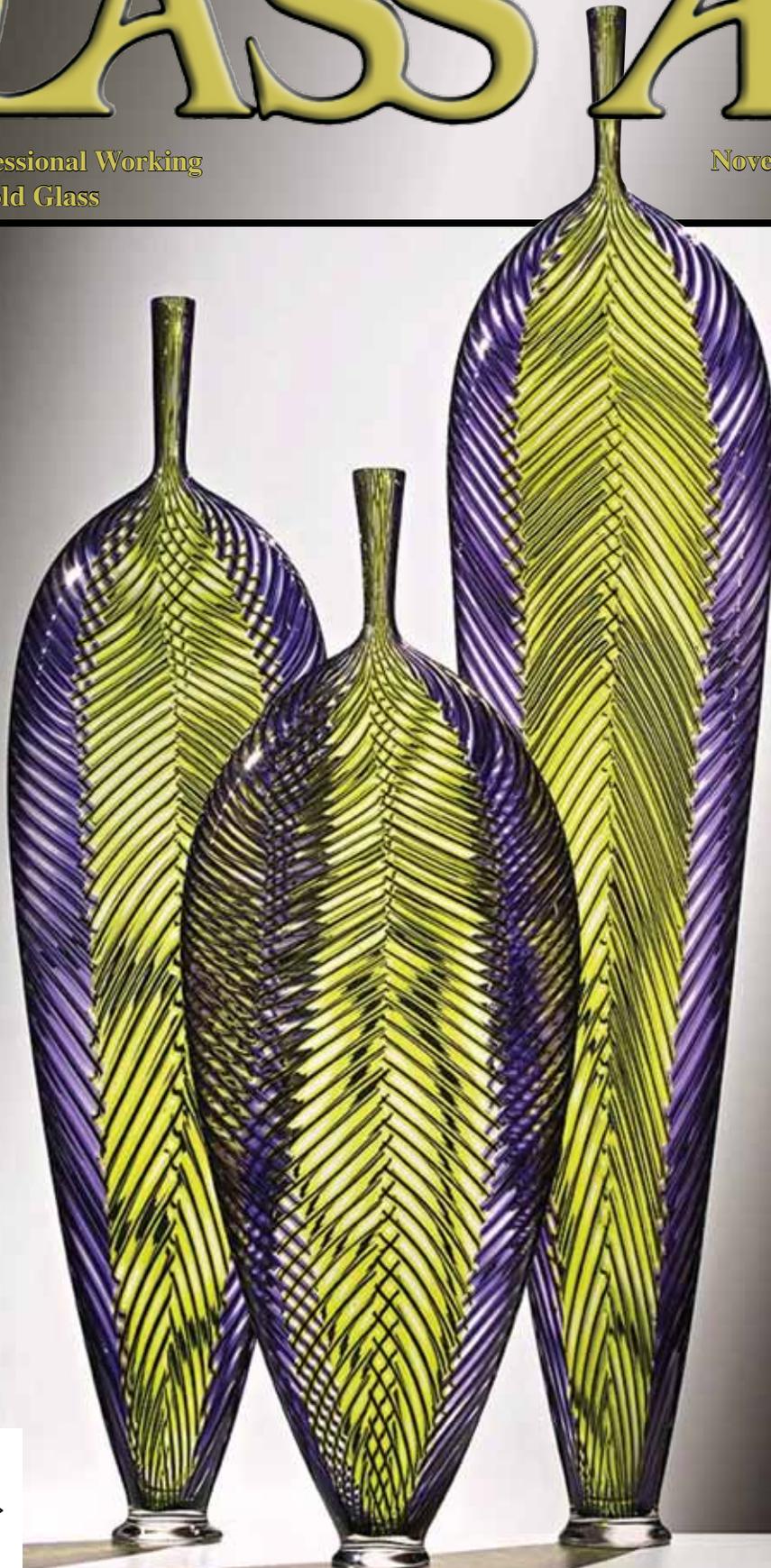


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November/December 2016



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Volume 31 Number 6



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Above: Mount Harris by Bob Leatherbarrow.

On the cover: Dante Marioni, Green in Purple Leaves Trio, tallest piece 46".

Photo by Russell Johnson.

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Letter from the Editor

The Passing of Klaus Moje: Outlier, Innovator, Kilnworking Pioneer

Klaus Moje's development and mastery of kiln forming processes resulted in his reputation as one of the most innovative artists and sought after instructors in the world. Moje passed away in Canberra in September 2016, just two weeks short of his 80th birthday. Considered the founding father of the contemporary Australian glass movement, Moje was born in Germany, where he began his lifelong exploration of glass in the early 1950s as a glass cutter and grinder at the Moje family workshop in Hamburg. During the 1960s and 1970s, he explored the expressive potential of glass as an art form and began exhibiting internationally.

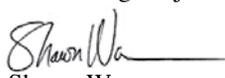
Moje was teaching a workshop at Pilchuck in 1979 when Boyce Lundstrom, one of his students and a founding partner of Bullseye Glass Company, invited him to see the Bullseye factory and meet his partner, Dan Schwoerer. Bullseye was already working toward developing compatible glass but was fully committed to the project only after meeting Moje and seeing his promising work. Recognizing the limitations of the materials he was using, the Bullseye team promised Moje they would deliver him compatible glasses that would solve his problems. In 1981, a crate of the world's first glasses specially formulated for working in a kiln arrived at his studio in Hamburg.

In 1982, Moje became the founding head of the Canberra School of Art glass workshop, while continuing to teach regularly at Pilchuck and conducting innumerable workshops worldwide. "Through his work, leadership within education, and advocacy for projects, Klaus has made Australia an international destination for contemporary glass of the highest quality," wrote Associate Professor Richard Whiteley, current Head of Glass and Convener of Craft & Design at the School of Art, Australian National University (ANU). "His vision for excellence was matched with his distinctively personable approach. We have all grown within the culture he envisioned and realized. Klaus changed what glass could be—how it was taught—and along the way he touched everyone he met. He was an outlier, an innovator, and leader in equal measure."

Moje's work is held in more than 50 public collections in Australia and abroad, and he has been the recipient of many significant awards including the Lifetime Achievement Award from both the Glass Art Society (2000) and UrbanGlass in New York (2004). He was also awarded the Order of Australia (2006) and named a Living Treasure: Masters of Australian Craft during the same year.

The artist's legacy lives on in the many beautiful kiln formed objects he created and the multitudes of students he influenced around the world. Visit the ANU website for a more in-depth look at his many contributions.

Celebrating Moje's impact on art and life,


Shawn Waggoner
Editor

*Klaus Moje, Kristie Rea,
and Scott Chaseling, Niijima 10/99-B1,
Bullseye Glass Company, Canberra, Australia, 1999.
14th Rakow Commission. 99.6.8.
Photo courtesy of Corning Museum of Glass.*



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Dante

Marioni

Honoring Glassblowing Tradition through Intensely Individual Forms

by Shawn Waggoner

Photography by Russell Johnson

On May 12, 2016, at Chihuly Garden and Glass in Seattle, Washington, a full capacity audience of 275 guests attended Pilchuck Celebrates and toasted the 2016 Honorees. Glassblowing pioneer Dante Marioni, 52, was awarded The Libenský I Brychtová Award, which acknowledges extraordinary talent and high achievement in the world of contemporary glass.

“Of all the success and accolades I have experienced throughout my career, the Pilchuck award is the most meaningful because I was home, and that was my crowd. I’m essentially a product of the Pilchuck School and consider it nothing short of a privilege to have participated in the glass program there.”

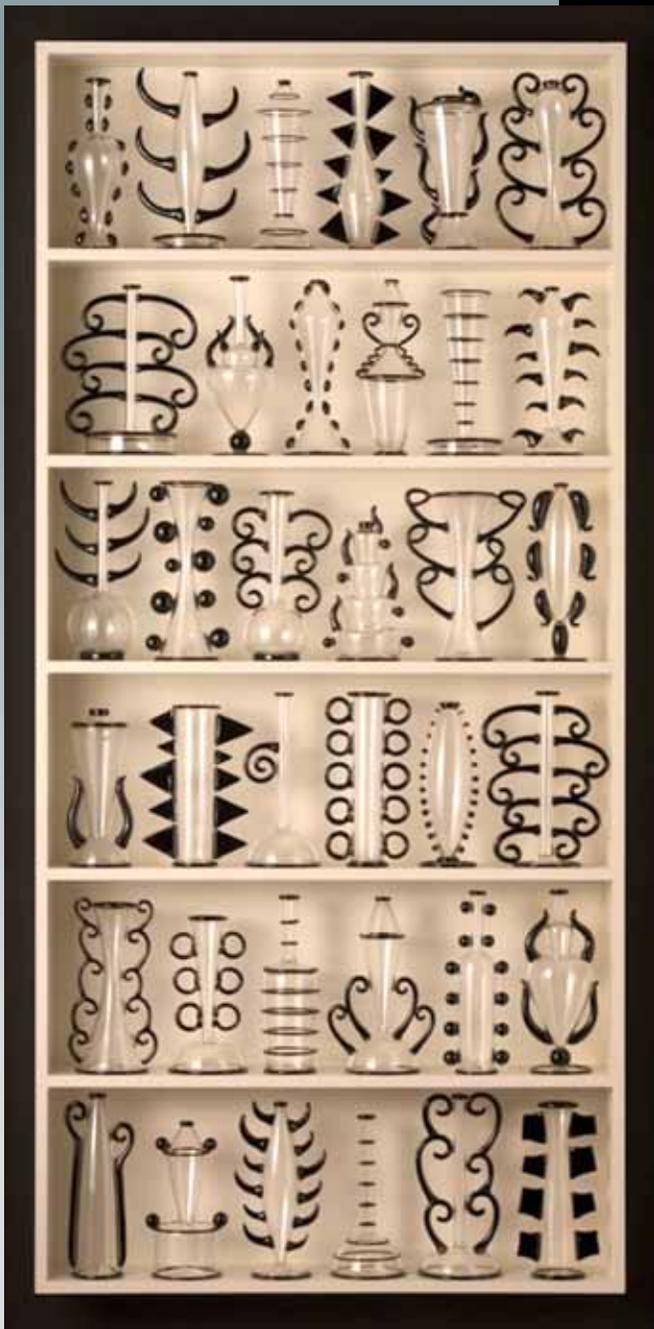
In considering Malcolm Gladwell’s 10,000-Hour Rule, presented in his book *Outliers*, it’s interesting to contemplate how the cards Marioni was dealt affected the kind of artist he would become and the level of success he could achieve. As the son of well-known glass artist Paul Marioni, Dante was surrounded by glass artists all of his life. But of equal importance is his internal passion for working with the molten material. The combination of his innate glassblowing ability, developed through thousands of hours of practice, along with his passion for the work gave birth to one of the most highly skilled and successful American glassblowers in history.

Marioni took the glass world by storm at age 19 with his exacting and intuitive command of both Venetian design and technique. The resulting monumental postmodern sculpture referred to vessels and paid homage to glassblowing itself. His early aesthetic signature included graceful form, impeccable finish, and the use of solid opaque colors, all of which made his work instantly recognizable.

Always looking for a new challenge, Marioni has created many series that are short lived. The natural evolution of process and form led to an aesthetic shift away from opaque, bold color to an exploration of pattern created through Venetian techniques such as reticello and zanfirico in transparent glass. Marioni’s current work beguiles the viewer with its intricacy, beauty, and perfection of form, revealed in sculptural vessels that are inspired by the stylized leaf as found in the decorative arts.

Dante Marioni, Black Urn, 33", 2006.





Growing up Marioni

To further examine how and why Marioni developed into one of the world's best glassblowers, it's necessary to know a little bit about his father. Between his studies in poetry and philosophy during the 1960s at the University of Cincinnati and San Francisco State University, Paul married and had two children. When he became a single father, his children were 6 and 3. In an interview last year with *Glass Art*, Paul remembered: "I hadn't been raised to be a dad, let alone a mom. But I sat them down and told them, it's kind of like being in a lifeboat. If we're going to survive and make it through life, we're going to have to cooperate, help each other."

Dante and sister Marina joke today that their father was lucky to have liberal kids. In spite of the fact that there were no bedtimes or limits on who their friends could be, Marina survived hitchhiking out to Muir Beach to ride her horse, and Dante lived to tell about riding his bike to Sausalito at age 9 to take the ferry to Chinatown, where he'd buy fireworks and hang out there with other kids.

Dante Marioni, (left to right) Vessel Display, 54" x 26", 2006, and Whopper Vase, 45", 1994.

In the midst of the 1960s counterculture revolution in San Francisco, California, Dante was exposed to artists of all kinds. His uncles were artists Joe Marioni, a painter, and Tom Marioni, a conceptual artist. But there was no bigger influence on him than his dad, in whose footsteps Dante followed by making glass a way of life in the Pacific Northwest.

Paul wanted Dante to attend art school, but his son saw a much bigger opportunity in continuing to be mentored by the host of successful glass artists and friends right there on their doorstep—artists such as Benjamin Moore, Dale Chihuly, Fritz Dreisbach, and Richard Marquis, who had a profound affect on Dante's view of what was possible in glass.

Early Influences

At age 10, Marioni held a blowpipe for the first time at a glassblowing studio in Marin County, assisted by artist Jay Musler. "From the first time I saw molten glass, I knew I had to try it." When Marioni's family moved to Seattle from the Bay Area in 1979, the 15-year-old got an after school job at Rob Adamson's Glass Eye Studio in the Pike Street Market. Though he worked with many talented artists who went on to have successful careers in glass—Charlie Parriott, Sonja Blomdahl, Mark Graham, Walter Lieberman—the teenager had dreams of racing motorcycles and wasn't yet passionate about glassblowing.

In May 1980, Mount St. Helens erupted, and Adamson returned to the Glass Eye with a garbage can full of volcanic ash collected from his mother's farm. Marioni helped him unload it, and within 72 hours Adamson's success story began, the result of creating obsidian black glass with the ash. "This was the impetus for my being able to stay around and eventually work with some of my heroes."

A 1979 trip to Pilchuck introduced Marioni to the two artists who had the biggest impact on both his *desire* to blow glass as well as the *kind* of glassblowing he would eventually master. Paul had many glass objects around the house, but the one Dante admired most was created in the late 1970s by Moore. "Until I met Benny I was never really taken with what was being done in glass, because the prevailing aesthetic was this amorphous, goopy stuff. Benny could make objects on center at will. That spoke to me. Seeing his work was a huge moment for me. Huge."

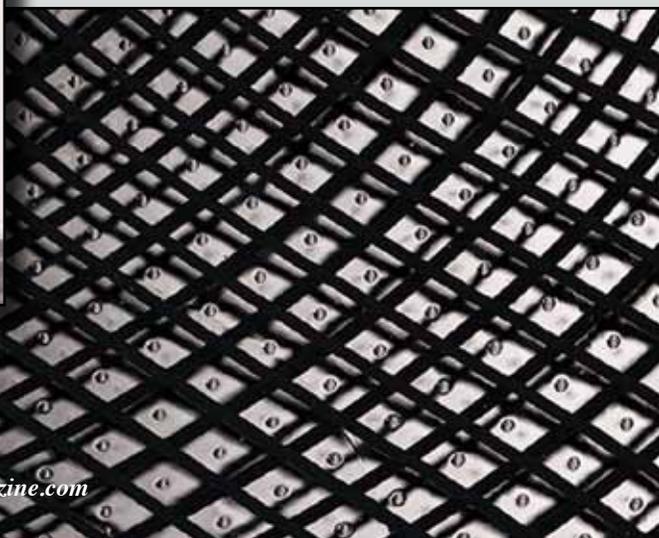
Adamson, wanting to break free from producing Mount St. Helens tchotchkes, designed a higher quality line of sculptural objects, and Moore and Rich Royal were hired to help make the work. Once Marioni became punty boy on their team, there was no turning back.

Marioni also saw the work of Lino Tagliapietra, master from Murano, at Pilchuck. "I saw all of these objects that he left behind—goblets, pitchers, bowls. I said 'What are these? Who did this? How did that happen?' My dad said, 'Oh, that's Lino. He can make anything.' They looked machine made. At that time the machine made look wasn't cool, because nobody could do it."

Marioni took note of Tagliapietra four years before the two met. In the summer of 1983, Adamson invited the Italian maestro to the Glass Eye and put Marioni on his team. "That was everything. That's when I got to see someone who really knew what they were doing. And that's all I really cared about. I wasn't looking to expand on anything. I just liked the idea of being able to make things really well."

"I grew up around a bunch of hippie glassblowers. I don't mean that in a bad way. But everyone struggled to make a living, and it just looked like a party. I was going to grow up and do something legitimate, like race motorcycles or play major league baseball. I didn't have any career aspirations to speak of apart from those two idealistic things. Then when I saw Benny, I saw a different approach. And encountering a classically trained individual like Lino, I thought glassblowing could really be something. I saw a potential career path for myself."

Dante Marioni, Reticello Gourd, 30", 2013.





Dante Marioni, (left to right) *New Blue Trio*, 34", 2004, and *Red in Blue Vessel Display*, 27" x 19", 2003.

The Perfect Glass Storm

In 1987, Marioni took a leave of absence from the Glass Eye to travel to Australia. Before his departure, William Traver offered Marioni his first solo exhibition to take place upon his return in November. "It was courageous of Bill. Although I had exhibited in group shows a couple of times, I didn't have a cohesive body of work. I basically had a year to figure out what I was going to do."

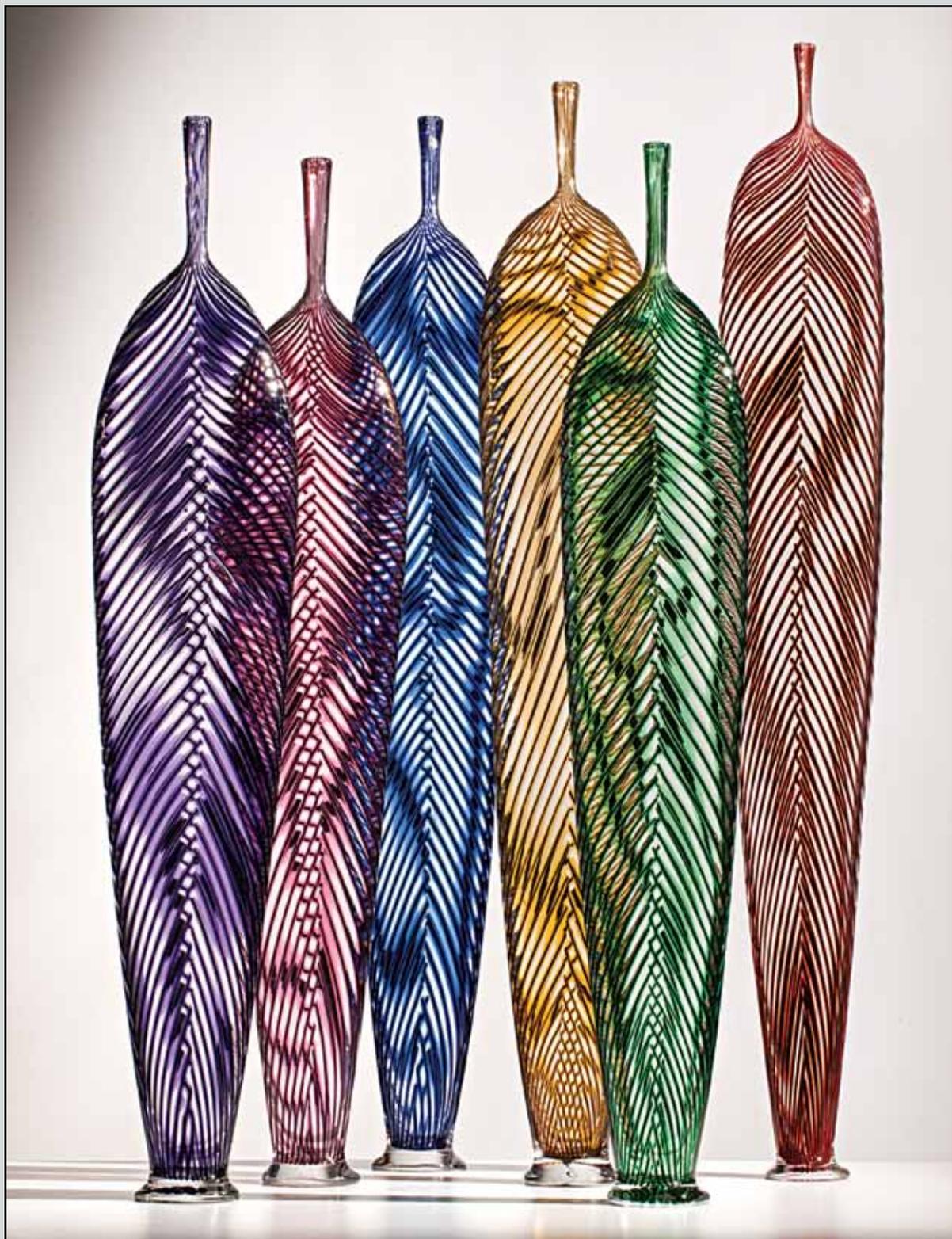
Marioni set about conceiving and designing the work that put him on the map—his *Whopper Vases*. As the name indicates, these vessels were large, and he needed a studio that could accommodate the work. Moore provided his studio, and Marioni assembled a team of friends that included Paul Cunningham, Joey DeCamp, and Preston Singletary. Together they produced all of the work that spring for the Traver Gallery show.

Wrote Tina Oldknow in her book, *Dante Marioni: Blown Glass*: "The primary, comic book colors and heroically scaled, classical shapes of the *Whoppers* made an instant and lasting impression. No one had ever seen color used in such a way and on such a scale. The *Whoppers* exploited one of the most ancient forms in glass, the simple flask, which when handles are added becomes the classical amphora. The tradition and antiquity of the minimal shape, combined with Marioni's bright, hip, almost pop colors, was irresistible and startlingly original."

Marioni sold every piece at the Traver Gallery opening, and before the show came down, he won a Tiffany award. "That was a really good year. I thought, 'Geez, this is going to be easy.' But I want to underscore that's the last time I ever sold every piece at a show. It never happened again. But it gave me the confidence to do my own thing."

While in Australia, Marioni met Klaus Moje, who invited the young artist to teach at the Canberra School the following year. Clearly it was time for Marioni to leave the Glass Eye, where he'd been working full time for the last 5 years.

"Once that happened, I was completely self-employed. All of my friends still worked at Chihuly's, at Benny's, and at the Glass Eye, so I had a hard time finding people to help me for a while. I would work for a week every month at Benny's studio, put together a big team, and we'd make large objects."



Dante Marioni, Gum Tree Leaves, 46", 2011.

The Evolution of Form

The enormous demand for the *Whoppers* allowed Marioni to grow as an artist. He began his next series in 1989, the *Etruscan Vases*, inspired by a shipwreck the artist had seen on the pages of *National Geographic*. These kylix forms paid homage to the utilitarian Mediterranean containers found on the ship that sank.

Adding to his corpus of classical forms, Marioni began to develop pitcher/cup *Pairs*, then added a pilgrim flask for his *Trios*. "It just made sense to group items together like Chihuly, Moore, and Marquis did. I had a lot of good fortune with these series. I'd come up with something I thought was cool, and the buying public found

the work intriguing as well. It feeds off itself. Hot glass is a challenging medium in which to work on a lot of levels skill-wise and the economics of being able to produce things. To have commercial success is such a blessing in that it allows you to grow. You'd be hard pressed to keep making things if nobody wanted them."

Throughout the 1990s, Marioni made almost all of his work at Moore's studio with his team of Singletary, Cunningham, Robbie Miller, and Moore. Some of the artist's favorite work from this golden period of glassblowing was his *Mosaic Vases* made from murrine.

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Marioni's Leaf Vases

Up until the late '90s, Marioni continued to combine classical forms and bright, opaque colors resulting in new series such as his *Lumpy Pairs*, *Needlenose Pairs*, *Flask Pairs*, and *Gambo Vases*. In 1994, the work slowly and organically began to morph with a new focus on pattern. Although he had long made work with and for other people that involved internal decoration and surface embellishments, Marioni had not applied them to his own work. For the first time, colorless glass was used in combination with solid colors.

Finnish designer Tapio Wirkkala and his leaf-shaped dish made from laminated birch wood inspired this new direction. "Upon seeing Tapio's work at the Museum of Modern Art in New York, I decided to make a cane pattern, lay it out on a plate, roll it up, blow a piece out of it, then squeeze it flat. I thought that would create the same kind of pattern, the same kind of moiré effect when you looked through it." Marioni was successful on his first attempt.

The artist's earlier process entailed affixing a blob of color to a pipe, gathering over it, and making a shape. Now he spends most of his time pulling cane, configuring it into different patterns. One day a week he also makes big objects with his team that serve as a canvas for his patterns. "I'm excited to see how they turn out the next day. Because of the pattern, it's a total departure from earlier work."

Even shopping for color has changed. Transparent color bars are black before being heated. Only a trained eye can select the right color, which is now a different, more involved, more thoughtful, and less reactive process than buying glass color in the past.

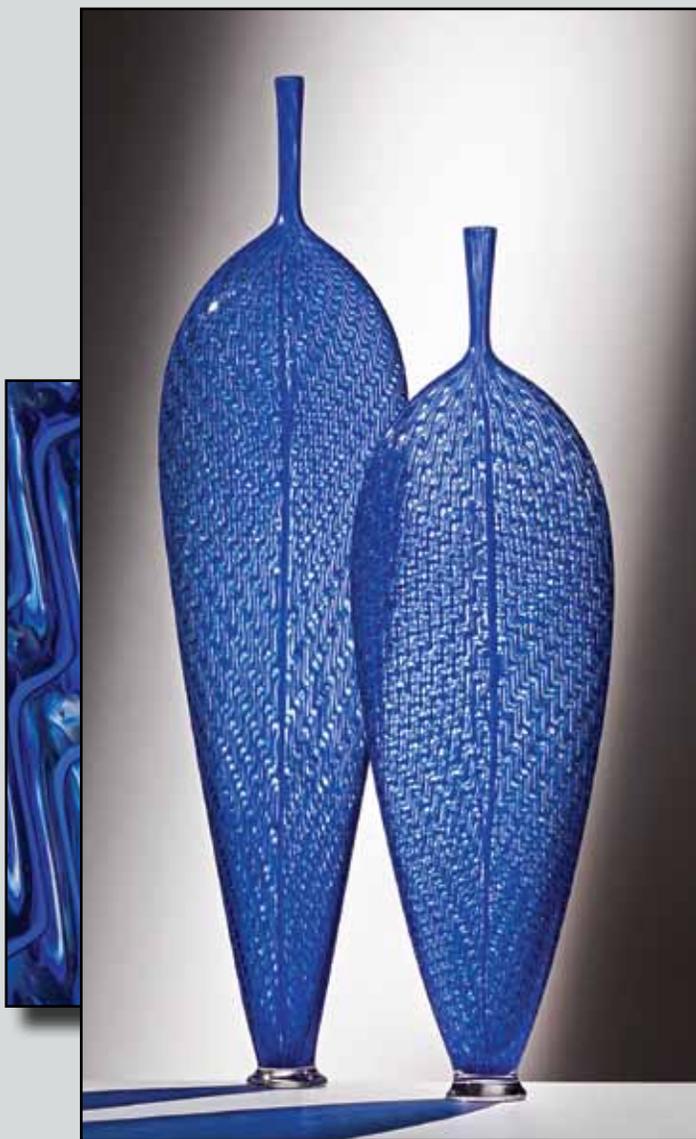
"When I was a kid, I heard people say that every artist gets one good idea. It's always been my goal to keep the work interesting and challenging, but it's also skill and process driven. I want to move forward and make more compelling and technically difficult objects."

Marioni's work was exhibited last month in *Classical, Native, and Pop Cultures*, which was on view September 2–30, 2016, at Schantz Gallery, Stockbridge, Massachusetts, along with the work of Preston Singletary and Richard Marquis. His solo exhibition, *In a Breath*, opens November 4, 2016, at Ken Saunders Gallery, Chicago, Illinois, during the first week of SOFA and runs through December 31, 2016.

Passion Equal to 10,000 Hours

Marioni believes if he were starting out as a young glassblower today, it would be virtually impossible to get to where he is now. The boom that studio glass experienced is on hiatus. "I was 23 years old when everything took off. That just doesn't happen anymore, because one needs to make something people have never seen before and find irresistible. That's really hard to do currently, because everyone is good at glassblowing. Harvey Littleton was right when he said, 'Technique is cheap.' He just said it way too soon."

Having a son who's 18 and doesn't know exactly what he wants to be, Marioni realizes how fortunate he was to find passion and drive at such a young age. "That's the backbone of my experience, of my success. I was passionate about something and, moreover, in the right place at the right time, growing up in the Northwest around all the great people who work with glass. They were and are great in their abilities, but also great in acceptance and inclusiveness. That means a lot when you're young. It was a rewarding experience every time I went into a glassblowing studio." GA



Dante Marioni
dantemarioni.com

Dante Marioni, Blue Leaves, 35", 2016.

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Nortel

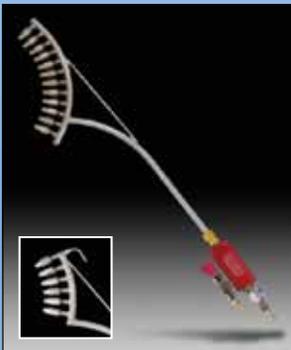
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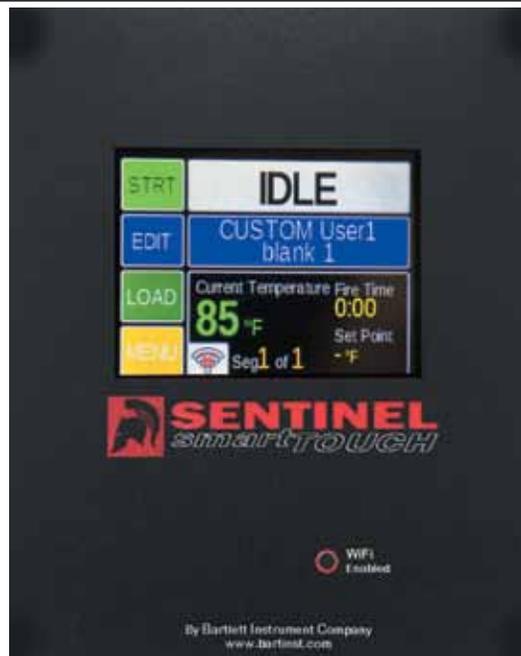
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The CGS Glass Prize and New Graduate Review 2016

by Pam Reekie

The Contemporary Glass Society is pleased to announce the winners of its 2016 Glass Prize and the Graduates to be included in the *New Graduate Review*, a 16-page publication that features the winners plus additional artists. The Review will be circulated to all CGS members and Associates as well as through *Neues Glas – New Glass: Art & Architecture* and *craft & design* magazines and the *Crafts* social media platform. This new publication will give CGS an opportunity to showcase work from the talented prize winners as well as several more emerging British graduates.

Prizes

All British students graduating from an accredited course in 2016 were eligible to enter. The first prize included £250 cash, a £250 warm glass voucher, and a promotional and marketing package worth £400, including a two-year CGS membership. In addition, *craft & design* will provide a year's subscription to the magazine and space in the "Makers Gallery" pages, together worth £180. Alan J. Poole will provide a selection of glass related books, including *A Passion for Glass*, and there is a free subscription to *Crafts*.

Second- and third-place winners will each receive a £50 voucher from Creative Glass UK, a free subscription to *craft & design* and *Crafts* magazines, and a promotional package worth £100, including a year's membership to CGS.



*Connor Garton,
Specimen Series.
Photo by Dave Williams.*



*Jade Tapson,
Untitled II.
Photo by Dave Williams.*

Juror Comments

The winners were selected in early July 2016 by a panel of glass experts that included Karen Murphy from the CGS board, Professor Michael Barnes MD, Fellow of the Royal College of Physicians (FRCP), and Angel Monzon from Vessel Gallery, London, England. The jurors shared some of their impressions of the entrants' work.

• **Karen Murphy:** "The Contemporary Glass Society has successfully run the CGS Student Glass Prize at New Designers for the past six years, but we felt it was time to expand our remit to be more inclusive of graduates who were not able to show at New Designers. It was a real pleasure this year to be judging graduates from 16 different courses coming from all corners of the British Isles. It is immensely rewarding to see such new and innovative work, with such breadth, originality, and diversity. Congratulations to everyone who applied, and thank you for taking part."

• **Professor Michael Barnes, MD, FRCP:** "The standard of entrants was really high and shows the depth of talent being produced by our few remaining glass schools. The winners were well deserved, but those in the Highly Recommended and Commended category were very close behind. There was such a variety of techniques and styles that it was difficult to choose."

• **Angel Monzon:** "It is reassuring to see that we have such a diverse group of aspiring studio glass artists in the UK who are dedicated to the development of one of the most challenging materials in the world of crafts. Many of the entries were of high standard, and many showed us innovative approaches and techniques. The UK continues to have a strong position on the international glass stage that we should be proud of."



*Becky Dennis, Spectiva.
Photo by Corbino A.*

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The Contemporary Glass Society is widely regarded as the foremost organization in the U.K. for promoting and encouraging cutting-edge glass and glassmakers within the wider art world. Visit cgs.org.uk to learn more about the society and its mission.

Winners

First Place

Connor Garton

University of Sunderland

Second Place

Jade Tapson

University of Sunderland

Third Place

Becky Dennis

Nottingham Trent University

Highly Commended

- **Catherine Phillips**, Buckinghamshire New University
- **Jamie Gray**, Edinburgh College of Art, University of Edinburgh
- **Katherine Lusby**, University of Sunderland

Commended

- **Doville Grigaliunaite**, De Montfort University
- **Alice Heaton**, De Montfort University
- **Naomi Jacques-Lowe**, Wolverhampton University

Additional Graduates Included in the *New Graduate Review*

- **Carolyn Basing**, University of Sunderland
- **Gabrielle Connell**, Falmouth University
- **Imogen Davis**, Manchester Metropolitan University
- **Kirsten Gow**, City of Glasgow College
- **Elisabeth Griffiths**, University of Wales Trinity Saint David
- **Natasha McHugh**, University of Wales Trinity Saint David
- **Disha Trivedi**, University of Creative Arts

Paul Stankard

Celebrating a Lifetime of Inspiring Others

Paul Stankard, internationally respected glass artist, was recently honored with Muskingum University's President's Medal in recognition of exemplary actions on behalf of others. He has distinguished himself throughout his career as an inspirational bridge between past triumphs and future dreams. Stankard holds an honorary Muskingum Doctor of Fine Arts degree.

"We are extraordinarily proud to honor Paul Stankard with the Muskingum University President's Medal," stated Anne C. Steele, President of Muskingum University. "Paul is known worldwide for his exquisitely detailed botanical works. He was chosen to create the official United States gift to the People's Republic of China when formal diplomatic relations were established in 1979. Today, his works reside in the permanent collections of more than 70 prominent museums throughout the world."



Paul Stankard accepting the Muskingum award from President Anne C. Steele.

A Stellar Career

President Steele presented the award in Stankard's studio, where he was surrounded by individuals who have worked with him for many years. "I am truly humbled by this honor," said Stankard. "I attribute much of my career growth to the knowledge I have gained from scholars in the academic world. In recognition of this award, I have created a special orb entitled *Celebration in Glass: Visiting Walt Whitman's Garden on May 25th*, honoring Walt Whitman, a poet who has inspired my work throughout the years."

A highly acclaimed American glass artist, it is interesting to note that Stankard experienced poor academic performance as a result of an undiagnosed learning disability. However, his creativity along with a spiritual mindset and love of nature allowed him to reach his full potential in life.

International Acclaim

Stankard's work is represented in more than 70 museums worldwide. A pioneer in the Studio Glass movement, Stankard is known for interpreting native flowers in small-scale glass sculptures. His work explores and interprets color, texture, and delicacy while continuing to examine and celebrate the fecundity of the plant kingdom.

A resident of Mantua, New Jersey, Stankard is the Artist in Residence and Lecturer at Salem Community College, inspiring students to search for their individual creative spirits. He was recently recognized as Master of the Medium by the James Renwick Alliance affiliated with the Renwick Gallery, Smithsonian Institute, Washington D.C., and was also awarded the Glass Art Society's Lifetime Achievement Award in 2015. For more information about the artist, please visit www.paulstankard.com

GA



Paul Stankard, Celebration in Glass: Visiting Walt Whitman's Garden on May 25th, special orb created in recognition of the Muskingum University President's Medal.

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Silvia Levenson

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Kittrell/Riffkind

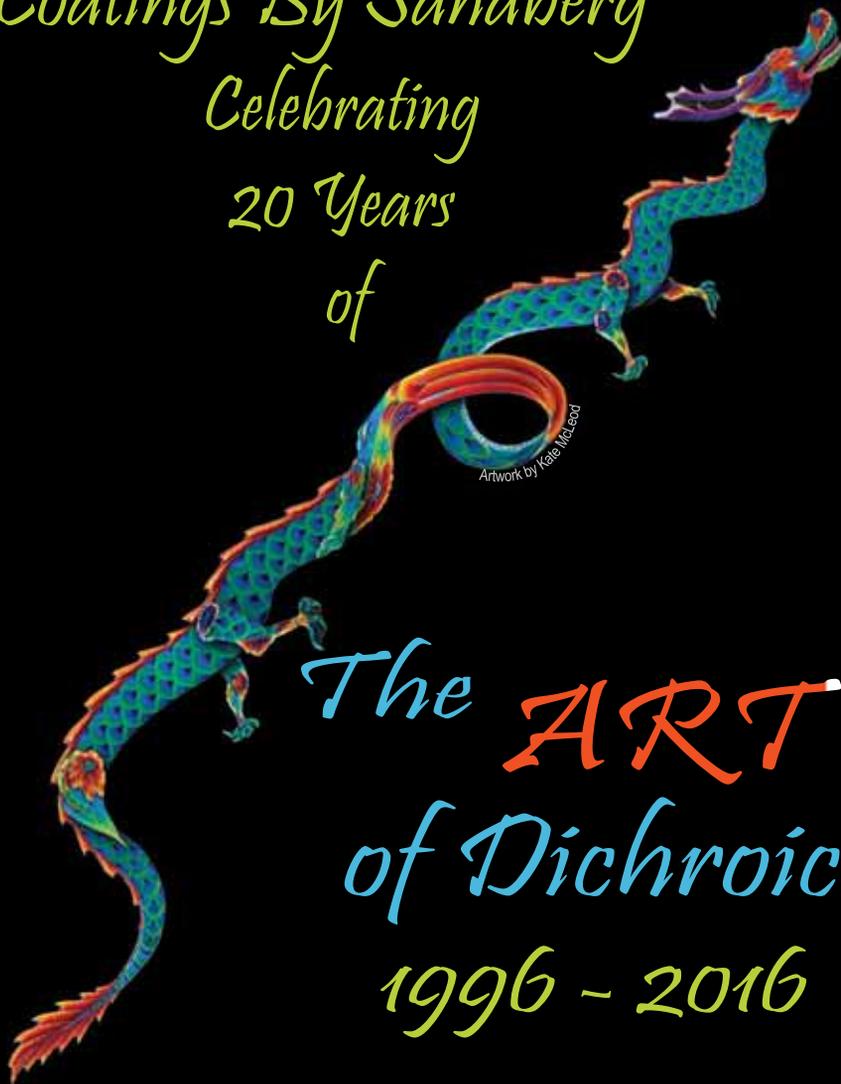
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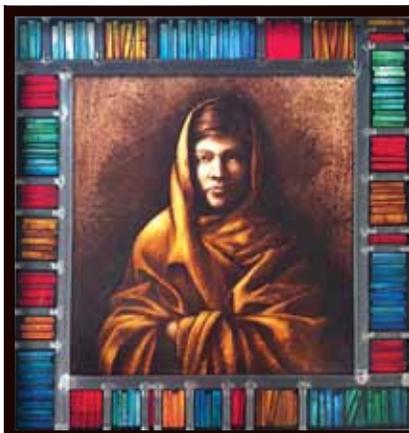
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Ben Sharp

by Shawn Waggoner

As a boy, Ben Sharp awoke early on a Florida morning to join his father in an orange field to watch a space shuttle launch. A native of Gainesville, Sharp began his glass journey in 1997 as a scientific glassmaker assisting on projects for the University of Florida, the U.S. Department of Agriculture (USDA), and the National Aeronautics and Space Administration (NASA). Shifting his focus to artistic glassmaking in 1998, he began to envision a body of work that would reference the mysteries of flight.

The Vetri gallery in Seattle, Washington, presented Sharp's inaugural solo show, *Finding Flight*, in September 2015. In developing his sculptural style, the artist drew from engineering, geometry, mapping, and studies of proportion, balance, and light. His visually captivating and seemingly weightless sculptures incite a nostalgic sense of adventure.

"Avoiding trite whimsy, Sharp juxtaposes industrial metal with centuries-old cane techniques to subtly reference the stitched netting and structures of hydrogen air balloons, zeppelins, and dirigibles. His work refers not only to flight, but alludes to the mysteries of science and the journeys of the human imagination," wrote Ashley Smith, Vetri marketing and sales associate, in the exhibition catalog.

Sharp currently works at Canned Heat Glass, a small artist-owned company building studio glass equipment out of Portland, Oregon. His path to artistic glassmaking includes working on the color production team at Bullseye Glass Company and serving as head technician at the Pilchuck Glass School. In 2006, Sharp earned his BFA from Alfred University, Alfred, New York, and has taught classes at the Corning Museum of Glass, Corning, New York; The GoggleWorks Center for the Arts, Reading, Pennsylvania; and the Belmont Art Center, Pensacola, Florida.



Ben Sharp, Parachute Series (clockwise from far left) Uplift, mirrored inside with silver gilded points; Plummet, with plumb bob suspended from stainless steel TIG-welded armatures; Updraft; Adrift, one of the first pieces in the series; Ballast, the first piece using a copper basket with blown-in corresponding colors; and Afloat, with silver and gold foil added to the top and bottom.

Early History

Sharp's mother worked for the USDA, and his father, who worked at the University of Florida, set up a tiny Bunsen burner in which the young artist bent, twisted, and played with glass after school starting at age 8. When he was 18, Sharp began an apprenticeship at Analytical Research Systems (ARS) making perfect inside and outside diameters and seals while learning the process of scientific lampworking under the guidance of scientific maestro Rudy Strohschein.

"I started out working two rods in the torch and eventually got good enough to work on the lathe creating a lot of higher-end pieces for scientific apparatus. One project made with quartz tubing went up in NASA space shuttles. Watching the work launch at Cape Canaveral inspired my early desire to use scientific glass to create art."

After high school, Sharp spent four summers in Alaska before moving to Portland. In 2000, he was on a Greyhound bus bound for Los Angeles, California, and a visit with his brother when a friend showed him an ad in the newspaper that read: "Wanted: glassblower to blow the finest glass in the world." Sharp exited the bus and rushed across town to apply for the job at Bullseye Glass Company.

"I was expecting to start making functional ware but ended up as a frack blower gathering 150 pounds of glass per day out of the pot and blowing it into giant, paper-thin bubbles of color. Those bubbles were popped to create the confetti sprinkled on sheet glass. I also got to cast on the floor with a team and learned to do that in a smooth, efficient fashion. I could run ladles for 30 minutes without spilling a drop. I learned a lot about the chemistry makeup of many of the great colors Bullseye has."

Alfred University and The National Casting Center Foundry

Following his stint at Bullseye and ready to pursue his own work, Sharp was accepted into Alfred University for his BFA program. Access to The National Casting Center within the School of Art and Design at Alfred provided key aspects to his development as an artist.

The National Casting Center Foundry comprises two comprehensive, state-of-the-art facilities, one specializing in glass casting and the other in metal casting. Courses are taught extensively in both areas from sophomore through graduate levels. As a part of the Sculpture Dimensional Studies Division and curriculum, students can overlap disciplines and techniques developing skills from small-scale to large-scale sculpture. Rich in history, both glass and foundry arts date back over 5,000 years. Students learn ancient techniques alongside environmental practices and current digital processes, and are strongly encouraged to push the practice into new territories.

Between 2002 and 2006, Sharp began exploring gas tungsten arc welding (GTAW), also known as tungsten inert gas (TIG) welding, an arc welding process that uses a nonconsumable tungsten electrode to produce the weld. "TIG welding felt very similar to flameworking in that you have to work a stainless steel rod, for example, using a foot pedal. It lends itself to the same techniques required to flamework glass."



Ben Sharp, Red Reaction. While working with a friend from Gaffer Glass, Sharp was able to experiment with several shades of red—Cinnebar, Diablo, Cherry, Burnt Sienna, and others—as he learned about cutting and cold working pieces open, a tough and tedious process.



Ben Sharp, Echo Reflection, an early cut-apart piece that Sharp feels captures the image of a sound. He imagines these pieces as cut-away diagrams or optical scopes. Photo by Kevin Brett.

Sharp spent most of his studio time in a wide variety of molten material studies, going back and forth from casting glass with Stephen Dee Edwards in the hot shop to casting bronze, aluminum, stainless, and other alloys with Glenn Zwegardt in the induction furnace. Sharp has also worked neon with Fred Tschida and performed off hand glassblowing with Dave Naito and Angus Powers.

“I tried to work as many molten materials as I could. Alfred was a smorgasbord of anything I could do that was hot or molten, offering a cross-disciplinary approach that benefitted my sculpture greatly.”

Countdown to Artistic Take Off

In 2009, as head technician at Pilchuck Glass School, Sharp was responsible for keeping the equipment up and running in the hot shops, cold shops, kiln casting areas, and wood and metal shops. He was also helping to implement new, more efficient equipment. Summers saw an influx of people, staff, and students from all over the world. Sharp and wife Kim Chaplin lived just down the road

year round, with handy access to the mile-long wooded driveway that led to the glass school nestled in a tree farm. Power outages and wind storms would occasionally cause problems, and Sharp was at the ready.

“Pilchuck is such an incredible place. It highlighted how many great artists are out there—some talented with technique, some inventive with ideas. Sometimes even the work of beginners blew my mind. It was always inspiring to see glassmakers reinventing a material that is so old.”

In 2012, Sharp was awarded a visiting artist residency at the Museum of Glass, Tacoma, Washington. On Mondays and Tuesdays for the month of July, Sharp had the studio to himself for eight-hour sessions. With the assistance of friends on labor-intensive processes such as reticello, murrine, and flat cane, he was able to produce one to two pieces per day. “I couldn’t have done it without my friends Alix Cannon, Eric Anderson, Taylor Ames, and Justin Catron, who showed up and helped make it all happen.”

Sharp's Sculpture Finds Flight

Much of the work for *Finding Flight* was made during Sharp's Museum of Glass residency and at Pilchuck on Sundays. "When given the opportunity to have a show at Vetri, I had a few pieces mostly completed, but it took a good part of the summer to cold work, metal work, and fabricate the entire *Finding Flight* collection."

Without being trite or coming off as kitsch, Sharp wanted his sculpture to capture the motion or feeling of flight. His vessels seem to be inflated as they drop down or get caught in the wind. This light and airy quality is the result of combining Italian glassblowing techniques such as reticello and zanfirico with delicate metal work in stainless steel, silver solder, and silver and gold foils.

The making of his glass requires Sharp's focus and concentration. The reticello process begins with the artist first pulling colored canes into long lengths that are heated, fused into a sheet, and rolled up to make two successive cups. The meticulous process of twisting one cup to the right and the second cup to the left results in the look of fabric webbing or rope netting as seen in Sharp's objects of flight.

"I have to stuff the cups together without overlapping or missing the stuff. It can be a nerve-wracking process, but also rewarding, because it creates a netlike pattern that traps a tiny air bubble underneath the surface. The intersection of two counterposing, twisted cups creates a graphic grid or pattern. It's a beautiful look, and the technique is more than 500 years old. It was generally used for Venetian goblets and platters. It lends a unique and infinite line pattern to my work."

These threadlike qualities reference early balloon nets that would keep the hot or inert gasses such as helium and hydrogen bound within the balloon. In Sharp's piece titled *Ballast*, this patterning combines with a found object basket created from a copper roof cap.

Muted colors provide the perfect backdrop for zanfirico and other surface embellishments as seen in Sharp's piece *Plummet*. "My current palette has been dulled down to a nice black and white. There's a joke—if you can't make it good in glass, make it big or blue or red. You can say a lot within the gradations of black and white."

On the rare occasion when the artist *does* use color, he works primarily with Gaffer Glass Duros, as seen in his sculpture *Signal*, which incorporates a transparent blue over a Duro on a patchwork background of reticello and repulped flat cane that is broken up into a tessellating checked pattern. "This is an incredible way to reuse color and keep pulling it down generation after generation. I enjoy the density of Gaffer's Duro colors. My threads keep their opacity really well."

Working with glassblower and son of one of the founders of Gaffer Glass, Luke Jacomb, Sharp made his most colorful work to date, *Red Reaction*. The sculpture combines three different Duro reds—Burnt Sienna, Cherry, and Ferrari Red—in one piece.

"The piece was cracked coming out of the box. Instead of throwing it away, I cold worked it, cut it apart, and fastidiously made a stand to balance it in that pose. Being able to take parts and mix them together, cut them apart, and remix to achieve a new feel was a turning point. These pieces convey a feeling of spinning or turning quickly."

Red Reaction also inspired the creation of Sharp's armatures, the perfect vehicle for displaying and holding his glass objects. His work *Echo Reflection*, a visual clue to the *feeling* of sound, is one of his most successful. "You have to find the balance and the spots where everything wants to sit without falling out of the stand."



Ben Sharp, Hex Top, one of several tops, the form of which shifts from very thin to spherical. Sharp enjoys creating in hot green/uranium colors and black, and likes to cut out sections to break up the pattern and open up the form. The points and cane are uranium glass, which fluoresces in a UV light.

Photo by Stephen Vest.

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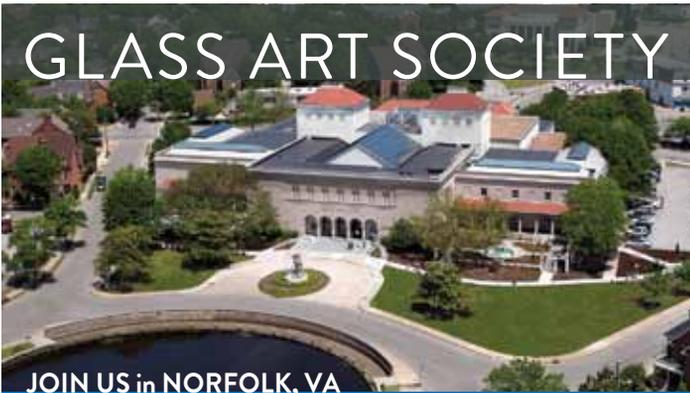
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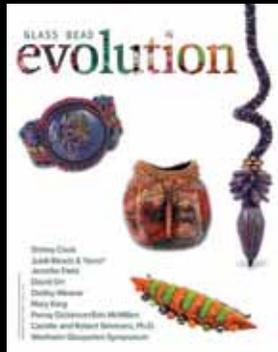
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A Conversation with Glass

Sharp's working philosophy is that a bad day glassblowing is better than any day at the office. "My conversation with the material, whether it's in a molten state or through cold working, is endlessly fascinating to me. I enjoy making my work one piece at a time at my own pace."

As their team works on getting the hot shop up and running at Canned Heat, Sharp currently makes work out of Eric Pauli Glassworks in Portland and looks forward to buying his own TIG welder, all complicated in a beautiful way by his toddler daughter Astyr, who is now on the move. Sharp looks forward to his next cold working session when he will cut, rearrange, and rebuild pieces of glass in the creation of new work. He plans to explore incorporating low wattage or LED lights in combination with his glass.

"From finding a paperweight at a garage sale to getting to play in a lab with a Bunsen burner, glass has fueled endless curiosity. From the first time I saw the molten material, I knew I'd work with it. Feeling that raw energy explained how this material could exponentially change the way society works and lives. It's unfathomable how much faster we've moved forward as a people because of glass."

GIA



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Ben Sharp, Infinite Points, a flattened figure eight shape with holes on opposing sides, which lends itself to a mobius strip or continuous flowing form. The points are mounted in bearings, allowing it to spin freely. Photo by Stephen Vest.

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Craig Mitchell Smith, the poppies of Oz, Photo by Randy P Blankenship

Featuring the latest from the
International Society of Glass Beadmakers

The 2017 Gathering

by Jeri Warhaftig

In March 2017, the International Society of Glass Beadmakers (ISGB) will come together for The Gathering, the organization's annual conference. Members and followers of the ISGB might immediately realize that the date of this conference is a departure from recent years, when The Gathering was typically held in July. This year, for the first time ever, the ISGB is partnering with the Glass Craft & Bead Expo (GCBE) and holding its conference in Las Vegas, Nevada, to coincide with portions of Expo events.

Although the GCBE and The Gathering will remain two separate, independent events, the new partnership offers ISGB attendees the opportunity to participate in their usual educational and fun-filled Gathering, as well as sample and enjoy the events offered by GCBE. The Gathering will run March 29 through April 2, 2017, with preconference workshops beginning on Tuesday, March 28. The addition of the GCBE class offerings and the vendor-packed show floor means participants will have access to diverse and novel glass-related instruction and materials. These offerings showcase virtually every topic of interest to glass enthusiasts.

Celebrating 25 Years of Bead Making

The ISGB is the leading organization for the promotion, education, and appreciation of the art of glass bead making 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 bead making and glassworking techniques, promote educational initiatives and professional development, and encourage the innovative use of complementary mediums among artists and craftspeople. Las Vegas is a terrific opportunity for the organization to pursue its mission, both because of its long-standing embrace of the glass arts and, in particular, because of its longtime support of Glass Craft & Bead Expo.

The theme for the upcoming Las Vegas Gathering is *25 Years Strong*. The conference will showcase art that pushes the boundaries of glass and glass bead making in celebration of the 25th consecutive year of The Gathering. The ISGB has announced that well-known teacher and glass artist Sally Prash will be this year's keynote speaker. As an established glassworker in both the artisan and scientific glass specialties, the artist brings a blend of advanced technical skills and intuitive creativity to her body of art. Prash's remarks will enhance the strong educational content that is a feature of every Gathering.



Glass art by Sally Prash.

An Opportunity to Grow

The Las Vegas Gathering will also mark the launch of *Hands of the Maker—Avant Garde*, the latest installment in a series of exhibitions that focuses on the interplay of artists' physical engagement in their work with the creative output that results from it. This well-received series launched in Albuquerque, New Mexico, at the 2015 Gathering, continued in New Orleans, Louisiana, in 2016, and will be completed in Las Vegas with this third and final installment. Photos from these and previous ISGB exhibitions can be seen on the organization's website.

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 1, 2017. The Vegas crowds will be treated to a sale of handmade artisan pieces made by Gathering attendees from around the world.

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

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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Silvia

Exploring the Dark Recesses of Human Relationships

Levenson

by Colleen Bryan

Silvia Levenson's kiln cast glass art is a conceptual examination of the muddy middle between political and personal landscapes. She examines the personal impact of violence from both political forces and intimate partners, as we humans strive to create the illusion of safety, security, beauty, and happiness amidst impending treachery and threat. Now living and working between her refuge in Italy and her birthplace of Argentina, Levenson speaks with the resonant voice of a global citizen. She addresses sweeping issues using a vocabulary of images and artifacts that are disarmingly commonplace and recognizable across continents and cultures.

Levenson came to art as a painter, having trained in graphic design. She happened upon a glass show of Bertil Vallien's work in New York City in 1985. "I was so surprised. I hadn't known that glass could be used as an artistic medium." Subsequently, she studied pâte de verre with Antoine Leperlier and Vincent Van Ginneke at Musée-Atelier du Verre in Sars-Poteries, France. She opened her own studio in Vigevano, a town close to Milan, Italy, in 1990 and began to show her glass artwork in 1994.

The artist explores the use of glass as a narrative medium to express and evoke complicated emotional context. While her own autobiography provides an inroad to questions of safety, violence, and intimacy, her artwork maintains a sociological distance and timeless perspective on the questions she addresses. "As an artist I have always been interested in interpersonal relationships and in the relationship between family and society."

Coming of Age in the Midst of Terror

Born in the late 1950s and reared in Buenos Aires, Argentina, Levenson grew into young adulthood during a tragic era in the life of her country. General Jorge Rafael Videla, whose military dictatorship lasted from 1976 through 1983, presided over mass imprisonment, torture, and murder of mostly young Argentines during a period known as the Dirty War. For Videla and his regime, the definition of "terrorist" included "not only someone who plants bombs but a person whose ideas are contrary to Western, Christian civilization."

People who were identified as terrorists were abducted or murdered outright in their homes or safe houses, at their jobs or high schools, even while getting off the bus. Women who were pregnant when abducted were routinely kept alive and tortured until they had given birth. Others were impregnated through rape while in prison. Their children were systematically given to military or police families or others who supported the regime to raise after the mothers were thrown into the river to their deaths. During the dictatorship, 30,000 people disappeared, including members of Levenson's own family.

Human rights activists began standing in fierce opposition to these actions by the junta very early on. Notably, in 1977 the Grandmothers of the Plaza de Mayo was formed by grandmothers whose grandchildren had disappeared. By 2016, this group had identified 119 of the estimated 500 children who were stolen as babies.



*Silvia Levenson, Welcome to Europe, blown glass, 25 cm x 100 cm x 25 cm, 2015.
Photo by Marco Del Comune, courtesy of Lorch Seidel Gallery, Berlin, Germany.*



*Silvia Levenson, 13 lb of love, kiln formed glass, 12" x 8" x 6", 2014.
Photo by Marco Del Comune, courtesy of Luciano Colatonia, Brescia, Italy.*



*The artist in her studio.
Photo by Marco Del Comune.*



*Silvia Levenson, Strange Little Girl #4 (Baby Sheep), kiln cast glass, mixed media, 41.75" x 17" x 10.75", 2011.
Photo by Marco Del Comune, courtesy of Bullseye Projects, Portland, Oregon.*

As a young teenager, Levenson stepped into this outrage as a political activist. She and her family lived in hiding for three years. In 1981, warned that she had been discovered and that her life was at risk, Levenson fled Argentina with her husband and two young children to find refuge in Italy where he had family. She was 23 years old at the time.

"I think of myself as a survivor. I feel that all of us are surviving some failure, some breakdown in the life that we and society are busily striving to construct. What happened throughout the military dictatorship between 1976 and 1983 changed my life, as it did for the majority of Argentinians. It certainly influenced and continues to resonate in my artwork."

Finding a Voice through Art

Concurrent with this turmoil on both personal and political fronts, the young woman stepped into the life of an artist, taking a degree and a job in graphic design in Argentina and later in Italy. She gravitated to painting and eventually to glass.

Levenson's artwork primarily concerns itself with revelation, making visible that which is normally hidden or cannot be seen. Her use of glass extends this metaphor: "In glass containers and bottles, we preserve the integrity of fruits and vegetables over time. In my artwork I use glass to preserve the memory of persons and objects for future generations. I am not interested in the potential beauty of glass as a material, but in its function to preserve and protect. To me, glass embodies the idea of resilience. Glass artifacts from thousands of years ago are retrieved today. Some are whole while others are in pieces and require time and dedication to be put together again. But in the end, each artifact speaks to us of the person who created it and brings us back to that person's time."

Following a trip home to visit family in Argentina in 1993, Levenson's art began to refocus, moving away from the purely decorative, juxtaposing the personal and political in an attempt to hold irreconcilable realities in tandem. Art and glass gave her a voice with which to articulate a complex emotional landscape that spoken word alone struggles to encompass—the illusion of security disrupted by sudden violence and loss. In her art, Levenson addresses the difficulties of living with threats of violence that are out of our control, both political and domestic. She models the process of coming to terms with fear by confronting our most uncomfortable emotions.

Art Transmuted by the Experiences of Participants

Most recently, the artist traveled with her long-running itinerant project *Identidad Desaparecida*, which translates to *identity cards of the missing*. This installation was seeded in Buenos Aires in 1996. It opened there in 2014, toured eight cities on three continents, and saw its finale in the Murano Glass Museum in Venice in the late spring of 2016. On November 2, 2016, the show will open at Bullseye Projects.

A child's tricycle stands abandoned atop a rug map of Argentina, confronting, almost questioning, a life-size photograph of scarved protestors. A glass cushion provides cold comfort to a child's wooden chair. A toddler's play tent, a wonderful hideaway for childhood secrets and discoveries, is joined at the seams by twisted barbed wire. Taken as a whole, the exhibit speaks of a lost generation. At each stop on the tour—from Buenos Aires to La Plata, from Montevideo to Washington, to Barcelona and Paris, Riga and Tallin—the show took on new variations, a different presentation, a different perspective.

In Buenos Aires, the exhibit was shown inside the Casa de las Abuelas, the largest illegal detention center in the region. Specifically, it was staged in the former ESMA, a place in which many female prisoners gave birth. "It was a very powerful experience for me. My aunt Elsa Rabinovich de Levenson had been imprisoned there before being thrown with other prisoners into the river from a helicopter, all of them *los desaparecidos* (the disappeared)."

In Montevideo in the Espacio de Arte Contemporáneo, the artist organized a glass "selfie" workshop for children, with the idea of exploring the concept of identity. In Barcelona and Paris, some nieces and nephews, stolen children who regained their identities thanks to the work of the Grandmothers, were invited to share their stories. "We spoke about human rights in the former Jewish ghetto of Riga, Latvia, where I repeatedly saw my last name written amongst the names of the victims of the Nazi Holocaust."

Art often foreshadows the future, and Levenson's work as early as 2001 presaged the waves of refugees that currently flood into Europe from Africa. "I am making new pieces that address what is happening right now, as well as using old pieces connected to this theme."



Silvia Levenson, *The Pursuit of Happiness*, kiln cast glass and metal, 17.75" x 13.75" x 4.375" installed, 2009. Photo by Marco Del Comune, courtesy of Bullseye Projects, Portland, Oregon.



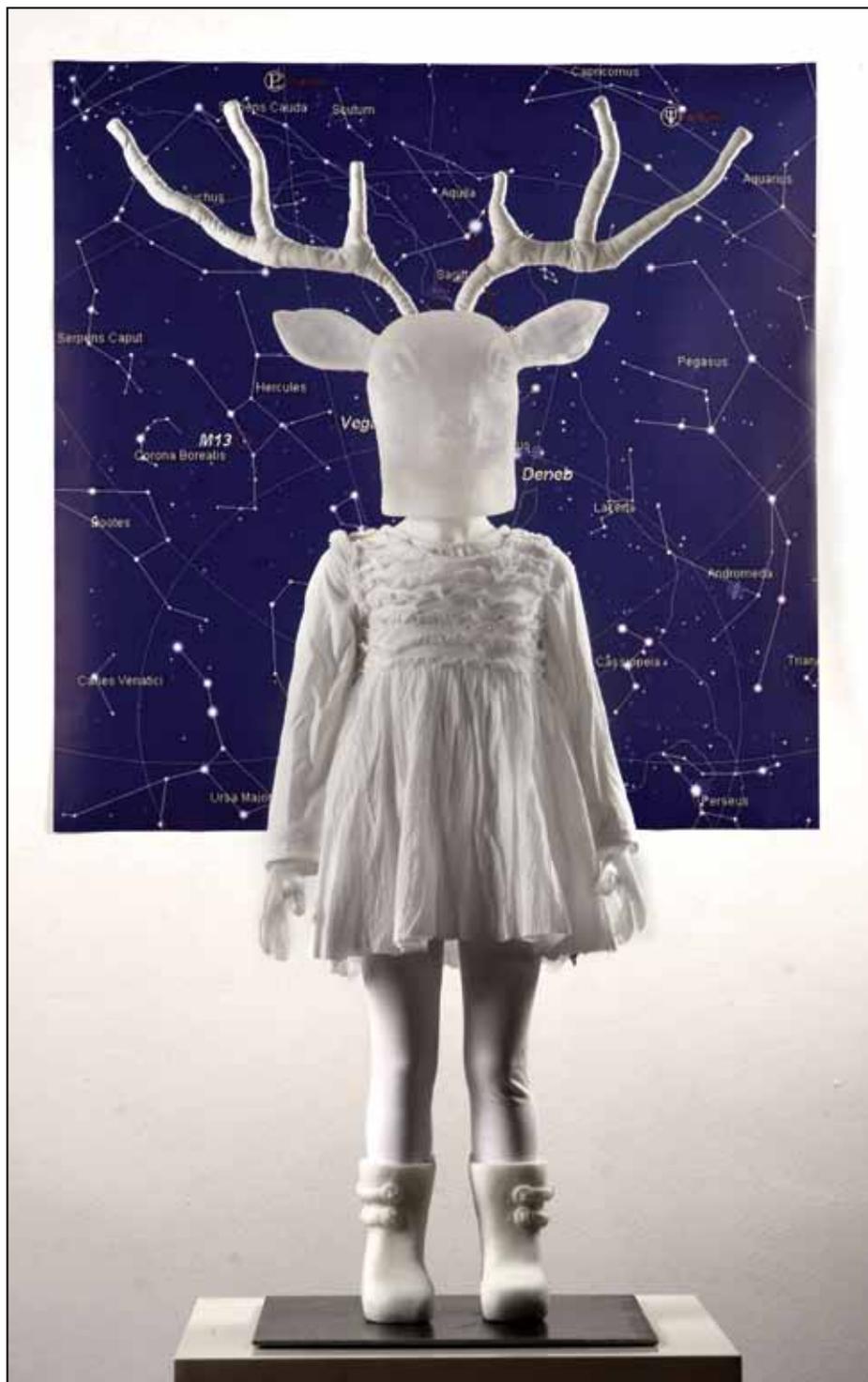
Silvia Levenson, Identidad Desaparecida (detail), installation at the Glass Museum of Murano, Italy. Photo by Paolo Sacchi, courtesy of Bullseye Projects, Portland, Oregon.

The artist notes that none of her shows are exhibits in the traditional sense of a static installation comprised of preselected pieces. Rather, they are gatherings of artifacts around a common theme, subjectively influenced at each site by the participants. They can also be multimedia. The show *Identidad Desaparecida* included a choral feature that reflected the varied awareness and viewpoints the artist encountered along the way. "I have been helped, inspired, and supported by a lot of people as I travel with the exhibit, and in all these cities I had surprising encounters and created new relationships."

Threats from Inside the Security Zone

Levenson recognizes that not all violence is externally imposed. Society promotes and individuals cling to the notion of family as sanctuary. Meanwhile, there is ample evidence that it is also a dangerous place, particularly for women and girls. Some of the most awful forms of violence perpetrated against the female gender take place within the "safe" surrounds of family.

UNICEF reports that violence against women and girls is the most prevalent human rights violation in the world, and that one-third of murdered women worldwide are killed by husbands or partners. While the specific types of violence shift among countries and cultures, the pattern prevails among developing, war-torn, and already developed, ostensibly "peaceful," societies. Statistics speak to the frequency with which violence occurs inside the family, where the aggressors are not unknown intruders, but rather people who were once loved by the women and girls.



Silvia Levenson, (left to right) *Strange Little Girl #6 (Baby Deer)* kiln formed glass, mixed media, 42.5" x 17" x 10.75", and *Girl #8*, 41.75" x 17" x 10.75", both pieces from 2014. Photos by Marco Del Comune, courtesy of Bullseye Projects, Portland, Oregon.

Several of Levenson's exhibits highlight this condition of intimate partner violence. In her 2014 installation *Body of Evidence*, the artist catalogued the 128 incidents of women in Italy who died at the hands of their intimate partners over the course of the previous year and constructed an artifact denoting the instrument of death in every case. Guns, machetes, knives, pills, hands, pipes, and gasoline are framed sentimentally against backdrops of flocked wallpaper or cheerful polka dots. "In this way I placed the objects in the home, a domestic yet sometimes uncertain place." In another exhibit *Until Death Do Us Part*, a lovely, empty, fragile wedding cake confection is topped by a pink hand grenade engraved with the word *amor*.

Instruments of torture and death virtually litter Levenson's work. Pretty pink glass hand grenades are tastefully arranged in cut glass fruit bowls or dangle merrily, interspersed in beaded curtains. Razor blades and barbed wire decorate shopping bags and lamp shades and comfy armchairs. Large glass butcher knives are suspended over images of young girls at play. In a present-day world awash with both terrorism and family violence, it stirs the viewer to question where, when, and whether real safety and security can be found or constructed.

Levenson's installation *Identidad 2015* features children's clothing made of glass and arranged as though on a clothesline. Glass tiles display a sketch of the absent children behind empty chairs. A glass swing hangs suspended over an empty pair of a child's shoes.

Another major theme of Levenson's work has dealt with the intense desire that people have to fit into a happily-ever-after script. "Sometimes it's hard to face our feelings, so we just pretend that things are okay." Her works such as *Something Ain't Right* and *Here and Now* focus on the subtle tensions pervading couple relationships and the differences between what we really feel and what we are willing to express.

Levenson's glass art is not a place where one goes to revel in the beautiful, light-filled fluidity or patterns characteristic of the material. Rather, this artist exploits the medium's transparency, its capacity to preserve, its hardness to reveal important aspects of society and relationships. For these qualities, she received the Award in Glass in Venice by Instituto veneto di Scienze, Lettere e Arti at Palazzo Franchetti, Venice, on September 26, 2016. **GA**

Look for **Subscriber Benefits** via links in upcoming e-mails from Glass Art. This **Bonus Content** describes the space and rhythms that support Silvia Levenson's remarkable glass narratives and shares her observations about the changing glass markets, pressures on glass suppliers, and worldwide trends among emerging glass artists.

Silvia Levenson
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The 2016 GAS Conference Glass Fashion Show

An Adrenaline Rush in Corning

by Sara Sally LaGrand

Photography by Heather Baigelman

It was the day before the highly anticipated Glass Art Society Glass Fashion Show (GFS) when I sat down in the open cafeteria at the Corning Museum of Glass with Laura Donefer. I knew it would be for a precious amount of time. “Just 15 minutes,” I promised her. It didn’t matter, because she loved talking about her GFS baby! The Glass Fashion Show, now in its 12th incarnation, is her brainchild, and Donefer, a glass artist from Canada, had no idea that it would practically take over her life.

“In 1989, I was the president of the Glass Art Association of Canada (GAAC), and the Glass Art Society (GAS) was coming to Canada for its very first international conference. I knew a big splash was needed to make a huge impression on the rest of the glass world. I wanted people to know that Canada could put on a really extraordinary show.”

Interesting Beginnings

Donefer rented the huge ballroom at the Royal York Hotel, convinced 40 glass artists to make costumes, and voilà! A legacy began. “We learned a lot at that first show,” the artist says as her husband snickers in the background. “I was very naïve back then, not realizing that it would be kind of dangerous. One example is a medusa helmet of snaking neon tubes that shorted out and really shocked the model wearing it, but she lived. There were, as well, all these barefoot models, because I had not realized that glass costumes are likely to break all over the stage. By the end of the very first Glass Fashion Show, the catwalk was covered in bloody footprints!” Regardless of those first pitfalls, that fashion show was a massive hit.

In 1991, the annual GAS conference was slated to return to Corning, New York, an ideal place to host Glass Fashion Show 2. There was only one possible impediment—Donefer was pregnant with her first and only child, Ana Matisse. That was no deterrent to her enthusiasm, however, or her determination to let the show go on. The big question on her mind was how they would top the first show.

At some point, Donefer turned the reigns over to her dear friend, Ginny Ruffner, because Ana Matisse decided to come a month early, right on the day of the actual show. Donefer kept close tabs on everything, phoning and faxing up to the last minute. Then in 2001, when the show was back in Corning and Ana Matisse, now 10 years old, the very baby who chose to be born during the ’91 Corning conference, opened the show to the music of 2001 A Space Odyssey.

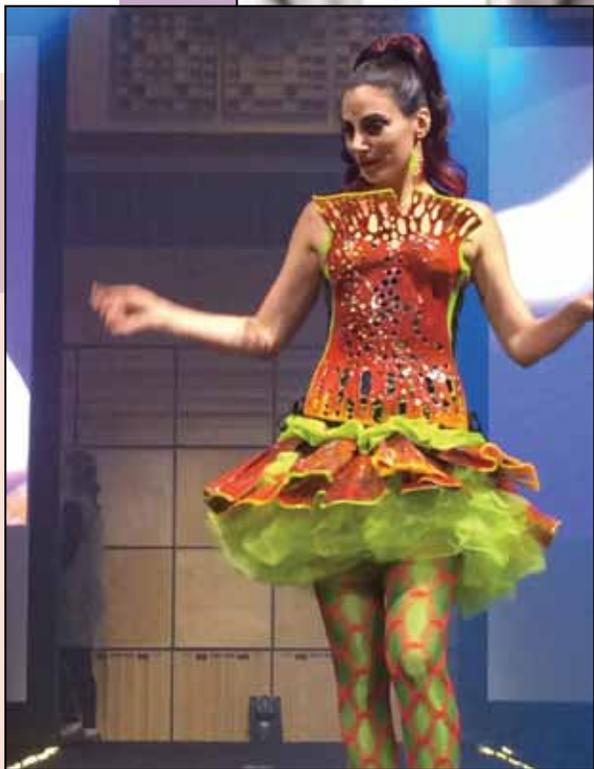


(Clockwise from far left) Eunsuh Choi models the costume of her own creation. Cara DiMassimo models her kiln worked green and orange glass dress. Charlyne Lafontaine created the purple glass coat modeled by Kurt Walther. Karina Guevin, a flamworking goddess from Quebec, Canada, in her costume, and artist/model Michael Mangiafico as the lizard man, with 2,000 pieces of flame-worked scales. Lucio Bubacco, Alessandro Bubacco, and Nichola created this costume, modeled by Alessandro.

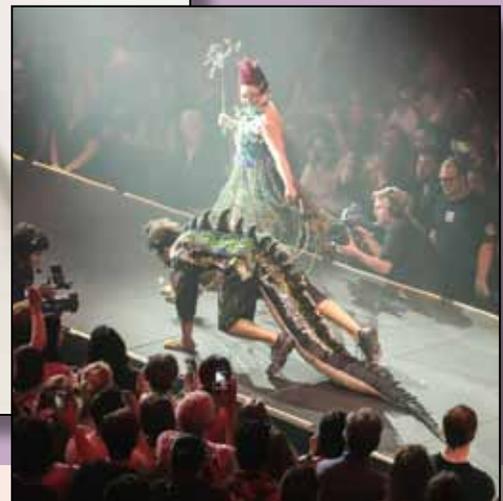
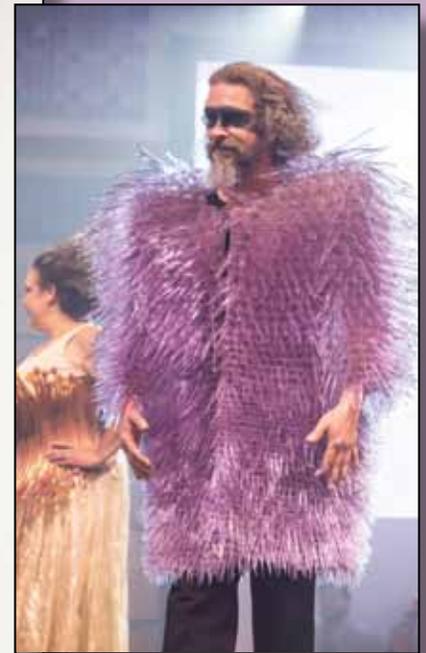
Remembering New Orleans

There have been 12 eventful shows, of which Donefer has a particular favorite. “Ah, New Orleans,” she says lovingly. There was a wild, live band right on the catwalk, and it resembled more of a burlesque show than a fashion show. Karen Willenbrink made a fabulous costume with glass feathers for a 7-foot-tall transgender model, and many professional strippers dressed in, well, not a lot, but what was on them was glass.

The atmosphere was wild! Beau Anderson was the “King of Mardi Gras,” bedecked in just the right amount of fantastic Beau Beads. Donefer had injured herself during the rehearsal and needed two hunky glass boys to carry her down the catwalk. It was unforgettable!



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An International Affair

Fast forward to 2016, and this year's show promised to be the one to remember. Over 100 costumes were included, with many participants from the United States and Canada, but also from Italy, Turkey, Argentina, Japan, New Zealand, Norway, and Portugal. It has become a truly international affair.

"I started cajoling people right away, as soon as I had the actual date of the show from the folks at Corning and GAS," Donefer says. "There were people that I absolutely had to have on that stage for my vision to come to fruition. One of those was California artist, Kathleen Elliot."

Elliot explains: "I had never participated in the Glass Fashion Show or even seen one, so I had some things to overcome." First off was how to attach Elliott's signature botanical pieces to a dress. She made the dress by hand and started experimenting with dye and fabric paint to no avail. Her final solution was regular spray paint, which actually stiffened the dress, making it easier to attach the glass pieces to the finished garment. Experimenting with attachments was also a challenge. "Nature is my first love," Elliot says, "and my fear of what we are doing to it. I fear for our future in the world."

The beautiful pieces were a little heavy, however. To glue or Velcro? Eventually she opted for sewing them on. The result was an ethereal gown covered with healthy fish, frogs, lily pads, and a corsage of pods at the shoulder, as well as a six-pound headpiece. These all worked together to make Elliot look like a goddess of nature.

Collaborative Efforts

Italian artist, Lucio Bubacco, was a late entry to the event. Although he planned to attend the conference with his two nephews and his assistant Nicola Dona, he had not planned to enter the fashion show. Bubacco shared, "At first Laura said, 'No, Lucio. It is so late, and the show is in a few months.' But then she asked for my ideas.

"I faxed the drawings, and when she saw them, she said she loved it. I created the sketch and handed it to my nephew Alessandro and Nicola." They designed the costume with Byzantine influences—little arches made of glass—and it took about three months. "I made the crown when I got to Corning,"

The costume, modeled by Alessandro, was a complete hit. "It gave them an additional purpose," Lucio explained. "They were attending the conference anyway. But having the costume to create let them feel more engaged, because they had this joint project that allowed them to be part of the show." If social media was any indicator of popularity, the Zeus costume was a winner as Instagram and Facebook feeds filled up with images of Alessandro Bubacco creating a mythic pose on the catwalk. Eric Goldschmidt also contributed by making the blown lightning bolts carried by Bubacco.

New Artists

Another incredibly popular piece was the 80- to 100-pound glass coat created by artist Charlynn Lafontaine of Ottawa, Canada. Former curator at the Corning Museum and art critic William Warmus proclaimed, "I want this!" immediately on Facebook Saturday night after the show.

This was not only Charlynn's first fashion show but her first GAS conference as well. "Kinda hooked now," she says. The artist derived her inspiration for the spiny purple costume from a fur coat once owned by her grandmother. "The coat is flameworked boro, blown with two holes to put a wire through. It took nearly two years to complete. And besides, the more glass, the better."

Sabina Boehm of Seattle, Washington, was another artist late to the game. "I created these three glass corsets for the Erotic Art Festival here in Washington and then thought of the fashion show," says Sabina. "At first Laura was taken aback at the very late date, but she changed her tune when she saw the photos." The three corsets representing an angel, a devil, and something in between are a reflection of Boehm's own quest for balance in her life.



Laura Donefer, founder and organizer of the GAS Fashion Show.

Sara Sally LaGrand as Marie Antoinette.



All of the pieces were made of copper wire and boro glass. Boehm created a plaster cast of her own body to act as a model while she created the pieces. "It's hard to visualize the final piece as you are creating all the small parts. Making the plaster cast helped me, because I could lay the pieces down in a 3-D shape and get an idea of the finished look."

In total, the three corsets took three months to make after Boehm came up with the idea. "The work was intended to be an installation, but it ended up being more like a performance piece and a real labor of love," she says. The pieces were worn by two models being the angel and the devil, and Boehm herself modeled the in between piece.

The trio were part of the opening act for the show that included Josh DeWall with his flameworked guitar and Jasen Johnson, who created his own hot sculpted glass guitar in a tribute to the late David Bowie. Donefer says, "This was all a part of my vision. I wanted to see them playing their guitars up there on the catwalk, and they made my dream come true!"

Looking Forward to the Next Show

With Glass Fashion Show 2016 now just a memory, work has begun on a video and book to catalog the event. That will allow the event to be revisited by all who were lucky enough to be in the audience or on the catwalk. Those who could not make it to the event will also have a way to experience the show. Donefer says to her faithful posse of glass fashionistas, "We were the hit of the conference and, for a few hours, the most popular people in the entire glass world!"

Before you e-mail her begging to be included in the next Glass Fashion Show, remember the event only happens every four years or so. As that conference has not been announced yet, it might allow time for some creative reflection. However, nothing will stop you from starting your costume right away. As you start your sketches and Google past episodes of Project Runway, just remember the mantra for the day . . . You can never have too much glass! **GA**

Sara Sally LaGrand, award-winning artist and author, has had the great fortune to study glassmaking with many gifted teachers, both in America and Italy. She holds a BA in Glass Formation from Park University, Parkville, Missouri.

Honors include awards from Art Westport, Kansas City, Missouri; State of the Arts, Prairie Village, Kansas; The Bead Museum of Washington, D.C; Fine Line Gallery, Chicago, Illinois; Images Art Gallery; and the Kansas City Artists Coalition.

LaGrand has taught flameworking all over the world and has work published in many books and magazines. Her work can be found in public and private collections around the world.

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Create More Value for Your Glass Art

by Mark Veit

Having grown up in Chicago, Illinois, I spent much of my youth glued to the television every time Michael Jordan would take the court. It was must see TV for my friends and me. We would try to replicate Jordan's dunks from the night prior with a waste basket and crumpled up paper at school the next day, and everybody on the basketball team wanted to wear number 23.

At the height of his popularity, I remember a *Saturday Night Live* skit with Jordan and Stuart Smalley (played by Al Franken), where Smalley tries to boost Jordan's confidence, even though he was already feeling pretty good about himself. I still remember Stuart Smalley's tag line—"I'm good enough, I'm smart enough, and doggone it, people like me!"

Thanks for taking a short trip down memory lane with me. For some reason, that tag line comes to mind any time artists tell me that someone offended them by telling them their glass art isn't worth what they are asking. Potential buyers have been know to inform artists that they could purchase the same thing at a department store for half the price and wonder how they could charge so much for such a small piece.

Communication Is Key

Pricing glass art is a tricky objective, and there are many variables in doing so. Art shows, galleries, and online selling each have their own intricacies. Combine those with different geographical locations and customer bases, and you can see all of the moving parts. I have touched on some of these area in previous *Glass Art* marketing articles, but here I want to point out a few ways you can justify higher pricing by clearly communicating with your buyers.

Many online sellers, for example, rush to get their websites up and running by filling them with pictures, listings, and inventory as quickly as possible. Then they immediately start sharing their stores with the social media world, their e-mail lists, and local buyers. While I applaud the dedication and passion to get up and running as soon as possible, small things that can help you sell more of your art for a bigger margin often get overlooked.

The number one thing I see get passed over by online sellers is the "about us" page, but think about it. If I am a random customer searching the Web for fused glass art jewelry, for example, how can I decipher between the artists, and how do I perceive the value of each piece the artists offer? Most likely, I will click on the "about us" page to learn more about the artist. If there is nothing listed or the information is minimal, chances are I will be moving on to the next artist. On the other hand, if I can learn a little bit about the effort and time that goes into each piece and learn a little about the artist's background, I might develop a connection with the artist. At the same time, I will be educated on the product I am buying. What I originally thought was an overpriced pendant at \$75 might seem like a great buy, now that I know how much effort goes into making it.



Glass Jewelry by Tanya Veit

Sharing Your Story

To those of you who sell in galleries or boutiques, take your relationship with the buyer to the next level by providing a framed "about us" plaque to go along with your display. This accomplishes two things. It tells your story and justifies the value of your pieces to potential buyers. It also shows the store owner that you are serious about selling your pieces and educating possible clients, which will go a long way toward building a lasting and profitable relationship with the business.

Those of you who do art shows, make sure this same framed "about us" plaque is displayed prominently at your booth. Take it a step further by making smaller "about us" cards for people to take with them. You never know who will pull that card out at night and wander over to your website or Facebook page.

Accentuate the Positive

I understand it is hard to hear negative comments from people about things that you pour your heart into. However, we can't get so offended that we let it deter us from our goals and take us down a negative path. In many if not all cases, these comments are made by people who have zero knowledge of the industry. By educating these people about what you do, you increase your chances of making a sale.

Instead of getting bent out of shape, head off any of those negative comments by having an "about us" card, Web link, or framed plaque that explains exactly who you are and what you offer. If you are at a show and any visitors make a negative comment about your art, hand them an info card, direct them to your website for more information about how your art is made, and wish them well.

If any potential buyers send you an e-mail and say that they can get something similar at a department store for half the price, send them a link to your “about us” page and educate them about you and your product. By also providing these materials to the boutique owner, when a customer makes those same negative comments, they have the ammunition in your framed plaque to back you up even when you aren’t there.

Anticipation Equals Advantage

Educating the buying population about handmade art has long been an issue. That’s where anticipating the questions and negative comments that come from buyers can give you the advantage over the situation. You can give them answers in the blink of an eye by simply having information about yourself on hand. You will come off as well prepared and knowledgeable about your art, and potential buyers will pick up on that.

I hate to see artists discounting their art at shows based on the opinion of one or two uneducated buyers. While you will never completely rid yourself of these comments, you can prepare yourself for them and not take them as personally as you have in the past, because . . . “You’re good enough, you’re smart enough, and doggone it, people like you!” GA



Mark Veit currently owns and operates www.aeaglass.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.

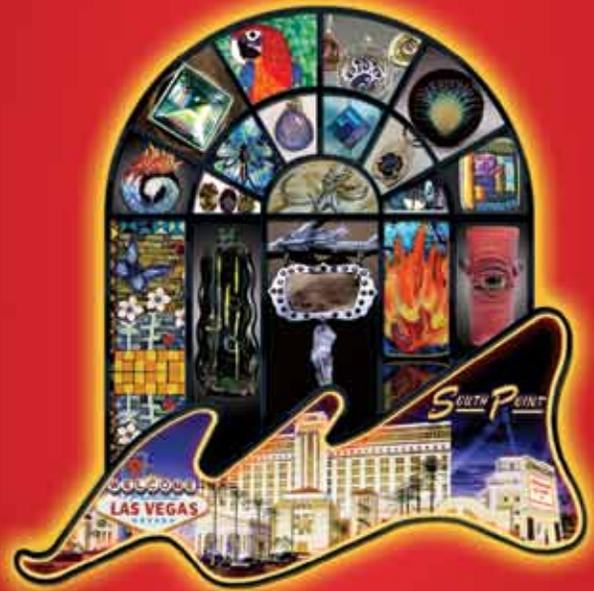
Constantly attending workshops, seminars, and classes with master artisans helps Veit and his partners evolve their work and makes it possible for them to offer glass and jewelry artists a unique medium to maximize their sales. Visit www.aeaglass.com or e-mail info@aeaglass.com for more information.

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Kittrell/Riffkind

A New Life through Separation

by Colleen Bryan

Photos Courtesy of
Kittrell/Riffkind Art Glass

For nearly 26 years, Kittrell/Riffkind operated a signature art glass gallery and studio from adjacent space in Dallas, Texas. Now Barbara and David Kittrell have decided to unweave the two enterprises and rebuild each as independent lines of business with administrative integration. David runs the retail store and studio from a light-filled, newly finished, accessible space in the Dallas suburb of Richardson. Barbara has merged the gallery with an established Dallas fine arts gallery, where she does business as Kittrell/Riffkind Art Glass Gallery at Southwest Gallery. Art glass fills a bright space within the 16,000-square-foot, high-end retail warehouse, which also displays oils, acrylics, and bronzes.

The tale of how the couple hit upon this strategic decision traipses through a dynamic landscape of economic recession and the unexpected challenges of economic recovery. Kittrell/Riffkind illustrates some of the choices inherent in remaking the American art glass industry and can provide some insight into the kinds of opportunity that move amidst its challenges. Barbara Kittrell reflects on their recent move six months after the transition from a same site, integrated operation to two independent, freestanding enterprises.

A Dissolving Paradigm

For more than 20 years, Kittrell/Riffkind was located in a shopping center in north Dallas. That property changed hands often, and different landlords brought different visions for the complex. A few years ago, new ownership undertook to completely revamp the site, adding new buildings and inviting national chain stores to fill the center. "We weathered the recession next to a three-story structure that had been empty for several years. When the new owners decided to scrap the empty building, there was a terrific mess. We lived in a major construction zone for years. Then in the parking lot between us and the main road, they built a Whole Foods Market. Despite considerable marketing, people who had come to us for years thought we were gone in the upheaval."



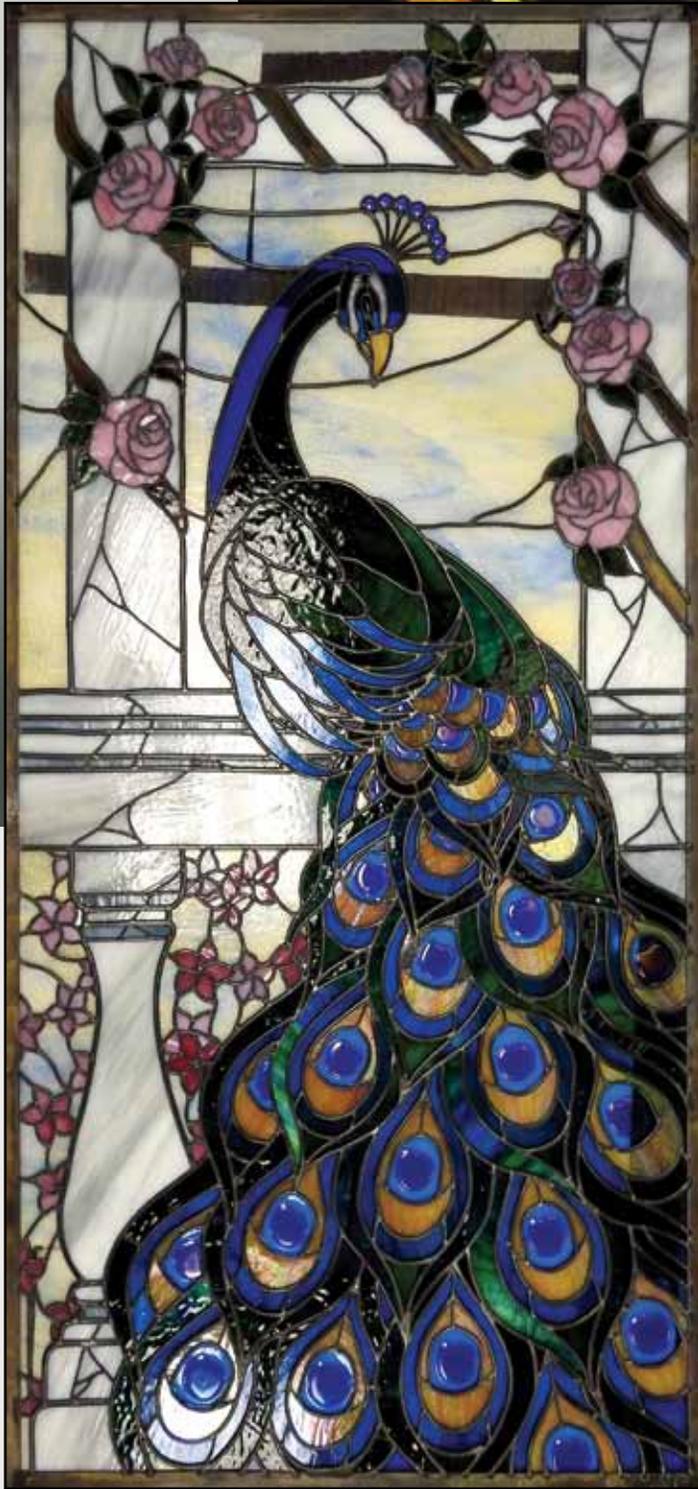
The Gallery has taken up residence with Southwest Gallery in a high-end 16,000-square-foot warehouse. The bright new space feels familiar, even with its new layout.

No rent considerations were given during the construction. Still under a five-year lease, the Kittrells could not just pick up and leave the site altogether.

In June 2014, the owners of the shopping center exercised a clause in the lease that permitted them to move Kittrell/Riffkind within the center. This move pushed them deep into the center, into yet another construction zone, facing a new AMC theater complex and new restaurants without good visibility or direct access to parking. "They found us a space with about the same square footage, divided rather arbitrarily into two sections. The center spent a lot of money to finish out our new space and paid to move us, but the continual disruption was difficult and exhausting. The space was beautiful but did not function well. We were consumed with trying to fit into the new configuration, replumb the cold shop, rewire for our kilns, and such. But the critical flaws were a lack of visibility and parking. Customers can't be tromping through a shopping center with large pieces of glass trying to get to their vehicles." Between the disruption, the lack of visibility, and the lack of parking, the business was being strangled.

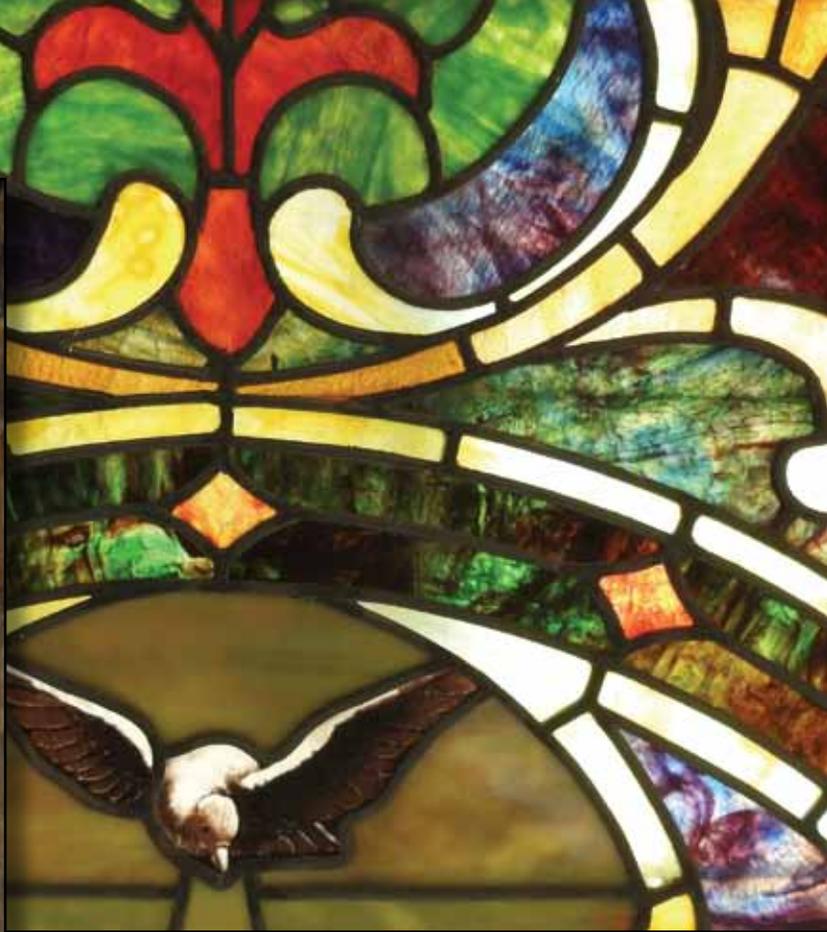
Despite the lease, already high rental costs began to escalate about halfway through the period as insurance, property taxes, and common area maintenance all spiked with the "improvements" that were sucking Kittrell/Riffkind's lifeblood. At this juncture, longtime partner Michael Riffkind elected to retire.

As the lease neared expiration, the landlords did not even want to discuss renewal. Having sunk \$35 million into improvements, they were about to put the property on the market. It sold quickly



The studio staff all had a hand in creating this large commissioned peacock window for a Dallas residence.

for what Kittrell thought was a ridiculous amount of money. She met with the new owners, whom she found to be very nice people, very competent in property management. “But they wanted to double my rent. We had to move again.” So after four years of construction and craziness, the Kittrells found themselves packing up for new horizons.



An older panel brought to the studio for repairs and restoration.

A Search for New Space

The hunt for a new site was daunting, and the Dallas market was overheated with the recovery. Many small businesses that had formed quaint, charming enclaves and occupied their same locations for decades were being pushed out by new buyers and replaced by large national chains.

Originally, the Kittrells intended to move the studio and the gallery together as they had always done before. However, the high price of rent led them to reconsider. Barbara notes a growing awareness that their requirements for the two lines of business would necessitate two distinct kinds of structures. A gallery needs to be in an open, well-lit space with higher ceilings, beautiful cabinetry, pristine walls, sound modulation, and plush carpet—all driving premium rent. A studio needs hard surfaces, specific wiring, plumbing, and separate cold working and clean working areas. Consequently, the Kittrells began to consider splitting the gallery and studio operations.

After hunting for real estate all over the Dallas area, Barbara had the idea to talk to her friend Bob Malenfant, owner and director of Southwest Gallery, one of Dallas’ oldest and largest art galleries. His gallery has been a major presence in the Dallas arts community with a strong reputation since its inception in 1967. The fact that he owns the warehouse his gallery occupies put him in a better position to withstand property price inflation. Barbara Kittrell initiated a conversation about merging their interests and incorporating glass art into his fine art gallery. “His only question was, ‘Do you come with it?’ And when I said yes, we had a deal.”

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Malenfant completely remodeled a 2,300-square-foot space to house and light the new glass gallery. Kittrell now works there alongside her longtime colleague Avery Centala.

With new criteria for their property search, the Kittrells found 3,000 square feet of studio space in a strip mall close to a quiet residential area. It is about nine miles from their previous location, not such a problem to Texas drivers as elsewhere. The new studio is highly visible and has plenty of parking.

The business invested to bring in electricity for the kilns and gave considerable thought to a layout that accommodates cold working and stained glass in separate areas. There is also plenty of natural light. David manages the studio and Barbara takes responsibility for the gallery. She still handles payroll and administration for the studio but tries to compress that activity into one day a week.

Considering Intangibles

Beyond cost and functionality, the need to relocate allowed both Kittrells to contemplate some powerful intangibles in making new choices. Thinking about what aspects of the business were still important to each of them allowed the team to consider new possibilities that were not immediately obvious. They considered getting out of glass altogether or moving to a warehouse where David would concentrate on custom work and not do any retail or teach. (He hated that option!)

Both in their 60s, the Kittrells have achieved much over their careers. "Our gallery was voted the top art glass gallery in the nation a few years ago by *NICHE* magazine," Barbara proudly cites. They did not want to lose those achievements in the transition.

Barbara wanted her beloved gallery to continue, to have less responsibility going forward, to assure continuity for their staff, and to keep up her invigorating work with artists and clients. David is the consummate storyteller and teacher who loves having people always around him. "We're not ready to stop, so we decided to use this opportunity to remake our businesses in ways that gave us each what we most want from our work at this time in our lives."

One option they did *not* consider was maintaining two galleries during a transitional phase. "I learned from a previous move in 1995 that I didn't even want to consider it. A former landlord offered us the opportunity to stay in place with an existing gallery for a little more than a year while they closed down a building and while we ramped up in a new space. We had thought it might help to ease the transition from a customer perspective, and it did. But I hated it. We had to maintain two full-time staffs and track two huge inventories. We were perpetually shorthanded. I would never choose to do that again."

Implications of the Choice

The Kittrells are enthusiastic and encouraged by the opportunity implicit in their choice to separate gallery and studio. They find much to enjoy in their new situations. Finding art glass in one place with other fine art opens new and richer possibilities for both Barbara's client group and Malenfant's. They are working to cross-train their staffs and deepen their knowledge to offer more wonderful prospects across the spectrum of fine art and clientele. By all reports, the studio staff also loves its new location.

The larger staff at the merged galleries means that Barbara can give up some responsibilities she would have handled before. "I don't have to design postcards or advertising now. It is like having a bigger support staff, and I love it." Still, the Kittrells acknowledge that detangling the two operations is quite an adjustment for them, their staff, and their customers.

Some advantages are clear cut. Most of the customers who have visited them at their new locations have been delighted. "People say they like the better access and close-in parking. We also hear many people say that we are closer now, though that can't be true for everybody, now, can it?"

Over the years, the relationship between the gallery and the studio had become quite synergistic, so that separating the two is complicated. "Those who have taken classes and know how glass objects are made have a better appreciation and understanding of what it takes to make art glass and are more likely to buy it. Gallery clientele used to wander over to the studio to ask questions and watch us work. The glassmaking provided a point of conversation that often led to interest in our classes and workshops. We really enjoyed having the gallery and the studio together."

Now that the two functions are separated, they can still tell people how things are made, but they can't show them anymore. Barbara keeps videos of artists working in their studios playing in the gallery. She displays old glassmaking tools that she has collected to help explain how things are made, but she cannot take them to the studio to show them a kiln or a torch or a cutter or a cane with the new arrangement. So she's having to find new ways of telling the story.

"Just getting clients to migrate to our new locations is a challenge, especially after multiple moves in such a short time period. It's an awareness thing." Barbara continues to send out periodic mailers to advertise gallery shows and monthly e-mail newsletters.

Since the Internet has become the normative means of search in all of our lives, Kittrell is redesigning the website to support both businesses and has established a separate presence for each of them on Facebook. The new website should benefit both enterprises.

Like confident gardeners who have just separated and repotted a favorite plant, the Kittrells are eager to see how new space and renewed focus affect both their gallery and studio enterprises. Barbara pronounces, "We've landed in good places. Hopefully both enterprises will continue to thrive and grow."

GA

Look for **Subscriber Benefits** via links in upcoming e-mails from Glass Art. This **Bonus Content** will look at how the newly separated gallery and studio operations must adapt to meet the changing industry landscape.



(Top to bottom) The collage in this corner of the Gallery, which loves to mix it up, features work from a number of artists. Avery Centala (left) and Barbara Kittrell (right) surrounded by bright, colorful glass.



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Readers' Forum

Dear Shawn,

Thank you so much for including a profile of my work in *Glass Art*. I am so pleased and honored. It's a beautiful article, and the pictures look great. So exciting! Once again, a massive thank-you for your support and interest in what I am doing. I couldn't have asked for more. This was a great kick-start to 2016 for me.



All the best,

Annahita Hessami
Cut Glass Studio Ltd.

Dear Shawn,

Thanks for the great layout of our article! Everyone I showed it to loves it, especially the people who were at our reception. Thanks again for your support of glass in San Diego. Also just want to comment on Tom Holdman's amazing project. SUPER AWESOME!!

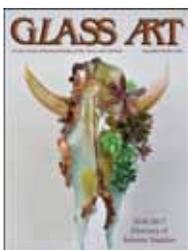


Thanks again,

Leslie Perlis
Leslie Perlis Studio

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

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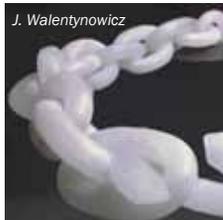


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Silvia Levenson, The Secret Order,
Photo by Marco Del Comune



Kiln Formed Powder Wafers

A Quick and Easy Approach for Dynamic Design

Design, Fabrication, and Text by Bob Leatherbarrow

Wafers are design elements made by heating thin layers of powder just to the onset of fusing directly on a kiln shelf. The elements can then be incorporated as tack fused or fully fused elements in kiln formed projects. They require no more than a few tablespoons of glass powder, and the firing cycle is amazingly short. Therefore, if they don't come out as expected, they can be discarded. A major benefit of this approach is that artists are encouraged to take risks. In this tutorial you will learn how to create a design from a stencil of a cave art horse and use blended powders and brushes to create painterly effects.

Bullseye Powder

0100 Black
0113 White
0120 Canary Yellow
0124 Red

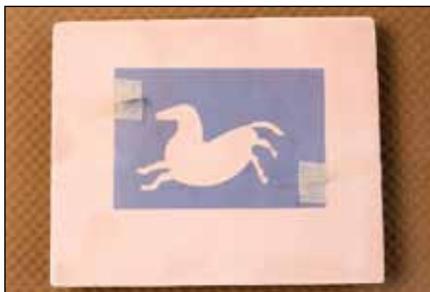
Tools and Materials

Kiln Kiln Shelf Kiln Wash
Thin Film Stencil Fine Mesh Sifter
Fan-Shaped Artist Brush Paper Strips
Small Kiln Posts or Similar Weights
Respirator Mask Putty Knife
220-Grit Diamond Hand Pads or Grinder

Creating the Wafer

1

Place the stencil, upside down, directly on a kiln shelf.



The side of the wafer adjacent to the kiln shelf will ultimately be the display side of the wafer. Since the wafer will be flipped over, the stencil, which is made from thin, flexible film, must be placed upside down on the shelf. For easy removal of the stencil later in the process, place masking tape tabs on the stencil in locations that are convenient for lifting.

Use small weights such as kiln posts to prevent the stencil from moving. If the stencil is not flat against the shelf, use small weights such as inverted flat screws to flatten the stencil.



2

Create painterly dark highlights.



Sift small patches of the black powder in areas around the mane, tail, shoulder, thigh, underbelly, and legs. **Note: Remember to always wear a respirator mask when working with glass powders to avoid any inhalation of the glass particles.**

3

Lightly sweep the powder with the fan-shaped artist brush to define the musculature of the shoulder and thigh.



This will also create shading along the legs, underbelly, and hooves.

4

Sift the white powder over the mane, tail, and back of the horse to highlight and tint.



In the mane and tail, the white powder will make the black stand out. On the back of the horse, the white will tint or soften subsequent colors.

5

Apply the red and canary yellow powders for the sequence of predominant colors for the horse stencil.



Sift bands of increasingly darker colored powders, starting from the top of the horse's back down to the legs and hooves. Dark colors bleed through the light colors when fired, so it is important to sift the lightest bands first. The result will be a blending of colors rather than sharp transitions.

The total thickness of powder should be about 1/16" (1.5 mm), and the edge of the stencil pattern should be barely visible. If the powder is too thick, the outline will blur when the stencil is removed.

6

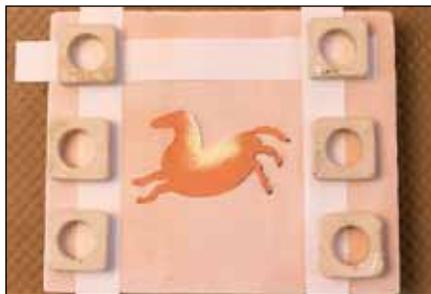
Remove the stencil.



Place the edges of your hands on the kiln shelf and use the masking tape tabs to lift the stencil upward. Brush away any stray powder.

7

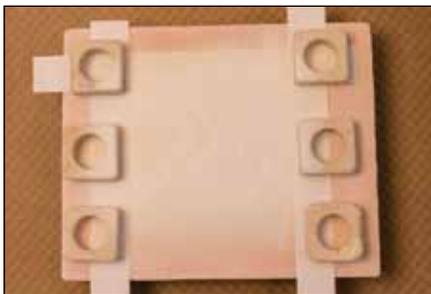
Form the border for the background layer of powder.



Place strips of paper to form the border for the background layer of powder. These strips, which can be cut from computer paper, are optional. In this case the design will have three straight borders and one feathered edge. Use small kiln posts to hold the borders in place.

8

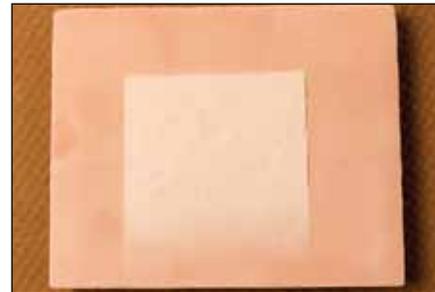
Sift a layer of the white powder over the stencil pattern and paper borders.



Use a powder that is significantly lighter in color than the stencil pattern. If the powder is too dark, the stencil pattern will disappear when fired. In this example, some highlights of canary yellow were sifted onto the corners prior to applying the white powder. The thickness of the background layer should be about 1/16" (1.5 mm). The paper border should be barely visible.

9

Remove the kiln posts and paper strips.



10

Fire the wafer.



The following schedule works for most kilns. Fire at 600°F/hr to 1285°F (333°C/hr to 696°C) and hold for 10 minutes. Remember that each kiln fires differently, so you may have to vary the schedule slightly for your own kiln. Lightly rub the design (kiln shelf) side of the wafer after firing. If the powder rubs off, fire slightly hotter or longer in subsequent firings. With proper firing of the area, you should notice that the color of the powders will intensify, the stencil pattern will show through the background layer, and the edges will contract very slightly.

11

Clean up the project.



The viewing or design side of the wafer was against the kiln shelf and may have picked up a light layer of kiln wash. Dip the wafer in water and lightly rub with the flat side of a putty knife to remove any wash that is stuck onto the wafer.

Trim the edges of the wafer as desired with a 220-grit diamond hand pad, grinder, flat lap, or wet sand paper wrapped around a block of wood.

Designing with Wafers

The finished wafers can be used as a design element between layers of glass. They can also be fully fused or tack fused to the top surface. If you place wafers between layers of glass, place them at the edge



to allow trapped air to escape and minimize bubbles. If they are fully fused to the top surface, apply a thin coat of overglaze such as Super Spray to the wafer to prevent devitrification.



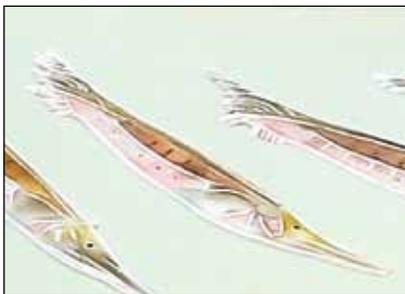
Once you understand the simple process for making a basic wafer with a stencil, with some creativity the design possibilities are limitless. Consider firing the stencil design without the background layer of powder (omit steps 7 through 9 above and fire as in step 10) to get elements called “micro” wafers that can be tack fused onto projects.

The stencil design can be deleted and the background layer can be layers of various colored powders. These are referred to as “backed” wafers. Use micro and backed wafers together to add dimension to the surface of a project.

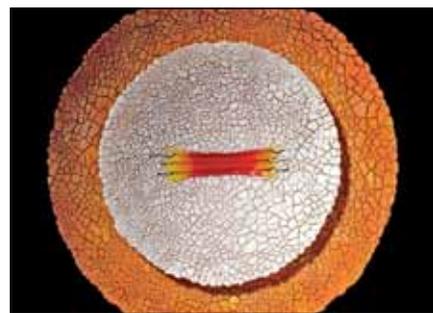


Gradations of colored powders can be fired directly onto the shelf, broken up after firing, and used as “color fields” between layers of glass.

Patterns can be embossed into the raw powder using linocut patterns, and the fired powder can be hand colored with powders, enamels, and/or micas to create “linocut monoprints.”



When using the wafers as design elements, you can increase the top temperature when firing the wafers and allow surface tension to distort the powder into organic patterns.



The fire polish that occurs when wafers that are tack fused to the surface of projects commonly obscures the subtle blending of powder colors. A light sandblast of the surface with 220-grit aluminum oxide will reveal the subtle colors. Mask off selected areas with masking tape or a coating of white craft glue that has been allowed to dry completely to further enhance the design. Sandblasting will commonly leave a dull matte finish. A subsequent firing to about 1150°F (621°C) or a light coat of a sealant such as Liquid Lust'er will return the depth and richness of the powder colors.

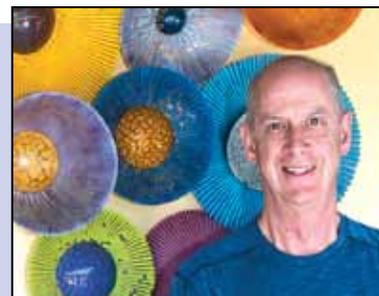
The minimal powder needs, cheap tools, rapid firing schedule, and the creation of wafers initially independent of sheet glass are all factors that encourage artists to experiment with wafers, take risks, and expand their toolbox of design techniques. Every time I think I have figured out wafers, something happens that takes me off in a new direction.

GA

Watch for a profile on Leatherbarrow in the January/February 2017 issue of Glass Art.

More information on wafers and creating crackle and related textures using kiln formed glass powders is available in Introduction to Kilnformed Glass Powders: Basic Crackle Texture, Micro and Backed Wafers, and Intermediate Kilnformed Glass Powders: Pebble, Oriented, and Colour-Filled-Veins Textures available as e-books through www.leatherbarrowglass.com.

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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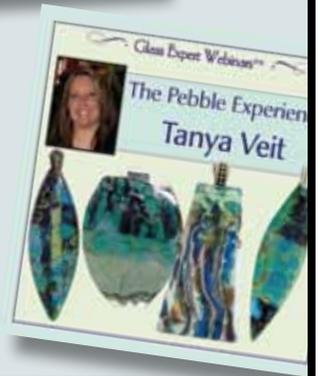
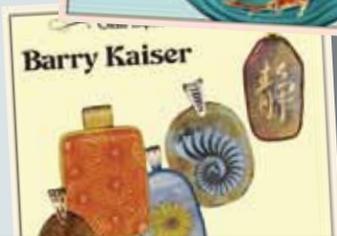
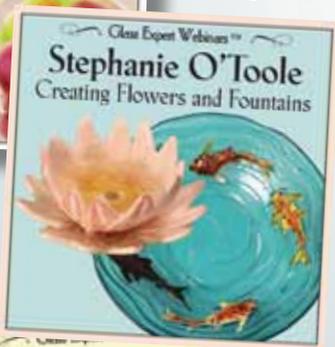
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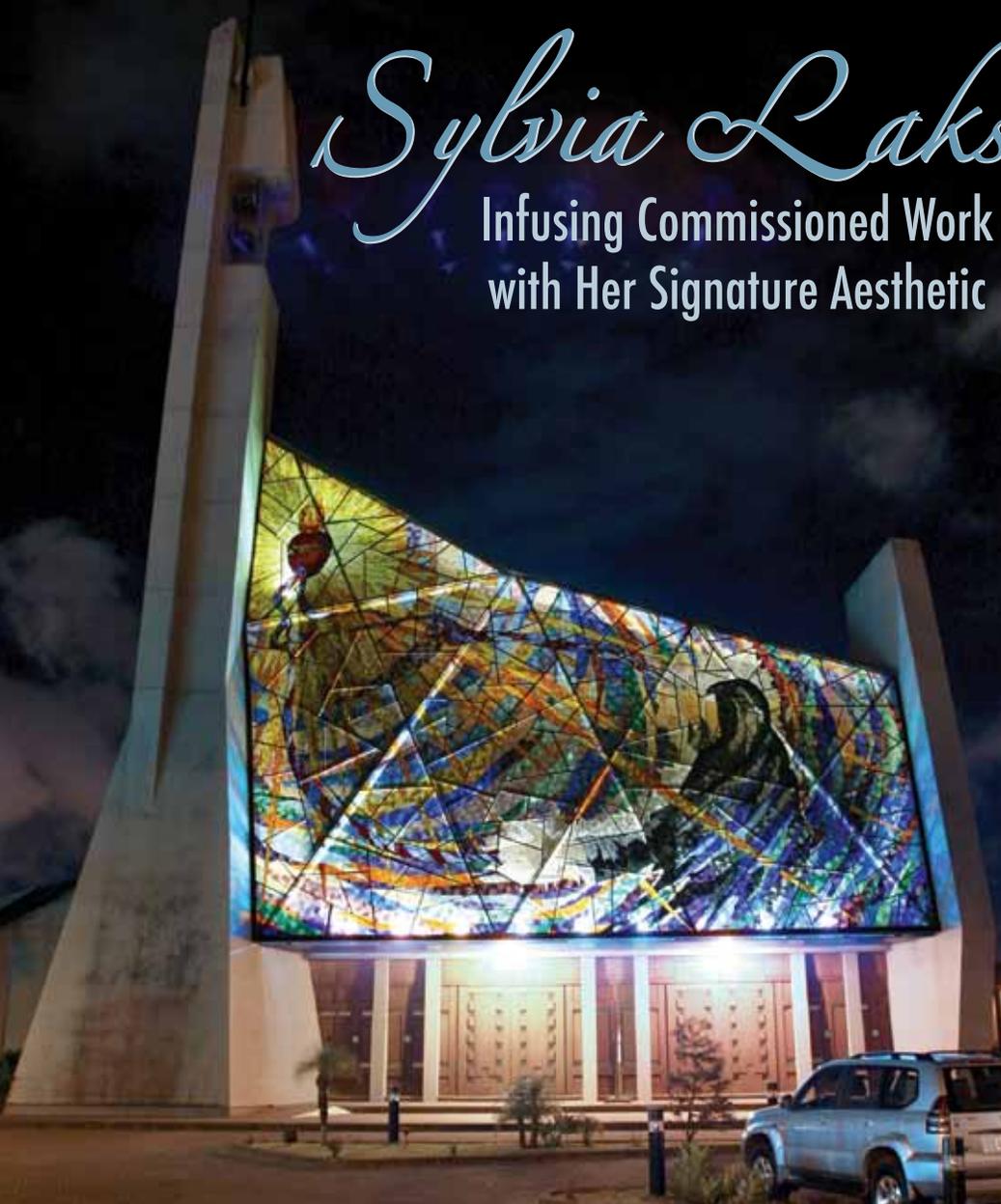


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Sylvia Laks

Infusing Commissioned Work with Her Signature Aesthetic

Sylvia Laks, (left) Sacred Heart of Jesus, 65' x 63', 2006/2007. Located at the National Sanctuary of the Sacred Heart Church of Jesus, San José, Costa Rica; (right) Moses and the Burning Bush, 36" x 30", 2010. Located in the Church of Saint Catherine of Alexandria, La Uruca, Costa Rica.



by Shawn Waggoner

Photography by Elvis Bravo Martínez

A delicate balancing act is required for stained glass artists producing both personal and commissioned work. Sylvia Laks has experienced widespread success in both arenas, with her signature painting style and character rendering informing commissions for churches, government, residences, and commercial spaces.

From Heredia, Costa Rica, Laks and husband Enrique manage their two-story studio located 30 yards from their home. Recognition of Laks' personal work in the United States began in June 2010 when she won First Place in the annual Stained Glass Association of America (SGAA) conference exhibition, becoming the first non-American to ever receive this peer-voted award. She now teaches at SGAA's summer conferences. Her classes are among the most popular, as Laks fully dedicates herself to transferring her painting techniques and knowledge to students.

Private galleries and residences in Germany, the United States, and Costa Rica are home to many of Laks' autonomous panels. She exhibits at her studio's permanent gallery and at the Centro Cultural Costarricense Norteamericano's art gallery, part of the U.S. Embassy and the State Department.

Laks' painted portraits evoke intensity, emotion, and spirituality. "Sylvia is great at painting human figures, realistic art, and portraiture. You will always see that there is somebody behind every face she paints. There is always an expression there," says Enrique. Recently, the Smith Museum of Stained Glass and American Art in Chicago, Illinois, purchased two of Sylvia's most recognizable panels, *Witch* and *Spinner of Souls* for its permanent collection.

In 2011, the SGAA accepted Laks' studio as a fully accredited member of the association, the first international stained glass



Sylvia Laks, The Bells, 48" x 36", 2013. Commissioned by Michael Doucette for his home in Guilford, Connecticut.



Sylvia Laks, The Virgin of the Angels Surrounded by a Choir of Angels, 20' x 15', 2011. Located in the chapel of the National Seminary of Our Lady of the Angels, Paso Ancho, Costa Rica.

business to receive this honor. Catholic church commissions and restorations comprise about 50 percent of the studio's work. The remaining 50 percent involves the creation of new windows for government institutions, hotels, businesses, and residences. Twelve artisans work for Sylvia and Enrique, with a trained stable of eight additional artists they can call upon for large jobs.

Always keeping in mind the needs of the client and the architecture of the space, Laks weaves what is desired into a matrix of her unique and emotional style, creating compelling art for public spaces that rivals her autonomous commissions. The artist's public projects increasingly meet her own artistic needs as she incorporates more painted grisaille work and multipiece stained glass that goes beyond traditional painting.

Liturgical Stained Glass

In 2004, Laks' studio designed and fabricated the largest single stained glass window in Central America and one of the largest built south of the Rio Grande. Measuring 2,335 square feet, the window is located in the National Sanctuary of the Sacred Heart of Jesus, San Jose, Costa Rica. Its irregular form is adapted to the shape of the temple's building. At 63 feet long by 65 feet high, the window's design was achieved with 18,600 pieces of glass. The 252 panels include 84 types of glass, none painted.

The window documents the appearance of the Heart of Jesus to St. Margaret Mary Alacoque in France beginning in 1673. Due to budgetary constraints, Laks created her imagery using small pieces of glass rather than painting glass for the project.

At the time, Laks designed and painted all of her cartoons by hand and, therefore, had to draw the entire design in parts on the floor of the church. This process inspired the artist to learn to use programs such as AutoCAD and Photoshop for future commissions. Another challenge presented itself in the building's support, which consisted of structural steel beams built in several X shapes, around which the stained glass had to be designed and built.

In a 2012 commission, Laks designed and fabricated the Virgin of the Angels, patron saint of Costa Rica, for the chapel of the Seminario Nacional de Nuestra Señora de Los Ángeles in Paso Ancho, San Jose, Costa Rica. The Seminario's priests requested that the artist depict the Virgin of the Angels surrounded by a choir of angels, for which Laks used young Costa Rican girls as her models. This aggregate of three stained glass windows had to visually read as a single, perfectly assembled scene. Imagery was expressed through Laks' grisaille painting on the top in combination with her use of colored enamels on the back of the glass.

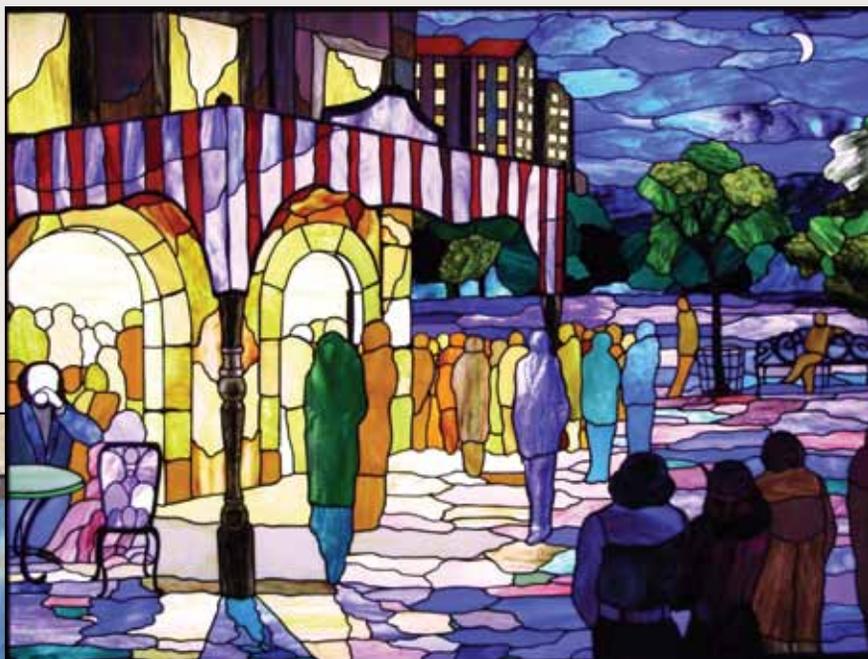


Sylvia Laks, (top) Grano de Oro Hotel, each window 7-1/2' x 8', 2006. Commissioned by Eldon and Lori Cooke for their hotel in San José, Costa Rica; (bottom) Hyacinth Macaw, 53" x 32", 2008. Commissioned by Brad Butler for his Emerald Forest property in San Carlos, Costa Rica, to depict his own pet bird.

The artist's liturgical work is vastly different from stained glass found in U.S. churches. Most windows there are created in similar form and shape, while in Costa Rica window apertures vary vastly. In addition, the artist's aesthetic signature—seen in the figures she paints, their expressions, faces, bodies, garments, and ornamentation—emotionally transports the viewer into the scene.

This is most apparent in three windows Laks created for a Catholic church in San Jose. What began as a restoration project eventually required Laks to replace all three windows due to faded and peeling paint. Initially she was asked to copy and replace the three windows. But when Laks refused and proposed instead her own original designs, the priest and community were delighted and fully embraced the new windows.

Laks' new designs included three stories—Moses facing the burning bush, the prophet Elijah feeling the breeze of our Creator, and the Transfiguration of Jesus. She painted the windows using the grisaille technique on the front sides, enamels on the back of the glass. The three-dimensionality and touchable flesh created through her painting style make the figures look "alive." One can *feel* God's breeze moving Elijah's garments.



Sylvia Laks, (clockwise from bottom) *The Virgin of the Angels*, Costa Rica's Patron Saint, 49" x 34", 2015. Located at the main entrance of the Basilica of the Annunciation, Nazareth, Israel; Laks painting the mosaic; Villa Tournon Hotel, 49" x 63", 2006. Commissioned by Leslie Wilson for his hotel in San José, Costa Rica.

Upon visiting the Basilica of the Annunciation, Laks discovered two factors that made the project challenging—the mosaic was not going to be set on a wall, and it would be located outdoors without protection from the elements. She designed the work as a fully painted, opaque stained glass window, then adapted her design to mosaic set on a stainless steel base and frame.

Residential Commissions and Private Clients

Second to autonomous panels, Laks' favorite commissions are those where she works with residential clients. The openness of communication and ideas between client and artist is a welcome change from the rigors of meeting the needs of liturgical committees. The artist looks forward to the possibility that a residential commission might require a new process or approach.

Variety in painting approaches and subject matter makes this category of work endlessly fascinating to Laks. Whether *Hyacinth Macaw*, an homage to the bird of an American client living in Costa Rica, or the very classic and traditional *The Bells*, made for a client in Guilford, Connecticut, Laks' artistic library of process and image are tested. For *The Bells*, Laks was asked to reproduce in stained glass the beautiful illustration of a fairy tale by the well-known French illustrator, Edmund Dulac.

Though not technically a residential commission, since *Alchemy* was originally created for the 2014 Summer SGAA Conference held in Portland, Oregon, the piece now adorns the Uroboros Glass Gallery. Eric Lovell, owner of Uroboros Glass Studios, won the piece at a subsequent SGAA auction. He was delighted with Laks' interpretation of his company's name, Uroboros, an ancient symbol depicting a serpent or dragon eating its own tail. Adopted as a symbol of medieval alchemy, Renaissance magic, and modern symbolism, it is often taken to represent nature's endless cycle of life and death.

Liturgical Mosaics

Stained glass is not Laks' only liturgical medium. She has accomplished many mosaic projects. They include her portrait of Costa Rica's Virgin of The Angels for the Catholic temple of the Basilica of the Annunciation in Nazareth, Israel, the largest Catholic temple in the Middle East. Laks' mosaic design depicted the original image of the Virgin of the Angels, the patron saint of Costa Rica, as seen at the Basilica of the Angels in Cartago, Costa Rica.

When Fernando Sánchez, Costa Rica's Vatican ambassador at the time, realized that his country's Virgin of the Angels was not represented in the temple, he started a campaign to correct that. Sánchez proposed organizing a national competition to look for the best local artist for the project. Costa Rica's bishops, however, told him not to waste his time, because Laks was the best glass artist for the job.

Satisfying Commercial Clients with Heartfelt Designs

One might think that deeply personal designs could intimidate those commissioning work for public spaces. But in the case of Laks, her distinctive aesthetic is attracting clients from the public sector.

In 2006, owners of Hotel Grano de Oro in San Jose called upon Laks to design and fabricate a stained glass project to improve their beautiful boutique hotel. The clients' goal was to make their entertainment areas and restaurants attractive to foreigners, Costa Ricans, and local residents. Laks was asked to create glasswork in the same style as the ceramic floor already in place. However, because of the inherent beauty of her material and a design that went beyond architectural concerns, a unique work of art was born.

The same approach benefitted her clients at Villa Tournon. Laks' unpainted portrait in glass features a stylized sidewalk café with figures gathering and imbibing in the moonlight. This copper foiled work includes Uroboros, Lamberts, and Spectrum glass.

In January 2016, Holdman Studios, Lehi, Utah, commissioned the artist to paint four large stained glass panels for the 200-foot-long masterwork titled *Roots of Knowledge*. This monumental stained glass window wall will be installed in the Utah Valley University library in November 2016.

In May 2016, Laks was commissioned by Christian S. Cryder, Lazarus Brewing Company's CEO, to design and execute a fully painted skylight for a 12-foot by 12-foot pergola under construction in Austin, Texas. "They requested a beautiful scene featuring Jesus Christ and Mary Magdalene, and felt that only Sylvia could render their expressions appropriately and with feeling," says Enrique.

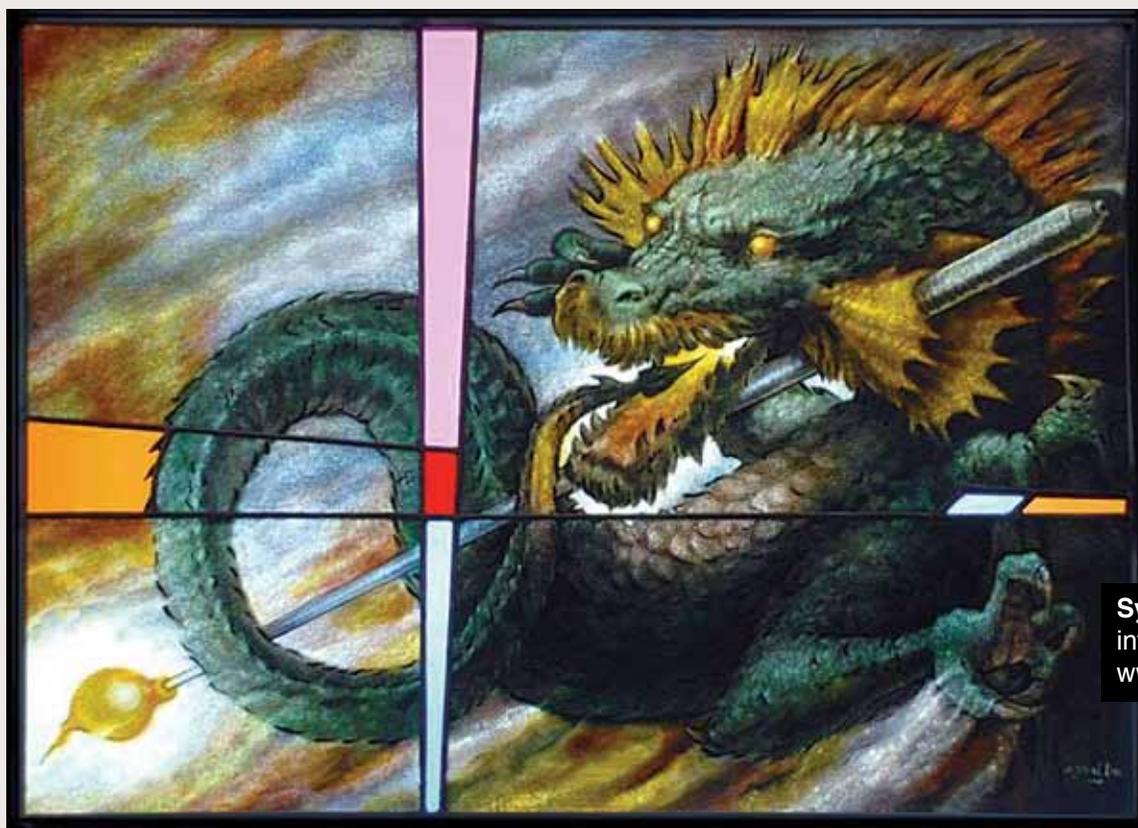
Paying the Piper

There is no doubt that like most artists, Laks' favorite works have no requirements, no limitations, and no set guidelines. "Sylvia loves to focus on her autonomous work whenever possible. She is usually mulling over designs in her head as well as in her heart. She solves most technical dilemmas while working on commissions," says Enrique. To further develop her own aesthetic and painting skills, Laks has been studying classical realistic oil painting at Atelier del Sol in Costa Rica with Emilia Cantor, a student at the Florence Academy of Arts.

Laks' studio must accept every possible commission in order to stay in business. Stained glass is expensive—both in material, equipment, and the artisans needed to help execute the work—and Costa Rica is a small market. One positive aspect of commissioned work is that it can be less stressful for the artist, because it is already purchased for a specific location when she begins designing and producing the art glass.

Since becoming the only fully accredited foreign studio in the SGAA, Laks has garnered attention in the world market, mainly in the United States. Her professional studio, complete with the equipment and staff needed for large or challenging commissions, ensures her ability to fulfill prospective customers' wishes. Increasingly in demand for more artistic projects, Laks has proven an ability to *feel* her clients' needs and address those with her uniquely expressive artistic approach.

GA



Sylvia Laks
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www.sylvialaks.com

Sylvia Laks, Alchemy, 17" x 24", 2014. Created for the Stained Glass Panel Exhibition at the Summer 2014 Stained Glass Association of America Conference held in Portland, Oregon. From the collection of Eric Lovell.

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Mosaic School

Reflecting on a Special Program and Special Students

by Shawn Newton

Photography by the Atelier Team

In January 2013, the Atelier del Mosaico de Puerto Rico began a new and very unique tradition. Already known for its entertaining workshops, educational exhibitions, and innovative community programs, a new challenge was presented to founder and artist, Luis Alberto Rivera. School occupational therapist, Lillian Rosa, requested the organization of a mosaic workshop for “Room 108” at Antilles High School in Fort Buchanan, Puerto Rico.

This special group of students, who deal with autistic conditions characterized by challenges in social discourse and communications, had so much to offer within their quiet hearts. Rosa was guessing that mosaic art could have the power to unlock social interaction for them. After interviewing the children along with their educational technicians, a group project was proposed.

Artistic Growth and Success

It did not take long for hosts Rivera, Helga Maribel Sánchez, project coordinator Awilda Pantojas, Jerry Irizarry, and Loraine Colon to see the capability and willingness emanating from each student at the Atelier. They learned to create proper compositions, cut tiles and glass, and glue them to the substrate. The goal became expanded to include the creation of multiple individual pieces by each student.

Upon completion, an exposition of their work was held at the Atelier, where the students played an important part in helping to set up, along with their teachers and the Atelier staff. The emotional opening night of *Pieces and Fragments, Laughs and Growth* was attended by parents, family members, friends, and school staff. As the press and television cameras looked on, the Atelier del Mosaico de Puerto Rico graduated them as mosaic artists.

A Beautiful Collaboration

The students’ success had clearly demonstrated the benefits of employing mosaics as occupational therapy, and they were hungry for more. Having won the hearts of the Atelier’s staff, the next project was quickly organized. A collective art piece was eagerly started—a mural to beautify the school lobby. Ideas and plans flowed out of a second interview process, and after approximately three years, the efforts of this beautiful collaboration are evident, proving how far this group has come.

Together, the students learned about color, composition, contrast, light, and shadow. They also learned to work toward a common goal, respect each other, and enjoy the process. These special young artists have given of themselves with no conditions—and they have been successful!

Rivera sums up the collaboration: “Every day, every student of Room 108 has taught us great life lessons. They have expressed themselves, through genuine hearts, with devotion, willingness, friendship, a fighting spirit, perseverance, empathy, and love—in short, as family. The Atelier del Mosaico de Puerto Rico has witnessed an historic moment in our own lives as well as the lives of the students and school staff. The entire experience is a testament to what happens when artists expose themselves and others to the world of art. The school will never be the same.” **GA**

Visit americanmosaics.org to learn more about the Society of American Mosaic Artists, its upcoming events, and how to become a member.



Students of Room 108 gather around their 8' x 8' mosaic achievement, *Reflections from Our Heart*, mosaic relief on wood created with foam, glass, tesserae, tiles, plates, rocks, and millefiori. The details of the entire mural express the particular interests of each participant, with an emphasis on fun, music, the arts, and smiling. Project coordinator from the Atelier, Helga Maribel Sanchez, is 5th from the left.

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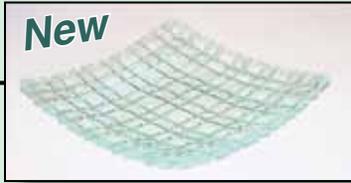
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Caution—Construction Zone

Why Join the American Glass Guild?



by Tony Glander

My daughter is a senior in high school this year, so the college search has begun. During a recent visit to one campus, the president of the college encouraged the students to think of the college experience as a construction site. He told them that on a construction site, people would use all of the tools available to them to get the job done. Of course, he was talking about the students using the faculty, technology, other students, and anything else the college offered to get the best education they could—hopefully in four years. Having been elected president of the American Glass Guild, I immediately applied his advice to the AGG and went from overwhelmed to very excited.

Working Together to Achieve Success

The AGG has been under construction for just over 11 years. It started with a lot of enthusiasm and a lot of work. Building the membership base, laying the foundation of bylaws, and figuring out how the organization would operate were the main concerns. I have been involved in the AGG since its beginning and know from personal experience that all of the early work has given way to a strong base on which we can continue to build. This year's conference in Chicago, Illinois, taught me that not only does the AGG have great people dedicated to their individual tasks, but they also have great back up.

AGG has attracted hardworking people who selflessly volunteer their time and talents. The executive board is joined by Don Burt, who is already heading up membership, as vice president and Cynthia Courage as secretary. I was impressed when both stepped forward for these positions of responsibility.

Nancy Gong is our new conference chair for 2017 and was already busy planning for next year's conference months before the 2016 Chicago conference. Gong has the support of the board, but more importantly she has access to the last three year's conference chairs—Tom Krepcio, Tony Glander, and J Kenneth Leap. She also has help from Maria Serpentino, who always assists with contracting the hotels, a very stressful step! That alone would be great, but halfway through Chicago's conference this year, Janet Lipstreu, who had just finished a few terms on the board, was already talking about hosting the AGG in Cleveland, Ohio, in 2018.

Patrice Schelkun, our former president, took her two years of presidency very seriously and made a number of changes. Most importantly, she, along with member Nancy Nicholson, revamped the Guild's website. But more importantly, she is willing to stay on and help to maintain what they built.



*Barbara Krueger accepts the Joe Barnes Award presented by Patrice Schelkun and Tony Glander.
Photo by Noel Grigallunus.*

Experience, Education, and Exhibitions

A week after the conference, Barbara Krueger called me to say she would be happy to support Senior Advisors in any way she can. This is a big help, in that collectively our senior members are an invaluable tool for helping the organization build itself efficiently under their guidance.

Dan White has fabricated our auctions by dedicating a lot of time and patience. He begins months before, collecting items from members and sponsors, in addition to dealing with many donations brought in at the last minute. White hosts these auctions with great enthusiasm, humor, and organization and is committed to returning for another year.

The AGG also has a firm belief that education is important. Rick Prigg shares that belief and has structured the scholarship committee into a dynamic asset. His committee is responsible for discerning many applications that, in effect, build the ongoing structure of the individual artists.

Another part of the AGG's yearly conference that has emerged and almost taken on a life of its own has been the American Glass Now (AGN) Exhibition. This juried exhibition of stained glass panels started in 2012. Last year's exhibition was so well received at the National Cathedral in Washington, D.C., that the Cathedral requested this year's exhibition to come to the Cathedral after the conference display in Chicago.



*The Sylvia Nicolas auction panel
created quite a bidding war.
Photo by Rick Prigg.*

Excitement Breeds Involvement

All of these spirited people being involved in the process could be enough in itself, but what built my confidence the most was a letter I received a week after the 2016 conference. It came from a first time attendee who said it was a great conference. She truly enjoyed being welcomed into the guild and meeting so many people. But mostly, she was very excited about getting involved in the AGG. Music to my ears!

The AGG has been built on the belief that what we are all doing contributes not only to our own interests, but also to the health and welfare of the stained glass industry as a whole. None of the people mentioned have done their work on their own, and that is what excites me the most. This is a dynamic, excited group of artists who enjoy meeting each year to share their love of great art. That it can still draw new members into

Mary Clerkin Higgins has literally constructed the AGN from its inception. Besides lining up jurors, accepting the applications, and marketing the show, Higgins has designed most of the displays and had a major hand in building most of them. She has also been backed up by other AGG members showing up to help with displays and marketing. The major goal of the AGN is to show the public that stained glass is a contemporary art form that is being refreshed and kept alive by today's great artists. Nancy Nickelson has stepped up to take over this exhibition for 2017.

the fold after 11 years seems to indicate that what we've built in the past and what we are building now means we are using the best tool available—excitement. Why join the AGG? Come find out for yourself. See you in Rochester, New York, in 2017. **GA**

Visit americanglassguild.org for more information about American Glass Guild and its upcoming events.

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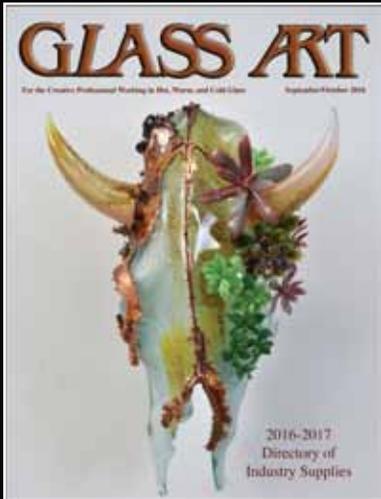
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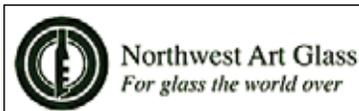
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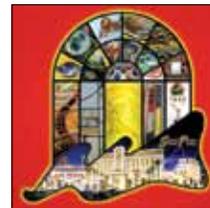
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The **Glass Craft & Bead Expo** will again be presenting its **Live Demo Stage** Friday through Sunday, April 1–3, 2017, at the annual conference in Las Vegas, Nevada. The demonstrations are sponsored by sister publications *Glass Art*, *Glass Patterns Quarterly*, and *The Flow*. Well-known artist/instructors include Randy Wardell, Poppy Mussallem, Margaret Zinser, Jackie Truty, Susan Hirsch, Rosalind Stanton, Margot Clark, Lisa St. Martin, Petra Kaiser, Jeri Warhaftig, Filip Vogelpohl, Jennifer Walkovich, and Dennis Brady. More details for the Expo will be available soon on the organization's website.



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The International Society of Glass Beadmakers (ISGB) is pleased to announce that it will be holding its annual conference, **The Gathering, March 28–April 2, 2017**, in Las Vegas, Nevada, alongside the Glass Craft & Bead Expo. Both events will take place at the South Point Hotel & Casino. The events will still be operating independently, but the partnership will offer an unprecedented experience for glass enthusiasts. ISGB will be holding classes on Tuesday and Wednesday as well as its usual program in four rooms designated for that purpose. ISGB instructors will also have the option to apply for teaching the rest of the week at the Glass Craft & Bead Expo. Combining these two events is expected to bring in additional students across the board. Visit the ISGB website for more details.

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Glass Accessories International has debuted its **new Toyo TC-70 Trac Wheel oil glass cutter**, a revolutionary new wheel that features micronotches along the edge of the wheel. The notches, which are measured in microns and not visible to the naked eye, provide traction for the wheel as it starts rolling on the glass, reducing chances of the wheel skipping. Manufacturing applications using this new wheel yield a significant increase in wheel life, clean scores, and clean



breakouts. Starting the first quarter of 2017, the TC-70 will be available in both Pattern and Straight blade options. Trac Wheel replacement blades will be available at the same time as the cutter and will fit all Toyo cutters that currently accept the TC-10H and TC-17H blades. A Trac Wheel option is anticipated to be available on multiple handle styles later in 2017, and pricing for the Toyo Trac Wheel is expected to be the same as other Toyo cutters with similar handles.

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Glass Vegas registration is now open for exhibitors and wholesale buyers for this **new American functional glass expo**. Glass Vegas will be held at the Westgate Hotel and Resort February 6–8, 2017. These exceptional exhibitors are exclusively domestic. Artist booths and 10 x 10 booths are available to rent, and both sizes include a three-night stay at Westgate. Entrance to the show is at no cost and is restricted to wholesale buyers only. Call, e-mail, or visit the website for more information.

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Spectrum Glass Company has finalized the sale of **Spectrum® Glass and the company's System 96® brands**, equipment, and formulas to world-renowned glass manufacturer, Oceanside Glasstile (OGT), in Carlsbad, California. A longtime Spectrum customer, Oceanside Glass Tile manufactures high-end cast glass tile for residential, commercial, and pool applications. For almost 25 years, OGT has led its segment of the art glass industry in innovation and design. Spectrum products will now be manufactured at OGT's state-of-the-art facility located in Tijuana, Mexico. With the company's long-standing commitment to being an environmentally concerned manufacturer, they will be using the same baghouse emission controls that Spectrum Glass has used for over 20 years.

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by **Michael Janis!**



After a 20-year career as an architect in the United States and Australia, Janis returned to the U.S. with a focus on working with glass. In 2005, the artist became the Co-Director of the Washington Glass School in Washington, D.C. His glass artwork was featured in Corning Museum's *New Glass Review* #30 & #31. In 2016, the DC Commission on the Arts & Humanities presented Janis with the prestigious Mayor's Arts Award for "Excellence in the Arts."

Janis has developed and refined an intuitive technique over many years, creating detailed imagery by manipulating glass powder. His illustrative works in glass are dreamy and beautifully stylized, often getting mistaken for photography or painting. His moody glass panels feature partially obscured people submersed in nature or seemingly dissolving beneath colors and patterns.

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Paul Wissmach Glass Co., Inc.

“When Wissmach came out with the company’s new line of 96 COE, Wissmach 96 Fusible Glass, in black, white, and clear, I tested it right away with other 96 COE glasses and had no problem with stress. Then I decided to take on a challenge and limit myself to just those three glass colors—black, white, and clear. I made design elements that included dual-colored stringers, frit castings, frit wavers, pattern bars, prefused shapes, and more. Now I am equipped with an arsenal of design elements, and my biggest challenge is to not overload my work. Each of my pieces were fired multiple times without any unpleasant surprises, and the glass kept its shine. Here is yet another great glass from Wissmach!”

Petra Kaiser, Co-Owner of Kaiser-Lee, LLC

Ask for Wissmach 96™ at your dealer or distributor today!

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