artists based in the South West. The exhibition is open to all members so that the work will range from international high flyers to hobbyists. It will take place at the Creative Innovation Centre, Memorial Hall, Paul Street, Taunton, Somerset TA1 3PF on Wednesday February 21 through Friday March 30th, 2018.

The aim of the exhibition is to demonstrate just how utterly glorious and amazing contemporary glass is so that attendees can appreciate and enjoy its magical colors, textures, use of light, and variety of techniques as well as discover their own local glass artists.

Expressing a Passion for Glass Art

A wide range of techniques will be represented in the work on display, which will feature everything from hot blown forms, fused glass, and stained glass panels to pâte de verre and cast glass. All of the artists will explain why glass is glorious to them and why they have chosen the pieces on display to express that passion for their chosen material.



Geraldine McLoughlin.

Visitors will be able to see and understand how pieces are made through a Glass Forum day, Meet the Artists events, workshops, and a craft fair. All of the work on display will also be for sale. Come along and plunge into a glass fiesta of color and delight, explore a new art form, and have a go yourself!

GA

CGS is the UK's foremost organization for supporting established artists and up-and-coming makers and for promoting contemporary glass in the wider art world. For more information on CGS, please visit www.cgs.org.uk.

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Gil Reynolds At the Forefront of Fusing

by Shawn Waggoner

It's difficult to pinpoint Gil Reynolds' most significant contribution to kiln formed glass. His studio, Fusion Glassworks, built its reputation as a leading innovator of glass fusing and kiln forming techniques, evidenced by cutting-edge commissions around the country. A pioneer and founding father of today's contemporary Kiln Formed Glass movement, Reynolds has educated others through his books *The Fused Glass Handbook* and *Kiln Crafting*, as well as innumerable articles for art glass magazines and journals. Since 1986, Reynolds' Fusion Headquarters, Inc. has supplied kiln working artists around the world with glass, tools, and supplies, some developed by Reynolds himself.

Innovating has always been Reynold's top priority, as witnessed in equipment development such as his Murphy Fire Bucket. He also has an inventive approach to technique, as seen in his Flow Bar process, an adaptation of an ancient Egyptian pattern bar procedure. Inspired by his explorations in pastels, Reynolds continues to develop products such as his Easy Fire enamels, which will expand art glass in a painterly direction. Even the Fusion Headquarters website has been recently redesigned to be mobile friendly and more responsive.

Known from the earliest days of his career for sharing any and all technical information that he accessed or developed, Reynolds lectured extensively around the United States as well as in Japan, China, The Netherlands, Canada, and Italy. In 1993, he founded Hot Glass Horizons (HGH), a seminar event for glass fusing and other hot glass techniques.



(Top) Gil Reynolds showing some of the many products he has developed. (Bottom) Letskie Star glass millefiori Persian rug design in reflected light.

Keeping up with the times, Reynolds now teaches online via his YouTube channel and *Glass Art* magazine's Glass Expert Webinars, which have included Fused Glass Breakthroughs, Advanced Flow Bars, and How to Change the Shape of Glass in a Kiln. His upcoming class on Mold Making Magic will be presented on April 3.

Since the 1970s, Reynolds has been designing, fabricating, and installing custom, site-specific kiln formed glass, sometimes incorporating cast, blown, and stained glass elements as well as metal, wood, stone, and mixed media. By studying lighting, architectural motifs, client concepts, existing colors and themes, end use, and the project's budget, Reynolds' one-of-a-kind commissions complement their environments. His artwork graces numerous private and public spaces including The Allison Hotel and Spa, Newberg, Oregon; Obayashi-Gumi, Ltd., Tokyo, Japan; A. Pfann, Hilversum, Holland; Del Webb at Mirehaven, Albuquerque, New Mexico; and Percent for Art commissions in Oregon and Washington State.



Gil Reynolds, millefiori pattern slices of a Persian rug design from a Letskie Star pattern.

The following year, another of Reynolds' passions came to the forefront when he decided to take a year off and tour with a traveling six-piece show band playing classic rock, disco, and '50s tunes around the country. Eventually his band started backing up Joey Dee and the Starlighters, who had a hit song with "The Peppermint Twist." But the transience of life on the road—the high highs and the low lows—wore him down. In May 1975 after a year on the road, Reynolds moved back to Monmouth, bought a house, and started doing stained glass full time.

In 1980, Reynolds' future wife, Carmen, moved in across the street from him. They became friends and eventually married in 1984. Though Carmen was a restaurant manager and bartender who had no interest in working with glass, she would eventually run the business side of Fusion Headquarters, assist with product development, and create her own series of fused art glass.

Reynolds recently completed a corporate commission for Anesthesia Associates Northwest in Portland, Oregon, where he created the company's logo from stainless steel and edge-lit dichroic. He also designed and fabricated a wall piece from cast and enameled float glass that references the molecular structure of Isoflurane, an anesthetic drug. The artist currently designs cast glass chair rails for a private client on Manhattan's Upper East Side.

The Lure of Transmitted Light

Reynolds moved to Oregon when he was 2 and grew up in Eugene and Salem. His dad was a local television personality in the 1950s as well as a painter, actor, and filmmaker. His mom ran an art supply store, so art was in his blood. "I was attracted to stained glass windows at a very early age and hung out with the windows while my mom would talk to all of her friends after church. I have always loved transmitted light."

An art and film major at the University of Oregon in Eugene, Reynolds dropped out in 1972 to take part in an apprenticeship at F&G Stained Glass Studio in Salem. There he designed and restored church windows under the direction of Ray Gunn. When the studio secured a large restoration of several painted windows with multiple broken pieces, Reynolds studied the historic work and, through trial and error, taught himself to paint on glass. Later when F&G secured new church window commissions, the artist took his first run at design work.

In 1973, a transfer to Western Oregon State College (WOSC) in Monmouth introduced Reynolds to a painting instructor who allowed him to demonstrate his capability on stained glass windows. Part of the artist's assignment was to prove that his series of 30 autonomous panels called *Intro-linear Mindscapes* was art and not craft. The young student was challenged to justify his imagery, which took the form of a landscape combined with geometric elements.

For the Love of Glass

Rather than rehashing turn-of-the-century traditional stained glass imagery, Reynolds realized he had the opportunity to help develop a new modern aesthetic. He was drawn to the work of German modernists and in 1978 studied under Ludwig Schaffrath at Pilchuck, inspiring Reynolds to incorporate a more architectural approach to his work.

Throughout the 1980s, the artist completed many Percent for Art projects for the State of Oregon, including his 10-foot-high by 10-foot-wide Matisse inspired floor-to-ceiling windows on three different floors of the Federal Building in Eugene. He also created windows for the Bush Barn, the Salem Art Center, the Monmouth Public Library, and Battleground Middle School. By the 1981 *Northwest Street of Dreams* show, Reynolds' windows appeared in nine out of 12 homes.



Gil Reynolds, Untitled, 38" x 21", 1972. The second stained glass window built by the artist, it reflects the use of Art Nouveau styling to interpret landscape forms.

Introduction to Fusing

A declining stained glass market inspired Reynolds to investigate fusing. In 1981, in a Pilchuck glassblowing class with Dan Dailey, Reynolds met Boyce Lundstrom, then president of Bullseye Glass. "Lundstrom had a dream to create sheets of compatible glass. At that time it was unheard of to go out and buy different sheets of glass, fuse them together, and know that they wouldn't break apart. Lundstrom's goal was to create an entire line of fusing-compatible glass and a fusing movement."

After Pilchuck, Reynolds visited Bullseye Glass Co., where Lundstrom gave him some glass scraps for testing and experimentation. One of Reynolds' early discoveries was that the ceramic kilns he used for painting were not adequate for fusing glass. He installed an additional element in the lid of his kiln, which helped prevent thermal shock and provided more even firing. Reynolds eventually returned to Portland to share his test results with Lundstrom and Daniel Schwoerer.

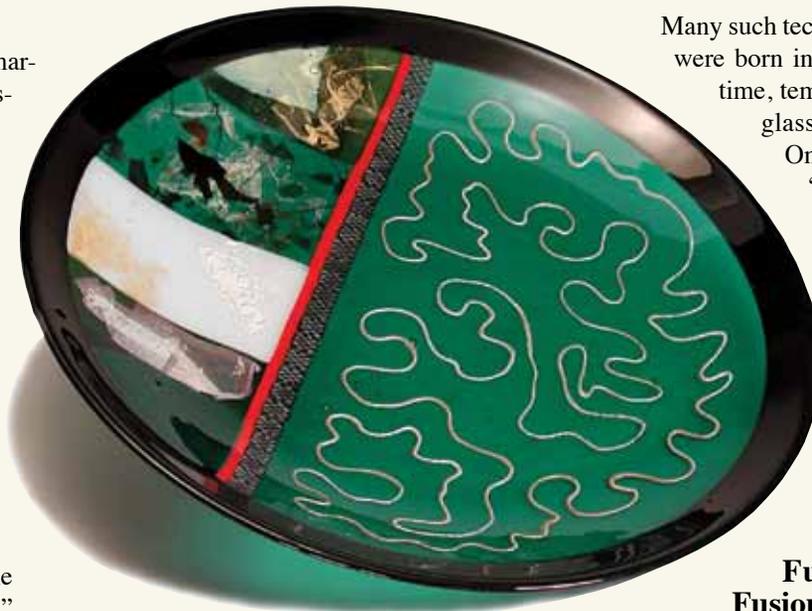
Teaching and Technical Advances

In late 1981, Reynolds began incorporating fused glass elements into his stained glass windows. Eventually his excitement about fusing took over and became his sole, and soul, focus. He realized the need for fusing classes and began teaching seminars on the techniques. In two years, Reynolds was teaching 25 fusing seminars a year throughout the United States at studios and retail shops.

"There was a simultaneous combustion, if you will, of interest in kiln forming glass. The fusing movement was based on a willingness to share information, so we didn't have to duplicate all of the research and development. It was during these travels that I truly realized the importance of building community. The healthier, stronger, and more advanced the entire community is, the better it is for all of the individual members. Our communal knowledge grew rapidly and gave us a really strong sense of connection that continues today."

Early on, Reynolds found a book on ancient Egyptian and Roman fused glass. He noticed the use of what he calls "multiple generation processes" to create imagery. Components were built and fused into one piece, then broken or cut into smaller pieces and re-fused. Those pieces were then cut up and added to other elements, which was very different than the cut-and-stack approach many people were using at the time.

Reynolds eventually built a small glory hole, which enabled him to pull pattern bars to slice up and fuse in his work. Inspired by Richard La Londe's "coffee can" glory hole, he later developed the Murphy Fire Bucket so others could make their own hot parts. Reynolds also started combing glass in a hot kiln. "I had seen glassblowers comb or feather a pattern on a vessel attached to a blowpipe, so I thought why not comb in a kiln?"



Many such technical and artistic innovations were born in the early 1980s. Controlling time, temperature, and the behavior of glass was crucial to the process. Once artists moved beyond the "whatever happens, happens" phase, they began focusing on how to achieve desired effects. Firing cycles, annealing, compatibility, inclusions, enamels, molds and casting—all were investigated, and great strides were made in obtaining and dispersing information.

Fusion Glassworks and Fusion Headquarters, Inc.

In 1982, Reynolds established his studio

Fusion Glassworks, which focused on commission work and education. When he would teach, he saw a need for compiling all of the fusing knowledge at his disposal into a book and in 1986 published the *Fused Glass Handbook*. This comprehensive how-to book was intended to advance artists beyond the fundamentals of the kiln firing process. Now in its sixth printing, the *Handbook* goes through the fusing process step by step and offers projects that teach a different aspect of glass behavior.

Reynolds also discovered that students did not have access to the unique supplies needed for fusing. They were traveling long distances and going to many different stores to purchase tools and equipment, most of which were too expensive. In 1986, Reynolds founded Fusion Headquarters Inc., and now the company supplies kiln working artists around the world with close to 1,000 glass products. Currently, Fusing Solution, Flexi-Glass, Liquid Stringer Medium, Fuse Master Enamels, and the Fusion Sink Mold are best sellers. There are also the bread-and-butter products such as Super Spray and Clear Coat, industry standards for overglazes developed by Reynolds. Co-workers Jim Begolly and Ronnie Kay help pack and ship all of the orders.



(Top) Gil Reynolds, Green Plate, 20" diameter, 2006. The plate is decorated with gold and silver leaf inclusions and a gold and silver mica piping line made with Liquid Stringer.

(Bottom) Glass wall at Del Webb at Mirehaven, Albuquerque, New Mexico.



Gil Reynolds, Timeless Flight, fused glass, metal, and wood wall sculpture at the Allison Inn and Spa, 20' span, 2009.



Gil Reynolds, lighting fixture for the Noodle Heads Restaurant, 1990.



Gil Reynolds, lighting fixture for the Heathman Hotel, sandblasted and bent float glass, 1990.

Hot Glass Horizons

By 1993, though Reynolds had become the father of two, he was still teaching multitudes of seminars around the country. He found the time away from home challenging at best. While camping with some buddies at the beach, and maybe even after a beer or two, Reynolds was struck by the idea that it would make more sense to have his students come to him. He decided to set up a working, hands-on glass studio in a local hotel and invite students to come for a three-day conference.

The first Hot Glass Horizons (HGH) was held in Orlando, Florida, before an Art Glass Suppliers Association show. Five instructors taught 85 students. The following year, Reynolds decided to simplify the process even more by holding the conference locally in Portland. In 1996, HGH expanded and was held in Corning, New York, for the first time. HGH alternated between the two cities until 2008.

A Sense of Beauty

In 1997, Reynolds moved his home and studio to Newberg, Oregon, and added another 1,500-square-foot warehouse to the property. "Country lifestyle was very appealing. There's plenty of room, plenty of power, and it became a great laboratory for me to keep developing new products."

Over the years, Reynolds has continued his other passion, music. A member of Tommy G and the G Strings, a band of glass artist musicians who entertained Art Glass Suppliers Association conference goers beginning in 1994, Reynolds used to rent musical instruments for glass artists and business professionals to play at hotel lobby jam sessions. More recently his band, The Gil Reynolds Trio, played at venues in and around the Portland area.

Reynolds continues to take on exciting commissions in glass, including lighting fixtures for the Heathman Hotel and the Broadway Building, both in Portland. Though he also makes personal art outside of commissions, the gallery scene has never appealed to him. "I always wanted to be able to afford to collect my own work. I used the business to pay the bills and did the artwork for myself and friends. I'm dedicated to keeping my personal expression alive. I got into this because I love glass, and I have to make time to finish my own work — art that speaks to whatever I'm going through at any given time and shares my sense of beauty."

GA

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



Gil Reynolds teaching middle school students for Arts in Education, 1974.



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Photo by Russell Johnson

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Joe Peters
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Low Cost Marketing Ideas for Small Glass Art Businesses

by Mark Veit

We all know that social media marketing is constantly changing, but are you aware just how quickly that is happening? A few short years ago, we were able to organically promote our small businesses on Facebook, and they would be listed chronologically on the feeds. Everyone had a fair shake at it, but today Facebook has given an edge to those small business owners who pay for advertising. Feeds are no longer listed in chronological order, and nonpaid posts are starting to get lost in the shuffle, while paid posts are popping up more often.

While you can customize your paid advertisements and spend as much or as little as you wish, it looks as if the general trend is favoring some sort of paid advertising. AAE Glass has been researching results associated with paid advertisements, and there *are* definite results to show that those ads get more engagement than nonpaid ads. If you would like to dive into this further, google the topic and you will unearth hundreds of articles and opinions.

Money Saving Marketing Ideas

While paid Facebook marketing does yield results, many small businesses don't have a large marketing budget. Here are some other ways to help you organically grow your social media presence without spending any money.



Glass Jewelry by Tanya Veit



- **Be sure you are providing useful content on your website while using credible key words.** Don't just throw in key words to get them in there. Google knows to look for that, so those days are over. The content and descriptions need to make sense and read well. There are no shortcuts that I am aware of for providing useful content to your customer base. By building your website from the beginning with this in mind, it is not overwhelming.
- **Build a targeted e-mail list of current and potential clients.** The more targeted and the bigger the list, the more results you will net. There is a small cost to using some sites such as MailChimp, Constant Contact, or iContact, but the cost is minimal and well worth it.

You will be able to build separate e-mail lists depending on who you are targeting. For example, we have one list for all of our clients around the world, a smaller local list for artists in Florida, and a third list for our wholesale clients. Depending on what you are trying to accomplish and who you are trying to reach, you can choose the appropriate list. The best perk to sites such as these is that they provide professional looking newsletter templates that save you time when developing newsletters. I would argue that creating e-mail lists that are targeted to different types of clients is one of the top two or three most important things to implement when starting a small business.
- **Collect e-mail addresses from everyone possible that you come across.** If you are at an art show, have a signup sheet at your booth. All you need to ask for is the person's e-mail address. Also collect any e-mail addresses from people who e-mail you about anything related to your business. You can use your social media platform to suggest why potential clients should sign up for your company's newsletter and gather e-mail addresses that way as well.

A Graphics-Driven Era

While most small business owners want to use text to explain what they do and what they offer, graphics have quickly replaced the typed word. As I have mentioned before, the attention span of people online is getting shorter and shorter. Words do not capture a potential customer's attention the way they did in the past.

Pictures quickly took over a few years ago and video has taken over since then. We all need to hop on this train, because it has left the station and it is not coming back. Posting a video can be intimidating if you haven't done it before. Practice makes perfect.

Take a few days and film a few videos just for you, but don't watch them until they are all filmed and you can watch them all together. That way, you will get a feel for recording and learn a bit about how the actual process works. Then when you watch them all together, you will see improvement that you didn't know was there. As you watch, identify where you need to improve, and you will have a better feel for how to improve rapidly. This process may seem unconventional, but I have seen it work multiple times.

The Importance of a Social Media Presence

I have spoken with many small business owners who are not willing to take their business online, because they are worried about negative public comments. My answer to these small business owners when I speak to them is, "Either get on the bus or get run over." If you are serious about growing your business, whether it be at art shows, online, or both, you need to have a social media presence or you will fail. It sounds harsh, but it is true and becoming truer every day.

I enjoy talking to small business owners in any niche about marketing ideas. Speaking about what works and what doesn't usually spawns tweaks and fresh ideas that open up new marketing avenues. If you have any questions or ideas you would like to speak about, please e-mail me at info@aaeglass.com and I will be happy to exchange ideas.

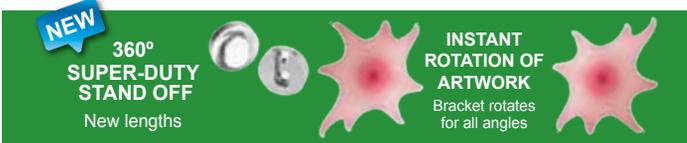
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Mark Veit currently owns and operates www.aaeglass.com along with partners Tanya and John Veit. They create enamel waterslide decals for glass artists and sell them on their website along with unique silver settings for glass. They also wholesale their 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 or e-mail info@aaeglass.com for more information.

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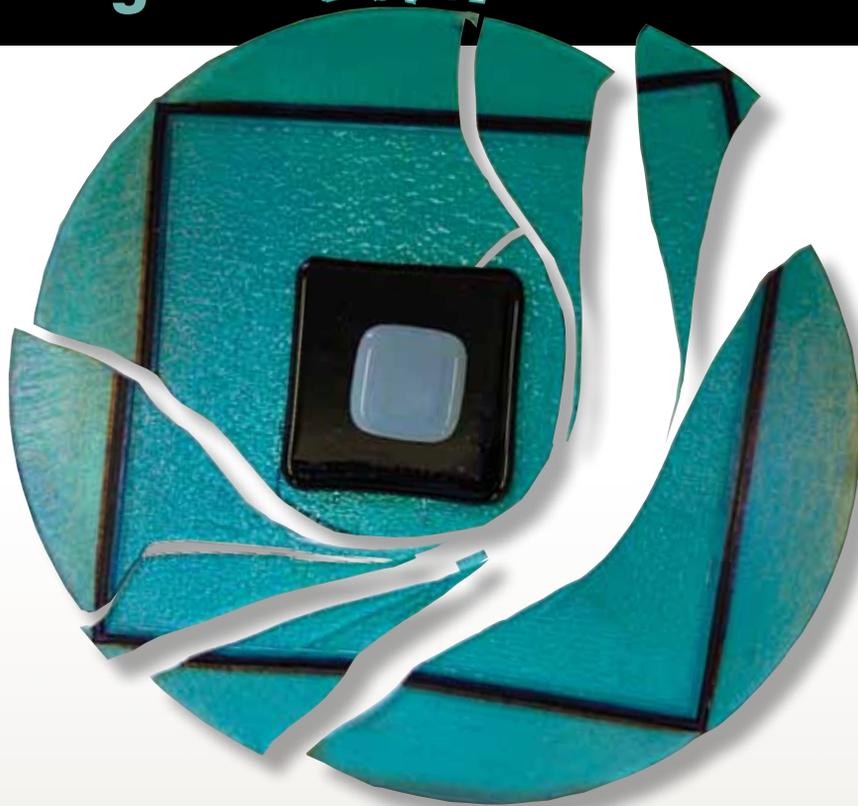
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Taking the Shock Out of the Brittle Zone



(Figure 1) Explosive breakage at 700°F due to thermal shock. Note how the break wraps around the thicker area with the dark square.

*Text, Photography, and Diagrams
by Bob Leatherbarrow*

Most breaks that occur during firing in the kiln are the result of thermal shock. They occur while the glass is initially heating through the brittle zone, the temperature range between room temperature and about 1000°F. The shape of a glass break is generally a sweeping curve that cuts across all colors, does not follow the boundary between the colors, and is commonly associated with changes in thickness of the glass. The pieces may be separated and appear to have blown apart (Figure 1). With an understanding of how glass behaves during this initial heating, it is possible to design a firing schedule that reduces or eliminates the chance of thermal shock.

The Cause

Thermal shock is directly related to heating through the brittle range. The two physical properties of glass that contribute to thermal shock are that glass is a poor conductor of heat, and as it heats, it expands at a fixed rate determined by the coefficient of expansion (COE).

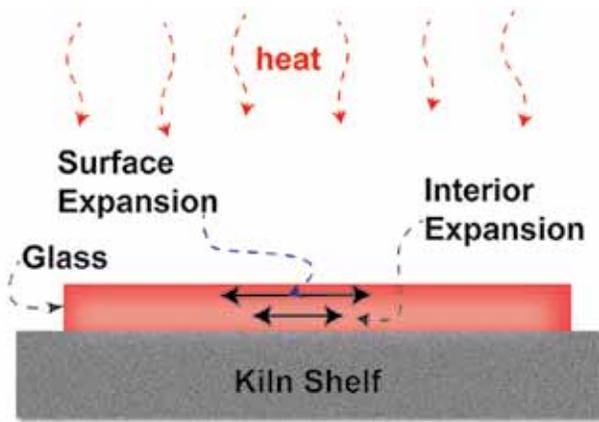
This simple demonstration shows how glass is a poor conductor of heat. You can hold a glass rod with one end in the flame of a torch for a very long time before the heat works its way toward your hand. Now replace that glass rod with a copper rod. It won't be long before the rod is too hot to hold. So even though a sheet of glass is only 1/4-inch thick, it takes a relatively long time for the heat to conduct to the center of the glass.

As glass heats, it expands at a rate controlled by the COE. If the surface of the glass is hotter than the interior of the glass, it will expand more than the interior (Figure 2). If the piece is thin, then the differential expansion might not be enough to cause breakage. With increasing glass thickness, the poor heat conduction may result in significantly less expansion in the interior compared to the glass surface. If the differential expansion becomes greater than the strength of the glass, it breaks. The sudden release in stress can blow the project into pieces.

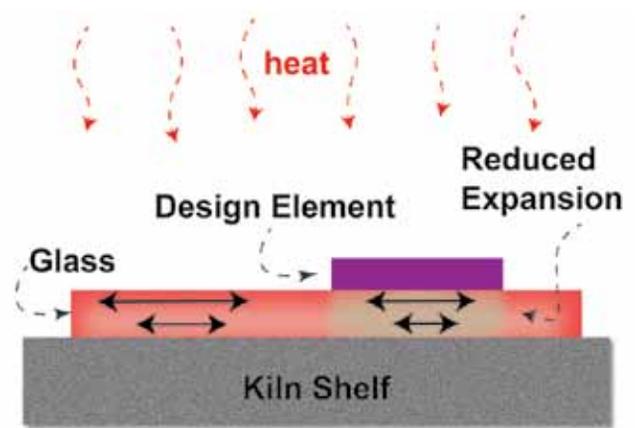
If the glass varies in thickness or if there are design elements lying on top of the base glass, the heat takes more time to conduct into the thicker parts of the glass. Design elements that lie on top of the glass, say for a tack fuse firing, actually act as a thermal blanket and slow the rate of conduction of heat into the glass immediately underlying the element. Therefore the expansion of the glass interior under the element will be less than that of the glass interior throughout the rest of the piece (Figure 3). The break in this situation commonly passes directly through or around the thickest part of the project or where the tack fuse design element lies on top (Figure 1).

The rate of heat conduction also depends on the viscosity of the glass. Heat conducts into low viscosity “soft” glass faster than into high viscosity “hard” glass. Therefore, differential stress can develop in pieces that have an extreme range of glass viscosities.

The closer the glass is to the heating elements, the greater the impact of heat on the glass. If a glass blank is placed on a slumping mold very close to the heating elements in the lid of the kiln, the parts of the glass surface close to the elements will heat more quickly, thus expanding more quickly than the surface glass between the elements. This, too, can cause thermal shock.



(Figure 2) Differential expansion due to poor heat conduction through glass.



(Figure 3) Increased differential expansion due to changing glass thickness.

The Cure

In my experience, thermal shock happens somewhere between 500°F and 700°F. I believe that the glass has to get hot enough so that the differential expansion between the interior and exterior of the glass becomes critical.

Heating kiln formed glass through the brittle zone can be equated with commuting to work in a car. The intention is to drive to work safely without having an accident. A typical firing schedule for heating glass through the brittle zone for pieces up to 1/4-inch thick includes a ramp rate of 300°F per hour through the brittle zone. Under some of the circumstances described above, this ramp rate can cause thermal shock, since the glass has been heated too quickly. Using the “commuting to work” analogy, we have had an accident. How do you avoid accidents? Slow down and stop if necessary.

If there is a threat of thermal shock from one of the conditions outlined above, then the easiest solution is to take a cautious approach and slow the ramp rate to 250°F per hour or 200°F per hour. That will allow more time for the heat to conduct into the glass interior and keep the differential expansion to an acceptably low level.

When an even more cautious approach is needed, a 20- or 30-minute soak or temperature hold can be included at 500°F, the temperature above which I believe thermal shock occurs. This soak allows heat to conduct into the glass, and as the surface and interior temperatures equilibrate, the differential expansion is reduced. Therefore, the stress is released and the likelihood of thermal shock is reduced. In extreme conditions, a second soak could be included at 700°F to relieve any new stress that might have been introduced while heating above 500°F. The ramp rate throughout the brittle zone between and above any soaks should be one of the cautious ones noted above.

If the glass is on a mold and close to the heating elements in the lid, maximize the distance between the lid and the glass surface by removing the kiln shelf and placing the mold on narrow posts directly on the kiln floor. The narrow posts will allow air to circulate under the mold throughout the firing cycle. Another way to reduce the likelihood of thermal shock when glass is close to the heating elements in the lid is to decrease the percentage of power to the lid elements. This reduces the heating from above and increases it from the sides and underneath. I generally set my percentage power to 50 percent. Check to see if that option is available for your controller. If you do use this option, remember to reset it to 100 percent before returning to regular firing programs.



Bob Leatherbarrow, White Shield with tack fused design elements.

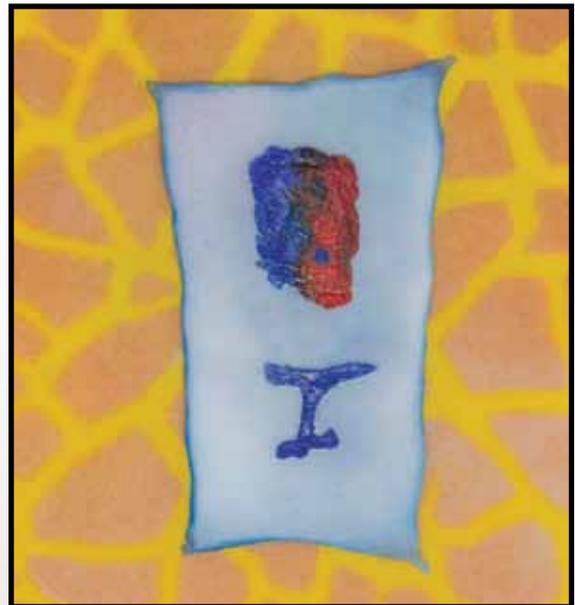


Bob Leatherbarrow, Blue Shield with tack fused design elements.

One Last Look

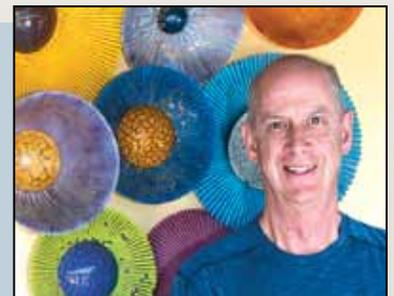
Please note that ramp rates and soaks are suggestions only. The degree of caution required depends on the “cry factor”—how disappointed you will be if the project breaks. For one-of-a-kind projects, commissions, projects that involve expensive glass, or challenging designs, use this cautious approach for heating through the brittle zone.

For projects that are susceptible to thermal shock, I commonly make a very quick visual observation when the temperature in the kiln is between 700°F and 900°F to determine if the glass has thermally shocked. If it has, then I turn off the kiln. This saves energy and allows me to keep some of the design components for other projects. The detail images of artwork shown here illustrate projects that have been heated through the brittle zone using the guidelines in this article. GA



Detail of blue wafers tack fused onto the base of cinnabar textured powders.

Bob Leatherbarrow established Leatherbarrow Glass Studio in Calgary, Alberta, Canada, in 1988 and has created original kiln formed glass ever since. Known for his innovative styles, techniques, and designs,

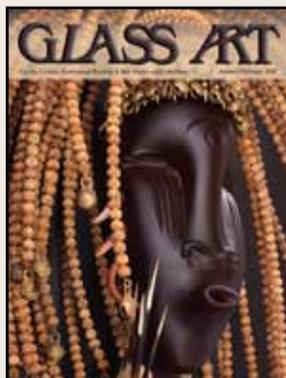


he has taken an experimental approach to developing unique textures and color palettes using glass powders. His glass bowls and sculptures explore the subtle hues and delicate beauty of naturally occurring textures and encourage the viewer to ponder their origin.

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

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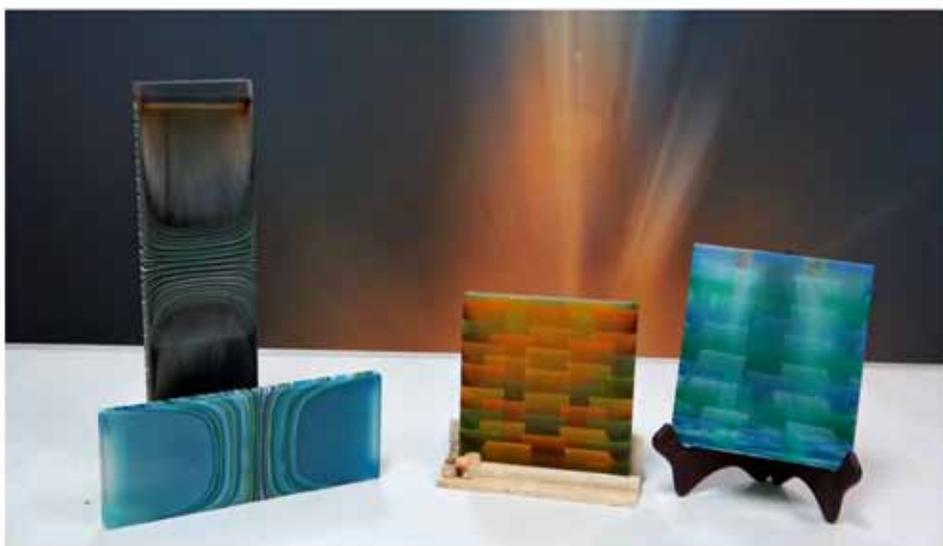
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Hidden Treasures within The Neustadt's Tiffany Glass Archive

by The Staff of The Neustadt Collection of Tiffany Glass

Tucked away in a nondescript warehouse in Queens, New York, is a library unlike any you've ever seen. Carefully stored in towering aisles of wooden cubbies are more than a quarter of a million pieces of Tiffany glass in a seemingly endless array of rich colors, bold patterns, and intriguing textures. This "library" is the repository of a unique trove of original material once used by Louis C. Tiffany's studios to create his celebrated leaded glass windows, lampshades, and mosaics. The Neustadt Collection of Tiffany Glass is its proud custodian and has prepared an exhibition on Tiffany's glass mosaics.

An Invaluable Resource

When Tiffany's firm closed in 1937, all of the remaining stock was sold. The liquidation sales included a vast inventory of flat glass ranging from full, uncut sheets to shards the size of a fingernail as well as a tantalizing assortment of glass "jewels." Early Tiffany collector and museum founder, Dr. Egon Neustadt (American, born Austria, 1898–1984) recognized the historical value of this material and purchased it in 1967. Today, this one-of-a-kind collection is an invaluable archive and offers important insights into Tiffany's artistic legacy in glass.

Perhaps the most thrilling discoveries were made after visiting mosaic commissions across the United States and poring over the new high-resolution images of some of these sites captured by CMOG's photography team. We successfully identified glass in our archive matching several of Tiffany's most dazzling mosaics, including *The Dream Garden*, in Philadelphia, Pennsylvania, based on a painting by American artist Maxfield Parrish. Glass made specially to translate Parrish's distinctive color palette was featured in the exhibition alongside a digital interactive exploring this monumental commission.

Insights into Tiffany Mosaic Commissions

The exhibition and publication spurred The Neustadt to sift through its own holdings of thousands of tiny pieces of glass that we had always suspected were used for mosaics. We found glass that was patterned and plain, textured and flat, iridescent and opalescent, opaque and translucent, some backed with gold leaf and others with aluminum leaf. Among those shards, we were surprised and delighted to find hundreds of pieces of glass that had been painstakingly selected and cut into deliberate shapes, but for unknown reasons were never used. Some of these pieces even retain a wax residue, indicating that they were placed into a working composition for the artist to consider.



Fathers of the Church, (about 1892). Tiffany Glass and Decorating Company, designed by Joseph Lauber (American, b. Germany, 1855–1948). Glass mosaic, glass "jewels," 97.5" x 58.5". The Neustadt Collection of Tiffany Glass, Queens, New York (N.86.M.01).

Sorting through thousands of unique examples, where no two are ever exactly alike, gave us a greater appreciation for the enormous task faced by Tiffany's artisans at the start of each mosaic commission. From this seemingly endless variety of glass, choices had to be made. The Neustadt faced a similar prospect as we agonized over which pieces to include in the exhibition. In the end, it took over 1,000 examples to even hint at the staggering range of possibilities. We hope this selection illuminates and reflects the artistic vision and persistence required to create these mosaic masterpieces.

Inspiring a New Generation of Tiffany Admirers

Lindsay R. Parrott was recently promoted to executive director and curator of The Neustadt Collection of Tiffany Glass, thus recognizing her role in its transformation into a preeminent voice in the study and preservation of Tiffany glass. "Lindsay is a leading expert in Tiffany glass. Her work and passion for Tiffany have helped preserve an important piece of our American culture and inspired a new generation of admirers," said Cynthia Williams, president, board of trustees, The Neustadt.

During her 15-year tenure, Parrott has led pioneering research into the history and artistic use of The Neustadt's glass archive. She has organized traveling exhibitions drawn from the permanent collection at venues including the Cincinnati Art Museum, Cincinnati, Ohio; the Winterthur Museum, Winterthur, Delaware; the Chrysler Museum of Art, Norfolk, Virginia; and the Biltmore Estate, Asheville, North Carolina.

Recently, Parrott served as the co-curator of Tiffany's Glass Mosaics and co-editor and contributor to the accompanying award-winning publication. She is credited with growing The Neustadt's partnership with the Queens Museum in New York City, which now houses a gallery dedicated to The Neustadt's collection. On Friday, March 16, at SAMA's 2018 American Mosaic Summit in Boston, Massachusetts, Parrott will present a lecture on the artistry and innovation of Louis C. Tiffany's mosaics. The lecture is drawn from her recent research while preparing the *Tiffany's Glass Mosaics* exhibition, which was organized jointly by The Neustadt and The Corning Museum of Glass. GA

Visit americanmosaics.org to find out more about the Society of American Mosaic Artists and its upcoming events.



Selection of glass "jewels," about 1890–1920. Tiffany Furnaces, Corona, New York. Photo courtesy of The Neustadt Collection of Tiffany Glass.



Racks of sheet glass used by Tiffany Studios. Photo courtesy of The Neustadt Collection of Tiffany Glass.

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Joseph Cavalieri

Translating Modern Fables into Stained Glass

by Shawn Waggoner

Photography by Cavaglass



Joseph Cavalieri, *Il Momento della Morte* (The Moment of Death), 25" x 35", 2009. Shown in the Triennial Form & Content: Corporal Identity, Body Language at the Museum of Arts and Design, New York.

Joseph Cavalieri's merging of contemporary imagery with the traditional processes of painted stained glass has resulted in a highly recognizable and unforgettable body of work. Using an art form with a powerful spiritual history, the artist pays homage to historic fables, contemporary pop art, and human and architectural icons in autonomous panels that often combine detailed narrative and humor.

Cavalieri's 2017 solo show at the Ivy Brown Gallery, in Chelsea, New York, featured 15 new works portraying personalities such as San Gennaro, Jackie O, Helen Hayes, and a young Ulysses S. Grant, as well as architectural landmarks that include the Flat Iron building and the Dakota. His work is part of permanent New York City collections such as that of the Museum of Arts and Design, the Italian American Museum, and the Leslie-Lohman Museum. Cavalieri's collectors include two of the writers for *The Simpsons* television show and movie director Morgan Spurlock.

In addition to work for gallery exhibitions, Cavalieri creates both private and public commissions. He was selected by The Metropolitan Transportation Authority (MTA) Arts for Transit department to design a public art installation at the Philipse Manor Train Station in Westchester, New York. Additionally, in October and November 2017, the artist fabricated and installed a six-foot stained glass church window during a two-month residency in Salvador, Brazil. In the last 10 years, Cavalieri has been awarded 15 different art residency programs around the world.

A native New York artist and educator, Cavalieri has taught painting, airbrushing, and printing on stained glass in over 30 different locations including the Corning Museum of Glass, Corning, New York; Penland School of Crafts, Spruce Pine, North Carolina; and UrbanGlass in Brooklyn, New York. The artist also teaches internationally, including workshops at Lourdes Zenobi Glass Art in Buenos Aires, Argentina, and Delhi College of the Arts, India. In 2015 he was invited to be the keynote speaker for the Glass Society of Ireland and the National College of Art and Design.

From *Good Housekeeping* to Great Glass Making

In 2008, Cavalieri was working full time as an art director at *Good Housekeeping* magazine while creating and exhibiting stained glass after hours. During this time the artist applied for and received a six-week residency at North Lands Creative Glass in Scotland but learned he would not be permitted to take a leave of absence from work.

“At that point I made the difficult choice to quit. I wanted to continue to be creative but also challenge myself to flourish as a professional glass artist. I also wanted to meet other artists and travel the world.” Since shifting his focus to glass full time, Cavalieri has exhibited and sold his art in galleries and museums, designed and fabricated commissions, and taught and attended many international art residencies.

As an art director, Cavalieri’s skills included graphic design, layout concepts, working with illustrators and photographers, and having an expert knowledge of Photoshop. These talents proved invaluable in the creation of stained glass and contributed to his unique aesthetic. Cavalieri’s stained glass is uncommonly precise and slick. Not interested in abstract imagery, he focuses on telling elaborate stories and combining humor with darkness and sarcasm.

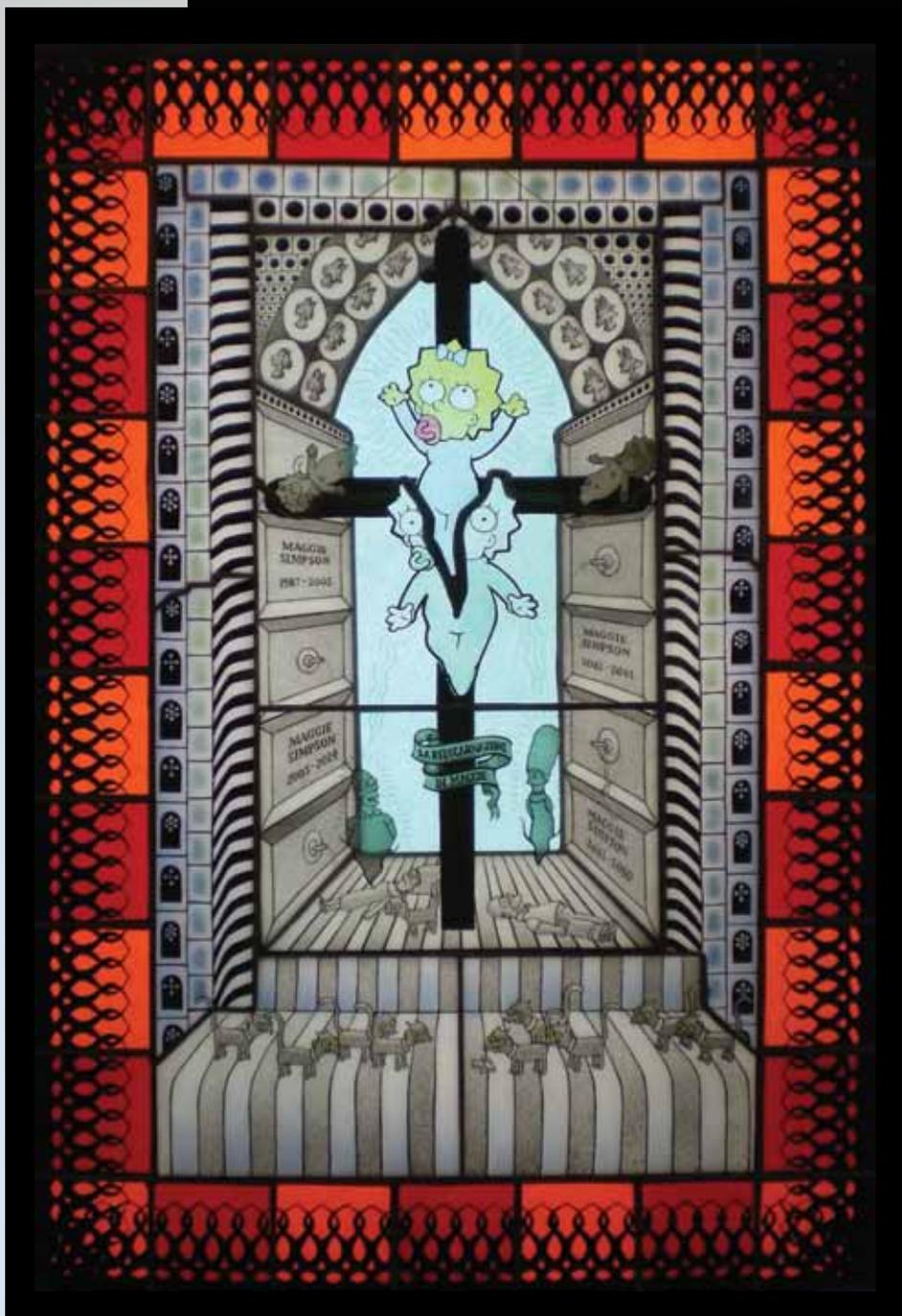
The inaugural work in Cavalieri’s *Missing Episode* series, *Il Momento Della Morte* (The Moment Of Death), put the artist on the map. Contemplating the 2008 U.S. recession, Cavalieri designed a work depicting a character on a cross. But which character symbolized America in the most recognizable, relatable, unusual way? Whose death on the cross would best represent the slack in the American economy to viewers worldwide?

“The Simpsons were well known around the world and also represented American culture. I put Bart up there, but he seemed lonely, so I put Lisa up there, too. They are both dying, so it’s a very dark work. But little Maggie Simpson survives in the bottom corner. When my frame maker saw the work, he said, ‘You’re going straight to hell.’ I never got a reaction like that before and decided to do a lot more of the series.”

Six additional works further investigated Cavalieri’s fascination with renaissance architecture, cartoon characters, multiheaded birds, and death. Eventually a writer for *The Simpsons* found the artist’s work online and asked for a studio visit. “I thought he would either buy the work or try to arrest me.” The writer purchased *Il Momento Della Morte*, which currently adorns the office where *The Simpsons* TV series is created.

Cavalieri’s *Missing Episode* panels pushed both technical and aesthetic boundaries. Six layers of glass were painted with vitreous enamel, copper foiled, and soldered. In 2010, the groundbreaking work was exhibited in a solo exhibition at SOFA in Chicago, Illinois, where the artist represented UrbanGlass, and in 2014 in a solo show at the Society of Arts and Crafts in Boston, Massachusetts.

“One of the really interesting things that Joseph does is tap into all of our associations with stained glass. Then he flips them on end.” – Jennifer Scanlan, Associate Curator, Museum of Arts and Design, New York



Joseph Cavalieri, LA REINCARNAZIONE DI MAGGIE (The Reincarnation of Maggie), 25" x 35", 2009. This work was a finalist in the 4th International Arte Laguna Prize at the Venice Arsenal, Venice, Italy.

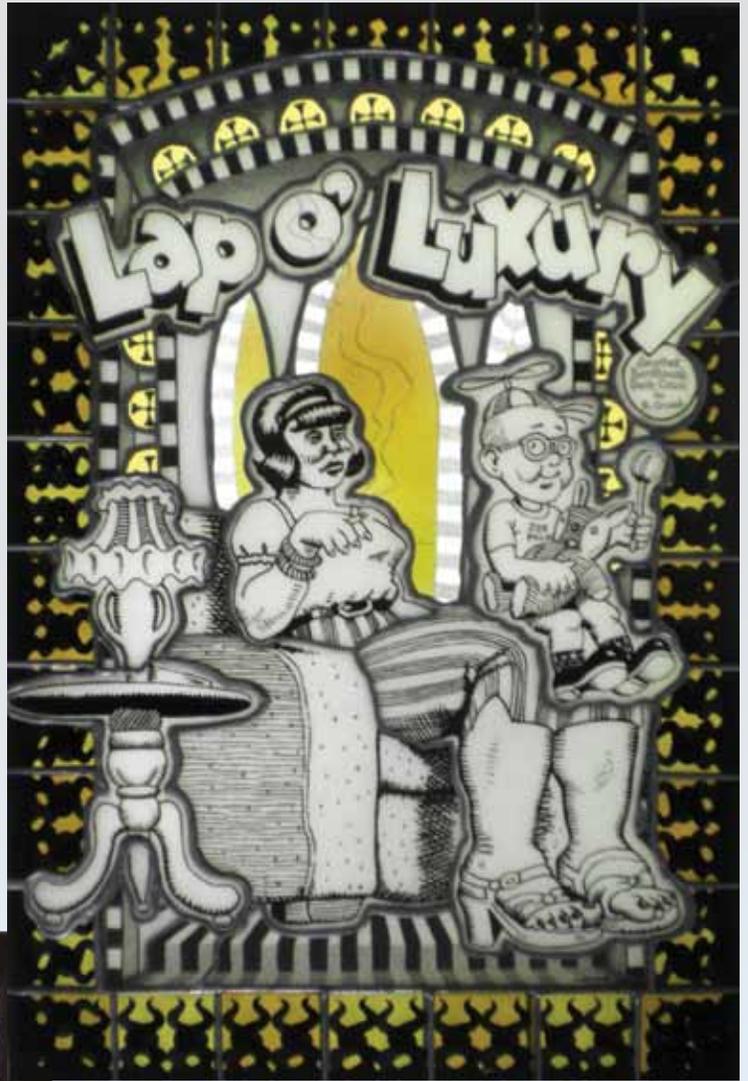
R. Crumb, Madonna, and Jackie O

Cavalieri has mastered traditional techniques originated by medieval stained glass artists. He modernizes this time-honored process by silk screening, airbrushing, hand painting, and displaying the final art on the wall in light boxes illuminated by internal LED lights.

In 2010, needing a break from his Simpson's work, Cavalieri took a chance and contacted cartoonist Robert Crumb. Considered by many to be the best cartoonist America has ever produced, Crumb is the creator of countercultural icons including Fritz the Cat, the Keep On Truckin' guy, and Mr. Natural.

"I took photos of Crumb's work, put them in a stained glass setting, and e-mailed the digital images to him in France. I was not expecting a reply for maybe a month or so but heard back the next day. He loved the idea of his artwork portrayed in stained glass and granted permission to use his imagery. Making the work was very challenging, since Crumb uses a lot of pen and ink on paper. I had to recreate his cross-hatching effect on cut glass with a paintbrush."

Cavalieri frequently gives the lead role in his windows to a female character. *Madonna and Prada* features a familiar Mary-and-Jesus scenario common to medieval paintings. Cavalieri's version depicts Paris Hilton holding a Prada shoe. "It's a reflection of how a 21st-century woman might want to buy shoes instead of have babies." This work is part of the permanent collection of the Museum of Arts and Design in New York.



Joseph Cavalieri collaboration with R. Crumb,
Lap O' Luxury, 19" x 27", 2010.



Joseph Cavalieri, *Jackie in Jade*, 36" x 17", 2013. Cavalieri honors icon Jacqueline Lee "Jackie" Bouvier Kennedy Onassis, First Lady, fashion setter, and leader of the campaign to prevent the demolition of historic buildings, including New York's Grand Central Terminal. In this series, Cavalieri celebrates the CHANEL suits that she was known for elegantly popularizing in the 1960s.

During his 2012 artist residency in Monasterace, Calabria, Italy, Cavalieri produced a series of panels showcasing Italian American actresses. Later he paid stylish homage to Jacqueline Kennedy Onassis, remembering her for her impeccable fashion sense, cosmopolitan lifestyle, and repeated brushes with tragedy.

"I love to make and show my *Jackie O* series, because most of my other work is one of a kind. This work I have made in different sizes and colors using the silkscreen process, which always results in a slightly different print result." Cavalieri incorporated tiny images of CHANEL suits in the background, creating an artwork you can appreciate from a distance and enjoy on a new level up close.

Frequently muted and understated, other times a plethora of pigment, Cavalieri's approach to color varies greatly. "Because I come from a graphic design background, the color choices must relate to the story. *Jackie O* is quite powerful in black and white. I only needed to add a subtle secondary color that related to the mood of the work. *Madonna and Prada*, based on historical medieval paintings, had to be much more colorful. Story and mood determine my color choices."

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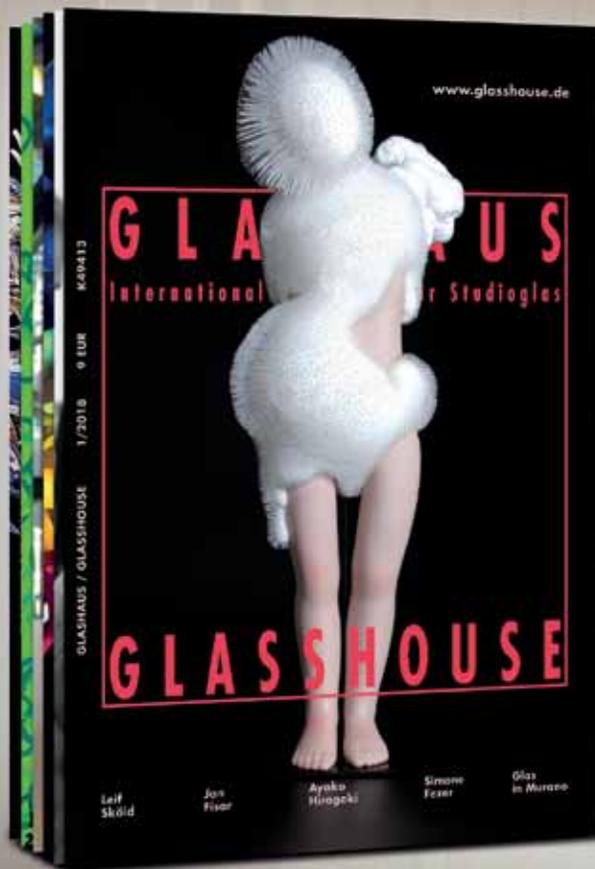


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Public Work and Commissions

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In 2010, Cavalieri's work was selected for a permanent public art installation at the Philipse Manor Train Station in Westchester, New York. The artist was thrilled to have an opportunity to create work for the station that serves the area where his parents lived when they were younger. Benefitting from knowing the station and the community, Cavalieri believed commuters would enjoy his version of a family tree, inscribed with a calming and original haiku: "A gentle Hudson whistle / Begins my journey / North and South and home."



Joseph Cavalieri, North, South & Home, 6 panels, 34" x 42" each, 2010. Photo by Veronica Sharon.

Brazilian Residencies

Cavalieri was awarded two residencies sponsored by the Sacatar Foundation, located on the island of Itaparica in Bahia, Brazil. During his first 2011 residency, the artist taught a beginner's stained glass class to 20 local students and created two permanent stained glass windows on the grounds of the foundation.

In 2017, Cavalieri returned for a second residency, resulting in a much larger project. The program manager connected the artist with a local church that was built in 1923 and contained a six-foot-diameter round aperture for a stained glass window over the entrance. Members could not afford artwork at the time of construction, and later the cost was even more prohibitive. Cavalieri volunteered his time, fees, and creativity to provide a long overdue stained glass window. The Sacatar Foundation supplied translators as well as organization, workspace, meals, and housing.

"Despite all of this cooperation, I still needed funds to purchase the stainless steel frame, glass, solder, and lighting. I began a letter writing campaign in hopes of self-funding the project. I asked friends, collectors, and suppliers to support the project, and they really came through for me." With this funding the artist had the metal frame fabricated in New York, disassembled it, and flew to Brazil with the frame and 60 pounds of glass in his backpack.

Cavalieri's window depicts the history of the church during different eras. Our Lady of Mercy, the central figure, fought to defend Itaparica when the Portuguese attacked Brazil during the Revolutionary War in the 1800s. She became the patroness of Itaparica, and this chapel was built to honor her and the independence heroes whose names are written on the church facade.

The image of Our Lady and Jesus seen in the center of the window is taken from a photo of a statue that was stolen from inside the church in 2011. "This stained glass window is a way to remember the revolution and bring Our Lady and Jesus back to the church and the community of Itaparica."



Joseph Cavalieri, Return of Our Lady, 6' diameter, 2017. A permanent stained glass window designed, produced, and installed by Cavalieri for Our Lady of Mercy Church in Itaparica, Brazil.

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Joseph Cavalieri, Dave the Butcher, created during the artist's residency at North Lands Creative Glass in Scotland in 2008.



Joseph Cavalieri, Madonna & Prada, featuring Paris Hilton as Madonna, 36" x 17", 2013. Part of the permanent collection of The Museum of Arts and Design, New York, New York.

Cavalieri in 2018

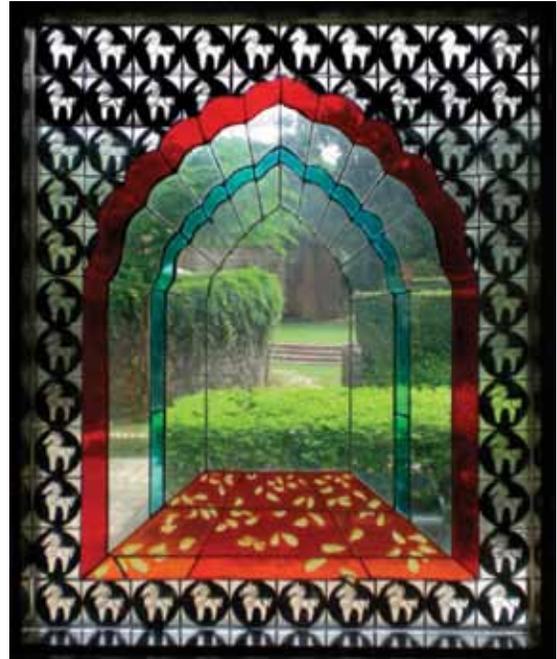
A 2010 residency at the Sanskriti Kendra Foundation in Delhi, India, resulted in a large stained glass window in the offices of this private foundation. Cavalieri also provided a one-day demonstration of his techniques for the students of Dehli College of the Arts. Eight years later in January 2018, he returned to teach a two-week master class for students from all regions of India.

“When you teach in a foreign country, you not only share techniques but you exchange life experiences and cultures. This self-funded project is dear to my heart, because the students at Dehli College of the Arts will bring these skills back to their homes all around India, thus having a vast effect on the art community.”

Cavalieri will be teaching in and outside of the United States in 2018. With each class he adds more challenges for his students. His current schedule includes Delphi Glass in Lansing, Michigan (March 9–12); The Glass Furnace in Turkey (March 19–23); Sonoran Glass School in Tucson, Arizona (April 6–9); Public Glass in San Francisco, California (April 17–20); O’Keeffe’s Ghost Ranch in Abiquiu, New Mexico (April 22–28); Snow Farm in Williamsburg, Massachusetts (May 20–26); Bezalel Academy Of Arts and Design in Jerusalem, Israel (August 7–16); and Pilchuck Glass School in Stanwood, Washington (September 10–15).

When asked what advice he would give up-and-coming stained glass artists, Cavalieri referenced a homework assignment that he gives to all of his students called The Five Year Plan. “I ask students to write out the perfect workday five years from today. This is more of a fantasy workday with a perfect studio and staff. The point of this assignment is to focus. Every step they take now should fit in with where they would like to be in five years.”

GA



Joseph Cavalieri, stained glass window for the offices of the Sanskriti Kendra Art Residency, Dehli, India, 2010.

Visit www.cavaglass.com to see Joseph Cavalieri's current commissions and new blogs.

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

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 Facebook: CAVAglass and Joseph Cavalieri
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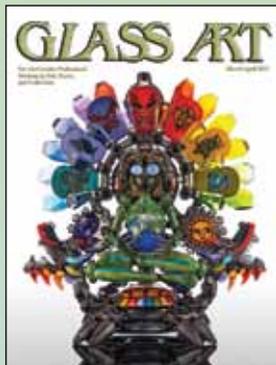
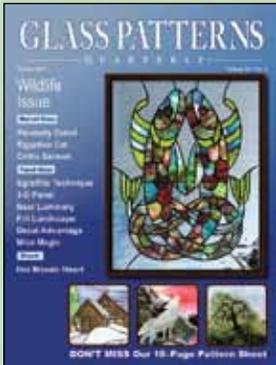
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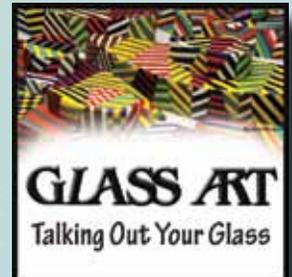
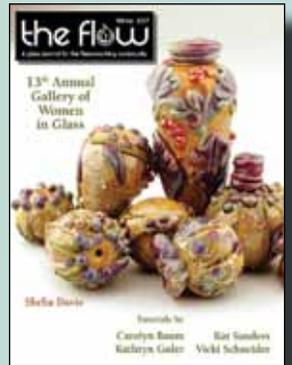


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Featuring the latest from the American Glass Guild

The American Glass Guild to Rock Cleveland

by Tony Glander

The mission statement of the American Glass Guild (AGG) is, “Encouraging and Promoting the Creation, Conservation, and History of Stained, Leaded, and Decorative glass.” To accomplish this, the AGG is planning an outstanding conference for June 22–24, 2018, in Cleveland, Ohio. The city that hosts the Rock and Roll Hall of Fame bustles with a creative spirit much like that of the AGG. The talks, demonstrations, and workshops will take care of the creation, conservation, and history. In addition, plans include plenty of social time for attendees to get acquainted with fellow members.

Informative Workshops

This year’s workshops will give your creativity a workout! Full-day workshops will be offered Thursday, June 21, with half-day workshops on Friday, June 22. Graham Fox of Whitney Studios will teach an informative class on stained glass repair. Sasha Zhitneva will be offering “Glass as a Painterly Medium,” a fused glass workshop that will explore the viscosity, weight, and chemistry within fused glass art.

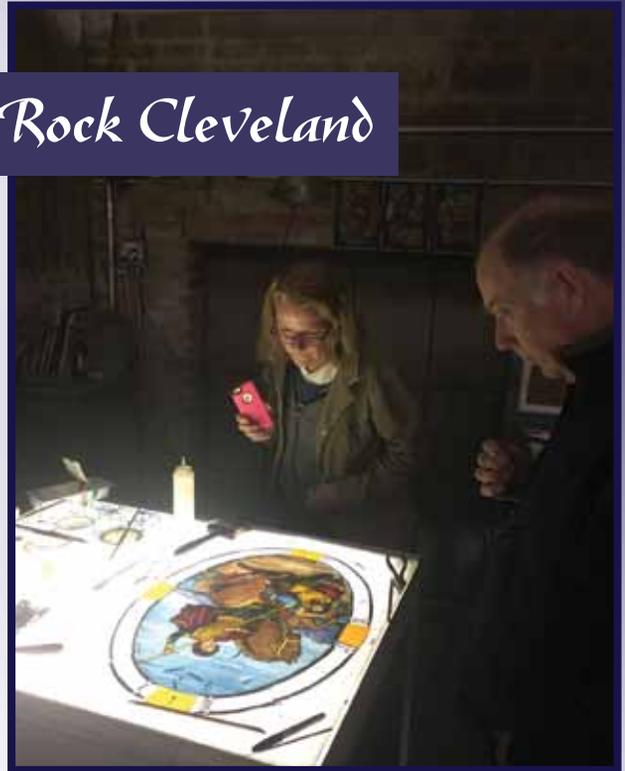
The Glass Bubble Project is a unique studio offering both glassblowing and welding classes, which will consist of a morning of glassblowing followed by an afternoon of welding. Tony Glander will be offering a Friday morning workshop on screen printing imagery for use in either stained or fused glass. More workshops will be listed on the website. Be sure to sign up early.

Tours of Historic Installations

Cleveland offers an incredible collection of historical panels created by some of the most notable stained glass artists. On Friday morning a walking tour will be available close to the hotel, and on Friday afternoon there will be a bus tour of local stained glass installations.

The Garfield Monument, final resting place of the 20th president, combines Romanesque, Gothic, and Byzantine styles of architecture and displays stained glass windows representing the 13 colonies plus Ohio. Also on the tour is Cleveland’s Old Stone Church, an historic Presbyterian church located in downtown Cleveland and the oldest building on Public Square. It contains windows from Tiffany, La Farge, and Lamb, to name just a few. A number of these windows were restored at Whitney Stained Glass Studio.

On the Square is the Soldiers and Sailors Monument. Dedicated in 1896, it contains incredibly detailed windows representing the various armed forces of the times. Not far from the Square is Wade Chapel named for Jephtha Wade. Best known for being the founder of the Western Union Telephone Company, he dedicated his life to hard work and good deeds. Louis C. Tiffany designed the interior of the chapel. The interior walls contain massive panels consisting of thousands of cut pieces of mosaic glass, showcasing the *River of Life* and the *River of Death*. Cleveland’s stained glass is a history class all its own.



Cindy Courage and Rick Prigg examine a panel under construction at Whitney Stained Glass.

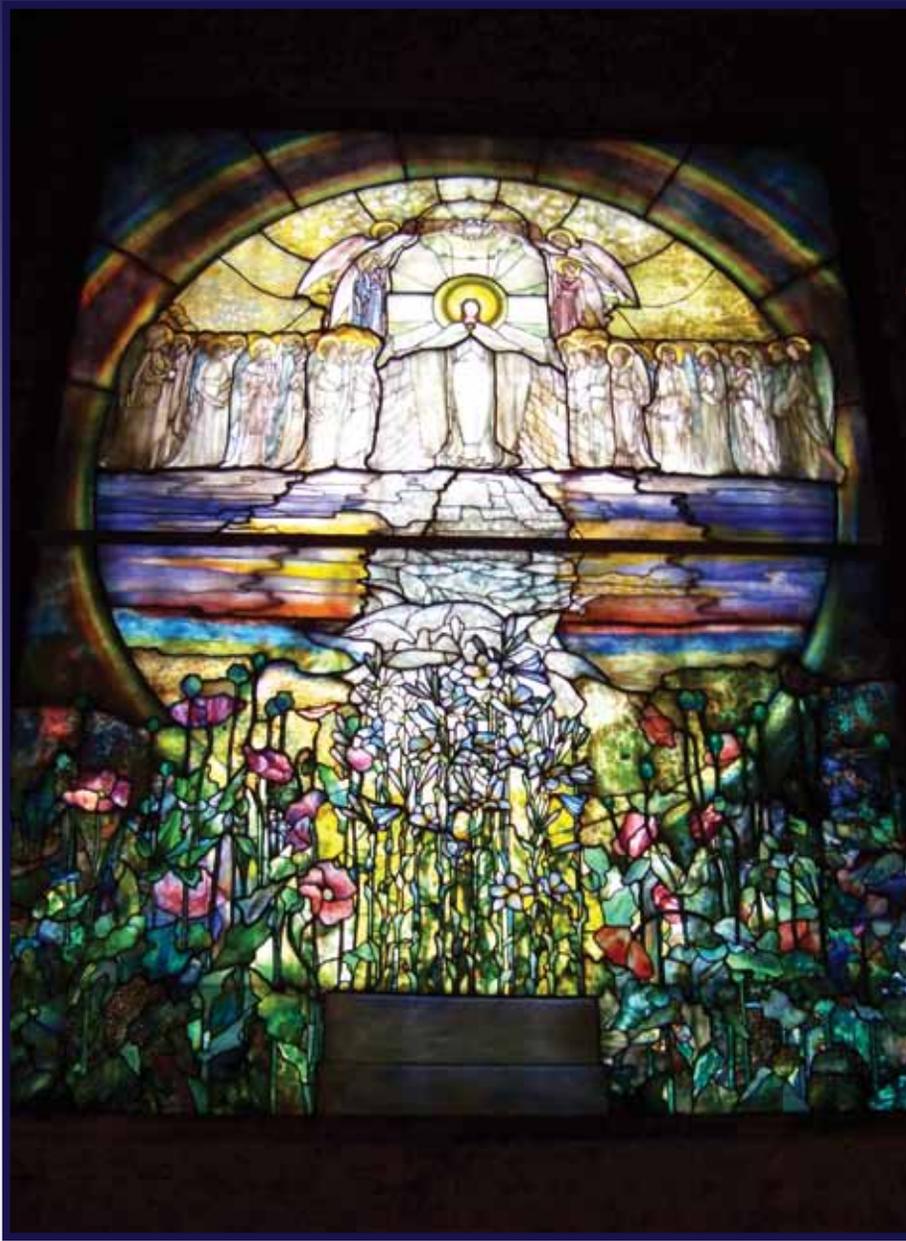
Photo by Tony Glander.

Lectures and Demonstrations

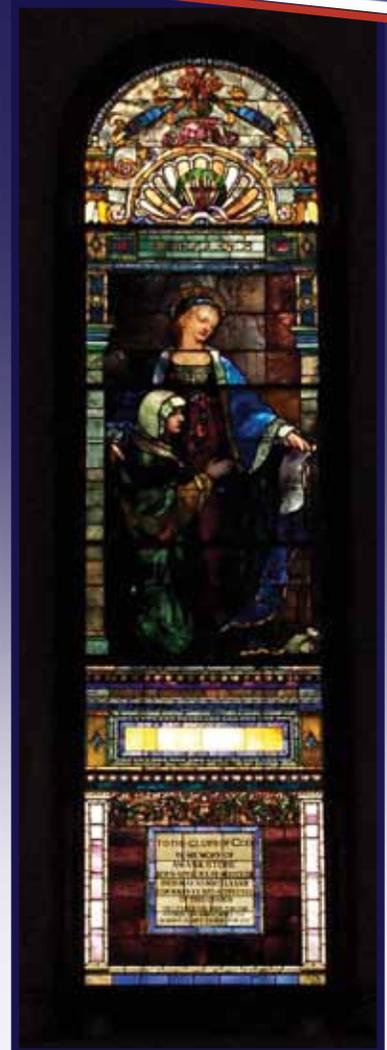
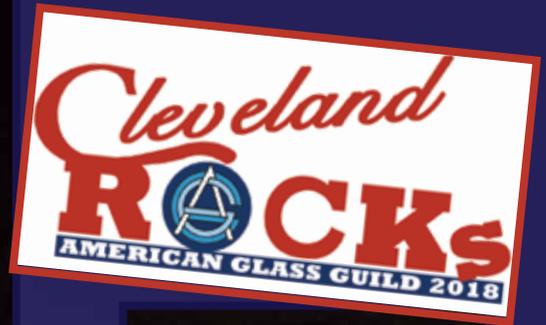
Speakers this year will cover a wide range of topics. Whether working with laminated dichroic glass or working effectively with Lambert Glass, attendees will be exposed to a wide range of creative processes. Two speakers are presenting topics on laminated glass. Rich Lamothe of Glass Strategies collaborated on the new American Veterans Disabled for Life Memorial in Washington, D.C. It is an amazing monument of imagery and words floating in the glass. John Blazy studied furniture design at Rochester Institute of Technology before becoming a radiation-cure chemist. He has patented color changing glass called Dichrolam. Blazy is an incredible craftsman with an insatiable appetite for creating in glass and continues to experiment and push the boundaries of the medium.

Barbara Krueger will discuss the artistic life of Douglas Phillips, a noted stained glass artist from the Cleveland area who worked for John Winterich & Associates during the mid 1900s. Daniella Peltz will be presenting “Paint and Paint Problems,” a talk about stained glass paint and the factors contributing to its deterioration and loss and what to do about it. A full list of speakers can be found on the AGG website.

Along with these intriguing speakers, the conference will also host a number of great demonstrations to get attendees up and walking around. If you have ever seen one of Don Burt’s panels in past conferences, you will want to see his stenciling technique demonstration. Ken Leap will also be providing an enlightening demo on enamels. Do you need to reproduce a jewel from a panel you are restoring, or do you just want to work with glass in a more sculptural style? Graham Fox will be doing a dry cast demonstration.



A Tiffany window in Wade Chapel. Photo by Janet Lipstreu.



A La Farge window at the Old Stone Church. Photo by Janet Lipstreu.

Grand Lodgings Dedicated to the Arts

As if the conference elements aren't enough, the hotel site is grand. Sitting just a few blocks from the banks of Lake Erie and a short 20-minute ride from Cleveland Hopkins International Airport (CLE), the Downtown Westin Hotel has provided the AGG with a great meeting space. Meetings, auction activities, and meals will all be conveniently located in one area of the hotel along with the members' display of stained glass.

The guest rooms are well appointed and the hotel hosts a workout room as well as a Starbucks. The hotel is also convenient to many local, tasty restaurants as well as being just a short walk to the Rock and Roll Hall of Fame. The hotel is even dedicated to the arts. The floors of the Westin contain a large collection of artwork and even an app for phones to tell viewers about the art and the artist. *Cellular* is a large sculpture in the lobby by Olga Ziemka made from trees that were cut down in the Cleveland area for a pedestrian bridge.

Sharing the Fun

In addition to the other great things that the conference has to offer, there will be a number of social opportunities as well. This year's auction promises to be one to remember! The donations are already coming in and include some incredible stained glass panels.

Bendheim has made a large donation of tools, jewels, and supplies that will certainly get the bidding competition soaring. Both silent and live auctions will occur again this year when the AGG will host a member exhibition of stained glass panels. **GA**

Registration information for the exhibition, as well as all events, speakers, and workshops, can be found at americanglassguild.org, the AGG website. Early registration ends May 10, 2018.

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Featuring the latest from the Stained Glass Association of America

SGAA Welcomes a New Headquarters in Buffalo



by The Executive Staff of SGAA and the Stained Glass School

The last two months have passed in something of a blur. There hasn't been a transition this complicated in over 25 years. There have been a few much shorter moves and some turnover, but never such an immense break with where we were and where we were trying to go.

A cacophony of events have been required to transfer the Stained Glass Association of America (SGAA) Headquarters from Raytown, Missouri, to Buffalo, New York. Our 115th year as an organization will be marked in 2018. It's amazing how much "stuff" one can accumulate in such a lifespan. As with anything, the key has been to take it one step at a time. Working together with laughter and sheer cussedness, the move has been mostly accomplished. The building is sold, and a new headquarters is rising out of a sea of boxes.

Inspiration and Restoration

The new SGAA headquarters is located in downtown Buffalo, New York—9 miles and 15 minutes from the Buffalo Niagara International Airport, 25 minutes south of Niagara Falls, less than 20 minutes from Canada, and less than 1.5 miles from Buffalo City Hall. The new space is located in a building called the Old North Star Supply Building, a mixed-use commercial building with a strong bent toward creative minds. The average tenant has been there for over 10 years.

SGAA's current neighbors include a custom canvas company, a welding fabrication shop, a custom cabinet and woodworking studio, an Internet retailer, a roofing materials company, and a custom sailmaker. The building has three-phase and single-phase power to accommodate heavy industrial equipment—like our kilns—and several generously sized heated offices for administrative support. We have about 1,100 square feet of space in the building—half office and half industrial—to set up the new SGAA and Stained Glass School (SGS) headquarters.

The building has extensive plans for continuing renovations, and the infrastructure has already seen significant, massive upgrades to restore industrial capacity. Much of the remaining work is geared toward interior and exterior cosmetic efforts. It feels great to be a part of that. There is lots of positive energy here!



Photo of Buffalo, New York, courtesy of Knight Studio.

Conference Plans for 2018 at Long Beach, California

On June 18–20, 2018, David Judson of Judson Studios will be hosting SGAA's 109th Annual Summer Conference at the Westin in Long Beach, California. Special events so far include a tour of the famous Gamble House designed by the Greene and Greene architectural firm. A reception will follow an exclusive private tour. Afterwards, attendees will head to the Welcome Dinner, which will be held on-site at the new Judson Studios and the Bullseye Glass Co. Resource Center.

There will be many renowned speakers present for this year's conference.

- James Galbraith, Chief Librarian, Rakow Research Library at the Corning Museum of Glass
- David Ruth, Artist
- Ariana Makau, President and Principal Conservator, Nzilani Glass Conservation
- Ted Sawyer, Director of Research and Education, Bullseye Glass Co.
- Ken Leap, Artist and Educator
- Lesley A. Elwood, Public Arts Consultant for Elwood & Associates
- Matthew Day Perez, Artist and Fulbright Fellow, Australian National University
- Judith Schaechter, Artist
- Lindsay R. Parrott, Director and Curator, The Neustadt Collection of Tiffany Glass

Regional Summer Classes Set to Sizzle

It's always so amazing see the passion and the love we feel for our craft being shared with new faces. Our growth has been very organic and has been a great way to really get to know new teachers and their students. We would like to encourage all of the students who have studied with us to keep in touch via the *Stained Glass Quarterly* or our Facebook group page, SGAA Community. It's always fascinating to see the work that students go on to do as we watch the joy spread.

While regional classes continue to grow, it's still true that our Preconference Summer Classes, happening this year on June 16 and 17, are the highlight of the year. We're absolutely thrilled about the classes we've planned for this summer's conference in Long Beach. Check out the superb lineup. See you there!

- Traditional Glass Painting with Indre McGraw/Judson Studios
- Restoration 101 with Ralph Mills/Pittsburgh Stained Glass Studios
- Image Making in Fused Glass with Narcissus Quagliata & Tim Carey/Judson Studios
- Lamination with Glass Strategies with Bohle
- Powder Printing on Glass with Stacy Lynn Smith at Bullseye Glass Co.

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Visit stainedglass.org to register online for the classes and the Long Beach Conference.

Our phone numbers, website, and e-mail are the same. Please note the new address!
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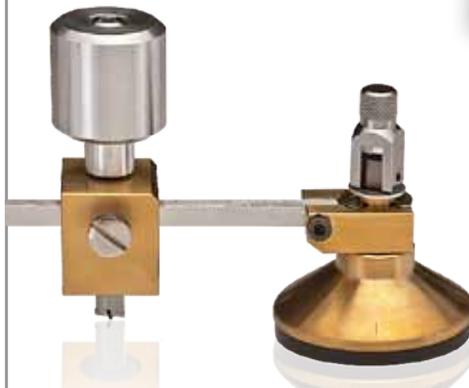
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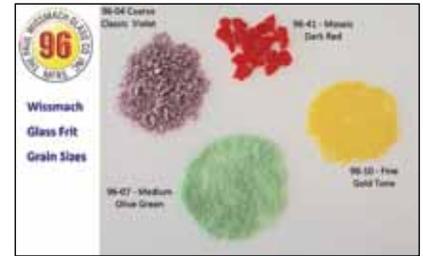
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Pictured (L to R):
Robin Lehman, Donna Rice, Ron Reisman

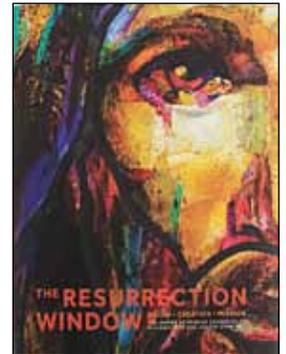
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Bullseye Glass Co. presents *The Resurrection Window: Vision, Creation, Mission*, a new

198-page book featuring the work of renowned fused glass artist Narcissus Quagliata. With hundreds of detailed and richly colored images, the two-year-long process of creating this 100-foot-wide stained glass window at the United Methodist Church of the Resurrection in Leawood, Kansas, includes chapters by David Judson and Tim Carey of Judson Studios as well as Quagliata. There is also a foreword by Julian Zugazagoitia, director of the Nelson-Atkins Museum of Art in Kansas City.



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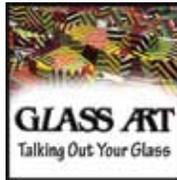
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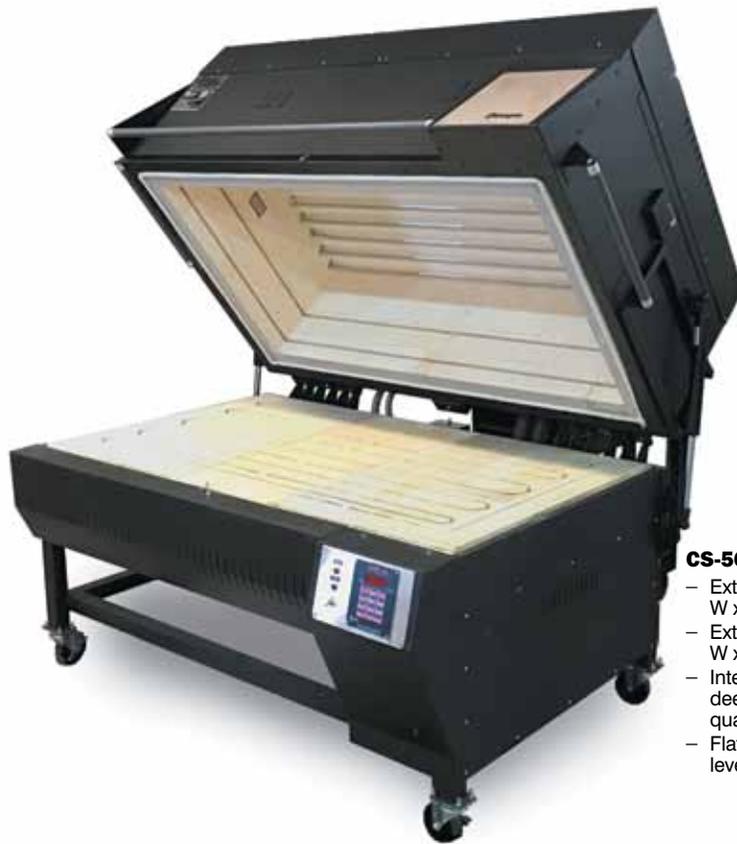
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CS-5630 Dimensions

- Exterior with top closed: 70 1/2" W x 53" D x 52" H
- Exterior with top raised: 70 1/2" W x 63" D x 76" H
- Interior: 56" x 30" x 17" (15 1/2" deep when measuring from quartz tube surface)
- Flat load floor, 30" from ground level

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Deluxe quartz tubes

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

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Heat from the top, walls, and floor

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

Extra insulation and woven gasket

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

surface is a convenient 30" high from ground level. The 4 1/2" thick firebrick floor includes two expansion joints.

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

Motorized vent for firing molds

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

Low maintenance

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

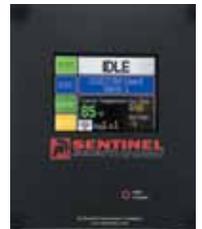
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The CS-5630 is the very picture of ruggedness. A ledge in front of the kiln protects the brick floor from damage caused by leaning into the kiln. The digital controller is mounted away from the

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For this piece d'art Petra used several techniques. Strips on edge are fused together, cut apart, fused together again and then draped and stretched in a 3rd firing to create this interesting shape. Please visit our website to see more images and instructions. www.wissmachglass.com

