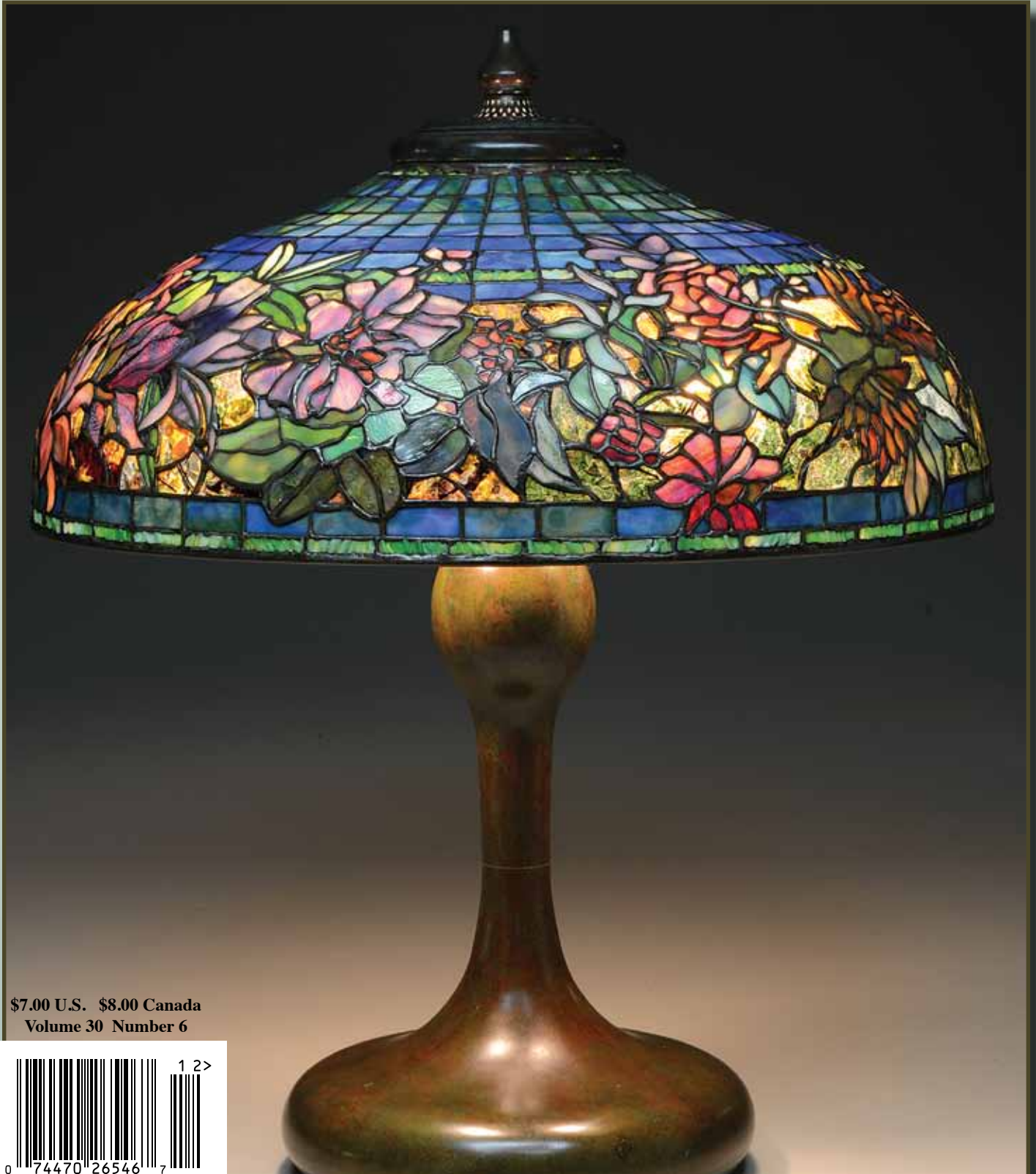


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November/December 2015



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Volume 30 Number 6



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*Above: Vase sur fond degrade by Thor Walker.
On the cover: Garland Lamp by Joe Porcelli.*

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Letter from the Editor

Reaping the Benefits of Shared Learning

On the cover of *Glass Art*'s final issue of 2015 is the work of Joseph Porcelli, who spent much of his mid career promoting, teaching, writing, and making videos about glass. "My generation of glass people put glass instruction on the map. We all shared the same sense of commitment. If we were going to teach people how to do something, we were going to teach them the right way." Porcelli's career began humbly at a small Brooklyn studio where he learned to make stained glass lamp shades. Now his original works sell at prestigious auction houses for thousands of dollars.

A center for glass related information, inspiration, and promotion, The Corning Museum of Glass, Corning, New York, bids farewell to its curator Tina Oldknow. Having retired in September 2015, the curator spent the last 15 years convincing the world to accept glass as art, one exhibition at a time. On March 20, 2015, Oldknow's dreams, plans, and hard work came together with the opening of Corning's new Contemporary Art + Design Wing. This latest expansion for the Museum is the largest space in the world devoted to the display and creation of contemporary art and design in glass.

This issue of *Glass Art* also reviews a new PBS documentary, *Pilchuck: A Dance with Fire*, which presents the history of Pilchuck Glass School in Stanwood, Washington, as told through the eyes of early glass pioneers. In addition, we will introduce our readers to the Glass Workshop at the School of Art, Australian National University at Canberra (ANU), which has earned international respect for graduating glass artists with an innovative bent, and Janet Parkhurst, owner of Stained Glass Express, to whom business opportunities offer creative grist comparable to that of the right tools in the hands of an artisan.

Glass Art continues its "Come Back to Glass" campaign with upcoming comprehensive online courses taught by industry experts through our Glass Expert WebinarTM and Master Glass Artisan Lecture SeriesTM programs. New Webinars will include Kaleidoscope Pattern Bars with Susan McGarry and Vitriographs with Dennis Brady plus Elastic GlassTM and Images on Glass classes with Barry Kaiser. Two new year-end Lectures will feature Marketing Art a New Way with Scott Ouderkirk and Printing with Light with Narcissus Quagliata. There are also many "Back by Popular Demand" offerings with great instructors including Joseph Porcelli, Corina Tettinger, Margot Clark and Dr. Jankauskas, Randy Wardell, and Tanya Veit.

A Saturday class for all new Webinars will soon be introduced, allowing those who have weekends off and overseas attendees to participate. Visit www.glassartmagazine.com and click the "Glass Expert WebinarsTM" link under "What's New" for complete details and dates on these and many more upcoming Lectures and Webinars. Check back often, since we add classes on a continual basis.

Posting the latest glass related news and developments on Instagram and Facebook,



Shawn Waggoner
Editor



Kate Nixon, Bric-a Brac,
glass mosaic, 2013.
Photo by Stuart Hay.



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Tina Oldknow

A Curator's Legacy



Tina Oldknow.

Photo by Matt Wittmeyer for *American Craft*.

Additional Photos Courtesy of The Corning Museum of Glass.

by Shawn Waggoner

It would seem Tina Oldknow, who retired in September 2015 as senior curator of modern and contemporary glass at The Corning Museum of Glass (CMOG), has enjoyed a front row seat as glass has evolved from craft to art. But in truth, through her responsibilities to the Museum's collections, Oldknow has played a key role in encouraging this new definition of the medium. Retiring in September 2015, the curator has spent the last 15 years convincing the world to accept glass as art, one exhibition at a time.

During her tenure, Oldknow curated numerous special exhibitions at the Corning Museum. Some of the more notable were *Czech Glass: Design in an Age of Adversity 1945–1980* (2005), *Curiosities of Glassmaking* (2007), and *Making Ideas: Experiments in Design at GlassLab* (2012). She also developed focus exhibitions on influential studio glass artists including Harvey K. Littleton, Erwin Eisch, Richard Marquis, and Toots Zynsky.

In 2005, Oldknow facilitated the donation of the Ben W. Heineman Sr. Family collection, one of the largest and finest collections of contemporary studio glass in the United States, and subsequently curated the popular exhibition *Voices of Contemporary Glass: The Heineman Collection* (2009–2011). She most recently curated the inaugural display of the Museum's newly opened Contemporary Art + Design Wing. She also oversaw the complete reinstallation of the galleries with modern and contemporary glass from 1900 through 2000.

"The Corning Museum of Glass has been a dream institution," said Oldknow. "I have worked with incredible colleagues to tell the

story of art in glass. I have been privileged to work with today's leading artists and collaborate on meaningful commissions for the museum. The recent completion of the new Contemporary Art + Design Wing is an important milestone and one that I think is the perfect note to exit on."

CMOG President and Executive Director, Karol Wight shared: "Tina has transformed the displays and collections of the Museum, curated numerous popular exhibitions, is known as a leading expert in the field, and is simply a marvelous colleague. Her magnificent recent installation of our new Contemporary Art + Design Galleries is the exclamation point to her career here and a gift to all who love contemporary art in glass."

Prior to her time at CMOG, Oldknow held curatorial and advisory positions at the Los Angeles County Museum of Art, the J. Paul Getty Museum, the Santa Barbara Museum of Art, the Henry Art Gallery at the University of Washington, and the Seattle Art Museum. She holds a BA in art history from the University of California, Los Angeles, and an MA in art history from the University of Pennsylvania, Philadelphia.

Oldknow presently serves on the advisory board of North Lands Creative Glass in Caithness, Scotland, and is a member of the International Council of Pilchuck Glass School. In 2014, she was chosen by her peers in the art and craft community to be an Honorary American Craft Council Fellow in recognition of her excellence and experience in the field. From 2003 to 2009, she served as a trustee of the Council.



Oldknow's Special Exhibition Highlights

Though every exhibition was meaningful and rewarding, Oldknow remembers a few of her favorites with particular fondness. The 2003 exhibition *Robert Willson: A Texan in Venice* featured the arresting work of the self-described “half Texan and half Choctaw Indian.” A maverick in art and in life, Willson worked outside the mainstream, exploring themes inspired by ancient mythologies, pre-Columbian and other native American art, and the American West.

“A unique and visually stunning blend of European technique and Southwestern American style, Willson’s sculpture comfortably inhabits the shifting space between Old World and New, between modern times and ancient,” Oldknow wrote. “He is considered an important figure in the American Studio Glass movement, even though he was never directly connected with it. One of the few Americans working in hot glass outside of industry in the 1950s, Willson was also one of the first American artists to work on Murano.”

Oldknow considers the Museum’s 2005 exhibition, *Design in an Age of Adversity: Czech Glass, 1945–1980*, as one of her most important shows. Organized by Helmut Ricke of the Museum Kunst Palast in Düsseldorf, Germany, the exhibition included more than 350 objects and documented how artists in Czechoslovakia turned to glass as a medium for painting and sculpture, and for experimenting with abstract art. *Design in an Age of Adversity* shed light on a period that was obscured by darkness and paid homage to great artists such as Václav Cigler, Vladimír Kopecký, Jiří Hancuba, Jaroslava Brychtová, and Stanislav Libenský. “The exhibition was significant because it illuminated midcentury Czech design, which was fantastic and so innovative,” Oldknow said. “This had been lost during the Communist period in those countries such as Czechoslovakia, separated from the West behind the Iron Curtain, where artistic developments were obscured.”

Lino Tagliapietra, Endeavor, 2004. Blown and hot-worked glass, battuto cut, cut; steel cable; assembled. Dimensions vary. Collection of The Corning Museum of Glass (2005.4.170, purchased in honor of James R. Houghton with funds from Corning Inc. and gifts from the Ennion Society, the Carbetz Foundation Inc., James B. Flaws and Marcia D. Weber, Maisie Houghton, Polly and John Guth, Mr. and Mrs. Carl H. Pforzheimer III, Wendell P. Weeks and Kim Frock, Alan and Nancy Cameros, the Honorable and Mrs. Amory Houghton Jr., E. Marie McKee and Robert H. Cole, Robert and Elizabeth Turissini, Peter and Cathy Volanakis, and Lino Tagliapietra and the Heller Gallery, New York).

In 2007, *Curiosities of Glassmaking* invited visitors to consider how glass has been used to mimic nature, to examine its mystical and scientific uses over the centuries, and to explore its use by industry to produce an array of everyday items. Ancient amulets to ward away evil, trick drinking glasses, an optical model of the human eye, and variously tinted, tortoiseshell rimmed lenses carried by Victorian tourists to frame suitably artistic views of nature were all on view. “This is the kind of show every curator wants to do, because you get to look through everyone’s collections and find odd and interesting objects,” Oldknow observed.

In 2012, Oldknow organized *Making Ideas: Experiments in Design at GlassLab*, which focused on the Museum’s signature design program where designers were invited to work with hot glass. The exhibition featured over 150 design prototypes by nearly 50 internationally recognized designers. “In today’s more fluid and receptive design environment, glass in particular has the opportunity of being used in newly expressive ways,” Oldknow wrote. “Working with the Museum’s artist-glassblowers outside the context of factory production, designers are able to explore concepts and to learn about the properties of glass in ways that were not previously possible.”



Karen LaMonte, Evening Dress with Shawl, 150 cm (h) x 121 cm (w) x 59.5 cm (d), 2004. Mold-melted glass, cut, ground, and polished; assembled. Collection of The Corning Museum of Glass (2005.3.21, gift in part from the Ennion Society).

New Glass Review

New Glass Review (NGR) is CMOG's annual survey of glass in contemporary art, architecture, craft, and design. Emerging and established artists and students are invited to submit images of new works created in the previous year. In early December, a jury selected from renowned curators, artists, designers, art dealers, and critics chooses 100 images from hundreds of submissions and publishes them in *NGR* every spring. The review is distributed with *GLASS: The UrbanGlass Art Quarterly*, published by UrbanGlass, Brooklyn, New York.

Like many projects overseen by Oldknow, *NGR* experienced a transformation under her direction. A nondescript blue cover now features an image of the current Museum's Rakow Commission, awarded each year. "I thought an art journal should have an image on the cover," Oldknow commented. She added a Juror's Choice section and Recent Acquisitions to *NGR*, which used to be published in the *Journal of Glass Studies*. "I wanted to present a picture of what was going on in glass that was much more complete than what had been offered," Oldknow explained. "Now artists are taking us in new directions, with more video and more performative work, which is a challenge to accommodate in a print publication."

The Rakow Commission

One of Oldknow's duties is to identify artists for the annual Rakow Commission, which was founded to support the development of new works of art in glass while building CMOG's collection by adding important pieces from emerging and established artists. Inaugurated in 1986 and made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, the Rakow Commission provides \$25,000 to a selected artist each year.

The endowment encourages artists working in glass to venture into new areas that they might otherwise be unable to explore because of financial limitations. Presently, it is awarded to professional artists whose work is not yet represented in the Museum's collection. A handful of artists are nominated by Oldknow, from which a winner is selected. Any artist from any country working in glass is eligible, but there is no formal application procedure.

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“I wanted the Rakow Commission to focus more on younger artists and artists working on the edges,” Oldknow said. “I usually watch an artist’s career for at least three or four years before I seriously consider that person. I try to present a balance between foreign and American artists, male and female, as well as technique, to some extent.”

Oldknow’s Rakow standouts include *Untitled (White)* by Josiah McElheny (2000). “McElheny’s objects are often presented with slightly or heavily fictionalized, pseudohistorical narratives or accompanied by poems or selected quotations. His installations do not merely contextualize his glass objects, but are thoughtful compositions on the history of art, glassblowing, the making of objects, philosophy, and story.”

Jill Reynolds (2002) is an installation artist whose work explores relationships between art, science, and nature. Her work *Family Matter* is a portrait of the artist and her 11 siblings as interconnected molecules. “Each glass molecule is made up of 12 complete sets of letters spelling out a name. The letters are made of small glass rods and larger blown glass tubes that are filled with a bloodlike red liquid. When joined together, the letters create a form similar to representations of molecules used in modern chemistry. In particular, they resemble the models of proteins formed as a result of DNA replication.”

A primitive life force seems to reside in the massive, sand-cast sculptures by Panamanian artist Isabel de Obaldia (2009). Her totemic, staff-shaped sculpture, *Rey del Cenote*, reflects elements of Mesoamerican ritual art. “The sculpture takes the form of a crocodile’s head and back with the head of a snake at the tail end. The elements of earth and water are reflected in the cenote, a deep sink hole, in the form of the crocodile, which inhabits earth and water, and in the process of creation, which involves ladling molten glass into a sand mold.”

The New York-based artist Andrew Erdos (2013) combines glass sculpture, video, performance, and sound to explore the intersection of culture, technology, and nature. “Erdos’s art is pop, sarcastic, and bold in the sense that it is fearless. He uses traditional glassblowing techniques and well-known glass effects such as the infinity mirror to create distinctive, nontraditional environments and narratives. It is hard to tell if Erdos is leading the viewer in a direction that is post-apocalyptic or kitsch, and it is this confusion—a clash of opposites—that he exploits in his symbolic narratives.”

Nothing Stays the Same Except the Changes

The Studio Glass movement has changed considerably over the years. Oldknow considers the late 1970s through the early 1990s as a golden period in studio craft, when innovative artists were working with glass in new ways and developing their own techniques. “Basically what happened during this period is that glass was developed as a material for fine art, which was a new role for it,” Oldknow notes.

Now that glass, as a material, has extended into the realm of sculpture, Oldknow believes it’s become more mainstreamed. There is no longer a cohesive Studio Glass movement or location in one area of studio craft. “Artists are taking glass in all kinds of different directions, from performance work to sculpture and installations. The focus of the Museum’s new wing is on artists who come from both inside and outside the glass community, working with the material to address issues in contemporary art.”

As Oldknow moves on from the museum that has been home for the last 15 years, she reflects, “I’ve loved the objects, but I’ve loved the artists slightly more.” With the inaugural installation for CMOG’s new wing full of her favorite acquisitions, Oldknow turns over the reins with a confident melancholy. “The timing is perfect. I’ve been doing this job for a long time, and I think it needs new energy.”

GA



*Josiah McElheny, Untitled (White),
56.5 cm (h) x 218.6 cm (l) x 40.7 cm (d), 2000.
Blown and cased glass, cut; display cabinet, lighting.
Collection of The Corning Museum of Glass
(2000.4.9, 15th Rakow Commission).*

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The Corning Museum of Glass Contemporary Art + Design Wing

Realizing a Dream



by The Staff of The Corning Museum of Glass

On March 20, 2015, Tina Oldknow's dreams, plans, and hard work as senior curator of modern and contemporary glass art came together when The Corning Museum of Glass opened the doors of its new Contemporary Art + Design Wing. This latest expansion for the Museum is the largest space in the world devoted to the display and creation of contemporary art and design in glass. The \$64 million expansion, fully funded by Corning Incorporated, features a 100,000-square-foot addition, which includes a 26,000-square-foot gallery space and a 500-seat live glass demonstration facility.

The addition provides an unprecedented opportunity for visitors to see the breadth and depth of creativity by artists who have pushed the boundaries of glass as an artistic material. Designed by Thomas Phifer and Partners, it provides visitors with an inspiring, day-lit environment in which to experience contemporary art and design in glass. The wing's inaugural installations feature 117 works from the Museum's permanent collection.

"The opening of the Contemporary Art + Design Wing marks an important milestone in the Museum's history," said Karol Wight, president and executive director of The Corning Museum of Glass. "The premier institution dedicated to glass, we are now the leader in the display and interpretation of contemporary art and design in glass. We look forward to welcoming our visitors from all over the world and introducing them to this incredible new chapter in the history of glass."

Contemporary Art + Design Galleries

The new 26,000-square-foot gallery building is devoted to contemporary art and design in glass from 1990 to the present. The building's five galleries vary in size and contain diverse works that are thematically curated. The display also extends into The Porch, a space that wraps around the entirety of the galleries. Works on view include many pieces from the Museum's permanent collection that have never been seen before, including large-scale sculptures, installations, glass "paintings," and vessels. Artists who are well-known for their work in glass are on display including Dale Chihuly, Roni Horn, Karen LaMonte, Josiah McElheny, Beth Lipman, Liza Lou, and Klaus Moje, as are artists less known for their work in glass such as Robert Rauschenberg, Tony Cragg, and Kiki Smith. A gallery entirely devoted to design in glass from the past 25 years features works by internationally recognized artists and designers James Carpenter, Christophe Côme, Dan Dailey, Studio Job, Tejo Remy, and Stephen Burks.

"With the opening of the new wing, we are able to display and interpret contemporary art and design in glass in the same elegant and thoughtful way in which it is being produced," said Tina Oldknow. "Today's artists are using glass in previously unimagined ways. They are innovators of new approaches, concepts, and techniques that push the known boundaries of the material—perhaps, most noticeably, of scale. These large sculptures and installations demanded a monumental space in which to be experienced."

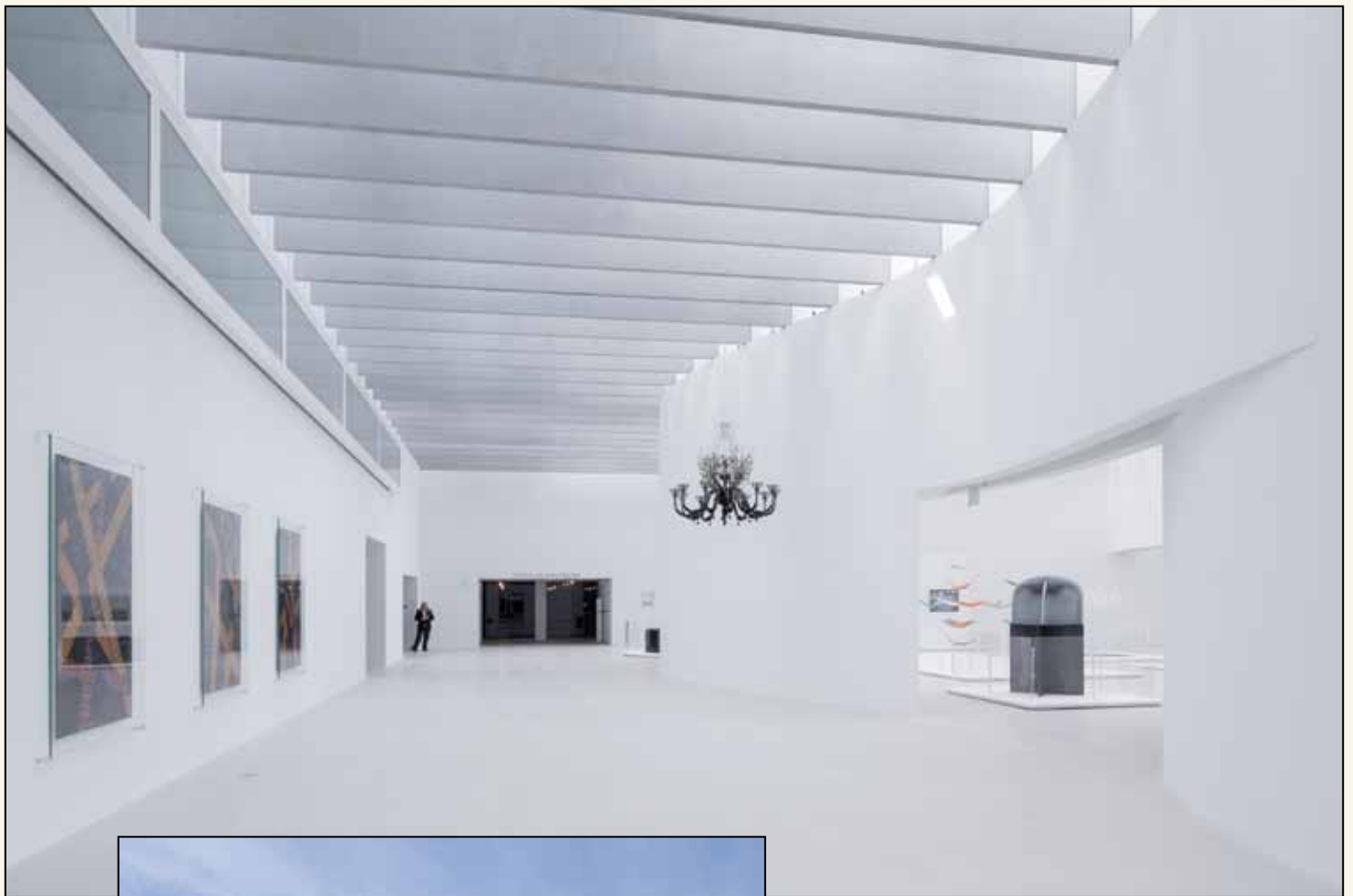
One of the new galleries is dedicated solely to large-scale installations or special temporary projects. The inaugural installation is one of the Museum's most recent acquisitions, *Constellation* (1996) by Kiki Smith. The room-sized work, a meditation on the infinity of space and the desire to understand it, features 26 hot-sculpted glass animals of various sizes, representing different star patterns, designed by Smith and produced by the Venetian maestro Pino Signoretto. The animals cavort amidst cast glass stars and cast bronze scat on a night sky made of handmade indigo-dyed Nepal paper.

All of the large-scale sculptures and installations are surrounded by specialty glass barriers made of Corning Gorilla Glass. Engineered and fabricated by Corning for display decks designed by Thomas Phifer and Partners and fabricated by Kubik Maltbie, this is the first time the damage resistant, thin, and optically pure glass, already found in 2.7 billion cell phones, tablets, notebooks, and other devices, is being used for this purpose.

Building Design

The façade of the new contemporary gallery building is constructed of large white glass panels that create a nearly seamless, softly reflective expanse. Inside, the building features a simple, white interior. The galleries are defined by massive, curvilinear concrete walls, which actually serve as the supports for the skylight roof. The Porch provides additional display space and includes a 140-foot-long window that provides views out onto the new one-acre Museum Green.

A sophisticated system of roof skylights and overhead lighting provide the optimal lighting conditions for works in glass. Four feet tall by three and a half inch thick concrete beams rest on the curved gallery walls and diffuse the light as it comes through the skylights, directing it to the floor where the glass is displayed. Electric track lighting is programmed to complement and spotlight the art by adjusting to changes in exterior natural light levels.



View of the Promenade leading to the new Amphitheater Hot Shop. Photo by Iwan Baan, courtesy of The Corning Museum of Glass.



The front of The Corning Museum of Glass, featuring the new Contemporary Art + Design Wing. Photo by Iwan Baan, courtesy of The Corning Museum of Glass.

Amphitheater Hot Shop and Live Glass Demonstrations

The Contemporary Art + Design Wing also features a new, 500-seat Amphitheater Hot Shop dedicated to live glassblowing demonstrations. This state-of-the-art hot shop is set inside the renovated Steuben Glass factory building and features a balcony running around the perimeter of the shop, offering visitors a 360-degree view of the glassmaking demonstrations.

The space will allow the Museum to add to its popular Hot Glass Demos, narrated demonstrations illustrating the basic properties of glass and principles of glassblowing. With the opening, the Museum is launching a series of demonstrations connecting glassmaking techniques to objects in the collection, as well as guest artist and GlassLab design sessions featuring artists and designers of all backgrounds working with glass.

The first of two artists to work in the new Amphitheater Hot Shop in April 2015 was American sculptor Albert Paley, who collaborated with Museum glassmakers as part of his Specialty Glass Residency. Swedish artist and designer Bertil Vallien also demonstrated his signature sandcasting technique.

“This new space creates remarkable opportunities for artists and designers to explore the power and potential of glass at The Corning Museum of Glass,” said Robert Cassetti, senior director of creative services and marketing. “This is especially fitting in this historic space where master glassmakers, artists, and designers worked side by side for almost 60 years.”

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GlassApp

GlassApp, an accessible new Web app for gallery interpretation, is debuting in the Contemporary Art + Design Wing. The app provides a way to explore the 117 objects on display through images, artist bios, and “Current Conversations in Glass,” short videos that share behind-the-scenes insights beyond the traditional label text. Featuring members of the Museum’s staff, the videos are conversations highlighting facts about the artists or their work. Some videos reveal the intricacies of lighting and installing the objects, while others feature glassmakers talking about the techniques used to create them. A “Today at CMoG” section gives real-time updates about what is happening at the Museum, including information about special exhibitions, tour and demo times, and the café menu.

Supported by Corning Incorporated’s ONE Wireless Platform, GlassApp is the first all-optical converged cellular and Wi-Fi solution, which offers virtually unlimited bandwidth to thousands of devices at once. The Corning Museum of Glass is the first museum to offer this service, allowing its hundreds of thousands of visitors each year to enjoy fast, uninterrupted service. Visitors are also encouraged to use their personal devices to share their experience through social media, and their posts are shared with other visitors on screens in the perimeter of the galleries. Benches with iPads connected to GlassApp will be available for visitors who do not have personal Web-enabled devices and would like to access additional information about the works on view.

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Visit www.cmog.org for more information about the Contemporary Art + Design Wing and all of the other programs and exhibitions available at The Corning Museum of Glass.





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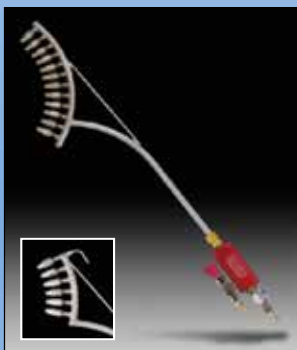
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Eric Markow (left) and Thom Norris (right) with their Paragon Pearl-56. Eric and Thom spent several years developing the woven glass technique shown above. Photo by Marni Harker.

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

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

Eric and Thom fire their glass in nine Paragon kilns. “Now that we’ve done all our testing, and have actually cooked sculpture in the Pearl-56, it is our favorite kiln and we love the even, consistent heat,” they said recently.

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



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GAS Announces Its 2016 Awards

by The Staff of Glass Art Society

The Glass Art Society (GAS) has announced the upcoming 2016 awards to be presented on June 9 at its annual conference to be held June 9–11, 2016, at the Corning Museum of Glass. The Lifetime Achievement Award, which acknowledges individuals who have made outstanding contributions to the development of the glass arts worldwide, will be awarded to James Carpenter. The recipient of the Honorary Lifetime Membership Award for her outstanding service to the Glass Art Society is Jutta-Annette Page.

Lifetime Achievement Award

“Throughout his career, Jamie Carpenter—light artist, designer, and architect—has shown us how to think in new ways in glass,” said Tina Oldknow, retired senior curator of modern and contemporary glass at The Corning Museum of Glass. “From his studio projects with Dale Chihuly in the early 1970s to 7 World Trade Center in New York City, completed in 2006, his artistic exploration has been deeply focused on the material, discovering its many possibilities, redefining transparency, and creating new relationships between glass and light. Carpenter’s many projects, which chart his always open and innovative approach to glass, are as dynamic, versatile, and elegant as the material itself.”

Having worked at the intersection of architecture, art, and engineering for nearly 50 years, the artist is advancing a distinctive vision based on the use of natural light as the foundational elements of the built environment. Originally trained as a studio artist, Carpenter founded the cross-disciplinary design firm James Carpenter Design Associates in 1979, deploying these aesthetic principles on large-scale architectural projects. Applying a profound knowledge of materiality and craft, he has striven to integrate a collective experience of nature within the built environment.

Carpenter has been recognized with numerous national and international awards, including an Academy Award in Architecture from the American Academy of Arts and Letters and a MacArthur Foundation Fellowship. He holds a degree in architecture and sculpture from the Rhode Island School of Design and was a Loeb Fellow of Harvard University’s Graduate School of Design.



*James Carpenter.
Photo by Brian Gulick.*



*James Carpenter Design Associates integral artwork within series of four light wells for Devon Art Walls, Devon Energy Headquarters, Oklahoma City, Oklahoma, 2009–2013.
Photo by Joe Aker.*

Honorary Lifetime Membership Award

"Jutta Page served on the GAS board for nine years before serving as president," said Pamela Koss, GAS executive director. "Her dedication and leadership to GAS were unwavering."

Page entered the museum field as a post-doctoral fellow in Byzantine art at Dumbarton Oaks, Trustees for Harvard University, in Washington, D.C. After serving for a decade as curator of European glass at The Corning Museum of Glass, she joined the staff of the Toledo Museum of Art as curator of glass in 2003, to which the responsibilities of curator of decorative arts were soon added.

A respected author in her field, Page has completed an extensive array of publications and lectures on topics ranging from ancient to modern and contemporary glass, the history of jewelry, European tapestries, and furniture. She holds a PhD and MA in the history of art and architecture from Brown University; an MAE in jewelry, metalsmithing, and industrial design from Rhode Island School of Design; and an MA and BA in visual communication and art from Georg-August-Universität Göttingen in Germany. **GA**



Jutta-Annette Page

Visit www.glassart.org to learn more about the Glass Art Society, an international nonprofit organization founded in 1971 to encourage excellence, advance education, promote the appreciation and development of the glass arts, and support the worldwide community of artists who work with glass.

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Pilchuck: A Dance with Fire Airs on PBS

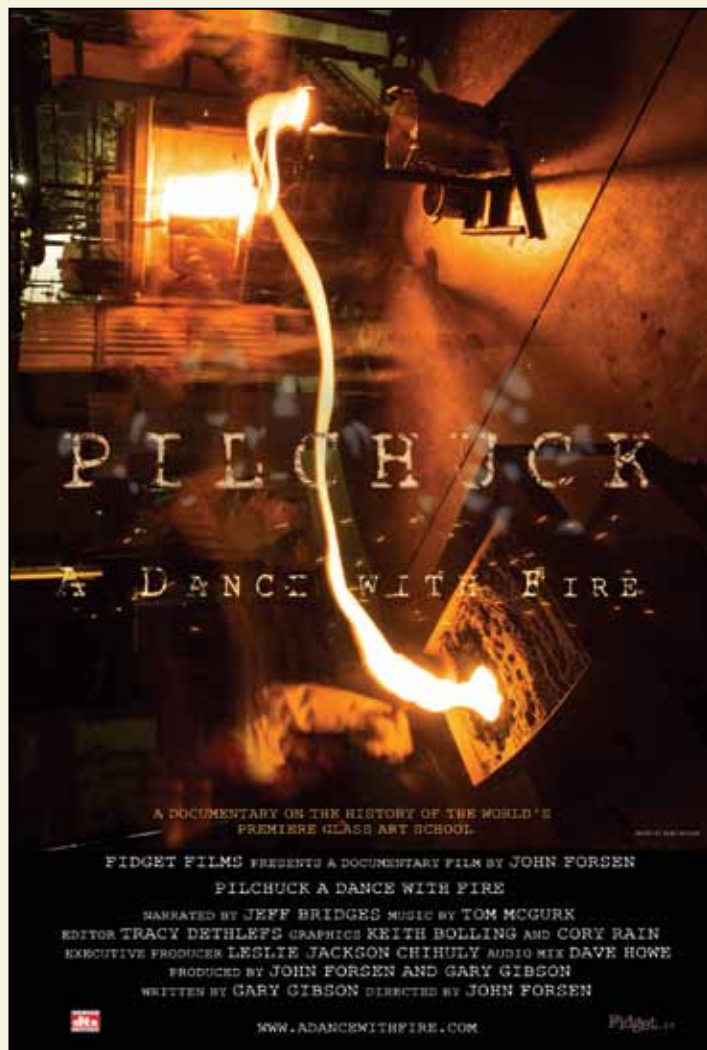
by Shawn Waggoner

Photography by Gary Gibson

A new PBS documentary, *Pilchuck: A Dance with Fire*, identifies the remarkable convergence of visionary individuals, regional culture, and fortunate timing responsible for the synergy between the legendary glass school and the Studio Glass movement. Produced by writer Gary Gibson and director John Forsen, the film premiered this spring in Palm Beach, Florida and was screened for sold-out crowds at the International Film Festival in Seattle, Washington. On October 1, 2015 the documentary premiered on PBS.

From the middle of a tree farm in Stanwood, Washington, an hour north of Seattle, Pilchuck Glass School turned the Pacific Northwest into a glass Mecca and shaped the U.S. Studio Glass movement. Founded in 1971 by glass artist Dale Chihuly and patrons Anne Gould Hauberg and John H. Hauberg, Pilchuck now hosts more than 500 students and artists each summer and is guided by a 41-member board of trustees. Forsen and Gibson rely on firsthand accounts of the founders and artists to tell the story of transformation from makeshift summer workshop to the most important international center for artists working in glass.

Narrated by Academy Award winner Jeff Bridges, *Pilchuck: A Dance with Fire* features interviews with key players such as Chihuly, William Morris, Lino Tagliapietra, Kiki Smith, and dozens of others. A rich, entertaining mix of interviews, archival black-and-white stills, color slides, home movies, and music from the '70s, '80s and '90s moves the story forward. News clippings and graphics help explain the school and the medium in the context of the news and culture of the times. Beautiful glassblowing sequences photographed in high-definition video explore the nature of the material at the center of Pilchuck's existence.



*Promotional poster for Pilchuck: A Dance with Fire.
Photo by Alec Miller.*



*Capturing close-ups of hot glass
molding techniques.*

An Idea is Born

A Washington native, Forsen has called the Northwest home since 1971, the same year Pilchuck Glass School began. He attended Western Washington University in Bellingham, where he studied and developed his passion for film and television. Upon graduation, Forsen began working for a famous PBS documentary filmmaker who specialized in adventure films about subjects such as climbing Mount Everest with the Whittakers and dogsledding with Susan Butcher, the first woman to win the Iditarod. Forsen simultaneously worked at a CBS affiliate in Seattle producing TV shows and commercials. In 2004 he founded his current production company, Fidget.

With an affinity for the arts and music, Forsen produced a local TV series about Seattle's well-known 1% for Public Art program in 2006. One of the artists he interviewed for the series was studio glass pioneer, Paul Marioni. Forsen enjoyed Marioni's character and anecdotes so much that he expanded the artist's 15-minute segment to 30 minutes. PBS included Paul, Dante, and Marina Marioni in the "Family" episode of its *Craft in America* documentary, for which it used a fair amount of Forsen's footage.

In 2011, infected with Paul Marioni's enthusiasm about glass and stories of Pilchuck, Forsen was visited by the inspiration to make a documentary film about the acclaimed glass school. "In choosing documentary subjects, my prerequisites are: Am I fascinated with the story, and can I keep with it for years of producing? Do I think I can get it funded, and will there be an audience other than the advocates? Will people find this interesting? The Pilchuck story fit all those requirements." Forsen called his friend Gibson, who wrote and co-produced *Chihuly Over Venice*, and both thought the story worthy of documenting.



Artist Dante Marioni shaping a piece of blown glass.

The Making of *Pilchuck: A Dance with Fire*

PBS documentaries can be funded by grants or corporations, and Forsen continues to raise the remaining \$18,000 needed for *A Dance with Fire*. PBS requires the listing of investors in the credits, even if they only donate one cent, making funding platforms such as Kickstarter problematic. "I only have so many minutes to broadcast, and I didn't want to eat up three minutes just with my funding credit roll." Once the interviewing process began, funding became easier.

Forsen was aware of the importance of getting the right characters to tell Pilchuck's story. He needed a diverse group in terms of age, gender, and role at the school. In New York, he was able to interview Jamie Carpenter, an early pioneer at Pilchuck, as well as artist Kiki Smith. When Europeans such as the Czech Republic's Jiří Halcuba, who passed away in 2013, and Sweden's Bertil Vallien were at Pilchuck, Forsen made sure he interviewed them. "Europeans added an interesting perspective comparing the U.S. scene to what was happening in their homelands. Richard Marquis added levity and uniqueness to the story. Billy Morris started at Pilchuck as a garbage man and ended as one of the rock stars of the industry." One of Forsen's most prized interviews was that of the school's co-founder Anne Gould Hauberg.

When all the interviews were completed, the dialogue was transcribed and a paper edit was performed. Divided into 12 chapters in order to organize information and chronology, the 80 pages equaled four hours of film. It was then edited down to the final PBS version, which runs 59 minutes.

Director John Forsen with Paul Marioni.



Filming the glassmaking process was Forsen's biggest challenge. "Once a piece of hot glass is started, the artist never stops. The object being blown has to be in constant motion until it goes into the annealer. I love tight shots. I love seeing the intimacy of activity, no matter what the subject. I wanted to film that beautiful close-up. To get those shots and keep the camera in focus was a huge challenge. Having the camera that close to the glass and heat, you're concerned with melting or burning. It was also challenging for the artist to have a camera so close in the work area. I would always ask, 'Is this a safe spot, and how close can I get?'"

Forsen brought in some specialized cameras mounted on a crane, allowing for unique low and overhead angles. He also employed a super-slow-motion camera for certain working shots. "I wanted to get tight shots of flame coming off of the glass as the artist is molding it. As molten glass was being shaped with wet newspaper, I wanted to capture the smoke rising. The slow motion enhanced the beauty of the dance."

In Forsen's attempt to bring viewers back in time to the 1970s, music played a vital role. "The artists each have music that they like working to, and they have it blasting in the hot shop as they work. The music really made the film pop." The Jeff Bridges narration also fills the documentary with audible personality. Bridges, who has a personal relationship with Chihuly, agreed to do the narration the day after Chihuly asked for his participation. Forsen had to hurry along a polished script, which was still in development at the time, to accommodate the actor's schedule.

An Homage to Pilchuck's Legacy

Forsen would like to obtain a grant to screen *Pilchuck: A Dance with Fire* at every art school in the world. "Everyone should have an idea of what glass is and where it came from."

Pilchuck provided the greatest minds and hands in glass with a place to gather and share ideas, moving the Studio Glass movement forward exponentially. Artistic experimentation is the cornerstone on which growth and impact continues. "Pilchuck took something that had its basis in craft and allowed artists to give birth to a new art form. If it weren't for the school, the movement would have taken a completely different direction. Also, there are more glass artists in the Northwest than anywhere in the world, including Venice and Murano, and that is also Pilchuck's legacy."

In 2012, the Studio Glass movement marked its 50th anniversary. This movement has birthed new generations of artists working in glass, established a vibrant art market, and expanded the number of galleries, collectors, curators and exhibitions. It has also focused the attention of the general public on a material that had previously been relegated almost solely to beautiful utilitarian objects. Says Forsen, "It's important to tell this story now while so many of the early participants can still share their memories." **GA**

Visit www.adancewithfire.com or vimeo.com/84972125, to view a trailer for *Pilchuck: A Dance with Fire*. Check your local listings for PBS airtimes. For more information, to help with donations, and to purchase a copy, go to www.adancewithfire.com.



Interviewing
Ruben and Isabel Toledo.

John Forsen, Chief Imaginer
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Interviewing
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*The Pilchuck
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Making Cameo Paperweights

Design, Fabrication, and Text by Thor Walker

The art of encasing a porcelain sulfide cameo within a lead crystal paperweight dates back to the mid 1840s when the three great French glasshouses of Baccarat, Clichy, and Saint-Louis began producing these highly prized and difficult-to-make paperweights. Today, Herakles is reviving this French tradition and innovating it with unique designs and color.

Each Herakles paperweight is an artistic masterpiece ingeniously designed and created through the skills of the greatest contemporary French craftsmen, award winners of the celebrated Meilleurs Ouvriers de France (MOF) contest. For almost a century this competition has recognized the talent and creativity of superb artisans. True to the MOF tradition, each Herakles paperweight is handcrafted in a limited edition of 50 numbered, dated, and certified pieces that are sure to be passed from generation to generation.

When Tradition Meets Innovation

The incorporation of cameo art within paperweights requires the highest technological knowledge in crystal art glassmaking. The pioneering concept of enclosing a porcelain cameo depicting classical subjects within glass was originally conceived

during the late 18th century and raised to a fine art in France. Nine-

teenth century sulfide paperweights were always made in lead crystal.

Scientific analysis on paperweights from the greatest factories of that time such as Vonnèche, Baccarat, Saint-Louis, Montcenis, and Clichy show a lead percentage over 33 percent.

This is part of the tradition that Herakles is reviving with its paperweights—a return to full lead crystal.

Combining this historic process with the innovative introduction of brilliant

color was not easy and required innumerable attempts. In fact, no other crystal maker has attempted to include a color sulfide cameo, because the color would be lost as soon as it came into contact with the hot crystal. Creating a colored porcelain compatible with lead crystal glass required all the skills of a master porcelain maker. Without that, the attempt to marry essentially incompatible materials would cause the crystal to bubble and crackle. Yet for all its difficulties, crystal with a lead content of 33 percent carries extraordinary qualities of brilliance because of its ability to play with and refract light into infinite glittering fragments.

From the early stages of the project, we had to identify the potential problems coming from the design itself. The next step was to obtain a colored cameo compatible with lead crystal. Based on the results, we were able to produce a cobalt blue colored cameo (The same process is used with red, yellow, black, orange, and green.) We spent innumerable attempts to include this color sulfide cameo within lead crystal. It took almost a year to technically produce the paperweight. Airbrushed color was applied prior to encasement.

Both red and yellow cameos were the most challenging ones due to the conflict of components (selenium or chromium, respectively) during the encasement process with lead crystal, which is heated at 1200°C (2192°F). Therefore, we produce internally our own cameos. Baccarat stopped the production of sulfide/cameo paperweights back in the 1970s.

The incorporation of cameo art within paperweights requires the very highest technological knowledge in crystal art making. Some UK and French companies have agreed to try to encase our cameos within lead crystal. They failed. Others in the United States just never used lead crystal and suggested that we make them in ordinary glass.

Our lead crystal master maker in charge of the lead crystal paperweights with sulfides has more than 40 years' experience. As a Best Craftsman of France (MOF), he uses traditional 18th century techniques and works closely with the master porcelain maker in our workshop. It all comes down to the French crystal maker's know-how and experience.



Breaking from Tradition

The Herakles paperweights break from the tradition of representing famous people in the cameos. Offered instead are the Dragon, the Snake, and the Horse.

The Dragon lies at the heart of the founding myth of Chinese civilization and is the ultimate symbol of good fortune. The zodiacal dragon is a chimerical beast able to fly in the heavens and swim in the seas, representing idealism, perfection, power, and wealth. The year 2012 was the Year of the Dragon and, for Herakles, the year of the Dragon paperweight.

The Snake is the sixth animal in the Chinese zodiac, and 2013 was the Year of the Water Snake. Herakles has created a unique Black Water Snake with pure platinum and 18K white gold scales inlaid directly into the porcelain. The Herakles reptile could relate 1,001 tales with its hypnotic stare, striking hues, and forked tongue. The Chinese zodiac confers on men born in that year upright and sentimental traits, and on women the quality of beauty.

The seventh Horse is an iconic emblem of China, and 2014 is the Year of the Wooden Horse. Because wood is connected to the color green (as in trees), the Herakles Arabian Horse cameo is colored green. The history of the horse is the history of civilization itself. The horse is known as a great friend to man from contexts as diverse as agricultural farming to military training. Moreover, the horse has long been a cultural symbol of grace and power. The Herakles Arabian Horse features a distinctive head profile and high tail carriage. People born under the Year of the Horse are endowed with independence and confidence.

In addition to the Herakles cameo paperweights, there are cameo vases and inkwells designed and produced to the same exacting high standards. In January 2014, the company will launch a limited and signed edition of crystal hood ornaments such as those made by Lalique in the 1920s.

Reviving the French Tradition

After the gather has been shaped into an egg, add a neckline using jacks to help jack the paperweight off the pipe.



Cool the jack line with the air hose. Reheat the end of the parison or gather.

Gradually heat the cameo over the course of 3 hours until the temperature of the electrical kiln reaches 1200°C (2192°F).



Before working the paperweight, the cameo must be removed from the kiln, together with its base, and placed in the fusing kiln so that its temperature will be kept equal to that of the lead crystal. The cameo is placed inside the mold that has been preheated to 500°C (932°F).



Insert the parison into the mold, form it, and pick up the cameo at the same time.



Level out the bottom with a paddle.



5
Create the bottom of the paperweight by adding a hot gather large enough to completely encase the cameo and cover the bottom.



6
Reheat the paperweight in the glory hole, then level, smooth, and shape.



7
Attach a pontil with a fresh gather to the end, then jack the paperweight off the first pipe.



After reheating, shape with a paddle and block on damp newspaper. The following is the annealing cycle for the glass: coefficient of thermal expansion is 100; 500°C (932°F) going down to 100°C (212°F) over a period of 10 hours.

This exacting process of making Herakles paperweights revives the French tradition, but it also innovates with its use of sulfide in color and original subject matter. The result is a unique and hand-crafted masterpiece. **GA**

Thor Walker is a French-American designer of luxury items. In 1995 he founded the New York-based company Herakles, with its workshop based in Paris, France. Partnering with master craftsmen from around the world, Herakles is known for exquisitely made, high-end leather bound books that are published in multiple languages including Chinese, Russian, and Arabic. The company is also involved in creating haute cristallerie, leather goods, high-end jewelry, and more recently vases, paperweights, pens, and similar items. Herakles sells through multiple channels, including a growing private client base.

Walker graduated from the University of Panthéon-Assas with a master of law degree (Maîtrise en droit des Affaires) from the Université de Droit Paris II in 1994). He is also the founder and president of the French-American Cultural Center of New Jersey (FACCONJ). Call (646) 383-8993 or e-mail walker@heraklesparis.com for more information.

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The Glass Workshop at ANU Canberra Reciprocity of Ideas and Materials

by Colleen Bryan

Founded in 1982 as the last of four academic glass programs in Australia, the Glass Workshop at the School of Art, Australian National University at Canberra (ANU) enrolls students in the Visual Arts and Design Arts programs at the university. The Canberra workshop feeds working visual artists into small private studios across Australia and has earned international respect for graduating glass artists with solid skills and an innovative bent.

According to Head of Workshop Richard Whiteley, "What defines our program since is our focus on method. The artist unpacks the material and enters into a conversation with it. We are not about either concept or technique, but rather the reciprocity of ideas inhabiting material and material feeding ideas. The artist works back and forth between the two and layers them to build a self-sustaining practice."

Inside the ANU Glass Workshop

The ANU Glass Workshop is part of a stand-alone art school within the larger university. The workshop has extensive cold working, kiln, and hot shop facilities. ANU's Glass Workshop enrolled 30 major students for 2015: five students in each undergraduate year, six honors students (BFA equivalent), a master's candidate, and three PhDs. The program also has five elective students in the first-year group.

ANU attracts people to its glass program who are curious about the material and are exploring its potential. Students come from all walks of life and all over the country, and even from overseas. Whiteley notes with some irony that the workshop is better known internationally than in Australia. The usual path is for students to enter as glass majors from their first year after secondary school.

The Glass Workshop at ANU spends a fair amount of time teaching technique, but such instruction is always within a frame of contextual awareness. "We try to immerse students in a foundational understanding of the material, but we also want them to interrogate their own ideas."

Most ideas begin as just hunches. The student or artist sculpts the material, investigates, and mucks around in it to follow the hunch, but that is only the starting point. Whiteley emphasizes how critical it is that artists build a language to help them shape their ideas and bring them to resolution. "When all of those things come together, the conversation happens."



*Lene Lunde blowing glass.
Photo by Richard Whiteley.*



*Erin Conron forming a blown glass
art piece. Photo by Richard Whiteley.*

This approach demands that the workshop value experimentation over simple knowledge transfer and process over perfection. "Generally, students who push the limits of their ideas experiment and try a bunch of things. Many of those experiments fail, but that is welcome here. The evidence of really successful

experimentation is more likely a pile of broken glass than a finished masterpiece. The evidence of successful interrogation is often found in the carcasses of works that did not survive the inquiry. We ask students to keep sketchbooks, but a lot of the work is grunt time in the studio trying a bunch of different approaches, immersed in the less conscious decision making until their intuitive responses become real."

Building a Supportive Community

ANU does not care if students come with a lot, a little, or no skill. The most gratifying aspect of the workshop for Whiteley is watching students grow in understanding their own ideas, both visually and verbally, developing their own artistic voices, and becoming articulate.

"It is very hard to take someone with a strong, established platform of skills and reinsert ways to subvert and explore that practice in different ways. It is much easier to learn an exploratory process as one is learning the material. We look for people who engage us and are eager to engage the material in a series of critical conversations. We are skilled in building a community where people feel supported enough to challenge each other and what is being presented, and to discharge it in their own ways. It is through this process of participating in a community that they learn to develop their own voices."



Kate Nixon, Bric-a Brac, 85 cm x 190 cm, glass mosaic with Bullseye glass, 2013. Photo by Stuart Hay.

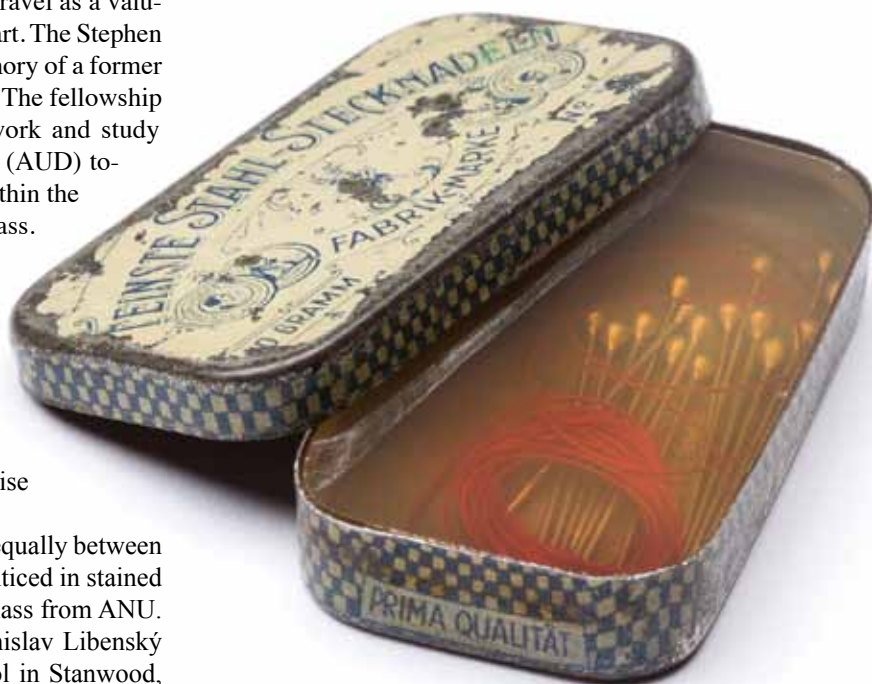
The Glass Workshop also values international travel as a valuable input toward developing perspective on one's art. The Stephen Procter Fellowship was established in 2001 in memory of a former head of the Glass Workshop at ANU (1992–2000). The fellowship helps Australian and international glass artists work and study abroad. Each year the fellowship provides \$5,000 (AUD) toward travel and a four- to eight-week residency within the ANU Glass Workshop to an artist working with glass.

The Staff Team

Whatever the method or resources, the quality of any academic program is inextricably bound up with the people who staff it. The ANU Glass Workshop has a long tradition of strong leadership. These days, the workshop is staffed by a small core team with deep and diverse expertise supplemented by visiting artists.

Whiteley, himself a glass caster, splits his time equally between the workshop and administrative duties. He apprenticed in stained glass before earning an undergraduate degree in glass from ANU. He also studied with Czech cast glass artists Stanislav Libenský and Jaroslava Brychtová at Pilchuck Glass School in Stanwood, Washington, and continues a narrative they influenced. Whiteley earned a master of fine arts from the University of Illinois during the mid-1990s, where he studied mixed media with Bill Carson and majored in sculpture. For the past 20 years he has focused on glass casting.

"I have loved working with the medium in a materials-specific way. Developing my own voice has taken many years, partly because cast glass is a slow process and partly because I've divided my attention between teaching and my personal practice over much of that time. One good thing about working at a university is the obligation and encouragement we have to develop our research and to engage internationally in my medium. The difficulty is the strongly competing priority that all our staff place on serving our students."



Sara Hellsing, A Link to Absence, 1.5 cm x 4.5 cm, blown and cold worked glass with found objects, 2012. Photo by Stuart Hay.

On nights and weekends, Whiteley pursues his research practice from a studio in Queanbeyan. He explores negative structures and voids as primary constructive agents within cast glass. "I am interested in how light and negative space can be such unique compositional elements within the transparent material of glass. Using glass as a substrate activated by light allows me to engage translucency, the material quality of glass, as the agent within the work. That creates the dialogue between voids and solids."

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"What's New" at www.GlassPatterns.com
for more details and local times.

Nadège Desgenétez is an accomplished hot glass artist who has been a full-time lecturer on staff at ANU since 2005. "She is one of the rare breed of makers who is thorough in teaching the steps toward becoming proficient, yet open to a wide range of approaches to exploring and subverting material." Born in France, Desgenétez started her glass education at Cerfav (Centre européen de recherches et de formation aux arts verriers) in 1993. After working in studios in Europe and traveling as a teaching assistant to Lino Tagliapietra, she moved to Seattle, Washington, in 1998. There she worked on hot shop teams for artists Dale Chihuly, Benjamin Moore, Dante Marioni, Dan Dailey, and Preston Singletary. Desgenétez has received several prestigious prizes and awards, including the Prix d'honneur de la Fondation de France, Saxe Awards from Pilchuck Glass School, the Prix de la Vocation from the Fondation Marcel Bleustein Blanchet and, most recently, grants from Arts ACT and the Australia Council for the Arts.

Desgenétez has spent the past decade reflecting on memory, identity, and belonging. She draws from autobiographical material to inform her artistic practice in sculptural glass. Her connection to the material and reverence for the history of glass infuses a rigorous technical approach to teaching at the ANU Glass Workshop and at numerous workshops in the United States, Europe, Australia, and Japan.

The ANU Glass Workshop also engages a high number of visiting artists. "We include established artists working in glass in Australia and from overseas. The workshop invites artists who work outside the material to expand the conversation. I see that as an opportunity to grow the awareness of glass as a medium for artistic expression."

Whiteley observes that visiting artists not only demonstrate alternate approaches and techniques in glassworking, but they can also inspire students in different ways than resident staff members. "What we want from them is not necessarily to teach a technique but rather to show how they make decisions within their practice. Negotiating ideas into the material, building the intellectual language around their work—these are important aspects of building an original voice. Working alongside different artists, students see a variety of ways of thinking through problems. Visual art is not just an intuitive thing that people are born with. Neither is it a rote exchange of information that can be taught from a textbook. Visual artists need to learn how to interrogate their ideas, explore materials, make decisions, and innovate as they negotiate their way through experimentation."



Mel Douglas, Callow, 30 cm (h) x 40 cm (d) x 40 cm (d), blown, cold worked, and engraved glass, 2015. Photo by Stuart Hay.



Charles Butcher, Silence, 120 cm x 38 cm x 6 cm, cast glass, 2006. Photo by Greg Piper.

Proven Success

ANU's Glass Workshop has a track record in producing working artists and in the reputation of its alumni. Whiteley reports that the Glass Workshop has a high percentage of graduates who continue as visual artists. Around 70 percent continue with careers as artists in the field compared to the 3 percent that is considered a standard for most visual arts programs throughout Australia and North America.

Whiteley enjoys talking about some of the workshop's alumni. Masa Asaka, for example, came as a student from Japan to work in Sydney for seven years in the studios of Ben Edols and Kathy Elliot, former ANU graduates. When the master glass cutter decided to seek a masters degree, he spent three years in the ANU Glass Workshop in an iterative interrogation that sought to express the character of the material. "Asaka's exploration was pure, visual, practice-led research," Whiteley remembers. "We moved him away from glass for a couple of months so he could develop a broader investigation of form. Upon graduation, Asaka had a body of work in cast glass that expressed his ideas in a uniquely innovative way. That body of work was immediately sought after by museums and other glass collectors."

Cobi Cockburn works in kiln formed glass and spent a focused Honours year with the ANU Glass Workshop developing a new body of glass art. Her work through that year allowed her to build a language around her ideas. Since graduation, Cockburn has moved from strength to strength. The Art Gallery of Western Australia purchased an entire exhibition of her work just a few years after she graduated.

Bringing Australian Glass Art to the World

International travel and shows such as the 2013 exhibition in Tacoma, Washington, highlight Australian glass and the Canberra workshop's role in it. Founding Head of Workshop Klaus Moje and Whiteley are traveling to Berlin later in 2015 for a solo exhibition. While there, they will work with Berlin Glas e.V. to further an awareness of the Australian glass movement in a European context.

Whiteley also curated the international segment of a glass exhibition in China in 2014. These exports of laudable alumni exhibitions and international teaching combine to heighten global awareness and respect for the phenomenon of Australian glass in general and ANU's Glass Workshop in particular.

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in Art. This **Bonus Content** will include background information on how academic glass art workshops were established in Australia and the ANU Canberra Glass Workshop, and how the program finds opportunities in challenges.*

GA

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RAGSfest 2015

by Stan Price

RAGSfest, the annual gathering of the members of the Retailers of Art Glass Supplies (RAGS), met in San Antonio, Texas, at The Stained Glass Crafters Workbench, June 24–30, 2015. Margie Bolton of Margie's Art Glass was the chairman for the event, which involved over 40 people from around the United States. It is hard to imagine any gathering for art glass store owners that is any more educational and productive than this one.

Finding the Fun in Learning

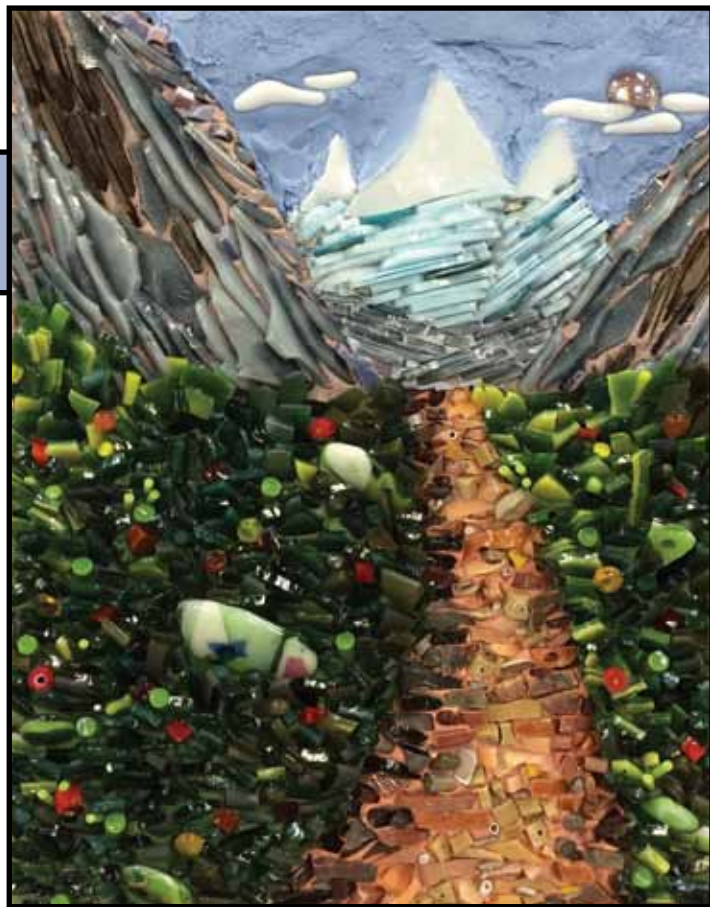
As retailers, we find ourselves offering entertainment alongside traditional art glass classes. Our workshops must not only educate but also inspire our customers in new and fun ways. Appealing to a wider audience has helped us become more successful in recent challenging times. Changes in the construction industry and the challenges it faces have impacted the commission side of many retail studios as well, so creating new sources of income and creative marketing is essential.

At this year's RAGSfest, at least three different classes were offered each day, most of which were taught by our members. I shared the Fused Painting Techniques plus Design & Color Theory classes I teach at my store, Covenant Art Glass. Others included:

- Edge Up projects and Understanding Your Kiln classes with Sharon Carothers, Prism GlassWorks
- Fused jellyfish and tree classes with Kristen Karlin, Allen Kenoyer Stained Glass
- Techniques for making fused glass display stands with Ann Opshal, Stained Glass Crafters Workbench
- Demystifying reactive glass processes with Jesse Baines, Rainbow Artistic Glass
- Unique Sheets, a class on creating fusing components with Joyce Sullivan, Harmony Stained Glass

Unique Techniques

Four vitrograph kilns were supplied by Olympic Kilns, and Denny Berkery from The Vinery led us on a vitrigraph and twisty journey. Zoi Sandy from Glass Endeavors shared a series of fused powder wafer techniques that add another dimension to glass art projects. Joanna Vitale from Art Glass Connection offered many techniques, showcasing new products in her "Working Outside the Box" fusing class, including transferring images and words onto glass. National Guest instructor Gil Reynolds' Fuse Master class, "Five New Directions in Kiln Formed Glass," was inspiring to all.



Katie Hainstein of Rainbow Vision Stained Glass, Pass through the Andes (detail), 9" x 12", 2015. Created during a two-day mosaic class with instructor Laura Rendlen.

Jim Berry of Blue Moon Glassworks taught us how to blow Glaskolbens. He attracts approximately 200 people into his store each year with these ornaments. Bolton helped us widen our horizons by discussing other class offerings involving a variety of mediums in addition to glass.

Mosaics seem to be making a comeback, and several sessions were led by National Guest instructors Laura Rendlen and Dianne Sonnenberg, both mosaicists. Rendlen had students make some stellar landscapes with a variety of materials combined with glass, and Sonnenberg shared how to set up a successful mosaic program. Joyce Sullivan also did a great class creating a teacup mosaic planter. No Days adhesive was used, so they were able to grout the same day. All and all, this was a very comprehensive lineup of classes.

Sandy also organized an afternoon vendor show for our members, who are extremely thankful to the companies that support our event each year. Face-to-face time with the representatives of the products we sell allows us to serve our customers with a new level of excellence. A big thank-you to the following vendors who joined us in San Antonio: Colors for Earth; Creative Paradise, Inc.; Glass Accessories, International; Glassic Arts; Handy Hanger; Hoevel Manufacturing; Mayco Color; Olympic Kilns; Paragon Kilns; and Spectrum Glass Company. Additionally there were close to 40 vendors represented by products they donated for our classes and auction or as samples to take back to our stores. A heartfelt thank-you from all the RAGS members.

Annual Offerings

An annual educational highlight of the week is an evening gathering, Workshop Wonders, organized by Vitale. Member stores are invited to bring information and samples of a workshop they offer at their stores that has been particularly popular and successful. Everyone in attendance plus members who aren't able to attend have access to the written material and images to prepare them to teach a similar workshop. One idea like this shared several years ago has literally brought thousands of dollars into the shops that started offering it. Some say that Workshop Wonders alone is worth the price of admission.

A silent auction and dinner are also part of our events each year, with the money raised helping fund future RAGS gatherings. Kathy Truba from Glassic Arts championed all the auction details. Members as well as vendors donate items for this action packed evening. This year we had more than 70 items ranging from glass and solder to stunning jewelry and art pieces created by many of the talented artists in our group.

RAGSfest Wrap-up

Several of our members run stores alone or with a very small staff. They have found the information gained at RAGSfest so financially impacting that they choose to close their store for a week in order to be part of the event every year. That is a strong statement of value.

There are so many "best parts" of RAGSfest each year, but getting a feel for the local culture is always a highlight. This year, our hosts Dianne and Roy Reina did not disappoint. We were fed some of the best BBQ and Mexican fare ever. There was the amazing riverboat dinner cruise along the famous river walk in downtown San Antonio. One day Dianne treated us to a piñata at lunch filled with favorite candies from around the United States. Then there was the totally entertaining confetti egg fight—the eggs are called cascarones, a tradition at fiesta time—which left all of us with confetti in places we won't talk about and was great comic relief after days of intense learning.

RAGSfest is the best blend ever of professional enrichment, moral support, education, relationship building, and overall fun for all of us who work hard to delight our world with glass on an everyday basis. Next year's event will be hosted by Denny Berkery, from The Vinery in Madison, Wisconsin. If you are a stained glass retailer, now is the time to join our organization so you can take part in our next RAGSfest.

GA

Visit www.stainedglassretailers.com for more information on becoming a RAGS member.



Attendees to RAGSfest in San Antonio, Texas.

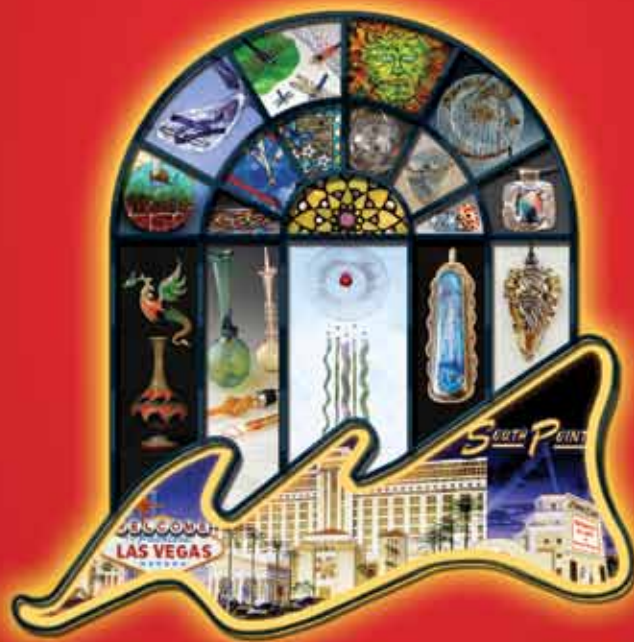
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Easy and Effective Ways to Participate in Social Media Groups

by Mark Veit

A big part of being a successful small business is having a social media presence, and that is not going to change any time soon. I have written several articles in the past for *Glass Art* about setting up a clean and informative social media base to go along with your online or brick-and-mortar store. The combination, when used correctly, is a surefire way to increase sales and grow your business with a solid foundation.

Oftentimes small businesses, my own included, overlook one of the easiest and most productive ways to showcase themselves and their businesses, and that's simply to get involved in other social media groups. Many of us focus so much on the group we created that we don't take the time to contribute to other similar groups that exist. There are several benefits that you can gain by doing just that.

Not all artists are at the point in their careers where they are able to host a website, Facebook, LinkedIn, or similar group. This is not a problem or negative situation at all. For those of you who find yourselves at this stage, you can still get your work and your brand in front of thousands of eyeballs by simply participating in groups that already exist.

Finding the Right Group

Let's start at the beginning. How do you find social media groups that fall into the category you are looking for? Once you have created an account on the social media site of your choice, there is a search box, typically at the top of the page, that will allow you to get a feel for what groups are out there. For example, you can search for as broad or as narrow a topic as you like. I prefer to search for a broad topic first, then work my way down to more narrow topics until I find the ones that catch my eye.

AAE Glass, for example, deals primarily in fused glass supplies and instruction. First, I would search for "glass art" on Facebook or LinkedIn to get a feel for the available groups and pages that discuss "glass art" in general. Out of those groups, I may find a handful that interest me and join them. Next, I would narrow my search to "fused glass" and comb through all of the groups dedicated specifically to the medium, since that's what we do. Chances are I will find more groups that interest me with this search than I did with the broader one.



Glass Jewelry by Tanya Veit



Feel free to join as many or as few groups as you are comfortable with as you continue to narrow your search. If you are a fused glass jewelry artist, for example, narrow your search to reflect that. If you specialize in fused glass windows, sinks, installations, or whatever your speciality, break it down even further. The important thing is that you find at least a handful of groups to join to which you feel you can contribute.

Making a Valid Contribution

Finding a way to make a contribution to the group is the next step and can be done as often as you see fit or have the time. There are a few ways to contribute to these groups, each of which has its own personality. Some groups may be educational, while others may be focused more on the selling of artwork, so be sure to frame your contributions appropriately.

If you aren't sure how to get the ball rolling, here is a simple, effective ice breaker in any group: "Thank you for letting me join you. I look forward to seeing your great work, learning along the way, and contributing where I can." This is a common post that we receive on our pages, and 100 percent of the time, the group is warm, encouraging, and welcoming to new members. You would be surprised at how many conversations spin off a simple statement like that.

Once you are a member, be sure to check each group that you have joined at least once a week to keep up on any happenings. You may or may not be comfortable contributing technical advice to those asking questions, but you will learn right along with everyone else in the group as people offer advice and similar experiences. Together, problems get solved and new ideas are born. While you may not be able to contribute in *one* certain way, you will be able to contribute in *some* way. This gets back to getting your name and work in front of as many people as possible. By commenting in some manner on a popular post, people are going to read it. Then if you have an interesting picture of your work associated with your account, people will click on your link to see more. Be sure when they go to your page they see one that is up to date with any and all information about you and your glass art.

Solving Problems Together

Don't be discouraged if you can't offer a specific type of advice to a particular problem. Oftentimes, if one person has a question or problem, several others have experienced the same thing. If several members have had a similar issue in the past, it strengthens the post and galvanizes the group to work together.

"I'm not sure anyone else has had this issue, but . . ." is a comment I have seen at the beginning of several posts. It never fails that several people pop in with a comment like "watching" or "me too." Then as more people read, advice is shared and eventually a conclusion is reached. During the process, not only are you getting your name and brand out there in front of the masses—for free—but you are also learning ways to grow your own art through the experiences of others.

Knowing When to Move On

Not all groups will meet your needs or fit your taste. Don't be afraid to leave a group if it isn't active or the people in the group don't mesh well. Unfortunately, for as many great and informative groups that are on social media, there are also those that exist only to put others down. Don't waste your time with those groups or individuals. There is no bigger waste of time than feeding into them. Nothing that you say or do will change who they are.

I have been doing this for several years now, and I have come to the conclusion that negative people will not change. The easiest and most productive way to deal with them is to not deal with them at all. Leave the group, block the person, and move on. There are only so many hours in the day, week, and year. Don't waste time arguing with negative people on social media. There is so much to

accomplish and learn, so surround yourself with as many positive people as possible and take your glass art to the next level. **GA**



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



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

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THE GLASS CRAFT & BEAD EXPO GALLERY OF EXCELLENCE

The Glass Craft & Bead Expo concluded its 21st Annual show on April 12, 2015, at the South Point Hotel, Casino & Spa in Las Vegas, Nevada. Over 900 students took 244 classes, with attendees hailing from 44 states and six Canadian provinces, as well as Australia, Chile, Columbia, El Salvador, Israel, Sweden, and the United Kingdom.

Glass Art and sister publications *Glass Patterns Quarterly* and *The Flow* once again sponsored the Gallery of Excellence annual juried art competition. A special area of the exhibit hall was selected for viewing the submitted artwork. In addition to the winners selected by the panel of judges, there was also an opportunity for attendees to cast a vote for the People's Choice Award. Six different categories included fused/cast/kiln worked, stained glass, mosaic, cold working, blown and flameworked sculpture, and beads and jewelry. Each year the Gallery of Excellence entries in professional and amateur categories as well as those from local high school students astound attendees with the beauty of the work and the skill required to make it. All of the winning entries can be viewed by visiting the "Gallery of Excellence" link at www.glasscraftexpo.com.



Debbi Savage
Haute Glass

Professional Category

Fused/Cast/Kiln Worked

First Place & People's Choice
Debbi Savage
Haute Glass

Second Place
Nadine Booth
Aspen Valley

Third Place
David Phillips
Nightflower

Mosaic

First Place
Stephanie Rose
The Animals

Second Place
Lisa Fields Clark
Illuminated Paths

Third Place
Christine Stewart
Poppy the Flower

People's Choice
Wesley Wong
Jumbo Clam

Stephanie Rose
The Animals



Stained Glass

First Place & People's Choice

Mary Harris

Sunflower

Second Place

Richard Falzone

Kaffe Live

Third Place

Deanne Matthew

Koi & Orchids

Blown & Flameworked

First Place

Lewis Wilson

The Dance

Second Place

Filip Vogelpohl

Ngbandi Spear and Shield

Third Place

Bronwen Heilman

Fly Catchers in Rudston

People's Choice

Lewis Wilson

Dirty Looie and the Dragons



Mary Harris
Sunflower



Lewis Wilson
The Dance

Beads & Jewelry

First Place & People's Choice

Andrea Olson

Blue Rhapsody

Second Place

Stephanie Eddy

Art of Minutiae

Third Place

Susan McGarry

Blossom

Cold Working

First Place

Kevin O'Grady

Garden of Glass

Amateur Category

Fused/Cast/Kiln Worked

First Place

Phyllis Bement

Flower Glory

Second Place

Charley Socey

Flight to Fancy

Third Place

Barbara Watkins

Face of Autism

People's Choice

Trisa Swerdlow

Still Full of Passion



Kevin O'Grady
Garden of Glass



Andrea Olson
Blue Rhapsody



Phyllis Bement
Flower Glory

Mosaic

First Place & People's Choice
Margaret Santella
Nature's Palette

Second Place
Ray Lewis
Honu Heaven

Third Place
Margaret Santella
Nocturnal Tide

Stained Glass

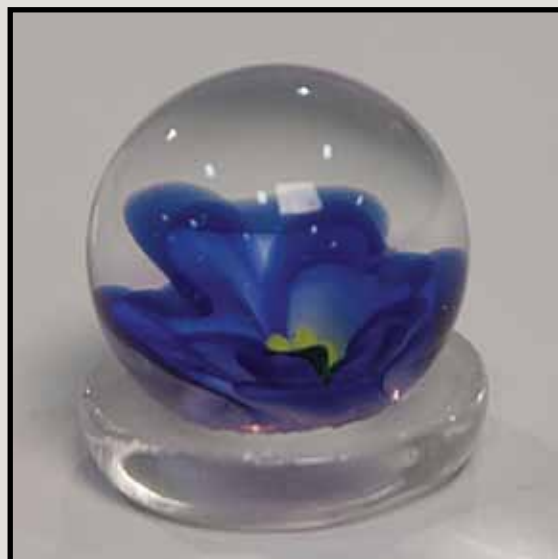
First Place
Christine Harris
Aurora

Second Place & People's Choice
Lewis Ray
African Sunset

Third Place
Charley Socey
Lily's



Margaret Santella
Nature's Palette



Josh Wiedemeier
Bloom of Winter

Blown & Flameworked and People's Choice

First Place
Josh Wiedemeier
Bloom of Winter

Christine Harris
Aurora





Emily Johnsen
Apocalypse Beads

Beads & Jewelry

First Place
Emily Johnsen
Apocalypse Beads

Cold Working

First Place & People's Choice
Karen Martin
Hands of Time

Second Place
Anne Horst
Free to Fly

Third Place
Karen Martin
Picking Classes



Karen Martin
Hands of Time

High School Category

Fused/Cast/Kiln Worked

First Place
Victoria Tejedor
Free Yourself

Second Place
Sam Sisk
Geometric Platter

Third Place
Michaela Hosp
Freckles

People's Choice
Sydney Solberg
180 Degrees



Victoria Tejedor
Free Yourself

Mosaics

First Place
Kenna Cristy
Dream Catcher

Second Place & People's Choice
Alexi Hailey
Native American War Horse

Third Place
Hailey Gilbreath
Slumbering Peacock

Stained Glass

First Place & People's Choice
Ryan Desacola
Glass Sword

Second Place
Ryan Desacola
Puzzled

Third Place
Lauran White
Opposites Attract

Hot Glass

First Place & People's Choice
Shae Patrick
Blush Splendor

Beads & Jewelry

First Place & People's Choice
Sarah O'Hanahan
Sunrise, Sunset

Second Place
Lindsey Wood
City Lights

Third Place
Darcy Sweet
Hip to Be Square



Ryan Desacola
Glass Sword

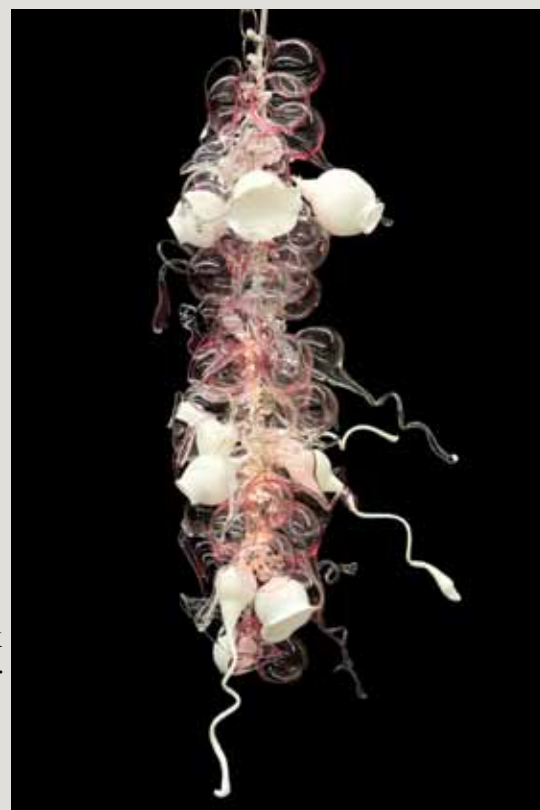


Kenna Cristy
Dream Catcher



Shae Patrick
Blush Splendor

Sarah O'Hanahan
Sunrise, Sunset



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Janet Parkhurst

Business as a Creative Enterprise

by Colleen Bryan

Janet Parkhurst, owner of Stained Glass Express, takes a generative approach to art glass retail. In her hands, business opportunities offer creative grist comparable to that of found objects in the hands of an artisan.

Parkhurst generates new programs to make creative use of available resources in response to shifting markets. In recent years, when the economic trough sapped demand for studio commissions, she expanded her programs of art classes at summer camps, produced a line of glass cabinet doors, opened an online store, and began offering a Veterans discount. Each program feeds the others and the umbrella enterprise of Stained Glass Express while offering distinct products and services to a different customer base. As the economy recovered, Parkhurst choreographed a strategic multiyear, multienterprise initiative to prepare her retail glass art store for a season of growth.

The prototype of a savvy businesswoman, Parkhurst is clear-eyed about the rise and fall of markets and stays focused on creating the next opportunity. "I am a business person. I went to school in business and taught it for 13 years, so this is just applied learning for me."

Reconfiguring Family Businesses

Parkhurst first opened her Stained Glass Express store in Waterville, Maine, 26 years ago as a direct response to a business challenge in her family's full-service glass store. The latest in a series of adaptations is the store's 2014 move to its new Manchester, Maine, location.

Luckily, Parkhurst had no need to scout out a new location when her retail art glass store outgrew its space in Waterville. The family already owned the Manchester site, so the task involved reworking the Rubik's Cube of family businesses to determine its best use and renovating the space to incorporate everything she has learned over nearly three decades in art glass retail.

Parkhurst and her husband Richard owned a full-service glass business for many years offering commercial, residential, and auto glass through Oakes & Parkhurst Glass. "We owned six full-service glass shops around the state. A stained glass artist came to us in 1982 asking us to order a stained glass product for him. He was very specific about the items and manufacturers he needed, so we did. We introduced stained glass products in the corner of one store in 1983 and soon expanded to having a little stained glass in four of our stores, but we couldn't set aside enough space in any of them."

By 1988, the Parkhursts determined that the full-service glass setting was not the most conducive to art glass hobbyists. They designated a separate building in Waterville as a stained glass store and focused on making it nice enough to inspire their customers to drive to it.



When customers walk into the Glass Academy classroom for the first time, they are greeted by "The Ladies," three works of art designed and created by the store's stained glass, fused glass, and mosaics instructors.

Parkhurst traveled between the dispersed stores to manage the stained glass divisions. In Waterville, she hired a full-time artist and three employees and managed the stained glass store remotely. She served as its drive-by manager until about five years ago when her three children came home and started training in the full-service glass business.

In January 2012, two of the younger Parkhursts bought out the full-service glass business and Richard retired. One son became chief operating officer of Oakes & Parkhurst Glass through stock purchase. Janet Parkhurst moved full-time to the stained glass store, implementing new programs and building up the art glass business. In October 2012 Stained Glass Express formed its own corporation and separated from Oakes & Parkhurst in preparation for its sale.

At one point in this process, Parkhurst remembers: "I had expanded programs to fill up all usable space at the Waterville art glass store. The full-service glass business had also outgrown its space. One night we were discussing the dilemma over dinner and bemoaning the prospect of taking on a hefty mortgage to purchase new property at this stage in life. My son observed, 'I'm not too old to do a million-dollar deal. How about we move the full-service store, and you can have your Manchester building back?'"

In April 2013, ownership of Oakes & Parkhurst Glass passed to Tobias and Soo Parkhurst. By the end of 2014, they had closed the deal on the new space for the full-service glass business, and Stained Glass Express moved into the renovated Manchester site.



The Manchester, Maine, storefront of Stained Glass Express, which has been offering stained glass, supplies, and inspiration since 1988.

Choreographing the Great Migration

The new store was barely half an hour away from her old one, but moving \$150,000 in inventory proved daunting nonetheless. Concurrently transferring ownership and shifting locations for two family-owned businesses complicated things further. Major renovation was necessary before Stained Glass Express could move in at Manchester. Location, timing, layout, and financing were pivotal aspects to be taken into account with the move.

The new location required correcting an old miscalculation. “We initially expected Waterville [home of prestigious Colby College] to be the better location for art glass. Their lovely campus has lots of resources, but repeated efforts to work with them on summer programs never quite took hold. Long ago we figured out that we would not survive if we counted on serving a primarily local clientele.” This was part of the impetus for starting the online store.

By contrast, even while at the Waterville location, many of her customers came from the Manchester/Augusta area. “The prevailing socioeconomic level here is marginally higher, and in a business where nothing you sell is a necessity, even that little bit makes a big difference.” That was distinct from her experience in full-service glass sales and contributed significantly to her choice to move the stained glass enterprise to Manchester.

The timing of the move was consequential. “We opened at the new site on November 1, 2014, to a great reception. We partnered with a neighboring gourmet seafood and wine store in hosting a Meet the Artist night. We had a great turnout and were here for the December buying season.”

A third key aspect of the move was an improved physical layout. “Our funky old store in Waterville was spread between two floors. Office space, classrooms, and the warehouse were in the cellar, and the studio was down a hall from the retail area. At 8,000 square feet, the new space is roughly the same size as the old one, but the new building is modern, all on one floor, and open with lots of light. In the new space, we tore all of the walls out and rebuilt new ones where we wanted them.”

The new location allows customers from the retail store to see through glass walls into classrooms. “Being able to watch people working and torches flaming creates a constantly changing, high-interest tableau that engages and excites our visitors.”

Similarly, visitors can look through the retail and classroom areas into the warehouse at the end of the building. “Even the warehouse is spacious, light, and wonderful,” Parkhurst observes, “and glass people get really excited by seeing big sheets of glass.”



The Gallery at Stained Glass Express promotes glass art made by Maine artists who are provided with a bright, spacious window for displaying their work.

Unsentimental Business Person

Parkhurst describes her company, its programs, and history in loving detail but with a refreshing lack of the sentimental angst that often drives family businesses and creative enterprises. Parkhurst’s role at Stained Glass Express includes supervising the director of the Glass Academy and events co-ordinator, quoting studio jobs, soliciting work, hiring artists for commissions, and serving as the operations manager of both the online store and the brick-and-mortar location.

She is not an artist herself and does not try to fill that role. Over the years, Parkhurst has adopted different strategies for anchoring this vital talent. “In the beginning I hired an artist and one person to run the cash register. One artist was on staff for 20 years and is now retired. He trained another artist who stayed for six years. Over time, we developed a stable of full-time artists. When the bottom dropped out of the economy, there were no commissions. My stepson, Glenn, and my sister have both been full-time artists with the store, and I now contract with four other artists on specific jobs. Now everybody who works here knows glass and is an artist. Each has an area of specialty, and contracting allows the store to be more flexible in the jobs we can bid and build.”

To grown the online store, Parkhurst also contracted out the responsibility for the Stained Glass Express webpage. Keeping the website current and working well is a constant effort and critical to the success of both the brick-and-mortar and the online stores. “We were paying a weekly salary to a Web designer to handle the technical end of things, and we fed him information constantly. Now we have two employees add, change, and delete product. One of them has the IT expertise and vision to help with design. We contract out for technical help as needed.”



The store has a large selection of stained glass lamps to beautify and brighten any decor.

The Gallery at Stained Glass Express.



A bright and lengthy glass sample display along with glass sheets, organized by manufacturer, make picking out stained glass easy and leave time to focus on glass selections.

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Looking at Stained Glass Express as a business allowed it to survive, adapt, and expand through a recessionary economy and leaves it poised to grow during a recovery. "We have a lot of fun at Stained Glass Express," Parkhurst says, "but we work very hard. I am quite analytical about everything we do, what we stock and discontinue, and everything we bring in new."

A Changing Supply Chain

This same businesslike view allows Parkhurst to adapt more quickly to changes in the larger market supply system. "A change is taking place in the traditional supply chain, and we're in the middle of it. We are in a constant dance until the change finally works itself through the entire system. It keeps me on my toes to figure out where I can take advantage of that change."

She observes that the Internet blurs lines between wholesaling, manufacturing, and retailing, and forces retailers to fight for ways to skip the middlemen. It is challenging to figure out precisely where she really needs someone else to act as a distributor. "I realized I had to find a kiln manufacturer who would let me be a distributor or give up selling kilns. I couldn't charge enough money to recoup my costs and pay a middleman." Stained Glass Express is also now a distributor for Olympic kilns and buys solder directly from Victory Metal. "I have started buying case lots to get better pricing. That inches me closer to buying directly from a manufacturer."

Delighting in the Customer Relationship

Parkhurst's no-nonsense businesswoman façade slips when it comes to customer relationships, which is a source of obvious delight. She insists that anyone coming into the store should find a reliably exciting art glass experience and encounter drop-dead, good service. "I tell my staff, 'Don't ask if they want help to the car. Pick up the heaviest item and start carrying.' Customers should also encounter a new product and something to inspire them every time they come in." Her store reinforces this belief with practices such as making up new patterns and kits on a schedule every three months.

With a perspective into two worlds of glass retail, Parkhurst is grateful that art glass allows her to know people on a personal level and to develop real friendships. She still fondly remembers an early customer of Stained Glass Express in Waterville, a delightful personality with many interests who sang in a barbershop quartet, made a lot of panels, and used lots of gold glue chip. One day he entered the store and announced, "I'm here to say goodbye." He and his wife had aged and were moving closer to family for help. Parkhurst promised to stay in touch. "Every month I'd run around the store, taking pictures of changes and e-mailing them to him. His wife said they were absolutely important to him. Those are the kinds of friendships you can make in art glass that you really can't make selling a piece of auto glass. We have delightful customers, and it is nice to know that our store can be so important to them."

GIA

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** looks at Janet Parkhurst's physical design of her new store in Manchester, Maine, and details of the programs and initiatives she has developed to adapt to changing markets.*

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Verdant Beauty, Espresso, and Warm Glass

by Bryant J. Stanton, SGAA Editorial Committee Member

The Stained Glass Association of America's 106th summer stained glass conference was an overwhelming success, setting records for registered attendance and class participation. Those of us who arrived early had a chance to slip away and explore the beauty that is the Pacific Northwest.

As we traveled around the area, we were surprised by the number of espresso bars and coffee shops dotting the landscape. I was also struck not only by the natural beauty and culture of the area, but also by the new innovations and rich history of the large glass companies in the Pacific Northwest. I came away from the conference with ideas and inspiration based on the new techniques that these companies are putting forth.

The Bullseye Projects Gallery

On one of our early morning forays, we jumped onto Portland's MAX Light Rail system and rode it to the chic Pearl District to tour the Bullseye Glass Projects Gallery with its fused, cast, and blown glass. The gallery's propped-open, thickly cast glass door immediately caught my attention. The double door is impressive, standing at least 3 inches thick and about 10 feet tall.

The cast glass was incised with architectural design elements that featured etched and open clear areas and strategically placed seeds of trapped air bubbles. The iconic doors were emblematic of how far the Studio Glass movement has come over the recent years. Studios of all sizes now have within their reach and knowledge base the ability to design and produce similar works that in the past would have been relegated to large glass factories to produce.

Breaking the Rules

After our brief tour, we raced back to the conference in time to sit in on the "Painting and Fusing" panel discussion made up of glass artists Narcissus Quagliata, Ted Sawyer of Bullseye Glass, Andy Young from Pearl River Glass, and David Judson and Tim Carey, both of The Judson Studios. The discussion focused mostly on Judson's latest commission for The United Methodist Church of the Resurrection located in Leawood, Kansas. The original design proposal for this large window included 161 panels, each 4-feet by 5-feet, with the window equal to the size of an NBA basketball court. It was to be crafted in the traditional leaded and painted stained glass style. Upon reflection of the renderings of the project, Tim felt that fused layers of glass rather than a traditional surface-painted glass window would capture the essence of his painting style. But how would this be possible with the size of the window?



*Detail of a fused glass panel by Tim Carey of The Judson Studios.
Photo by The Judson Studios.*

To give an idea of the window's scale, the head of Christ alone is 5 feet tall. This is just one example of the potential that the glass industry has to pave the way in the future of art, but with it brings logistical problems such as glazing and supporting windows of this weight and size. As with all challenges and struggles, innovative solutions come from out-of-the-box thinking.

Carey had heard that Quagliata was giving a fusing workshop at D&L Stained Glass in Denver, Colorado, so he signed up for it. During the class, Carey shared his design renderings with Quagliata, who looked at them and said, "You have to fuse this project." That's how Quagliata ended up in Los Angeles, California, where he is mentoring Carey in fusing this large-scale work. Together, they decided the panels will be fused, but then broken up and leaded together in the traditional manner.

For over the past two decades, Quagliata has been revolutionizing painting with fused glass. His methods have produced a painterly flow to his glasswork with deep, rich layers of colors. Over the years, Quagliata has unselfishly shared with others what he has learned while experimenting and producing his work. During this panel discussion and his presentation later in the conference, he generously shared with us his journey and techniques in glass. When I returned home from the conference, I found myself inspired to push the boundaries of my own work and find new ways to innovate my studio's art.



The West Coast “Trinity” of Glassmakers

Washington State and Portland, Oregon, have been, in my mind, the pinnacle of the modern American Studio Glass movement for over 40 years. Innovations and trends in the movement have been spawned along the Pacific coast. Serving as an incubator of West Coast artists using everything from new approaches and techniques to centuries-old craft techniques, the area has also inspired countless others around the globe to stretch the possibilities of the glass medium. This year’s Portland conference gave us all a chance to explore the place where three new handcrafted sheet glassmakers first made their appearance.

Blown glass artist, Eric Lovell, founded Uroboros Glass Company in 1973. The following year, Dan Schwoerer, Ray Ahlgren, and Boyce Lundstrom founded Bullseye Glass Company with both companies producing handcrafted sheet glass. Meanwhile, 173 miles north in West Seattle, Don Hansen, Ron Smids, and Jerry Rhodes marked the beginnings of Spectrum Glass in 1974 in an old warehouse, also turning out colored sheet glass for the stained glass industry. These new handcrafted sheet glass producers became the “new kids on the block,” and saw a promising market in businesses wanting to cater to the quickly emerging studio art glass industry.

By 1981, Bullseye Glass introduced a line of “tested compatible glass,” the world’s first sheet glass specially formulated for working in a kiln. Boyce Lundstrom and Daniel Schwoerer became fused glass evangelists, spreading the word and educating us in such terms as glass compatibility, devitrified glass, and annealing glass. In 1983, they co-authored and published *Kiln Firing Glass: Glass Fusing Book One*. A whole new market was birthed within the stained glass industry along with a thirst to learn more.

Education is a large part of Bullseye’s success, as the company teaches over 1,200 students a year in the Portland location. Both Uroboros and Spectrum have long since joined Bullseye in producing compatible glasses and teaching classes in fusing and working with kiln formed glass.

*Architectural rendering of the United Methodist Church of the Resurrection, Leawood, Kansas.
Photo by The Judson Studios.*



Verdant, rugged beauty viewed during a day trip to Cape Disappointment, Washington, where the Columbia River meets the Pacific Ocean. Photo by Bryant Stanton.



Kilns, Really Big Kilns

Over the past 34 years, glass fusing, casting, and slumping have grown into their own niche industry, spawning specialty equipment, supplies, and educational workshops. Warm glass as an art medium has become a serious form of artistic expression. While touring different glass studios around the Portland area, it was commonplace to see enormously large kilns used for cast, fused, and kiln formed glass. While visiting Savoy Studio, I lost count after we saw over nine ridiculously large glass kilns arranged in groups in their production area. At Walter Gordinier's studio, the kiln all but swallowed up his modest studio space. But from it, he is producing monumental architectural art pieces in glass.

By the time the conference and all of the tours were concluded, folks were sitting around the conference complaining of sensory overload, an occurrence when one or more of the body's senses experiences overstimulation from the environment (in my case, all of my senses). From the verdant landscapes and all of the inspiration

SGAA trip to Savoy Studio. Photo by Bryant Stanton.

that my overcaffeinated brain was taking in and my eyes that were tired from looking at so many inspirational works of art, I came away inspired—inspired to try new techniques in my work and to consider how to use these tools to better express myself.

As a teacher of mine once said, "Technique is cheap," meaning that everyone can learn new ways of doing things, and that's fine. But technique is only one tool in your bag of tricks that you can use to produce what you are trying to express. He also said, "Going is knowing. If you never go, you will never know." Now that I've gone, I know.

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Visit stainedglass.org to join the organization and to learn more about SGAA history and upcoming events.

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Left: Joseph Porcelli, Huysum Bouquet, 26" high x 22" diameter, leaded art glass/brass and bronze in a floral design. Based on the paintings of Dutch artist Jan van Huysum. The Base is an antique bronze base of unknown origin. Copperplated bronze patina.

Right: Joseph Porcelli, Orchid Lamp, 27" high x 22" diameter, leaded art glass/brass and bronze. A nonrepeating design depicting various orchid blooms on a vase-shaped bronze-finished base. Copperplated bronze patina.

Joseph Porcelli

Perfecting the Art of the Leaded Glass Lamp

by Shawn Waggoner

Joseph Porcelli's career in glass has come full circle. In the mid 1970s he began making leaded glass lamp shades at Glow Light, Inc., in Brooklyn, New York. Fast forward through multiple careers promoting and making glass to 2009, when an art dealer with whom Porcelli was working called to get his expert opinion on a lamp being sold at auction. When Porcelli located the lamp online, to his amazement it was one of his own, created in the early 1990s. And it was selling for a hefty sum. "Being the opportunist I've always been, I said, 'Well, maybe now is the time to get back into doing some original work.'"

Well-known nationwide as a contemporary maker of and expert on stained glass lamps, Porcelli spent much of his mid career promoting, teaching, writing, and making videos about glass. "Sharing information has been the defining characteristic of the glass movement for the last 30-plus years. My generation of glass people put glass instruction on the map. We all shared the same sense of commitment. If we were going to teach people how to do something, we were going to teach them the right way."

Porcelli is the former publisher of *Glass Craftsman* magazine, the producer and publisher of the GCTV line of glass instructional videos, and the author of two books, *The Lamp Making Handbook* and *Stained Glass, Jewels of Light*. He is a contributing editor for *Antique Trader* magazine and teaches various classes at the annual Glass Craft & Bead Expo in Las Vegas, Nevada. "Anything to keep from having a real job," he jokes.

Contemporary art glass has traditionally experienced a weak secondary market among collectors due to the fact that most of the makers are still alive and a lot of stained glass is mass produced. In spite of this, Porcelli's lamps are selling for record prices. "In an auction, all you need is two people who want the same thing, and there goes the price. That was very fortunate for me. I attribute it to the fact that I was surrounded by a lot of great work, which really enhanced my own. One of my customers told me that mine was the most beautiful lamp in the auction and a bargain compared to some of Tiffany's, which sell for \$100,000 to \$200,000."





From Guitar to Glass Cutter

Porcelli also has a strong passion for music and, at age 15, set about establishing his career as a guitar player and songwriter. By age 20 he was a member of The Braid, a successful folk rock band that toured a circuit of colleges east of the Mississippi. The band recorded an album for ABC Records and opened for many popular bands of the day. Five years later, The Braid lost their record deal, and at age 25, Porcelli decided to seek his fortune elsewhere.

Working at Brooklyn's Glow Light Inc., the artist learned to cut and foil glass with an emphasis on leaded shades. At this time there were no imports, and stained glass lamps were becoming very popular with consumers. A business that began with just two employees quickly grew to 22. "To me it was just a job. I didn't realize I was developing the skills that would come in handy once my music career needed an alternative."

In the late 1970s through the early 1980s, craft activity in the United States reached a frenzied crescendo. Glass grinders and other new tools, along with better copper foil, made stained glass more accessible to hobbyists, giving birth to stained glass classes and workshops. Because stained glass was historically a closed-shop craft, the need for instruction was high, and Porcelli began teaching classes, networking with other professionals and laying the groundwork for his own career and the glass movement of today.

Publisher, Writer, Teacher

In the mid 1980s Porcelli was asked to write for *Professional Stained Glass* magazine, a pioneer publication at the time for people seeking information on how to work with glass. Eventually he was writing three or four articles per issue. "I thought, gee, this is starting to smell like another career. In my case, one thing always led to another, and I used my experience as a lamp guy to really develop that niche. People started to believe that I knew what I was talking about." Simultaneously, the artist was doing restorations and repair projects, creating original work, and keeping his music alive on the side. His articles in *Professional Stained Glass* led to more frequent teaching opportunities. One year he taught every month in a different city.

In 1988, Joanne Nervo invited Porcelli to teach his first lamp class at an early version of the Glass Craft & Bead Expo. He traveled to Sin City in Las Vegas, Nevada, for his inaugural workshop, unsure of how his class on making stained glass lamp shades would be received. "My first lamp making class had 60 people in it. It was like a concert! My good friend and assistant Jack Sciarabba and I were flying by the seat of our pants trying to figure out how to teach these people to make a stained glass lamp in eight hours." Nonetheless, the workshop was a success. Porcelli was enthusiastically invited back the following year.

In 1993 *Professional Stained Glass* magazine was struggling to stay in print, and the publisher asked Porcelli if he had any interest in buying the business. "Because I don't know how to say no, I said, 'Yeah.' Working at and writing for a magazine puts you right in the middle of everything. I could feel the heartbeat of what was going on in glass. In the mid '90s, publishing was still a viable way to make a living, and the magazine grew and started running on its own steam." In 1995, Porcelli changed the name to *Glass Craftsman* to reflect a more open and all-encompassing approach to glass art. He retired the magazine in 2011 after battling the economic effects of the recession.

Joseph Porcelli, All Over Rose top and side views, 22" high x 9-1/2" diameter, leaded art glass/brass and bronze. A nonrepeating, all-over rose bouquet design with an irregular bottom border. Copperplated bronze patina.





Joseph Porcelli, Bluebell and Iris Floor Lamp top and side views, 24" diameter x 65" high, leaded art glass/brass and bronze. A combination design based on the Texas bluebell flower and blooming irises set on an undulating geometric background. The shade sits on an onion-shaped bronze floor base with a decorated stem and finial. Copperplated bronze patina.

Video Producer

Porcelli's company Arts & Media, Inc. reached beyond the publication of *Glass Craftsman* into book publishing and the latest digital technologies, including video/DVD production. The GCTV Productions catalog of glass videos kept the flow of information in tune with readers' preferences.

In 2000 when another video company responsible for the majority of instructional glass videos went out of business, Porcelli set about figuring out how to fill the void. He asked a local video producer what it would cost to produce 13 videos about stained glass along the lines of what one would see on a home improvement show. Porcelli was quoted one million dollars. "That's how it was before digital technology came around and made it more feasible for a small studio to get started. If I were going to do this, I wanted to own all the toys and equipment to control costs."

As producer and director, Porcelli hired the talent, video crew, and editor Travis Wolf. His line of instructional glass DVDs featuring artists such as Peter McGrain, Tommy "G" Giambusso, Michael Dupille, Lisa Vogt, and Porcelli continue to sell. "Anybody getting into glass can find something in that suite of DVD titles that can teach them how to cut, solder, make a lamp, fuse, or paint."

Porcelli has been honored twice for his role in DVD production, once as the star and once as the maker. In 1995 *Lampmaking with Joe Porcelli*, produced by Vicki Payne and Cutters Productions, was awarded Best Video of the Year. It aired on the *Stained Glass with Vicki Payne* TV show, first broadcast on The Learning Channel, then on PBS. "That was a great experience for me, because I learned how to make videos. Later when we had our own production company, all that experience came in handy."

In 2009 Porcelli was presented with an Aurora Film Festival award as producer of *String Nation*, a documentary style video of an acoustic music festival held at Rutgers University, Camden, New Jersey, May 11–12, 2007. It featured live performances by acoustic musicians including Tim O'Brien, Vasen, and Darol Anger's Republic of Strings.



Porcelli's Lamps

Founded in Brooklyn, Porcelli Studio moved to Bucks County, Philadelphia, in 1988. While in New York, Porcelli took advantage of his proximity to the auction houses, traveling by train to inspect Tiffany shades up close and in person. "Back then they had all the lamps out on tables, and you could pick them up and inspect them. There were no cell phones to take pictures back then, but I took a mental picture of how smooth the solder lines were, how well the glass was cut. I always marveled at how these lamps lasted so long without falling apart."

Porcelli's goal as a lamp maker and designer has always been to add to the existing repertoire with an original voice instead of doing his own version of a wisteria or a peony. "Lamp repertoire is like Beethoven's repertoire—everybody knows it, everybody copies it, and everybody knows when they hear it. It's a standard."

The artist's design process begins with an idea, sometimes for a combination of flowers, as seen in his floor lamp, *Iris and Bluebell*. This design is unique, because it features an unlikely pairing—the iris and its big flappy petal with the bluebell and its small, tight little petals. Porcelli accesses the Internet and his own library of books to research different colors and species of flowers before sketching them.

Porcelli's fabrication process is that of a conventional lamp shade maker and is guided by his templates. In the same shape as its corresponding outline on the wooden mold, the masking tape creates his canvas. Porcelli then draws on the tape, covering the entire surface with his design. Lines get darkened, making them easier to read, and corrections are made as he goes. He cuts out the individual pieces of the design, then lifts them from the mold. In the same shape as the petal of a flower, the masking tape is placed on a clear piece of acetate, which is cut to create a template. Simultaneously, Porcelli has created a space for the glass on the mold in the exact shape and size needed.

Using a light table, Porcelli selects surface color as well as transmitted color from his collection of hand rolled art glass. "It's like working with paint, where I'm trying to achieve shadings and special colorizations through glass selection. I like to start with a concentration of color on the inside of petals and have it fade out from one color to another or from dark to light. This creates a very realistic and dimensional effect." The artist uses mottled glass to create coloristic variations in the different elements of the design.

The remainder of his process involves cutting, foiling, soldering, and leading. All of his lamps are copper foiled and reinforced with brass. "The 60/40 lead tin solder allows for a better patina and flows a little easier, which makes my work go faster." Patina, which colorizes the lead lines, is a specialized "niche within a niche," and one that Porcelli has made his own.

Having spent a career looking at lamps, Porcelli has learned how to select the perfect lamp base to avoid "balancing a mattress on a bottle of wine." The artist has developed a sense of proportion that guides him in choosing the ideal shade-to-base combinations.



Joseph Porcelli, Mandevilla, 24" high x 18" diameter, leaded art glass/tiles/brass and bronze. A design of the Southern Mandevilla vine flower set on a geometric mosaic background. Top and bottom borders set in iridescent mosaic tiles. The lamp sits on a legged canister-style bronze base. Copperplated bronze patina.



Best Sellers

With his nonrepeating design, known as Bouquet style, Porcelli has reinvented the art of stained glass lamps for this century. Most lamps made by studios whose names we recognize feature designs similar to those seen on wallpaper, where the design repeats a number of times on the shade. Porcelli's designs do not repeat.

"I tell my customers, 'If you get tired of looking at one side of the lamp, you just spin it around to the other side, and it is altogether different.' Bouquet style is more rewarding to work with in terms of colorization and design, because you get more opportunities to introduce other elements or to vary the colors. You don't have the same thing happening three or four times around it."

Porcelli's 20-inch *All-Over Bouquet* leaded glass lamp was the surprise performer at James D. Julia's Lamp & Glass Auction, held June 23, 2010. This unique lamp sold for a remarkable \$19,837, almost two times its estimated presale value of \$8,000 to \$10,000. According to a statement released by the auction house, the sale "marks an important turn in collectors' interests in contemporary leaded glasswork." The 20-inch *Bouquet* was the second of Porcelli's lamps sold by the auction house following the 2009 sale of the artist's interpretation of a 22-inch Spider Mum lamp, which sold for \$17,250, almost \$5,000 over its presale estimate.

Auctions have been a great vehicle for selling Porcelli's original designs, because everyone in the lamp community sees his work, which is beautifully photographed and heavily publicized by the auction house. "Lamps are a niche in the auction world, one dominated by artists such as Tiffany, Gallé, Duffner & Kimberly, and other turn of the century lamp makers. My work is surrounded by theirs, which places it in a whole new category and brings my lamps to the attention of many people who otherwise would not have seen them."

In June 2011, a 22-inch *Orchid* lamp from Porcelli Studio was one of the top-selling pieces at James D. Julia's lamp and glass auction held in Fairfield, Maine. The lamp has a dome-like shade and carries an all-over design of a variety of orchid blooms in a wide range of colors ranging from red-orange and pink to white and burnished yellow. It rests on a vase-shaped decorated base. Both shade and base are finished in a brownish-green patina.

The Porcelli Orchid, the fourth lamp from the studio to be sold by Julia's since 2009, shared the top lot list with a Wedgwood *Fairyland* luster malfrey pot that sold for \$33,925 and a Dale Chihuly *Macchia* vase that sold for \$16,100. *The Porcelli Orchid* lamp also sold for a final price of \$16,100, besting its highest estimate.

"Orchids have their own group of enthusiasts inside the horticultural community. Different sizes, configurations, and colors make it the perfect specimen for a lamp." The work of Porcelli's glass artist friend and flameworking pioneer, Paul Stankard, is referenced in this piece. "This is one of my favorite and most successful pieces."

Joseph Porcelli, Etrusca Mosaic Lamp, 27" high x 22" diameter, leaded art glass/brass and bronze free-cut mosaic pieces. A radiating fan design based on an Etruscan architectural frieze on a vase-shaped bronze-finished base. Copperplated bronze patina.

A Fresh Voice

The notoriety Porcelli has achieved through his successful sales of original leaded glass lamps at prestigious auctions around the country has snowballed into an avalanche of studio work. In fact, he missed the 2014 auction season because he was so busy in the studio.

When he's not painting, listening to classical music, or teaching himself orchestration, Porcelli is designing contemporary and more spontaneous stained glass lamps. In a reaction to the labor intensive aspect of his process, Porcelli developed his *Broken Glass* lamp series. For this work, he covers a sheet of glass with masking tape, shatters it on the ground, then assembles the pieces as if they were intentionally cut. These abstract contemporary lamps were exhibited for a time at Heller Gallery in New York City. "I have always wanted to add something more contemporary to the lamp repertoire, something that doesn't have a traditional or conventional look to it." By combining superior technique with his nonrepeating designs, Porcelli has proven that the lamp is a decorative item distinguished as a work of art.

Nobody knows who first developed the craft or methods of lamp making. Louis Comfort Tiffany saw the lamp as a great vehicle for his glass and a commercial item that could help him promote other studio work, but he didn't invent the lamp making process. Stained glass lamps have no known history whatsoever before the late 1890s, and no European relative or precedent. Says Porcelli: "The lamp is an original American art form. It's right up there with rock and roll, Walt Disney, and Elvis."

GA



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Featuring the latest from the American Glass Guild

The AGG Celebrates Its 10th Anniversary

by Patrice Schelkun

Photography by Vicki Ireland

The American Glass Guild marked its 10th anniversary with another successful and well-attended conference in June 2015. Most of the three-day event took place in suburban Washington, D.C., at the Rockville Hilton Hotel. The highlight of the conference for many attendees was the full day spent at the historic Washington National Cathedral.

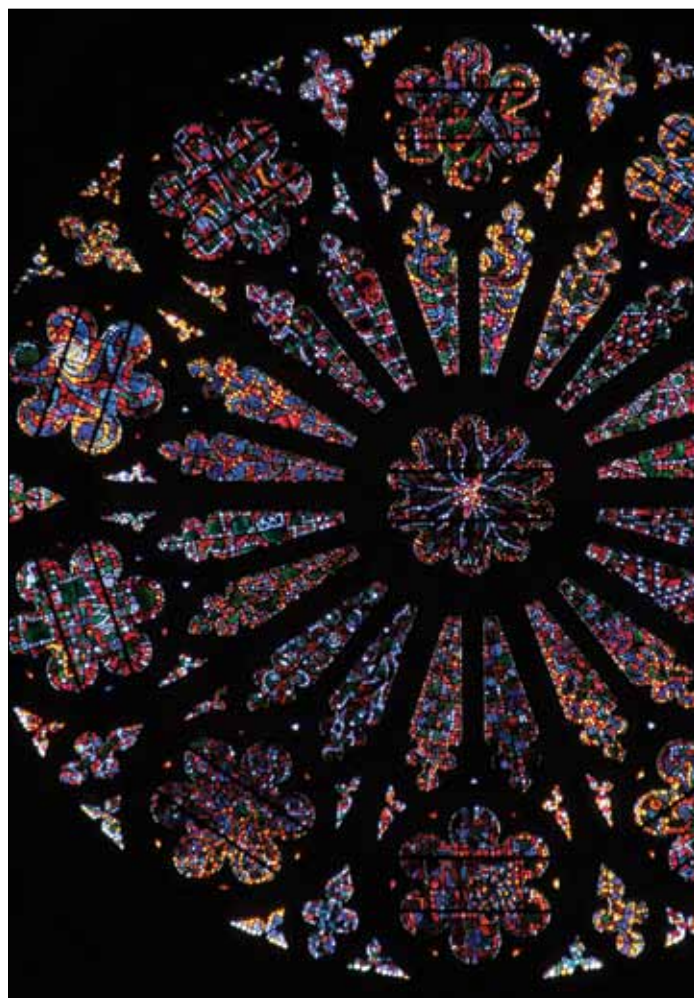
Glass Education and Event Highlights

In keeping with the AGG's mission of education in stained, leaded, and decorative glass, pre-conference workshops were presented by Peter McGrain, William Cochran, Troy Moody, Sasha Zhitneva, and Nancy Gong. Samples from each workshop were on view during the conference proceedings the next day.

McGrain shared his unique Vitri-Fusaille technique, which combines fusing with traditional glass painting. As always, those in attendance were enthused by his singular wit and wisdom, and his willingness to share his art glass knowledge with students. Moody's class focused on basic fusing techniques, a valuable subject since more and more stained glass artists are incorporating fused glass into their projects. Zhitneva shared her love for the clear palette in a workshop that focused on designing with different textures and patterns of clear glass. The workshop led by Gong covered the cold working techniques of chipping and textural etching, which can add nuance and interest to glass projects of various kinds.

In addition to his workshop, Cochran was also the weekend's Keynote Speaker. A Maryland artist whose extensive public art portfolio includes incredibly realistic outdoor murals as well as glass sculptures, he taught workshop students the importance of color temperature and value in painting as well as glass selection. "We don't see any color accurately, because our eyes and mind alter everything," said Cochran. During the Friday evening banquet, Cochran spoke to the entire group about color perception and how it applies to design, then wowed the audience with images of his work. "All of art is learning to see things differently."

AGG celebrated its 10th anniversary with a cake as well as a rousing rendition of "Happy Birthday!" This was followed by the Live Auction, a highlight of the annual conference festivities. Comedic entertainment was supplied by auctioneers Scott Ouderkirk and Kathy Jordan, and Auction Chair Daniel White was pleased to announce that the auction events brought in over \$17,000. More than half of that goes to support the James C. Whitney Scholarship Fund, which provides monies to qualified applicants who wish to attend classes, workshops, or conferences to further their knowledge of stained glass.



The AGG sponsored a public stained glass education day at the Washington National Cathedral on June 26, 2015.

Visiting a National Glass Art Treasure

The major event of the weekend was a day at the beautiful, gothic-style Washington National Cathedral, which goes back over a century ago. President Theodore Roosevelt was present in 1907 as the foundation stone for the Cathedral was laid, and the building was completed 83 years later in 1990, with President George H. W. Bush in attendance. Sitting atop the highest point in the District, the Washington National Cathedral, officially known as the Cathedral Church of St. Peter and St. Paul by the Episcopal Church, has served as a house of prayer and a spiritual home for the nation.

AGG hosted an outdoor display under tents for the Cathedral's Stained Glass Open House. Dozens of area families were drawn to the grounds to learn about the history of glassmaking and stained glass, thanks in large part to the wonderful display organized by former AGG president J. Kenneth Leap. "I think this outreach is critical for the AGG to continue its mission by educating the public," said Conference Chair Tony Glander. The event helped raise public awareness of the value of this historic landmark and its glass, especially since the Cathedral is attempting to raise funds to repair extensive damage caused by a recent earthquake that resulted in \$26 million in damage to the Cathedral.

Cathedral visitors were treated to special window and other artwork tours that took them to remote areas not usually accessible to the public. They were also able to view the *American Glass Now:2015* exhibit, a three-month-long juried gallery installation of AGG members' work. Juror Judith Schaechter, a well-known glass artist based in Philadelphia, Pennsylvania, presented the American Glass Now Award for Excellence (AGNX Award) to both Troy Moody and Marie Foucault Phipps. French-born Foucault's work, *Reflections: Mute or Silenced?*, reveals her feelings regarding the recent Charlie Hebdo attack in Paris and the right of free speech. Troy Moody's fused glass panel, *Mental Cartography*, is based on his sketches and studies of satellite imagery of agricultural and urban development in central Arizona, where he resides.

Cathedral Artists

The afternoon program featured three artists whose work includes the design and/or painting of windows installed permanently at the Cathedral. Brenda Belfield's work includes 22 small windows depicting the *People of the Hebrew Bible*. Completed between 1979 and 1981, these windows can be found in the Southwest Tower stairways and are a delight to the eye. In the Northwest Tower Stairway are her 22 *Water Windows*, an abstract collection of small windows based on the life-giving theme of water. Fifteen of her other window designs can be seen throughout the Cathedral. Belfield spoke about the challenges and rewards of commissioned stained glass projects she has undertaken throughout her long career.

Mary Clerkin Higgins next spoke about her working relationship with the late Rowan LeCompte, describing the development and fabrication of the *Isaiah's Coal Window*. Originally rejected by the review committee because of the poor quality of photographic images taken during the fabrication of this window, Higgins worked diligently to defend LeCompte's design with revised photos and ultimately succeeded. While the painting and fabrication on the four lancets were finished several years before LeCompte's death in 2014, the windows were not installed by Higgins' crew until later, after she had also completed painting a small rose window above the lancets and fabricated the remaining lancet. Three other lancets were fabricated earlier by Dieter Goldkuhle, who died in 2011.

Charles Z. Lawrence, who designed a total of five major windows for the Cathedral, entertained the gathering in typical fashion with assorted wild stories in a presentation he called *The Darkside: Misfortune at the Cathedral*. The artist described the perils of working on commission for the Washington National Cathedral. In one story, he related how he was forced to redo one window, replacing frowning faces with smiling ones. In another, he described the wild scenario during an installation where a worker slipped and fell off the roof of the Cathedral, stopped from plummeting to his demise only by a gargoyle on the edge. Lawrence said that other crew members hung him out of the window opening by his feet so that he could grab and save the poor fellow.

A Lifetime Achievement Award and Final Tours

Following his presentation, Lawrence was awarded the American Glass Guild Lifetime Achievement Award for his long-standing career as an artist working in stained glass. The award was presented by former AGG board member Kathy Jordan, his longtime friend and artistic director at Willet Studios.

On the last day of the conference, the group visited a number of local sites to view stained glass art. Included on the tour were viewings of work by artists Ellen Mandelbaum and Erwin Timmers

at the Kol Shalom Synagogue and contemporary windows by artist John Calligan at Trinity Lutheran Church in Bethesda, Maryland. The group was also able to view fabrications by Tony Glander of Nick Parrendo, Ken Leap, and Dick Millard designs at Our Lady of the Visitation Catholic Church in Darnestown, Maryland, bringing to a close another fabulous conference. **GA**



The bus tour included contemporary windows designed by artist John Calligan at Trinity Lutheran Church in Bethesda, Maryland.



Visit www.americanglassguild.org for more information on AGG's James C. Whitney Scholarship Auction, the organization's upcoming July 2016 Conference in Chicago, Illinois, and becoming a member.

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

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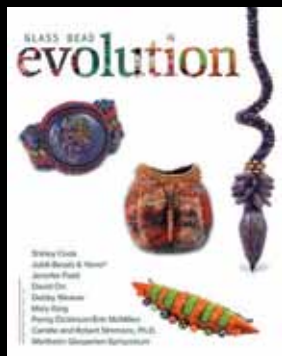
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Readers' Forum

Dear Maureen James,

I want to commend Shawn Waggoner for the excellent relationship I enjoyed with her the past month in correcting errors in an article that appeared in the January/February 2013 issue of *Glass Art*, which I just recently came across and learned was supplied to the magazine by the Rakow Research Library at The Corning Museum of Glass in Corning, New York.



The article concerned my mother, the late Katharine Lamb Tait, an outstanding 60-year stained glass designer, whose archive I placed at Corning in the 1980s and to which I have continued to contribute. It was an excellent, lengthy article, worthy of my mother and *Glass Art*, but had various errors in it, including inconsistent spellings of my mother's first name.

I brought these errors to Shawn's attention, thinking it was too late to do anything about it, but she immediately said that all the corrections should be listed with the published article in her magazine's files for any future inquiries—and that she would also send the corrected version to the Corning Library. She was very patient with me when I discovered other small errors on second and third readings and made sure I saw each corrected version until we had a perfect one. Who could ask for more?

I am so grateful to Shawn for her outstanding patience, cooperation, and concern for accuracy, with all her other responsibilities. It was a pleasure working with her, even long distance.

Sincerely,
Barrie Tait Collins (Mrs.)

Dear Shawn,

I just reread the copy for the article covering my work in the July/August 2015 issue of *Glass Art*. I believe that Colleen did a wonderful job. The layout is also crisp and supports the article perfectly. I cannot thank you enough for the opportunity to get my work out into the wider world. I hope to be able to thank you in person one of these days.

Richard Prigg
Sycamore Studio



Dear Shawn,

I wanted to let you know that the copies of the July/August 2015 issue of *Glass Art* that featured my work arrived safely and intact to their destination, me! I have to say that the magazine is much more gorgeous and impressive in person than the photos online or even the proofs that I loved from before. It is a very impressive cover, and the article is a large spread, a big honor, and an incredible pleasure for me.



Thank you seems such a superficial thing to say for so much that

you and all of your team have done for me and my work, but I will start there. Hopefully I will be able to spread the word and get more notice and coverage for *Glass Art* also here in Europe. Wishing you all the best and looking forward to the next opportunity to work with you.

My warmest regards,
Amy West

Dear Shawn,

I just received my copies of the September/October issue of *Glass Art*, and all I can say is **wow!** I thought you would like to see the response below to your article from the director of Pilchuck Glass School, Jim Baker. I can't tell you how much I appreciate your seeking me out for an article. This is so very wonderful! Best wishes in all your future endeavors.

Gratefully,
Mary Van Cline

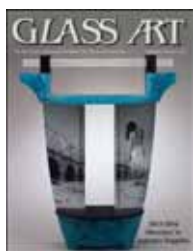
Mary,

I just read the wonderful article about you and your work in *Glass Art*. A very good overview of your career with an emphasis on the remarkable new photographic work. I was quite moved by the power of the figure in your work and the inventive forms these expressions have become through your vision and technical skills.

Warm regards,
Jim

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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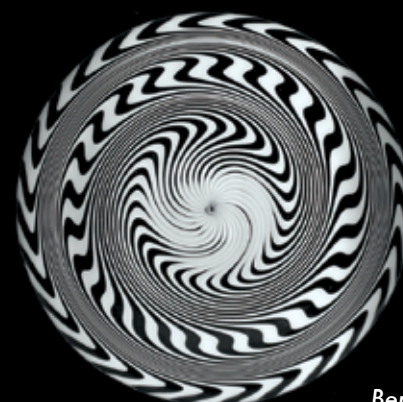


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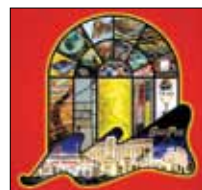
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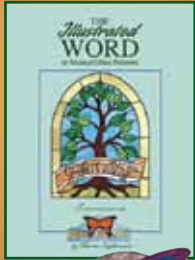





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Kay Bain Weiner, founder and director of the KBW foundation, will be **assuming the role of Chairwoman Emeritus** as she turns over the organizational and operational reins of the foundation to Denny Berkery, owner of The Vinery, and Steve Shupper of Glass Art International. Kay and husband Herbert E. Weiner were inspired to found the organization in July 2005, with the mission of stimulating interest and growth in the glass arts through educational projects and provide scholarships, supplies, and books to high schools, colleges, and other educational venues. The transfer of leadership will be official on November 1, 2015. Berkery and

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Shupper were selected for their outstanding connections and accomplishments within the glass art community, expertise, and commitment to the ongoing welfare of the industry, as well as their dedication to the education of the younger generations of future glass artists and enthusiasts. Inquiries about the foundation can be e-mailed to Denny Berkery.

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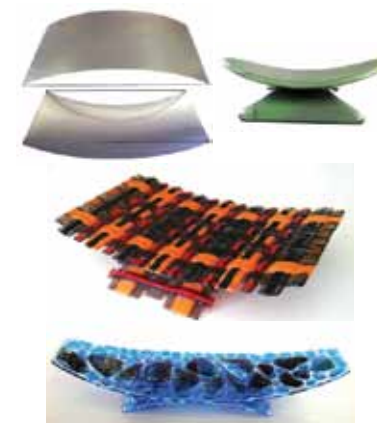


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Cress Manufacturing (800) 423-4584 www.cresskilns.com	57
D&L Art Glass Supply (800) 525-0940 www.dlartglass.com	14
Denver Glass Machinery, Inc. (303) 781-0980 www.denverglass.com	59
Ed Hoy's International (800) 323-5668 www.edhoy.com	11
Euclid's Elements (800) 296-5456 www.euclids.com	29
Evenheat Kiln, Inc. (989) 856-2281 www.evenheat-kiln.com	43
Firelite Forms (888) 800-3901 www.fireliteforms.com	62
Flow, The (800) 719-0769 www.theflowmagazine.com	25
Franklin Art Glass (800) 848-7683 www.franklinartglass.com	58
Fused Fantasies (800) 719-0769 www.GlassPatterns.com	43
Gemini Saw Company, Inc. (310) 891-0288 www.geminisaw.com	5
Glass Accessories International www.glassaccessories.com	47
Glass Art (800) 719-0769 www.GlassArtMagazine.com	57
Glass Art Society (206) 382-1305 www.glassart.org	56
Glass Craft & Bead Expo (800) 217-4527 www.glasscraftexpo.com	31
Glasscraft www.glasscraftinc.com	24
Glass Expert Webinars™ (800) 719-0769 www.GlassPatterns.com	28/43/47
Glass Patterns Quarterly (800) 719-0769 www.GlassPatterns.com	61
Glstar (800) 423-5635 www.glstar.com	11
Hang Your Glass (650) 353-4642 www.HangYourGlass.com	17
His Glassworks, Inc. (828) 254-2559 www.hisglassworks.com	47
Illustrated Word, The (800) 719-0769 www.glasspatterns.com	59
ISGB (612) 222-2243 www.isgb.org	56
Lamp Base Specialties (708) 361-1199 www.lampbasespecialties.com	21
Master Artisan Products (250) 382-9554 www.masterartisanproducts.com	61
Nortel Manufacturing (416) 438-3325 www.nortelmfg.com	15
Northwest Art Glass (800) 888-9444 www.nwartglass.com	9
Olympic Color Rods (800) 445-7742 www.glasscolor.com	21
Olympic Kilns (800) 241-4400 www.greatkilns.com	61
Palmetto Mirror & Art Glass Co. (864) 270-1287 www.palmettoartglass.com	46
Paragon Industries (800) 876-4328 www.paragonweb.com	15
Paul Wissmach Glass Co., Inc. (304) 337-2253 www.wissmachglass.com	64
Premium Glass Products Inc. (800) 752-3501 www.premiumglass.net	60
Ransom & Randolph (419) 794-1290 www.glass-cast.com	57
SDS Industries www.kilncontrol.com	17
Skutt Kilns (503) 774-6000 www.skutt.com	2
Spectrum Glass Company (425) 483-6699 www.spectrumglass.com	63



System 96®
Licorice Swirl
OpalArt™

Streams of contrasting Black and White entwine together in each bold, mesmerizing sheet of new Licorice Swirl OpalArt.



This dramatic, hand-stirred glass can also act as a neutral background for Transparent color overlays as shown above. Lighter colors in cool tones work best over sheets with substantial areas of White.

Licorice Swirl is part of the OpalArt family. See all seven tantalizing combinations online.

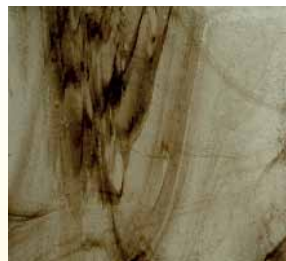




New Kiln Glass



Wissmach 90™ PRISMA GLASS



90-18 Crystal/Black



90-19 Red/Crystal

Wissmach is known for its great color mixes. Our new line of *PRISMA* glass is made for kiln forming. We make them both in Wissmach 90™ and Wissmach 96™.

Please visit www.wissmachglass.com for updates since we will continue to add more Wissmach Prisma™ and other kiln-glass colors.



PRISMA GLASS



96-21
Peacock Feather/White



96-22
Peacock Feather/Crystal



96-23
Cornflower Blue/White



96-24
Cornflower Blue/Crystal



96-25
Crystal/Black

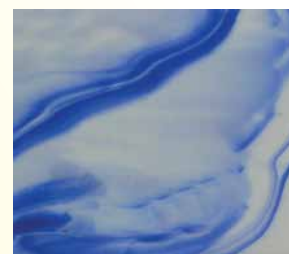


96-26
White/Crystal



96-27
Reactive Blue /Crystal

Each Prisma combination can come in a variety of color density as you can see in those 3 colors. 96-28 is White with streaks of Midnight Blue, 96-29 is Midnight Blue with streaks of White and 96-30 is Midnight Blue with streaks of Crystal. The first part of the color name is the more dominant color of the Prisma Glass™.



96-28
White/Midnight Blue



96-29
Midnight Blue/White



96-30
Midnight Blue/Crystal



Art Work by Petra Kaiser