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May/June 2017



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Volume 32 Number 3



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Above: Axolotl by Banjo and Brandon Martin, 2016.

Photo by Alex Reyna.

On the cover: Fenice by Lino Tagliapietra, 2017.

Photo by Russell Johnson,
Courtesy of Lino Tagliapietra Inc.

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Volume 32, Number 3

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Glass Art™

ISSN 1068-2147 is published bimonthly
by Glass Patterns Quarterly, Inc.

POSTMASTER: Send address
changes to Glass Art,

8300 Hidden Valley Road,

P.O. Box 69, Westport, KY 40077

Telephone: 502-222-5631

Facsimile: 502-222-4527

Website: www.GlassArtMagazine.com

E-mail: info@GlassArtMagazine.com

Subscriptions: United States, Canada,
and Mexico (U.S. Funds): one year \$30;
two years \$48; three years \$60. Foreign
(U.S. Funds): one year \$56, one year
airmail \$70. Single copy price (U.S.) \$7.

All subscriptions must be paid in

U.S. dollars with an international

money order or with a check

drawn on a U.S. bank.

Periodicals Postage Paid

at Westport, KY 40077

and additional mailing offices.

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Letter from the Editor

A Second Wind for Studio Glass

Glass Art magazine's May/June 2017 issue celebrates hot, warm, and cold glass through comprehensive and wide-ranging articles. Cover artist Lino Tagliapietra was in part responsible for the development of the Studio Glass movement we know today. In the 1970s, Tagliapietra shared his glassblowing expertise with Americans at Pilchuck and in turn was influenced by their enthusiasm for personally expressing themselves through glass. Tagliapietra cultivated a successful career as an artist, leaving factory work behind as the Studio Glass movement experienced unprecedented advancement.

The waves of Tagliapietra's influence are still being felt today. Preston Singletary, for example, has utterly debunked the notion that Native artists work best with traditional materials. Through private and public commissions as well as mainstream gallery commitments, Singletary's new work is advancing both glass and contemporary Native American art. Another example can be found in the work of functional glass artist Banjo, who has never needed gallery support from the mainstream art world in order to sell his glass. Working glass in a torch to create mind-blowing psychedelic sculpture that transcends its functionality, the artist has attracted a legion of faithful fans and collectors on Instagram.

Artists such as Singletary and Banjo are redefining traditional notions about the role of glass in art. These innovative ways of looking at glass are leading to increased sales, motivated collectors, and a renewed air of excitement about Studio Glass and its future.

In response, *Glass Art* welcomes aspiring students to its 2017 schedule of comprehensive Glass Expert Webinars™. Go to www.glassartmagazine.com to see the complete list of exciting online workshops for growing your glass skills without ever leaving home. *Glass Art* also invites readers to subscribe on iTunes or Stitcher to its popular, free podcast *Talking Out Your Glass*. Listen to interviews with the world's most renowned glass artists while you create your latest masterpiece.

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Shawn Waggoner,

Editor



Lonely Trees by Paul Messink.

Photo by the artist.

Advertising Deadlines

September/October 2017

Ad Closing	June 20, 2017
Ad Materials	July 30, 2017
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Lino Tagliapietra

by Shawn Waggoner

Photography by Russell Johnson

Courtesy of Lino Tagliapietra Inc.

When 12-year-old Lino Tagliapietra informed his mother, a talented lace maker, and his father, a fisherman, that he would be dropping out of school to work in a glass factory, they were less than thrilled. They never imagined their son would become a Maestro by the age of 21 and one day be considered the world's most influential glassblower.

At 83, Tagliapietra's artistic mastery and vision continue to amaze and influence studio glass worldwide. "You need a lot of patience, a lot of passion, and you have to work very hard. But the most important advice is to be yourself."

Tagliapietra's visit to Pilchuck Glass School in Stanwood, Washington, in the late 1970s was a game changer. His willingness to share glassblowing techniques regarded as Muranese secrets with American artists hungry for knowledge was one of the most important seeds of the Studio Glass movement's growth. For Tagliapietra, the Americans planted a seed also, one that would encourage him to leave his career working in Italian glass factories and transform himself into an independent glassblower and artist.

Since 1990, the Maestro has created some of the world's most recognizable blown glass, represented by prestigious museums including the De Young Museum, San Francisco, California; the Victoria and Albert Museum, London, U.K.; and the Metropolitan Museum, New York, New York, as well as by numerous galleries and private collections.

Lino Tagliapietra, blown glass (left to right) Dinosaur, 57" x 17" x 9", 2016, and Angel Tear, 53.5" x 17" x 7.5", 2016. From a private collection and Schantz Galleries, respectively.

The Maestro of Murano's Impact on Studio Glass

In 2008 Susanne K. Frantz, former curator of 20th-century glass at The Corning Museum of Glass, curated Tagliapietra's first retrospective exhibition, *Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass*, held at the Museum of Glass in Tacoma, Washington. Frantz wrote: "Lino's knowledge of glassmaking methodology is so deep that when combined with his inherent sense of color and design, the results are unparalleled. As a designer, he somehow combines two- and three-dimensional patterning with multiple hues into one harmonious, exuberant whole within his mind's eye. As an unparalleled craftsman, he then proceeds to execute a vision that would be folly for anyone else to even attempt."

Tagliapietra's awards and honors are innumerable and include his 2006 Distinguished Educator Award presented by the James Renwick Alliance of Washington, D.C. In 2011, the Istituto Veneto di Scienze, Lettere e Arti in Venice, Italy, held an exhibition, *Lino Tagliapietra from Murano to Studio Glass*, and in 2015 bestowed upon him the coveted Career Award. Tagliapietra holds two honorary degrees and the title PhD of Fine Arts from Ohio State University. In 2012 the Maestro was chosen for the renowned Phoenix Award. In 2014 he was presented with the Visionary Award at Art Palm Beach, Florida, followed by the Best Glass Work Award, Masterpiece exhibition, London, U.K.

Tagliapietra is widely revered as the Maestro of glassblowing, an inspiring teacher, and the elder statesman linking the glass centers of Venice and the Pacific Northwest. Vessels, installations, panels, and *avventurina* comprise his current body of work. His 2017 exhibition schedule includes Sandra Ainsley Gallery, Toronto, Ontario, from May 13 through August 6 and *Lino Tagliapietra, Master of a Glass Renaissance*, Morris Museum, Morristown, which began on March 12 and runs through June 18. The New Jersey exhibition will showcase approximately 30 Tagliapietra masterpieces in collaboration with Schantz Galleries, Stockbridge, Massachusetts.



Storia Antica

Before his 13th birthday, Tagliapietra dropped out of school and began working in the studio of Archimede Seguso at Galliano Ferro. From the 1950s through 1980s Tagliapietra worked at factories including Venini, Effetre International, and his own studio, La Murrina, all of which made functional vessels and decorative objects rather than works of fine art sculpture.

"The factory served as a glassblowing school for me. Each factory had its own characteristics. For example, Venini had 12 masters, each with his own team comprised of three to four people. Within the factory, you were able to watch a variety of techniques from the masters, each specializing in the production of a certain object. There's no better training in the world than this." It took Tagliapietra nine years to become a Maestro.

In addition to factory training, Tagliapietra attended La Scuola Internazionale del Vetro symposiums held in the 1970s. These gatherings brought the finest Muranese masters together with artists practicing various disciplines from all over the world. "We created works and signed them together. This provided a wonderful opportunity to work with a variety of artists and helped me grow artistically."

Tagliapietra has collaborated with many artists over the years, perhaps none more influential than Dutch glass designer, A.D. Copier. "After three decades of factory life, my meeting with Copier opened my mind to the possibilities of personal artistic expression through glass. We had three or four exhibitions together. He had studied the Bauhaus and was good friends with Piet Mondrian. Copier taught me to see glass in a different way. He would put a vessel within a frame and view the work more like a painting. He gave me input about proportion, graphic elements, and color."

*Lino Tagliapietra,
Goccia d'Oro (Golden Drop), blown glass,
24.75" x 11.5" x 6", 2016.
From a private collection.*

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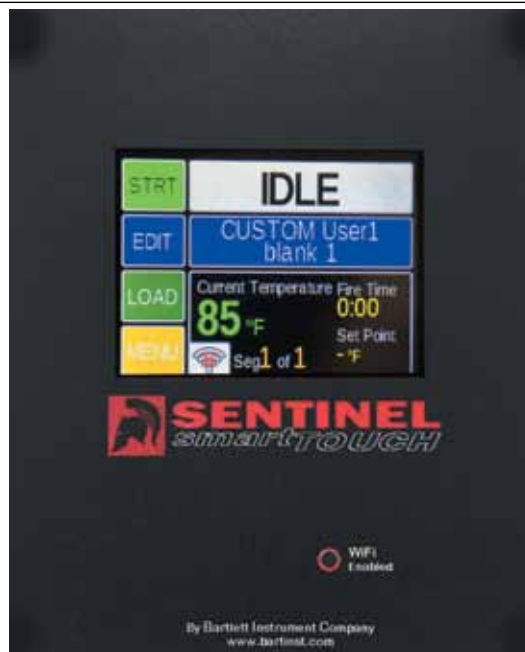
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Glass as Diplomat

In 1979 at the age of 45, Tagliapietra first came to Seattle, Washington, in response to an invitation from Benjamin Moore to teach at the young Pilchuck Glass School. At this time Tagliapietra had never flown on a plane nor spoken a word of English. "My first trip here was very traumatic, as there were flight changes due to terrorist activity in London. I remember trying to use a pay phone to call Pilchuck about the travel changes and deciding I should just go back to Italy. But luckily for me, I couldn't find a return flight to Venice. Two days later I arrived at Pilchuck."

After a decade of experimentation, American glassmakers were hungry to expand their technical knowledge and skills. Defying criticism from the Murano glass community, Tagliapietra unhesitatingly shared what he knew with artists in the United States and worldwide. This decision resulted in the universal elevation of the art and craft of glassmaking and changed the course of contemporary glass as well as Tagliapietra's own artistic destiny.

"Americans did not have the technical skill back then that they have now. What they *did* have was an incredible energy and passion that had a great effect on me. America helped me in a philosophical way to make the transition from being a professional glassblower to being an artist. I believe I was in the right place at the right time."

Some Muranese techniques such as zanfircio, reticello, pulegoso, inciso, and incalmo had already been divulged by masters who traveled to London, Paris, Florence, and the United States earlier in the 20th century. Postwar economic factors and cultural changes caused the glass industry on Murano to decline, and passing on time-honored techniques to the international contemporary art world was the best way to save them. However, Tagliapietra felt the sting and the stigma of having revealed secrets held dear by Italian glassmakers.

Currently, Murano embraces the culture of sharing brought about by pioneers such as Tagliapietra. In 2002 the Abate Zanetti School was founded to teach ancient techniques to students from all over the world, and Tagliapietra himself has taught there.



Lino Tagliapietra, blown glass, (left to right) Niomea, 42" x 17.25" x 8.25", 2016, and Clodia, 34.5" x 14.25" x 7.5", 2016.

From a private collection and Schantz Galleries, respectively.



How Does He Do That?

Though he works from a small studio on Murano, most of Tagliapietra's glass is blown in Seattle. "At first it was challenging, because the quality of the glass and glass colors were so different from what's available in Murano. But now I'm more used to working in the U.S."

According to the Maestro, requirements for a successful glass-blowing session include a good attitude, passion, love for the material, and curiosity. "You have to be humble. There's also a bit of luck involved. If you don't look for opportunity, you won't find it. You have to keep trying."

For Tagliapietra, designing new work is a matter of remaining open and receptive to influences. "Sometimes I search my own mind. Sometimes I talk to the people. If I'm on the streets, I look at objects, but the shadow the object creates is more important than the object itself. Lighting conditions and how those conditions affect objects inspire a lot of my art. I also like water and the reflections seen upon its surface."

Tagliapietra doesn't draw his designs on paper before starting work, preferring to let the glass guide him. He *needs* the glass in order to realize his ideas. Like all glassblowers, he accepts the unpredictable nature of his medium, which can cause pieces to collapse or fail even at the last stage of a long and arduous session. "Sometimes a mistake ends up creating a wonderful variance from your intended approach."

His work pays homage to the *combination* of colors. Tagliapietra spent some time researching color in the 1970s, reading books and speaking with psychologists about what effect different colors have on viewers. "But it always goes back to the same aesthetic for me—I seek shadows and reflections. Colors change with the spirit of the artist. In fact, I love working without color. It creates a different canvas for the cane work, producing almost a lace effect. Perhaps this is an image from my childhood and the fact that my mother was a lace maker. But I like this look very much."

Cane work allows Tagliapietra to introduce a graphic element to his blown glass. "I always say the detail makes the difference. Detail, or a lack thereof, can make the difference between a beautiful work of art and an unsuccessful one."



*Lino Tagliapietra, blown glass (left to right)
Fenice, 9.75" x 14" x 6", 2016, and
Angel Tear, 46.5" x 17.5" x 8.5", 2017.
From a private collection and
Lino Tagliapietra Seattle
Glass Studio, respectively.*

The Maestro's Series

In all of his work, Tagliapietra's skill as a glassblower is evident. The Maestro also possesses an astonishing ability to draw inspiration from any human culture or natural form. This talent is the cornerstone of Tagliapietra's unmistakable aesthetic signature.

Extremely diverse in form and color, Tagliapietra's glass stands on its own as pure sculpture independent of any functional vessel role. In his 2015 *Ombelico* series, Tagliapietra manipulates canes or filigrana so they swirl concentrically through an oval shape and converge on a central point. His "navel of the world," from ancient Mediterranean myth, points to the origin of life on earth. Some *Ombelico* pieces are monochromatic, vivid orange or blue, while others combine myriad canes of different colors.

Tagliapietra's *Nautilus* series, inspired by the famous seashell, presented him with a technical challenge. If a little mistake is introduced at the beginning of the blowing process, it increases and takes over. Of course, the artist discovered a way to avoid any errors during the early phase of his *Nautilus* process.

Tagliapietra describes his art as a type of impressionism with Venetian technique. His *Dinosaurs*, for example, don't portray prehistoric reptiles. But the elongated, curving shape of these elegant sculptures suggests the graceful neck of a water-dwelling plesiosaur. The energetic twisting of the *Fenice* (*Phoenix*) series represents not only the flight of a bird but also the flames that consume it, after which The Phoenix is reborn.

Tagliapietra's interest in revealing the beauty that can be found all over the world is evident in series such as *Masai d'Oro*, inspired by shields used by the Masai people of East Africa, and *Fuji*, which references the shape and changing colors of Japan's Mount Fuji. He says his favorite pieces are the ones he'll make tomorrow.

Tagliapietra's Influence and Living Legacy

Whether you've seen his sculpture at the Musée des Arts Décoratifs in Paris or the Seattle Art Museum or the Corning Museum of Glass, Tagliapietra's work continues to astound all who view it. The combination of a lifetime of perfecting glassblowing technique and his innate ability to turn inspiration into unforgettable glass sculpture has secured Tagliapietra's place in history as one of the most successful and revered artists ever to work with glass. Peers and professionals alike have recognized Tagliapietra through honors such as the Corning Museum of Glass Rakow Commission and the Glass Art Society Lifetime Achievement Award.

His influence on other artists is felt either through direct working relationships or on oceans of inspiration. Renowned American glassblower Dante Marioni worked on Tagliapietra's team for the first time in 1983 at Rob Adamson's Glass Eye studio in Seattle. "That was everything. That's when I got to see someone who really knew what he was doing. Encountering a classically trained individual like Lino, I thought glassblowing could really be something. I saw a potential career path for myself."

One would never imagine Tagliapietra is in his ninth decade. He shows no signs of slowing down in terms of his workload or the passion with which he approaches new ideas and inspiration for his series of work. This glassblower, formed in the factories of Venice, continues to advance the Studio Glass movement by inspiring artists all over the world with his incredible glass sculptures and by openly sharing his techniques for creating them.

GA



*Lino Tagliapietra, Monterey, fused glass panel, 46" x 23" x 0.5", 2016.
From Morris Museum.*

Lino Tagliapietra was a recent guest on Glass Art magazine's new podcast Talking Out Your Glass. Subscribe on iTunes or Stitcher today!

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PRESTON SINGLETARY

INFLUENCING CONTEMPORARY INDIGENOUS ART

by Shawn Waggoner

In the 1980s Preston Singletary began incorporating Tlingit designs into his glass art. By doing so, he found not only a new artistic direction but a captive audience for glass that reflects the stories and symbols of his Native Southeast Alaskan tribe. The evolution of Singletary's glassworking skills and designs along with his subsequent commercial success has positioned him as a primary influence on contemporary indigenous art, debunking the notion that Native artists work best with traditional materials.

Wrote Matthew Kangas for Visual Art Source: "Making indigenous art releases the ego tied up with individual artistic expression in favor of a wider, collective surge and cross-cultural impact. Combining private and public commissions as well as mainstream gallery commitments, Singletary's new work is advancing both glass and contemporary Native American art. He is perhaps now the leading artist doing so."

Singletary's recent commissions include his glass *Clan House* screen and posts at the Walter Soboleff Center in Juneau, Alaska, as well as his *Family Story Totem* series, three 7-foot tall totem poles. Both projects broke boundaries in art glass production. No other artist has attempted glass casting on this scale and with such detail.

Singletary balances technically challenging commissions with personal gallery work that reflects his tribal truth. Inspired by events at the Dakota Access Pipeline, the artist recently exhibited new sculpture in *Premonitions of Water* in April 2017 at the Traver Gallery in Seattle, Washington. In 2018, *Raven and the Box of Daylight* will open at the Museum of Glass in Tacoma, Washington. A dynamic combination of artwork, storytelling, and encounter, the exhibition will allow the treasured Tlingit creation myth to unfold during the visitor's experience.

When he's not making art, Singletary sings and plays bass with his band Khu.éex' (pronounced koo-eex). "It's the audio equivalent to the glasswork that I do." This one-of-a-kind musical collaboration included the legendary late Rock and Roll Hall of Fame composer and performer Bernie Worrell of Parliament/Funkadelic and Talking Heads. Other bandmates have included Skerik collaborator with Pearl Jam, Stanton Moore of Galactic, Captain Raab of Red Earth, and tribal members Gene Tagaban, Nahaan, and the late Clarissa Rizal. Their second album *They Forgot They Survived* has been released on triple vinyl.

Of the handful of Native Americans working in glass, Singletary is a forerunner, using previously undeveloped techniques to revolutionize a new art form. The artist has unintentionally carved a place in history for himself by sharing Tlingit stories and traditions in the unexpected and technically challenging medium of glass.

*Preston Singletary, Raven in a Water Droplet,
blown and sand carved glass,
15.5" x 3" x 3", 2016.*

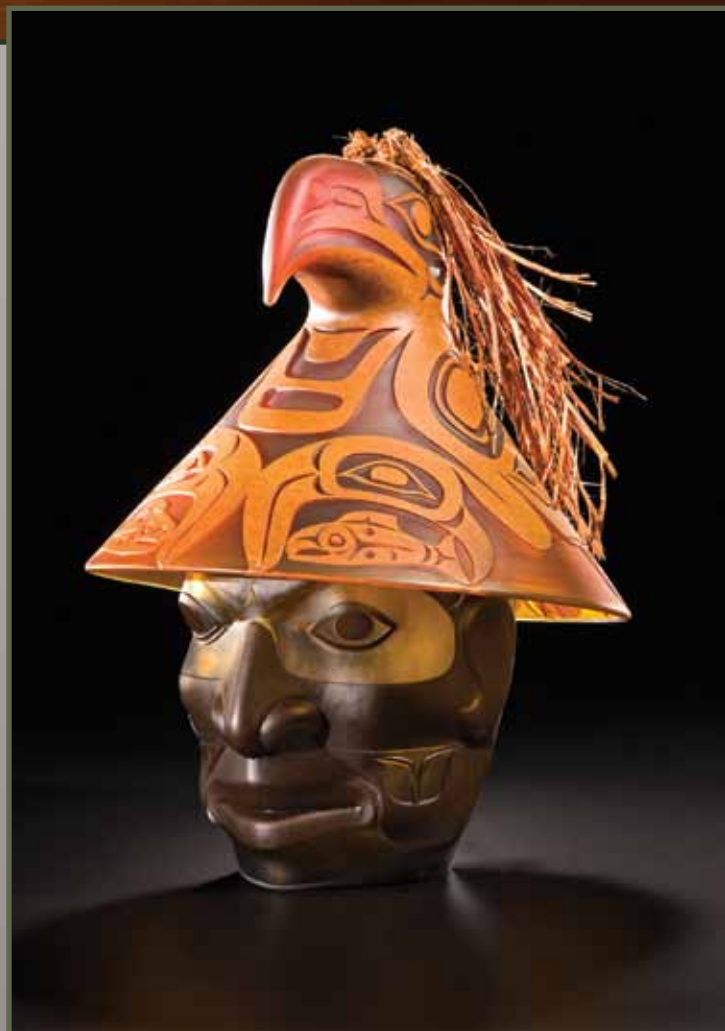


Recent Commissions

Working first with blown sculptural glass, Singletary found himself restless and in search of a new challenge. After years of applying for larger public art projects, the artist recently secured four commissions simultaneously in Portland, Oregon; Anchorage, Alaska; Seattle, Washington; and Bainbridge Island, Washington. These will mostly be collaborative projects.

In 2008, The Museum of Glass organized a traveling exhibition of Singletary's work, *Preston Singletary: Echoes, Fire, and Shadows*, challenging him to create his most ambitious work to date. *Clan House*, a cast glass triptych that references large-scale Tlingit crest designs traditionally found inside longhouses, measures 10 by 16 feet. The two-sided bas-relief carved house posts recall and frame the monumental center screen.

The piece was made with the invaluable assistance of David Svenson, who carved the original wooden house posts, and Ray Ahlgren of Fireart Glass, Portland, Oregon, who undertook the casting of the glass posts and panels. In casting the 550-pound, 7-foot-tall posts, Fireart took great care to preserve the surface tool marks from the carver's original full-size wood model.



Preston Singletary, (top to bottom) Clan House with House Posts (Eagle Warrior and Raven), 8 glass panels, 28 plexiglass panels, 11.5' x 16', 2015; Eagle Clan Man, blown and sand carved glass, 17.5" x 13" x 13", 2016.



In 2015, Singletary created another glass *Clan House* screen and house posts, on view at the Walter Soboleff Center in Juneau, Alaska. The screen depicts a Northwest Coast design in sandblasted glass. On the left stands an Eagle warrior, on the right a Raven created in a dark charcoal color. This screen measures approximately 11.5 feet high by 16 feet wide and weighs over 1,000 pounds. It is comprised of 28 glass panels, 28 Plexiglass panels, and over 200 custom-made mounting bolts.

In Tlingit culture, rather than having tall exterior totem poles, heraldic screens and house posts were installed indoors in reverence to the head family. "In Tlingit tradition you are born into your mother's moiety, either Eagle or Raven. By tribal law you would marry over to the other side. Under the Eagle and the Raven, you find many different house groups representing different families. My family are Eagle moiety, Killer Whale clan from the Kaga-waantan house group, and the Killer Whale fin is our crest symbol." Historically, Ravens would commission Eagles to make their objects and vice versa, establishing reciprocity between the two moieties of the Tlingit community.

More than five years in the making, Singletary's final *Family Story Totem* was completed in 2016. The series consists of three 7-foot tall, three-dimensional glass totem poles created for private clients in Chicago, Illinois, as well as Seattle and the San Juan Islands in Washington State. Each depicts a family story about the artist's beloved great-grandmother who lived to be 100 and had a pet grizzly bear as a child.



Preston Singletary, (left to right) Red Eagle, blown and sand carved glass, 25" x 14" x 6", 2016; Learn From Nature, blown and sand carved glass, 11.25" x 11.25", 2017.

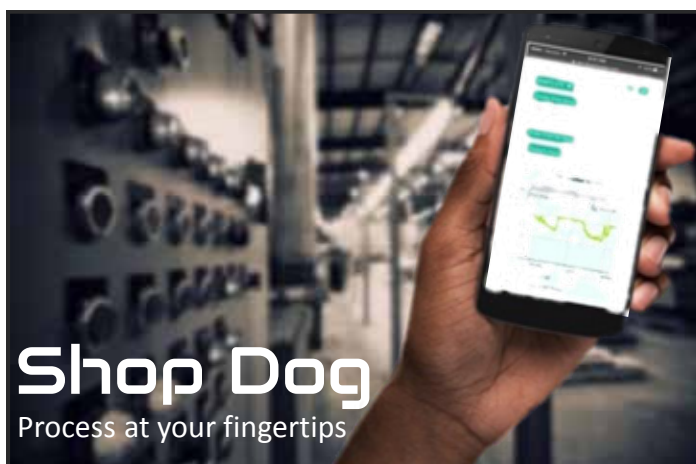
Another collaboration with longtime friend and woodcarver Svenson, the *Family Story Totems* are three of the largest cast glass sculptures in the world. From designing, carving, and casting—first in plaster, then in bronze, and finally lead crystal—this project broke boundaries in art glass production.

Inspired by Karen LaMonte's unforgettable cast glass dresses, the *Totems* were created in sections, stacked, and secured with adhesives. Cast in the Czech Republic via the lost wax process, the monumental works required 2,000 pounds of glass melted over the course of 10 weeks. "The process was a real adventure to say the least, but it opened my eyes to the possibilities of working on a monumental scale." Singletary hopes to one day share this work with the public via museum exhibitions.

In 2017 Singletary has taken on another monumental work, his 7-foot *Killer Whale Totem*. The artist's Killer Whale clan crest will be featured in the center, his moiety Eagle on top. The Thunderbird emerging from the mouth of the Killer Whale represents Svenson's crest symbol. Wolf, the original moiety for the tribe, adorns the lower section. The *Killer Whale Totem* will be created in a limited edition of three, each one cast in a different color.



Artist with Family Story Totem,
kiln cast glass, 84" x 24" x 24", 2014.



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Raven and the Box of Daylight

At 19, Singletary was the night watchman at Rob Adamson's Glass Eye studio in Seattle. Three months later he started blowing glass, working with his childhood friend, Dante Marioni. Singletary subsequently worked at Benjamin Moore's studio with artists such as Lino Tagliapietra, Rich Royal, Dan Dailey, and Dale Chihuly. These experiences form the basis of his education in glass.

Singletary's gallery debut took place in Bethesda, Maryland, in 1991. Since then his work has been exhibited in numerous solo shows in New York, Canada, and New Mexico, as well as in prestigious museum group shows in the United States, Sweden, and Canada, including the National Museum of the American Indian in Washington, D.C.

Opening in the fall of 2018 at the Museum of Glass, *Raven and the Box of Daylight* will present the Tlingit story of Raven and his transformation of the world, bringing light to people via the stars, moon, and sun. The exhibition will feature a dynamic combination of artwork, storytelling, and encounter, allowing the revered Tlingit Creation myth to unfold during the visitor's experience.

"This will be my biggest and most ambitious show or project to date. The Creation myth is one of the most important and well-known stories of the Tlingit community. My mentor Walter Porter took the story apart and analyzed it in a Joseph Campbell kind of way. Together we drew parallels from other Creation stories from all over the world. Sadly, Walter died two and a half years ago, and I will carry out our plans for the exhibition alone"

In *Raven and the Box of Daylight*, Singletary will explore new ways of working with glass inspired by Tlingit design principles. Tlingit objects were traditionally created for stagecraft and used to tell stories by representing elements of the natural world as well as the histories of tribal families. By drawing upon this tradition, Singletary's art creates a unique theatrical atmosphere in which the pieces follow and enhance the exhibition narrative. Large-scale sculpture, original music composed by Singletary, projected images, and the Tlingit language will take visitors on an experiential journey with Raven and the transformation of darkness into light.

Preston Singletary, (clockwise from left)
Raven and the Box of Daylight,
lead crystal, 37.5" x 8.5" x 6.25", 2016;
Frog Hat, 7" x 16", 2017;
and Soul Catcher, 9.5" x 19" x 5.5", 2016.





Influencing Contemporary Indigenous Art

Singletary has forged a bridge between indigenous art and American Studio glass. He has spent most of his career inspiring and staging multi-ethnic collaborations between Native American, Maori, Hawaiian, and Australian Aboriginal artists. Singletary serves as an ambassador of glass to these indigenous communities.

In hindsight, a couple of life changing moments brought Singletary's talent and true artistic path into focus. In 1984, he met Tony Jojola at Pilchuck Glass School. Jojola was the first Native American glass artist Singletary had ever seen. Exposure to his work planted a seed of interest that grew into the mighty tree of Singletary's expression of his own culture and heritage in glass.

Early in Singletary's career, having his blown work confused with that of contemporaries encouraged him to make art that was more personal and closer to the bone. "I figured out early on that it was difficult to carve out a name for myself amongst all of these great glass artists and designers. I turned to my cultural roots to lead me to my ultimate success."

That choice was not without its challenges, because the Native American artist has always been excluded from the fine art world. "What we do, because it's connected to our culture, is thought of as a traditional or craft endeavor. Over the past 30 years, it has taken on a new narrative because of the introduction of new materials. There are a handful of Native Americans working glass with their hands, even more who use it as part of their vocabulary. I contend that working with new materials takes us outside of the cultural corral that we're kept in. At this point in time, we're declaring who we are in the materials we use. It's a new mode of expression that keeps these ancient symbols and codes to the land and our cultural communities and presents them in a new light."

A question of timely importance is whether indigenous art can play a role in bringing people together or providing hope through beauty. Says Singletary: "It's a shame society doesn't recognize indigenous people—that they are not given a voice and are marginalized. As indigenous artists, it's more important now to be as positive as we possibly can and try to make people see something in a different way."

GA

To see a documentary on the processes used to create Clan House, go to the "Blogs" link at www.prestonsingletary.com. Visit [avimeo.com/97686260](https://www.avimeo.com/97686260) for a video on the creation of the Family Story Totem.

Singletary was recently featured in a PBS episode of Craft in America: Nature, and was also a guest on Glass Art magazine's new podcast, Talking Out Your Glass. Subscribe on iTunes or Stitcher today.



(Top) Preston Singletary, Killer Whale Totem, wood model used to form the mold for casting the glass totem, 106" x 33.5" x 22", 2016.

(Bottom) The artist in his studio. Photo by Julian Capmeil.

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GAS Presents the 2017 Saxe Emerging Artist Winners



by Erika Enomoto

In 1980, Dorothy and the late George Saxe began collecting glass art. Over the course of their marriage, they built one of the most premier contemporary glass collections found in the United States. As collectors, the Saxes supported artists, galleries, and institutions, and played an immense role in elevating and increasing appreciation of glass art. At the 2015 Glass Art Society (GAS) Conference, the Saxes were honored with a tribute event that helped establish the Saxe Emerging Artists Lecture Fund, an endowment to support future generations of glass artists.



Gina Zetts



Julia Chamberlain

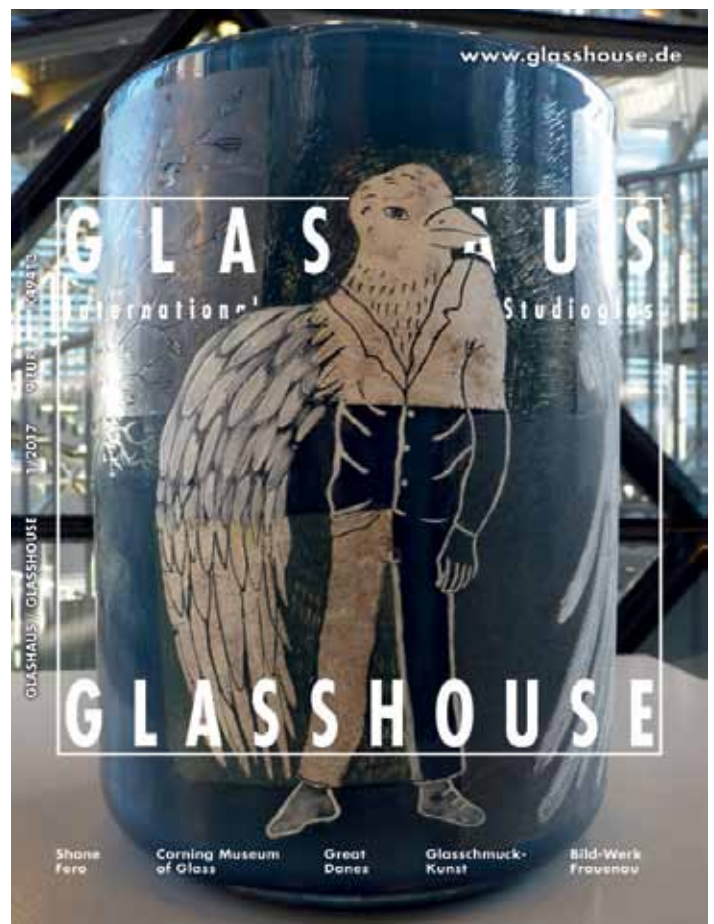
GAS 2017 Saxe Emerging Artists

In March 2017, GAS announced Rebecca Arday, Julia Chamberlain, and Gina Zetts as the 2017 Saxe Emerging Artists. At the 46th GAS Conference in Norfolk, Virginia, the three talented artists will have the opportunity to introduce themselves and their work to a large audience of artists, academics, educators, collectors, critics, and peers.

- **Rebecca Arday** is an artist and educator who works in glass and mixed media. She is based in Rochester, New York, where she is part of the More Fire Glass Studio team. Arday is an adjunct professor and studio resident in the glass department at the Rochester Institute of Technology. Her work has been exhibited internationally and included in the *New Glass Review* as well as in the permanent collection of the Glasmuseet Ebeltoft. She has taught at Pilchuck Glass School and Penland School of Crafts.
- **Julia Chamberlain** is a visual artist based in Seattle, Washington, who received her BFA from the University of Washington in 2015. Her cast glass and performance work focuses on the relationship between technological objects and the human touch. Chamberlain was an artist in residence at Pilchuck Glass School and S12 in Bergen, Norway. Her glass work has been featured in *New Glass Review* and *Sculpture Magazine*, national and international exhibitions, and in multiple public art installations.



Rebecca Arday



- **Gina Zetts** was born and raised in northern Pennsylvania and holds a BFA in sculpture from Alfred University and an MFA in glass from the Rochester Institute of Technology. She was a recipient of Alfred University's Purchase Award and winner of the Bronze Award in Bullseye Glass Co.'s *Emerge 2014* competition. Her work has been featured in *New Glass Review* and *American Art Collector Magazine*. The artist has worked as an instructor at the Rochester Institute of Technology and Bullseye Glass Co. She currently lives and works in Oakland, California, with her husband and collaborative partner, Spencer Pittenger.

A Distinguished Jury

Over the years, GAS has selected and commended a number of emerging artists for their promising talent based on a rigorous, competitive jurying process. Applications of qualified individuals, who are nominated by professional academics and curators, are evaluated by a small jury. The 2017 jurors were artist and educator Adam Holtzinger of Brooklyn, New York; visual artist, critical writer, and educator Mireille Perron from Montreal, Quebec, Canada; and William and Mildred Lasdon and Shannon Stratton, Chief Curators at the Museum of Arts and Design in New York, New York.

A digital catalogue featuring work by the selected artists is available to view on the GAS website. The 2017 Saxe Emerging Artists will present short lectures on Saturday, June 3, at the Norfolk Marriott Waterside Hotel Hampton Ballroom.

GA

Visit www.glassart.org/2017/norfolk.html for more information about the 2017 GAS Conference.

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Soneva Glass

Waste to Wealth Upcycling in the Maldives



by Shawn Waggoner

You are sunbathing on a beach of pristine white sand, surrounded by the most beautiful, crystal clear, blue waters you've ever seen. It probably would never occur to you to consider how supplies get on and off the island, and far less likely that you would contemplate what happens to the waste products created by your very presence there. But those are exactly the issues Eva and Sonu Shivdasani considered in 1995 when they designed and developed their resort Soneva Fushi as well as their home on the deserted island of Kunfunadhoo in the Maldives. Their vision of a locally crafted villa and environmentally responsible lifestyle formed the basis of a successful collection of world-class hotels, resorts, and spas. Soneva Fushi, their first *castaway* resort, pioneered a trend for back-to-nature luxury holidays.

The Republic of Maldives, a low-lying country with a maximum elevation of two meters above sea level, comprises 1,200 small coral atoll islands in the Indian Ocean. Boasting a population of approximately 300,000, its main industries are tourism and tuna. Between the sea and the sky on Baa Atoll lies Soneva Fushi, defined by its characteristic culture, beauty, and stillness.

In this breathtaking remote but accessible natural location, chic accommodation is combined with incredible food, an inspiring ethos of sustainability and service, and memorable activities that now include glassblowing. The Soneva Fushi Glass Studio provides glassblowing classes and demonstrations and also recycles glass waste created on the island into sculptural and functional art and other useful items.



(Top) Soneva Fushi Resort on Khunfushunadoo Island, Baa Atoll, Maldives. (Bottom) Soneva Art Gallery, Soneva owners Sonu and Eva Shivdasani, Lino Tagliapietra, Curator Kevin Christison, and guests attend the opening of Tagliapietra's show. Photo by Martin Whitely.

Meet Curator Kevin Christison

The Shivdasanis conceived the Soneva Glass program as a means of dealing with waste glass accumulation at Soneva Fushi Resort. The goal was to utilize waste glass to create souvenirs for and offer glassblowing courses to guests at their resort. As this vision came into focus, Kevin Christison, a longtime design collaborator with Soneva, agreed to become curator of Soneva Art and Glass.

Christison, a sculptor and designer originally from California's San Francisco Bay Area, studied art history at the University of Oregon and sculpture and painting at California College of the Arts. There Clifford Rainey, professor and chair of the glass program, introduced him to glass as a sculptural medium. Christison's sculpture has been widely exhibited and acquired by numerous private and public collectors including the San Francisco Museum of Modern Art and The Collection at di Rosa.



(Clockwise from left) Lino Tagliapietra, Reef, at Soneva Art Gallery; Opening of Tagliapietra's show from left to right: Soneva's Curator Kevin Christison, Soneva owner Sonu Shivdasani, Tagliapietra, Jen Elek, and Even Venaas; Shivdasani and Soneva Glass lead glassblower Even Venaas discuss technical aspects of Soneva sculpture by Tagliapietra. Photos by Martin Whitely.

In 2002, Christison was awarded a Fulbright Scholarship to lecture and create an exhibition at Silpakorn University in Bangkok, Thailand. Following his Fulbright tenure, the artist was compelled to stay in Thailand where he continued to create sculpture and paintings, which he then shipped to galleries in the United States for exhibition. During that period, Christison also founded Object Design Studio, a design firm in Bangkok that focuses on bespoke product design and concept-driven hospitality venues such as restaurants, bars, and lounges.

In 2007, while doing some art and architectural design consulting for Habita Architects in Bangkok, the firm that designs resorts for Soneva, Christison was introduced to Sonu and Eva Shivdasani, the owners of Soneva Fushi. Over the following several years, Christison designed and created numerous features of architectural glass for their luxury properties in Thailand and the Maldives.

"I was, at first, not eager to develop a small hot shop on the island, but when Sonu and Eva agreed to my proposal to invite renowned artists from around the world to work with us and establish an art gallery in which to exhibit the resulting work, I knew this was to be a very special program. We would truly celebrate this amazing material and the artists who devote their lives to working with it."

Soneva Glass Studio

The Soneva Glass Studio occupies a 5,500-square-foot compound on the island where the jungle meets the main common guest area. The facilities were designed specifically for the program and include the main hot shop, a separate room for fusing glass in a flatbed kiln, a modest cold working shop in the jungle to the rear of the hot shop, a retail glass boutique, and an art gallery. Christison is currently designing an alternative fuel system to increase the efficiency and sustainability of the furnace, which he hopes to introduce in 2017.

"The architecture is inspired and stands on its own as a work of art. Ensuring the guests' comfort while viewing glassmaking was also considered in the design, resulting in a large daybed sofa where guests can lounge and sip on cocktails while watching the Soneva Glass team or a visiting featured artist create their magic."



(Left) Clifford Rainey, Global Trace, cast blown and mixed media sculpture. (Right) Clifford Rainey sketches a large Banyan Tree in the jungle during his August 2016 project at Soneva Fushi.

Photos by Mohamed Haneef.

Soneva and Christison refer to their glass “waste to wealth” process as upcycling rather than recycling, because they are not simply melting empty discarded bottles in order to create new bottles. “The studio is reprocessing the glass—reformulating it to have a 96 COE so that we can introduce color to our work. I work intensively to design and create bespoke glass products that are of a much higher monetary and enrichment value than the glass was in its bottle form. Obviously, when renowned artists visit Soneva Fushi to work with us, the value of what is created epitomizes the concept of upcycling.”

Soneva processes and reformulates its glass to render the finished material as 96 COE. This is accomplished by introducing a flux to the crushed glass prior to charging the furnace. The flux was developed by Christian Thornton of Studio Xaquix and PPX in Oaxaca, Mexico, and prepared and distributed by East Bay Batch and Color in Richmond, California.

One of the major initiatives of Soneva Glass is to design and create signature lines of tableware that are totally unique to Soneva so that its restaurants can offer rare culinary experiences to the guests at each of the Shivdasani’s award winning resorts. The studio also creates bespoke interior accessories for the restaurants, including lighting, decorative items, and signage as well as architectural features, such as bars, bar stools, walls, and bridges in glass.

“As principal designer, I meet regularly with our chefs to better understand where they come from, what their food means to them, and what they are trying to communicate with their creations. In this way I can interpret their vision, develop concepts, and create stunning vessels in which they can optimize their creative expressions. The result is a symbiotic process that culminates in a heightened celebration of materials and ingredients, a symphony and ceremony of consumption.”

Glassblowing Courses at Soneva Fushi

Soneva embraces the philosophy to “inspire a lifetime of rare experiences,” to offer guests an opportunity to have experiences that are not possible anywhere else, and to do that while treading lightly on the environment. “Glassblowing courses are not commonly offered at luxury island resorts, so guests are completely blown away at the opportunity to try their hand at such an exciting and adventurous activity.”

Guests six years old and up are offered two types of courses. “Blown Away” provides a three-hour course to learn introductory glassblowing skills. Students observe a demonstration by the Soneva Glass Team, then try their own hand at creating a small cup or bowl. “If time allows, they may venture to attempt something a bit more advanced such as a vase or a sculpture. Guests who take this course often sign up for a second one and may even take three courses during their stay on the island.”

“Designer for a Day” was inspired by Soneva’s impromptu project with renowned designer, Paloma Picasso. While visiting with Picasso during a garden lunch event at Soneva Fushi in November 2015, Christison invited her to work with the studio. Picasso did some preliminary sketches in her villa that night and joined Christison’s team the following evening to realize the two designs in glass.

“She and her husband sipped champagne at sundown while Paloma instructed the Soneva Glass Team on size, proportion, and aesthetic adjustments as they rendered her visions. Following Paloma’s model, we offer the guests the opportunity to design something of their own and work with the team to realize it. This allows them to aspire to create something of a higher degree of difficulty than if they were creating it by themselves.”

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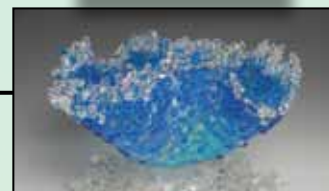
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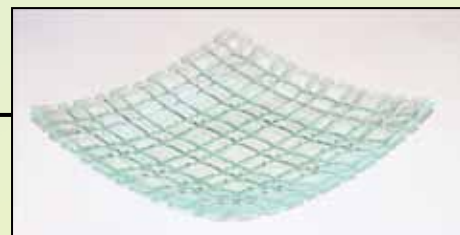
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*Soneva Glass products designed
by Kevin Christison, Soneva's
Curator of Art and Glass.
Photo by Mohamed Hane.*



*Lino Tagliapietra, Fenice, at Soneva Art Gallery.
Photo by Martin Whitely.*



*Howard Ben Tré, Double Screen Stack, sand-cast
glass and copper sculpture. Created during
Ben Tré's March 2016 project at Soneva Glass.
Photo by Mohamed Hane.*

Soneva's Visiting Artists

Maestro Lino Tagliapietra and his team visited Soneva Art and Glass December 14–27, 2015, to help celebrate and launch the Soneva Art and Glass Featured Artist Program. Tagliapietra created 16 breathtaking works during his stay, the only existing works by the legendary Maestro made from recycled waste glass. Among these works are two *Dinosaurs*, two *Spirales*, a *Fenice*, a *Stromboli*, a piece from his *Africa* series, a *Kookaburra*, an *Oca*, and a few works that are quite unique to Soneva.

"When I first invited Lino to visit Soneva Fushi and work with us he was not particularly interested, because I emphasized that we use 100 percent upcycled waste glass. Obviously he was concerned with the color compatibility in his complexly colorful work. I assured him there would be no compatibility issues, and the works the Maestro created while at Soneva Glass are absolutely astonishing."

Sunny Wang, a Taiwanese artist based in Hong Kong, China, is not only a sculptor working in the medium of glass but has earned a PhD in philosophy, which is evident in her Zen and spiritually soothing installations. "Sunny joined us at Soneva Art and Glass over Chinese New Year 2015 and created a stunning exhibition of *Poetic Stones*, as well as a suspended installation of glass *Writings* and a group of vessels inspired by Chinese urns."

Stacks, an exhibition of cast glass sculpture by renowned American sculptor Howard Ben Tré, was created at the Soneva Glass Studio from March 14 to April 4, 2016. Ben Tré originally crafted the handmade wood patterns and forms used to create these works in 1977. They were the first forms the sculptor ever realized in poured cast glass, the medium in which he became a pioneer and legend.

Clifford Rainey visited Soneva Art and Glass August 4–26, 2016. Each of the sculptures created during Rainey's three-week stay at Soneva Fushi deal with the concept of time and being here now. "In these sculptures Rainey captured moments—this place. His work was born of waste bottle glass from Soneva Fushi Resort that was cast, blown, and encouraged into primal forms that the artist has deemed as *memory traces* or *handhaaneefevu* in Divehi, the language of the Maldives."

Flavie Audi, a French-Lebanese artist based in London, England, is a rapidly rising star in the art world from Europe to the Middle East. Having first studied architecture at the Architectural Association in London, prior to earning her masters degree in ceramics and glass from the Royal College of Arts, she is naturally driven to the creation of spaces. "Audi arrived at Soneva Fushi on October 4, 2016, with very little idea of what she would create over the following three weeks. Working closely with Soneva's chief glass specialist Evan Venaas and the Soneva Glass Team, she followed an intense yet organic path of exploration. Within a few short days, she found herself fully immersed in the creation of a series of sculptures she refers to as *Fluid Energy*."

Martin Janecky worked at Soneva Glass Studio from November 18 through December 10, 2016. In addition to creating more than a dozen of his renowned figurative works, Janecky also dazzled guests who flocked to see him work in the studio by creating a small number of very intricate goblets and functional pieces. "Martin, as all of the artists who have visited so far, was amazed that we are able to reformulate the waste bottle glass so that we don't experience any compatibility issues with the addition of color. He also commented over and over on the remarkable clarity of the glass."

Soneva Glass 2017

Soneva Glass is currently preparing to install a heat exchanger to harvest the waste heat from the furnace. This heat will be used to supply hot water to the main restaurant kitchen as well as to approximately 20 guest villas on the east side of the island.

A system to introduce oxygen to combustion in order to reduce consumption of LPG gas is in development. Soneva's oxygen generator will be powered by a 680 kilowatt peak (kWp) solar farm. "Soneva's primary glass related goal in 2017 is to make the glass program and studio even more sustainable in terms of the energy used to fuel the hot shop."

GA

Glasswork created at the Soneva Glass Studio is available for purchase through the Soneva Art Gallery.



Beachfront Villas peer out toward turquoise seas at Soneva Fushi.

Kevin Christison
Curator of Art and Glass
Soneva Art and Glass
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the Flow Nature Issue

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*Nautilus Shells
by Morgan Rodriguez.*

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A Salute to Vessels at Vessel Gallery in London

by Pam Reekie

Vessels have been with us for thousands of years and are a part of everyday use. The Contemporary Glass Society (CGS) has challenged its members to create an exciting variation on these everyday objects, using their imaginations to produce a fantastic vessel.

Celebrating the Art of the Vessel

CGS is delighted to announce its open show, *Vessels*, which will run from July 9 through August 19, 2017, at Vessel Gallery in London, England. Founded in Notting Hill in 1999, the gallery is a major destination for all those who appreciate contemporary glass art sculpture and decorative lighting.

Vessels, which is open to all CGS members worldwide, will present the artwork of 136 members who have agreed to take part in this amazing event. Pieces included in the exhibition will sell from £100 to a maximum of £500. Pieces that are suspended, wall mounted, or freestanding are equally welcome. The only restriction is that the volume of the vessel should not be more than 750 ml.



Ana Laura Quintana, Choice. Photo by Maxi Oviedo.

Promoting Cutting-Edge Glass Art

The *Vessels* event follows on from the great success enjoyed by the *Wish You Were Here* exhibition at the Festival of Glass in 2015. Over half of the 168 glass postcards that were submitted for that display were sold, and the show was a huge hit with the press and the public alike.

The Contemporary Glass Society is widely regarded as the foremost organization in the United Kingdom for promoting and encouraging cutting-edge glass and glass makers within the wider art world. Visit www.cgs.org.uk to learn more about CGS and its programs.

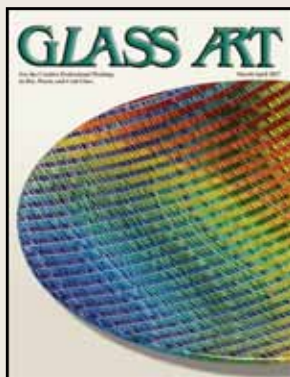
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Effie Burns, Flowering Sprout Vessel. Photo by David Lawson.

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Elevating Functional Glass to Fine Art

An Interview with Banjo

by Shawn Waggoner

Glass Art Photography by Alex Reyna

Widely regarded as one of the godfathers of the functional glass community, Banjo works glass in a torch to create mind-blowing psychedelic sculpture that transcends its functionality. The artist has attracted a legion of faithful fans and collectors, some who do not smoke marijuana.

In 2016 Banjo's first solo exhibition, *Sacramental Vessels*, was held at Gregorio Escalante Gallery in Los Angeles, California. Featured alongside other visionary works by Alex and Allyson Grey, Amanda Sage, Chris Dyer, and Luke Brown, Banjo's sculptural pipes represented harbingers of another incremental step toward celebrating marijuana culture as part of creative life.

Banjo's glasswork brings to life "interdimensional biomechanical deities that represent the emergence of sacred feminine energy within the postmodern, techno-industrial matrix." He also pays homage to pop culture, crafting thousand-plus-piece Transformer robots, motorcycles, cars, and Star Wars characters in borosilicate glass.

Though it's beginning to happen, Banjo and his contemporaries have never needed gallery support from the mainstream art world in order to sell their glass. With over 150,000 followers on Instagram, hungry collectors devour Banjo's new work the minute images appear online.

The following Q&A reveals the story behind Banjo, one of an elite group taking charge of an art movement that can no longer be ignored.

You were born in 1976 in Michigan. What did your parents do? When did your interest in art begin?

My dad was a dairy farmer, and my mom was a commercial artist, then a high-school special education teacher. When I was 3, my mom went to school to get her teaching degree. She stayed very active making art during that time and would take us with her to the art and pottery studios on campus.

I always had full access to art-making supplies and remember my mother drawing, sculpting, and being creative with most of her free time throughout my years growing up. I was always immersed in her creative flow. Some of my creative problem solving skills were received from my dad as well. He was always inventing and fixing things back on the farm.



You attended Siena Heights University, Adrian, Michigan, first focusing on art history, then pursuing degrees in both photography and sculpture. What was the positive impact of your art studies?

I had a well-rounded art education that included history, drawing, painting, sculpting, metalsmithing, welding, stone carving, woodworking, photography, and all the mixed media in between, basically every class that the art department had to offer. Crafting and getting feedback from my professors helped me unlock my design and aesthetic sensibilities. I wasn't developed enough personally yet, though, to make use of their attempts to teach me to identify as an artist. It just didn't quite compute for me yet, and I was okay with that. I was pretty lost. Being creative, I figured that becoming an art major was the easiest way to stay in school.

A major turn came when I fell in love with the art of guitar and banjo building, which I had begun learning from my sculpture professor. That was during my sophomore year, and for the first time I found myself out in the studio late at night working on my own art for reasons other than fulfilling the bare minimum credits for a class. That began a 20-plus-year relationship with functional art, and the confidence I gained in myself from making these objects was probably the most important gift I left with. Making instruments helped me to take myself seriously as a creative being, although I still couldn't quite see myself as an artist.

(Above) Banjo live at the 2016 Demo.

Photo by Connor McHugh.

(Right) Banjo, Isis/Ina-May 2016.



What caused you to drop out?

During my freshman year I began a classic psychedelic journey of personal discovery that in time led me to increasingly doubt my purpose for staying in school. I succumbed to the many legendary effects of that type of exploration such as the funny clothing, weakening ties to the status quo, unchecked disdain for authority. At the same time my friends and fellow art students were planning their lives after college, whether grad school or careers or jobs in the real world. I was still fairly lost at 21 and couldn't see any incentives in that world attractive enough to get me to buy into it. I dropped out a semester shy of my BFA and went hitchhiking around the country meeting people, having adventures, and getting to know myself.

Where and when did you meet up with the Rainbow Family of Living Light? What attracted you to that group?

Fairly infatuated with hippie and visionary culture, I sought to immerse myself in it as deeply as possible. The Grateful Dead scene had just come to an end, and I found out about these migrating events called Rainbow Gatherings that were going on in different federal forests. Each year folks would get together to hang out and pray for peace on earth. A living, breathing relic from the psychedelic era, these underground events are similar to a noncorporate Burning Man with lots of drumming and acoustic music and peace pipes around campfires. The whole outlaw, dropout, gypsy culture that went along with it exposed me to an entirely new perspective in regard to how I fit into the world. Until then, I had grown up feeling like a misfit shuffling between the city and the country.



When I discovered this modern gypsy hippie movement, I went “on the road” in classic Kerouac fashion (minus a car), traveling the country with no responsibility to anyone. I felt at home in my own skin for the first time. I brought with me the first banjo I had made just before I dropped out of school and learned to play it, earning my nickname from countless random fellow travelers I ran into on the path.

In 1997, deep in the woods at a Rainbow gathering in southern Illinois, I first witnessed somebody blowing a glass pipe. Some extremely foulmouthed, dreadlocked, rainbow-colored dudes had set up a torch and were working into the night. It was intriguing, but I had no idea that what they were doing would eventually allow me to create a life and support a family mainly on my own terms.

How did the birth of your first daughter affect your direction in life?

I was 22, wintering in Oregon, and as unprepared as I was, it felt like a worthy mission had been dropped in my lap. I had just made my first banjo since dropping out of college and was getting ready to go on another fabulous journey through the country as soon as springtime came. As with most new parents, I made a swift 180-degree turn from my plan of doing my own thing—mainly traveling and being aloof—to needing to think about a mama and baby, which meant making money. We spent the entire pregnancy traveling but settled in Corvallis to have the baby. That is where fate really favored me.





*(Left to right) Banjo and Scott Rosinski
(Mr Gray), Emerald Queen, 2016;
Banjo and Elbo, La Reina del Legarto, 2014;
and Banjo, WJC, and Joe Peters, Ayahuasquera.*

Several very talented and cutting-edge glass pipe makers were in the area at that time—Ezra, Clinton Roman, Marcel Braun, Chris Dawson, Jamin Diaz, and Jason Lee. I would see their pipes everywhere in the collections of the local marijuana dealers. In the spring of 1999, my daughter was six months old. Adam, whom I was landscaping with, introduced me to a local teenager named Levi Beard, who had learned to make pipes from Jason Lee and Marcel the year before. Adam knew I was making banjos and hoped to help me find more gainful employment. Levi had an extra torch he was willing to let me use and agreed to teach me what he knew about pipe making in exchange for paying all his overdue oxygen bills.



*Banjo and Snic Barnes,
Freija, 2016.*



*Banjo and Puntington,
Sun Salutations, 2016.*



Banjo, Wubot.

Describe your apprenticeship with him.

I was completely hooked from the first day. Levi had natural talent, and his knowledge base was extremely advanced for the time because he had learned from some of the best. Those guys were really into some advanced level stuff, and Levi was the beneficiary of that.

I learned how to pull stringers and do flares, butt seals, bowl pushes, Dewar seals, bridges, filigree, dichroic, implosion marbles—many of the most advanced tricks of the trade at that time. It was all top secret, magical information, and poor Levi was constantly terrified his former teachers would discover he was sharing it. We worked together for two or three months before Levi drifted from glassmaking, and those were the only real lessons I ever got.

I went on to set up a shop on the front porch of an old commune-style house I had rented with some friends. Before long we had a small group of good friends and artists figuring glass out together, much like the Corvallis guys who had come before us and the Snodgrass crew that had emerged from the Grateful Dead parking lots just before that.

Describe your early work.

It was very organic and chaotic. Pipe shaping and patterning had developed into a fairly tight discipline by the time I started. I made up for my lack of experience in making clean work by making highly inventive and whimsically shaped pieces, even if they were funny looking at times.

Talk about the evolution of both your aesthetic and techniques.

My techniques developed slowly in order to support the aesthetic journey. I started by doing my best to copy the above-mentioned artists, who were around Corvallis when I started. Within a few months I started taking some inspiration from nonpipe glass artists such as Milon Townsend, Luccio Bubacco, Robert Mickelsen, and many more whom I learned about from Bandhu Scott Dunham's book, *Contemporary Lampworking*. It didn't show in my early work so much, but they were definitely influencing how I *wanted* my glass to look.

After two or three years, I started getting inspired by a lot of nonglass artists including Alex Grey and H.R. Giger and began making highly symmetrical pieces incorporating the female form. That led to girl/motorcycle hybrids, then classic cars and straight choppers. I began making increasingly detailed Transformer robots, eventually getting to the point where the functional aspects of these creations would account for a mere fraction of the actual piece.

In 2014, I was fortunate to meet and work with the painter Alex Grey. Through his influence, I became inspired to start involving aspects of my journey to personal growth and spiritual seeking into the aesthetic and intention of my pieces. This has led in the last three years to my most recent and ongoing series that blends the basic robotic language I had developed over the prior decade of glassworking with material from my own visionary experiences. This aesthetic direction also involves an array of wisdom tradition iconography that my mother exposed me to while I was growing up.

I also still make simply shaped gold and silver fumed hand pipes for friends. These are based on the classic color-changing pieces of the mid 1990s that first drew me to glass.

Do you think pipes will ever be treated as or perceived as fine art ?

They already are by the people whose opinions count—the makers and the people who enjoy and are moved by the work. As far as the fine art world is concerned, glass art has always been viewed as primarily a craft-oriented discipline, and the functional pipe world knows well that feeling of exclusion.

But the success of the pipe movement is intrinsically linked to the youth and countercultural scenes that essentially sustain it. That has freed us from needing, and in many cases desiring, outside approval. That is part of our appeal to the keepers of the keys to the fine art kingdom. They want a piece of whatever is current, and pipes have done nothing but grow in popularity, cost, and artistic merit for 20 years. Now our craft is certainly developed enough to attract attention.

Banjo, how have you personally impacted the functional glass community?

I hope to instill a sense of worth in fellow artists, because it took me a very long time to see the value of what I was doing as an artist and craftsman.

In many cultures, pipes are valued as sacred objects, which through ritual use can connect people to each other as well as a sense of something beyond themselves. With that purpose inherent in our work, even the smallest, simplest pipes have the capacity to inspire that shift of perspective. That has always been one of the highest missions of art.

As far as my impact, people tell me I inspire them to keep pushing. I hope that the amount of pushing I do in the direction of finding our own voices in the bigger art world provides some inspiration to glass artists from both sides of the functional divide. **GA**

Banjo was a recent guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe on iTunes or Stitcher today.



Banjo
Instagram @banjoglass

Banjo, Optimus Prime, 2013.

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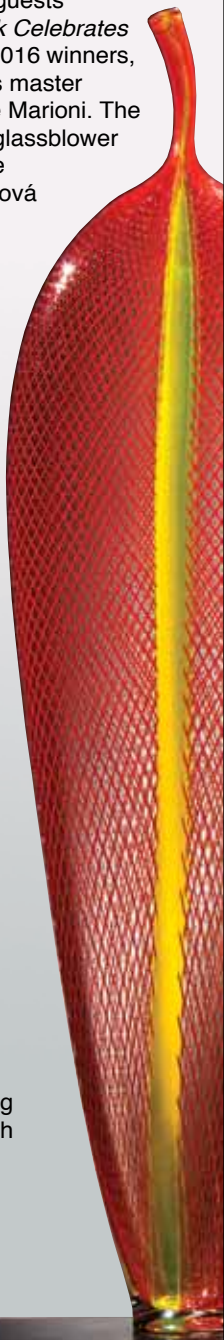
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On May 12, 2016, at Chihuly Garden and Glass in Seattle, Washington, a full capacity audience of 275 guests attended *Pilchuck Celebrates* and toasted the 2016 winners, one of whom was master glass artist Dante Marioni. The world renowned glassblower was awarded The Libenský I Brychtová Award, which acknowledges extraordinary talent and high achievement in the world of contemporary glass.

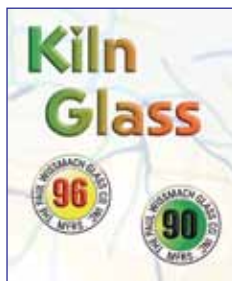
On this episode of *Talking Out Your Glass*, Marioni discusses his early history, when glassblowing evolved into a serious passion, and how his mentors, including father Paul Marioni, helped shape his career in glass.

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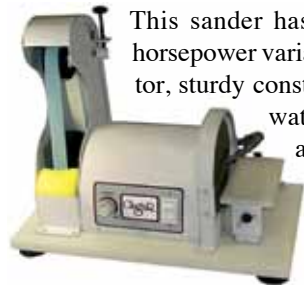
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Paul Messink's Road Less Taken

Seeking Answers through
Kiln Formed Glass



*Paul Messink, North Avenue Beach, Chicago, nine layers,
enameled and kiln formed glass, 11" x 10-1/2", 2014.*

Photo by Eric Bladholm.

by Shawn Waggoner

Paul Messink's multilayered kiln formed glass panels draw the viewer into an ethereal and ghostly landscape that represents the uncertainty of life and its myriad directions. Transforming a painting, historically a two-dimensional art form, into a three-dimensional scene with depth and perspective, Messink poses questions about choices and pathways via scenes obscured and enhanced by the mystery of fog.

By fusing together nine or more sheets of glass, Messink infuses his landscapes with depth and dimension. Realism is achieved by diminishing the size and color of subject matter and manipulating texture and translucence through his application of glass enamels.

Formerly an information technology (IT) project manager in Chicago, Illinois, Messink is currently a full-time artist based out of California, with studios in both Palm Desert and the nearby Coachella Valley Art Center in Indio. While mostly self-taught, workshops of artists such as Mark Salisbury, Richard La Londe, Susan Taylor Glasgow, Annette Baron, and Don Schneider helped him refine and advance his technique. Messink now teaches his process around the country to other artists and kiln workers looking for more expressive approaches in glass.

The Path to Discovery

For Messink, glass was a gradual discovery. The artist spent most of his life in Michigan, where every spring local galleries celebrated Michigan Glass Month. Through this event, Messink initially discovered art glass in the late 1980s but only began working with glass himself 13 years ago when his partner gifted him with a glass workshop for his birthday. At that time Messink divided the glass arts into four categories—lampwork, hot glass, kiln formed glass, and casting. He decided to take a class in each of these areas in order to determine an artistic direction.

Messink's flameworking class was followed by eight weeks of hot glass, then an introductory course in glass fusing. The artist never made it to casting, because he became so enamored with kiln working. This initial passion grew from an interest to a hobby, then a full-time career. "The luminosity of kiln worked glass drew me in, and I became entranced by the many different ways that glass can be manipulated."

Like many artists, Messink started out fusing simple plates and bowls but was inspired to put more of himself into the work. "Initially I felt I wasn't adding anything creative to my glass. I was making things you could buy at Crate and Barrel or Pier 1. I took a step back and started thinking about what it meant to be an artist."

Workshops and classes, particularly a course on painting with enamels, inspired Messink to begin experimenting with his process. "It sparked something immediately, and I had this vision for creating landscapes. When I told the instructor what I wanted to do, he said landscapes would not look good in this technique so I should avoid that. He also said I'd have problems with color and should stick to black enamel." Messink turned those discouraging words into a personal challenge.

The Messink Mystery

It took two years of trial and error, working with colors, solving the technical issues of working thicker, and refining the rendering of landscapes for Messink to develop his aesthetic signature and begin making work that was attractive to collectors. Once the necessary process was mastered, scenes from the Michigan forests through which he had once strolled spilled prolifically onto his glass canvas.

In his initial struggle with enamel colors, Messink discovered that oranges and reds were more technically temperamental. "My palette logically moved toward natural and subdued colors, creating a more ethereal aesthetic. There are now better enamels on the market, and my honed skill would allow me to use those, but I still gravitate toward foggy tree imagery because it strikes an emotional chord in people. I like creating an image that is not just a postcard picture but draws viewers into the scene, the story, and a question."

Messink's viewers are coaxed onto tree-lined pathways into the unknown. Moments of confusion or obscurity are redefined and reclassified as beauty through the artist's imagery. "At different points in my life, I've had to make important decisions involving career, relationships, life. We make choices having a hope for the future but not really knowing how things will turn out. The foggy distance and murkiness through which you cannot see is a metaphor for the unknown. I hope my pieces inspire courage and faith in following the path to discovery in order for the viewer to see what's at the end of the road."

*Paul Messink, Forest in Fog,
nine layers, enameled and kiln
formed glass, 18" x 10-1/2", 2016.*

Photo by Eric Bladholm.





Paul Messink, Day is Done, nine layers, enameled and kiln formed glass, 4-1/4" x 7-1/2", 2013. Photo by Eric Bladholm.

Enamel and Kiln Work, A Dynamic Duo

Messink maintains both a home studio and a larger workspace at Coachella Valley Art Center (CVAC). All of the initial work such as cutting the glass, painting, and prefiring up to 11 layers is done in a small kiln at Messink's home studio. His panels may require five hours of work one day but only 15 minutes the next. Working from home allows him to organize his schedule based on the needs of the work.

Because Messink doesn't have space or power for his larger 72 inch by 36 inch Denver Glass kiln at home, he accomplishes the final firing of multiple panels at CVAC. "I enjoy having time alone at home where I can focus and disappear into the artwork. But at CVAC I'm surrounded by a lot of other artists working in different materials, and I enjoy the networking and energy of seeing what other people are doing. It's the best of both worlds."

Frequently asked how he gets the "photographs" into the glass, Messink is well versed in correcting misnomers about his process. Photographs are only used as aesthetic inspiration along with the artist's sketches. One of the most important steps of Messink's process is analyzing his image to determine what will be painted on each layer of the glass. The combination of color, texture, and all of the elements of the image come together to create depth and three-dimensionality.

When all of Messink's layers have been painted, they are restacked in the kiln and surrounded with brick to make sure the glass doesn't move. Then they are fired at nearly 1500°F to fuse the layers into one solid panel over one inch thick. At this thickness, total kiln time is two to three days, start to finish. He has refined his kiln loading techniques in order to reduce bubbles between the layers and minimize the need for cold working once the artwork is completed.

Most often displayed upright in a custom-made metal gallery stand, Messink's work can also be wall mounted on request. Recently he has started testing LED panels, which sit behind the glass and are integrated into a modified gallery stand in order to enhance the light coming through his work.

Messink's goal for 2017 is to increase the scale of his work. Last year the artist created pieces as large as 22 inches wide, offered along with his traditional sizes of 10 inches wide and 13.5 inches wide. Applying enamel in new ways could also evolve the look and feel of his work. Messink predicts less representational content in the future along with layering, cutting, and reassembling glass for a novel approach. Additionally, he will explore architectural applications through the creation of room dividers, wall panels, and windows. One of Messink's primary objectives for 2017 is to increase the number of galleries representing his work. Producing the necessary inventory is a high priority.



Paul Messink, Purple Afternoon, nine layers, enameled and kiln formed glass, 10" x 7", 2017. Photo by the artist.



Paul Messink, Autumn Trail, nine layers, enameled and kiln formed glass, 8" x 7", 2016. Photo by the artist.

Entering and Winning Competitions

Messink has participated in numerous group shows around the country. He was awarded "Best in Glass" in the 2012 and 2014 *Royal Oak Clay, Glass and Metal Show*, Royal Oak, Michigan, and was awarded "Multi-Media Artist of the Year" in the *Art Comes Alive 2013* competition, Cincinnati, Ohio. In 2014, the artist received a category award in *The Glass Prize 2014*, sponsored by Warm Glass UK, and was also awarded "Best in Show" at *GATHERING: Contemporary Glass from the Heartland*, sponsored by the Indiana Glass Art Alliance. In 2015 he took home the "People's Choice Award in Glass" at the *3rd Brea Clay and Glass Exhibit*, in Brea, California.

"I always encourage artists to apply to local, national, and international exhibitions and competitions. Even getting in is a great thing to list on one's resume. If you happen to win an award, that's even better. My participation in these exhibitions demonstrates that I have been able to show my work in a lot of different venues. That is attractive to collectors and gallery owners and also gets your name out there to prove your standing and reputation in the glass art business."

Applying to exhibitions can inspire artists to think about their work in a slightly different way. "It challenges me, whether there is a theme or not. It also provides the perfect opportunity for meeting gallery owners, collectors, and other artists. Probably the greatest benefit of applying for exhibitions is learning how to represent yourself in the art world."

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Creating Dimension Workshops

Four years ago, Messink's kiln formed glass began attracting attention. Interest in workshops on his enamel and kiln working techniques followed in short order. At first the artist was hesitant. "I thought the job of a teacher was difficult and that I wouldn't enjoy it. There's also the feeling that once you've developed a distinctive body of work, why would you teach other artists how to make what you make? But I found that I actually love to teach other artists who are eager to learn. It's fun and challenging. I learn from my students every time I teach, either because of the images they select to render and the questions they ask, or because they challenge me on my own process. Several times student questions have revolutionized how I make my work." Teaching has also increased Messink's name recognition, improving his relationships with galleries.

Messink has come to the conclusion that it is better to teach than not. "I do see a lot more people now creating thick work and painting with enamels than I did a few years ago, and I feel perhaps I've helped in that movement of expression. But outright copying of my work has been minimal, maybe because the process required to make it is complicated."

In Messink's *Creating Dimension* workshop he instructs students on how to create thick glass panels that have great dimension and depth. In this four-day class, students learn how to apply enamel to glass layers, then stack and fuse the layers into solid panels. Topics covered include design and image selection, layout, painting mediums, how to mix and apply enamels and how they respond to fusing temperatures, fusing schedules, bubble control, kiln loading instructions, and finishing techniques.

Messink's 2017 workshops include Coachella Valley Art Center in Indio, California, May 23–26; Glassification in Somerset, England, June 20–23; and Harmony Stained Glass in Pasadena, Texas,

September 7–10. He will also be teaching at American Glass Supply in Fort Worth, Texas, October 6–9, and Penland School of Crafts in Penland, North Carolina, November 5–11. Additional classes are planned for the fall in Central Florida. Details will be released on Messink's website once these classes have been finalized.

Never Too Late for Art

In his early career as an IT project manager, Messink was detail oriented and analytical, relying upon the left side of his brain to function well at work. Becoming an artist required that he shift to using the right side of his brain more often.

"Life has a new excitement to it, because I can switch back and forth between creating, painting, and developing new ideas for marketing, approaching galleries, and running a business. In IT, I worked on large projects that I can say made a difference for our company. It was very hard to say how it made a difference for any one particular individual. It didn't have that much of a personal benefit to it. Creating art and having someone say how much they enjoy looking at your work or receiving a thank-you note from someone who just bought a piece is rewarding in a different way. I feel as if I've connected with people one-on-one and developed a shared experience. That's something I never experienced in my former career."

Messink, who discovered kiln working in his fifties, says it's never too late to become an artist. "Coming into an art career late in life has advantages. You have a greater sense of self, more experience handling difficult situations and difficult relationships, and a wider perspective on life and people. This not only helps you better deal with the challenges that come to an artist, but you perhaps have more to say about love, beauty, disappointments, hope, and everything else that makes up our lives." **GA**



Paul Messink was a recent guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe today on iTunes or Stitcher! Look for Messink's article on How to Get into Galleries in a future issue of Glass Art.

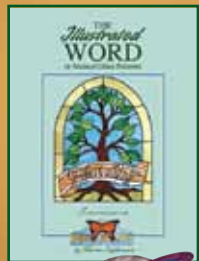
Paul Messink
(734) 945-2112
paul@paulmessink.com
www.paulmessink.com

Paul Messink, Dancers in the Mist, nine layers, enameled and kiln formed glass, 15" x 19", 2016. Photo by the artist.

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Social Media Etiquette

by Mark Veit

A big part of my duties as a business owner is to monitor and communicate with my clients using various social media outlets. I have written about some basic ways to do that in past issues of *Glass Art*, but I often see artists trying to push product without offering their audiences anything of value. That's one of the reasons why I would like to offer some things to consider when it comes to practicing social media etiquette. It's not charm school, but there are some approaches that work better than others.

Creativity is an adjective that is very closely associated with glass art, but it is a word that is not always associated with social media marketing. Being creative is just as important in selling your glass art as it is in creating it. I have made it a point in the past few months, for instance, to track the AAE Glass social media feeds for what I like to call "feed noise" versus valuable information. Feed noise is anything that you immediately scroll past as you are reading your social media content, because it doesn't catch your attention. Please remember, I am looking through the lens of a business owner, not a personal social media user. Personal feeds are a beast in themselves and are a topic for another day. For the purposes of this piece, I want to stay focused on business related social media only.

Hollow Headlines

My unscientific experiment over the past few months has shown me that I don't even look at 60 percent of the content on my social media outlets. I scroll right past it, or worse yet for the source, I unfollow them. Some posts are obviously marketing from big brands, but the posts I am concerned about are those from the glass art industry that promote a product or piece, without any follow-up or explanation of why I should pursue their products. If you want me to check out what you have to offer, give me a reason to click on your website.



*Glass Jewelry
by Tanya Veit*

I have to admit that I have found myself committing these same mistakes over the years, so by no means am I immune. The reason I am pointing this out is to raise awareness, because if I am unfollowing people due to uninteresting posts, others are as well. The goal is to add to your social media base, not drive them away.

The AAE Glass social media base has grown organically over the past several years by offering content that we know our clients crave. Tanya Veit is in tune with the needs and issues of glass artists who resell their work online, at art shows, or anywhere anybody wants to buy it. She started her own glass art career at art shows and in boutiques and has faced the same challenges you are facing today. That is why she has made it a point to offer products that solve some of the challenges faced by glass artists on a daily basis. She even goes so far as to offer free video tutorials to address some of these issues and help glass artists avoid the same mistakes she has made. She shares, "If I had this type of info when I started, I would have saved time, money, and much frustration." Take advantage of the information available to you on social media.

Points to Ponder

Here are a few things that will help to improve and maximize your use of social media marketing.

- **Be sure your profiles are filled out completely on each of your social media outlets.** This is how potential clients can learn more about your company.
- **Don't be afraid to comment even when someone is intentionally trying to get a negative reaction out of you.** No one knows your business better than you do. Trolls have long been a part of social media, and they aren't going anywhere. Communicate confidently about your product and always be respectful when dealing with people such as this. Oftentimes it will help you gain clients when people see you are passionate enough about your business to defend it in a public forum.
- **Entertain and inform!** These are two great ways to get potential buyers to research your business further. Who doesn't like to be entertained? Also, giving your social media base something of value that can help them in some aspect of their lives will bring them back looking for more.

- **Use good grammar and correct spelling.** I will admit, this is the hardest part for me. I'm often in a hurry as I type, with the goal of sharing information with our clients as quickly as possible. More than once, or two dozen times, I have reread my posts after I shared them and found a typo. Take the extra time to proofread before you post. I promise to take my own advice!
- **Provide lots of graphics when promoting your work on the Internet.** Photos and now videos are quickly taking over the social media marketing scene. The attention span of the average social media user was just under 30 seconds several years ago. That number continues to become less and less each day. It only makes sense that communicating with pictures and videos is becoming more efficient.
- **Take crisp pictures, which is very important when selling and promoting your glasswork online.** Tanya has found inexpensive ways to take great pictures throughout the years. This is an example of something she knows the average glass artist has trouble with and offers her experiences behind the camera for free. Hearing that artists have increased sales based on this information brings a real sense of joy around here.
- **Avoid using repetitive phrases or "borrowing" messages from your competitors.** Don't repeat the same message over and over and don't copy a promotion from a competitor within the industry and pass it off as your own. The repeated messages will lose you more followers than they will gain you, and customers know when you have "knocked off" a promotion.

Maintaining a Strong Social Media Presence

Social media is a fluid beast. By that, I mean it is constantly changing and growing exponentially every year. If you want to be successful in business these days, you need to have a solid social media presence. If you want to deny that social media is a must in the business world, you will be left behind.

Set yourself apart with a little creativity, entertainment, and knowledge of your customer base, and you will grow your business. That is an equation I can get behind.

GA

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



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

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Ending Bubble Trouble

Avoiding Trapped Air between Your Project and the Kiln Shelf



Bubbles that result from shelf defects can usually be diagnosed by paying attention to where they occur relative to the shelf. Take a look at the position of the bubble in the illustrations below. Because the bubbles occur at the same location on the shelf, regardless of the project, there is a very high likelihood that the problem is with the shelf.

by Paul Tarlow

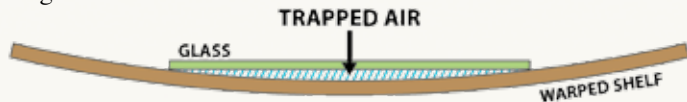
Excessive trapped air can ruin a fused glass project. When the air is trapped between the project and the shelf, the result can be large, fragile bubbles in the work or, just as bad, huge gaping holes where bubbles have popped. This article explains how to eliminate those bubbles.

Common Causes for Trapped Air

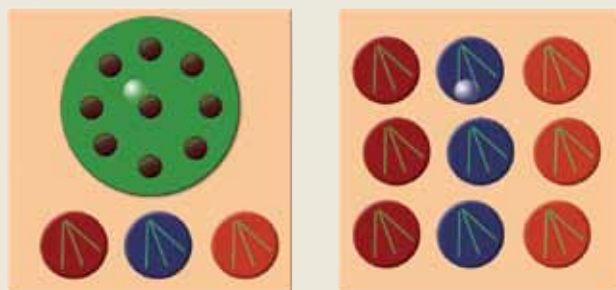
There are a number of reasons air becomes trapped under a project. Here are the most common causes, along with some solutions.

Defective Shelves

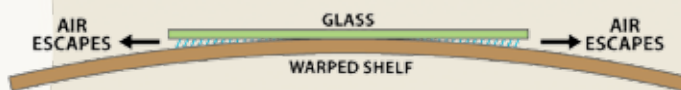
There are two kinds of shelf problems that can lead to bubbles. Over time, shelves can bend almost imperceptibly. This is especially true of large shelves. When a shelf warps, air is trapped between the glass and the shelf.



Shelf scratches and gouges are the second type of shelf defects that can cause unwanted bubbles. These can occur from scraping off primer or removing glass that has stuck to a shelf.



If you suspect that you have a defective shelf, try flipping it over. Shelves that warp down so that the top surface is concave will trap air. Shelves that warp slightly in the opposite direction, as shown below, usually don't cause problems.

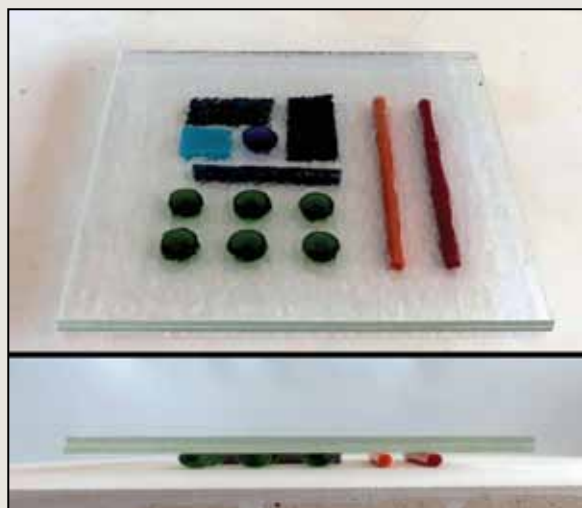


Side Heat

For a kiln using side heat, the glass at the edge of the project tends to melt first. This can result in the edges of the project sealing against the shelf before air has escaped from under the project. If your kiln allows you to switch between top and side heat, using only top heat is an obvious solution to this problem.

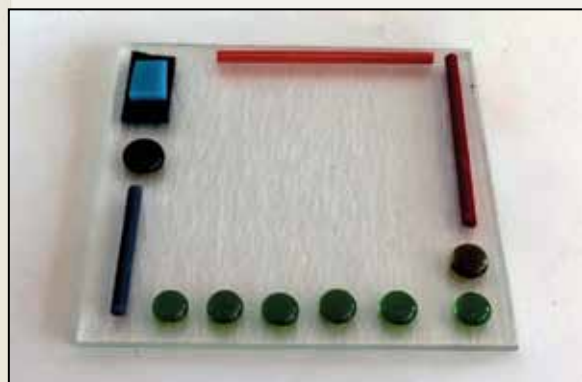
Design Elements Below the Sheet Glass

Firing a project with deep texture or loose pieces on the bottom provides ample opportunity for air to be trapped under the project. Here's an example of a project that is certain to create disastrous bubbles.



Projects with Extra Weight Near the Edges

As glass heats up, it sags under its own weight. When a project is designed with more weight near the outer edges, the glass will tend to seal against the shelf. If this happens before the glass in the middle has fully settled against the shelf and pushed out the excess air, you are at risk for a large bubble. This is similar to the side heat problem described above. Here's a photo of a project that risks trapping air between the shelf and the glass.



Large Projects

Reducing the risk of bubbles between the shelf and the glass comes down to eliminating air from between the shelf and the glass. The wider a project is, the farther the air must travel to escape. With a 6-inch-wide (15 cm) project, the farthest that the air needs to travel to escape from under the glass is only 3 inches (8 cm). With a 12-inch (30 cm) project, the air needs to travel twice as far.

Combined Causes

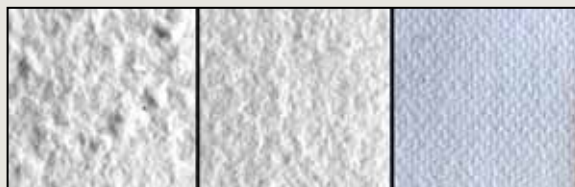
The risk of trapped air under your glass increases dramatically when multiple risk factors are present. For example, firing a large project in a kiln with side heat is far more likely to produce large bubbles than just a large project or just side heat. The good news is that the strategies for eliminating air that is trapped under your glass can also be combined for greater success.

Avoiding Bubbles Between the Kiln Shelf and Glass

Now that you know why air gets trapped beneath glass and that bubbles can ruin a project, how do you avoid that? There are a number of techniques you can put to work. When you understand the causes, you can choose the strategies that are most likely to succeed.

Provide a Path for the Air to Escape

When air expands, it looks for the path of least resistance. When the air is trapped between a rigid kiln shelf and molten glass, the glass is going to move. One strategy is to provide the air with a path that provides less resistance than pushing the glass into the air. We can do this with fiber paper.



By firing your project on top of ceramic fiber paper, you eliminate the risk of trapped air between the shelf and the glass. That's because it takes more energy for the air to create a bubble than to escape through the porous fiber paper.



There are three downsides to this approach. First, when fiber paper binder burns away, the carbon (smoke) can cause hazing and/or devitrification on the glass. Second, fiber paper leaves a different texture on the bottom of the glass than does a smooth, kiln-washed shelf. Third, firing on fiber paper adds an additional expense to your project.

The first problem, hazing and devitrification, can be addressed by prefiring the fiber paper to 1000°F before firing glass on it. This allows the binders to burn away without contaminating the glass. Prefired fiber paper is less durable, however, and if possible, it should not be moved. Here's a firing schedule for prefiring fiber paper.

Segment 1: Ramp 500°F/hr to 1000°F and hold 30 min.
Segment 2: Off.

The second downside, unwanted texture on the bottom of your work, can be minimized by placing a piece of shelf paper on top of the fiber paper. While this does not completely eliminate texture on the glass, it does minimize it.

The third issue, cost, can be minimized by reusing fiber paper in multiple firings. Fiber paper comes in different thicknesses, and 1/8-inch thick (3 mm) or thicker usually can be used for multiple firings.



To prepare fiber paper between firings, carefully vacuum off any shelf paper that may remain. Doing this without disturbing the fiber paper takes some practice. Hold down the edge of the fiber paper with your hand or a strip of kiln furniture to minimize the risk of the fiber paper being sucked into the vacuum. Hold the vacuum nozzle parallel to the shelf to vacuum up just the remains of shelf paper, as shown in the image above.

Once the fiber paper has been vacuumed, gently roll it flat. A heavy cardboard tube is ideal for this task. Do not use a heavy rolling pin or anything that will overly compress the fiber paper. With fiber paper under your project, even highly textured projects, fired face down, will not result in bubbles between the glass and the shelf.

SAFETY ALERT: Whenever you are working with ceramic fiber products, always wear an appropriate respirator and use a HEPA-rated vacuum. Most ceramic fiber products are more hazardous after being fired than before.

Baffle Side Heat

Side heat in a kiln can result in the edges melting ahead of the center of the glass project. That, in turn, causes a “seal” around the project’s perimeter while air is still trapped beneath the project’s center. An effective method for reducing that is to “baffle” the side heat so that it acts more slowly on the glass. The glass in the kiln shown below is protected by a baffle of kiln furniture around the project.



Firing Schedules

When determining a project’s firing schedule, there are two opportunities to reduce the risk of bubbles. The first occurs at bending temperatures during a stage called the bubble squeeze. The second opportunity is at full fuse.

Bubble Squeeze

Glass is heavy. By spending extra time in the slumping range, the weight of the glass will help the glass settle against the shelf and allow the layers to settle together, squeezing out the air that might otherwise be trapped. A common approach to a bubble squeeze is to hold at 1225°F for 30 minutes. An extreme bubble squeeze can last two hours or more. Here is an example of where the bubble squeeze, shown in Segment 2, appears in a typical firing schedule.

- Segment 1: Ramp 300°F/hr to 900°F and hold 15 min.
- Segment 2: Ramp 100°F/hr to 1225°F and hold 30 min.
- Segment 3: Ramp 9999 (AFAP*) to 1500°F and hold 10 min.
- Segment 4: Ramp 9999 (AFAP*) to 950°F and hold 90 min.
- Segment 5: Ramp 75°F/hr to 725°F and no hold.
- Segment 6: Off.

*as fast as possible

Not Going Hotter than Needed

For many projects, a full fuse of 1450°F held for 10 minutes will produce the same flat surface as a full fuse of 1525°F held for 20 minutes. That’s because once the surface of the molten glass is smooth, it doesn’t change much. Trapped air, on the other hand, continues to expand and rise as the temperature rises and so long as the glass is molten. The hotter and longer the full fuse is, the more likely that trapped air will cause problems.

By looking into the kiln and observing your glass at fusing temperatures, you can see when the surface texture of the glass has smoothed out. Once that is achieved, you can skip to the next segment in your schedule. Here are some safety considerations when looking into a hot kiln.

- **Always wear appropriate clothing and safety gear.** All clothes should be natural fiber such as cotton or wool, since artificial materials such as polyester or rayon can melt and stick to your skin.
- **Take off any jewelry that could get hot.**
- **Wear appropriate safety glasses.** Light tint (shade 3) welding glasses are recommended.

When you look into a kiln at fusing temperatures, all of the glass will appear as shades of red and orange. This can make it very difficult to resolve what you are seeing and whether the surface of the glass is flat. By focusing on the reflection on the glass from the heating elements in the lid and noticing if the reflection is distorted, most people find it easier to evaluate the surface of the glass.

Wrap Up

The above information should help you avoid bubbles that occur when air is trapped between your project and the shelf. The next step is to manage bubbles that result from air trapped between layers of glass. Here’s a quick tip that you can put to use right away. Two of the methods described here—adding a bubble squeeze to your firing schedule and baffling side heat—will also reduce bubbles between glass layers. Happy fusing!

GA

This article was adapted from information that originally appeared in Paul Tarlow’s e-book, Ending Fused Glass Disasters.



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Paul Tarlow and his wife Karen run Helios Fused Glass Studio in Austin, Texas. Helios was born out of a passion for glass as an artist's medium and a desire to share enthusiasm and knowledge with others in the hope that it will inspire them to create. Widely acknowledged as one of the premier teaching studios, Helios has an extensive program of workshops taught by Tarlow and many of the most credible kiln forming glass artists and instructors anywhere. It is also a source for materials and supplies as well as a social hub for like-minded glass artists.

Tarlow, who is widely acknowledged as an authority on kiln formed glass, has written a series of e-books on a wide range of topics related to kiln formed glass available at fusedglassbooks.com, and is known to be a generous instructor. He runs both the fusedglass.org website and www.facebook.com/groups/fusedglass, the FusedGlassOrg Facebook group. Information about his teaching studio can be found at heliosglass.com.

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Featuring the latest from the American Glass Guild

American Glass Guild Rochester 2017

On the southern shores of Lake Ontario, in Rochester, New York, it is beginning to look a lot like spring, which means the American Glass Guild's annual conference is right around the corner. Workshops are scheduled for May 17, 18, and 22, with the conference running May 19–21, 2017. This year's theme, *Harmony: Old and New, On Light and the Gift, Nurturing the Creative Mind*, truly describes the spectacular intent and content of this year's conference.

Speaking of this year's theme, Nancy Gong, 2017 Conference and Program Chair, says: "*Harmony* speaks to the respect for traditional and new designs as well as techniques and applications. Technique is nothing without design, and design is nothing without technique. Harmony of design, process, and technique is key to making our art form relevant in today's world of art and architecture."

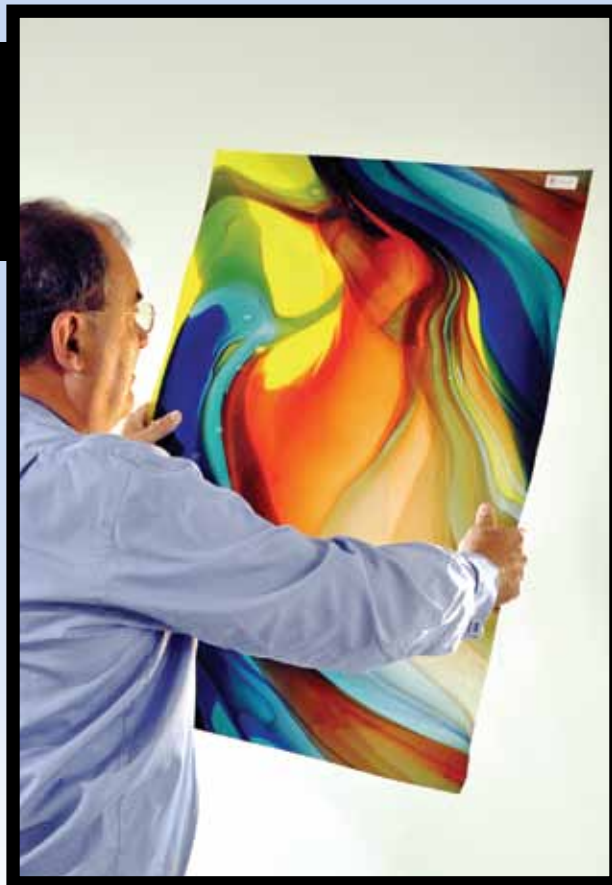
2017 Offerings

Workshops, conference presentations, the juried *Art Glass Now 2017* exhibition, an auction, and opportunities to meet experts from across the United States, Canada, and Europe are offered at this year's conference. The program covers a vast amount of information, all while allowing for ample time to network with peers, with a selection of workshops that covers traditional techniques and new applications, reflecting the old and new.

- Chas Davis' vitreograph workshop allows participants to get their hands on this traditional mono printing process, which pulls a print from a glass plate, and explore new opportunities with glass.
- Joseph Cavalieri and Tim Carey combine their tradition of working with glass paints to create imagery in a whole new light.
- Sasha Zhitneva will teach laminating for an entirely new look to stained glass without lead lines.
- Judith Schaechter will take the age-old technique of working with flash glass to a new level by showing how she creates tonality in her work.
- Troy Moody's introductory workshop plus Amanda and Lance Taylor's design elements class will enhance participant's work, whether they are new to glass fusing or experienced in that medium.

Three strong marketing workshops will also be offered to help move glass art businesses into the future.

- Bill Dexter, *Using Photoshop for Marketing*
- Amanda Chestnut, *Nuts and Bolts of Social Media*
- Lisa Hahn and Joseph Cavalieri, *Public Relations Tactics to Boost Your Business*



Hans Reid Meindl will introduce attendees to the world of Lamberts Glass.

Noted Speakers from Around the World

Spanning the globe, this year's speakers offer an abundant variety of content and experience. Hans Reiner Meindl comes from Germany to discuss mouth-blown Lamberts Glass for present and future use. **Antoni Vila Delclòs** gives an insider's look at the magnificent work of Sagrada Família (Sacred Family) cathedral in Barcelona, Spain. And from Canada, follow **John Wilcox** in *New Adventures in Light and Color* as he illustrates the joys and pains of realizing the dream of a major restoration with several commissions, including two new Rose windows. **Dr. Christina Snopko**, a noted art historian from Basel, Switzerland, will also present a talk about **Alphonse Mucha's** Glass Window at St Vitus.

The harmony of art glass being a critical component of the decorative arts in architecture and public spaces also plays an important role in this year's presentations. Napa artist **Gordon Huether** has been creating large-scale public art projects that directly address art in architecture. Keynote speaker **Albert Paley** will explore the collaborative process of art and how his extraordinary artwork responds to the architecture and the environment surrounding it. **Ann Gardner** will also share how her work in contemporary sculpture defines public spaces utilizing traditional mosaic, which simply pops in its architectural settings.

The schedule flows around these topics along with talks about conservation, color perception, increasing commissions, and much more.



Tim Carey will discuss techniques used in the Kansas City Project.

American Glass Now 2017 Exhibition

In addition to the talks and workshops, the *American Glass Now 2017* exhibition juried by Lindsay Parrott, Susie Silbert, and Diane Wright will debut in Rochester before it travels to the National Cathedral in Washington, D.C., for a three-month residency. The show contains work by Kathy Barnard, Tim Carey, Marie-Pascale Foucault-

Phipps, Mary Clerkin Higgins, Alice Johnson, Linda Lichtman, Ellen Mandelbaum, Indre McCraw, Sean Merchant, Troy Moody, Nancy Nicholson, Richard Prigg, Stéphane Ruault, and Amy Valuck.

Conference attendees will have the added benefit of viewing the Alfred State College Architecture and Design students' creativity incorporating art glass into architecture at a special exhibition housed at the conference venue, Raddison Rochester Riverside Hotel. Attendees will also be able to view the AGG member slide show, which will run continuously so members can see works by fellow members.

This year's extraordinary lineup of presentations and educational opportunities will illuminate new applications of old techniques, creating a spark that ignites the gifts of the mind, heart, and hands. The American Glass Guild hopes to see you in Rochester! **GA**

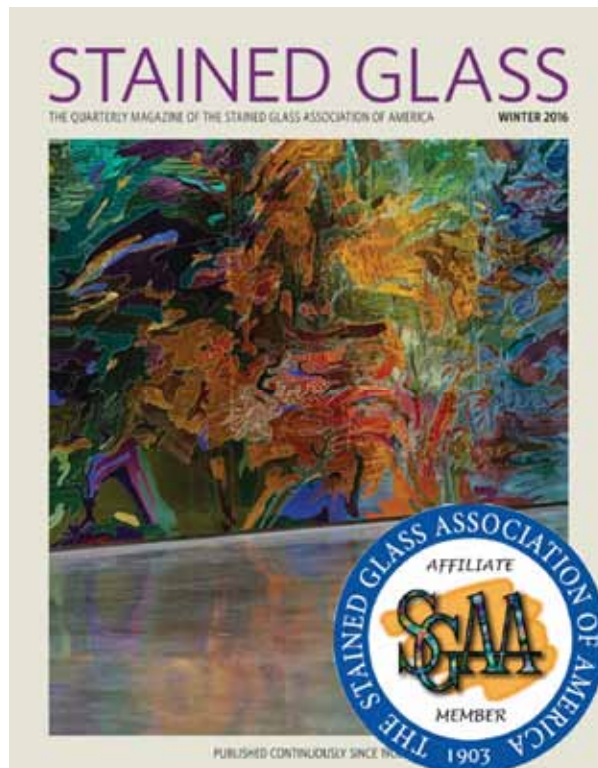
Visit www.americanglassguild.org to learn more about becoming a member of the American Glass Guild, to register for the conference, and to find more information on the program schedule, speakers, workshops.



Panel by David Judson.

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The Glass Mosaics of Louis Comfort Tiffany

by The Staff of The Corning Museum of Glass

Photography Courtesy of The Corning Museum of Glass

The first exhibition to explore Louis C. Tiffany's glass mosaics, an extraordinary but little known aspect of his artistic production, will be presented by The Corning Museum of Glass (CMOG) from May 20, 2017, through January 7, 2018. *Tiffany's Glass Mosaics*, organized jointly by CMOG and The Neustadt Collection of Tiffany Glass, will combine works from both collections along with important loans and specially designed displays to reveal how Tiffany's mosaics reflect this aspect of his studio's artistry and innovation in glass.

Celebrating the Artistry of Tiffany Studios

Dedicated to preservation, scholarship, education, and connoisseurship, The Neustadt Collection provides an in-depth look at the artistry of Tiffany Studios and its contribution to a uniquely American chapter in the history of stained glass. The organization is committed to sharing this story and its collections with diverse audiences through its gallery at the Queens Museum in New York City and exhibitions that travel to museums nationwide. The Neustadt holds a premier collection of Louis C. Tiffany's celebrated lamps, windows, metalwork, and rare archival materials, including more than a quarter of a million pieces of original Tiffany flat glass and glass "jewels" used to create his iconic designs.

Tiffany's Glass Mosaics will feature nearly 50 works dating from the 1890s to the 1920s, including everything from intimately scaled mosaic fancy goods designed for use in the home to large-scale mosaic panels and architectural elements composed of thousands of individual pieces of glass. Since examples of Tiffany mosaics of such wide-ranging scope and scale have never before been displayed together, the exhibition provides a unique opportunity to take in the breadth of this aspect of Tiffany's work.

Architectural mosaics still in situ will be presented through digital displays, showcasing new high-resolution photography of these works recently captured by the CMOG team, which visited 12 locations in New York State; Philadelphia, Pennsylvania; Baltimore, Maryland; and Chicago, Illinois, to capture detailed shots of these mosaic commissions that add significant imagery to the field. The new photography will be presented in the exhibition through the use of digital displays to offer an interactive, immersive experience that will bring these important works directly to visitors at the museum. These digital interactives with their zoom capabilities will allow visitors to explore the mosaics up close at eye level in new and exciting ways, providing the opportunity for heightened appreciation of the material and the glass selection.



Extraordinary Aspects of Tiffany's Artistry and Innovation

The Corning Museum of Glass is home to the world's most important collection of glass, including the finest examples of glassmaking spanning 3,500 years. "We are thrilled to partner with The Neustadt Collection of Tiffany Glass on this groundbreaking exhibition. Thanks to the curatorial and digital expertise of both of our teams, this important aspect of Tiffany's work is finally able to be explored in a meaningful way," shared Karol Wight, president and executive director of CMOG. "The history of glass mosaics extends back more than 3,000 years. The permanent collection at CMOG is the perfect backdrop for contextualizing the work undertaken by Tiffany's firm to popularize this technique in the United States."

Uniquely American Mosaics

The exhibition will reveal the process of creating a mosaic at Tiffany's studios using detailed watercolor studies and drawings, surviving glass sample panels, and examples of completed work. Museum visitors will gain insight into the labor-intensive processes that played a vital role in the overall aesthetic of the final product, including the selection of individual pieces of glass. Drawing on The Neustadt's archive of Tiffany glass, objects on display will also include original examples of colored sheet glass, glass "jewels," and

Tiffany Studios, The Dream Garden, glass mosaic mural, 1916. Curtis Publishing Company Building (now The Curtis Center & Dream Garden); mural in the collection of Pennsylvania Academy of Fine Arts (2001.15, partial bequest of John W. Merriam; partial purchase with funds provided by a grant from The Pew Charitable Trusts; partial gift of Bryn Mawr College, The University of the Arts, and The Trustees of the University of Pennsylvania), Philadelphia, Pennsylvania.

glass fragments made for specific mosaics. In addition, there will be loans from private collections and the Metropolitan Museum of Art and the Museum of Modern Art, New York, New York; Virginia Museum of Fine Arts, Richmond, Virginia; Chrysler Museum of Art, Richmond, Virginia; Haworth Art Gallery, Lancashire, England; Kalamazoo Art Institute, Kalamazoo, Michigan; and the Charles Hosmer Morse Museum of American Art, Winter Park, Florida.

"Although Louis C. Tiffany is best known for his pioneering leaded glass windows and lamps, his mosaics are the culmination of his experimentation and artistry in glass," said Lindsay Parrott, director and curator at The Neustadt and co-curator of *Tiffany's Glass Mosaics*. "Indeed, the mosaics represent an exciting synthesis of his work in both leaded and blown glass. Using a rich variety of materials, including multicolored opalescent glass, shimmering iridescent glass, and three-dimensional glass 'jewel' accents, Tiffany's innovations in glass established a bold new aesthetic for mosaics and contributed a uniquely American character to the centuries-old art form."

Blending Art and Business

The exhibition will also highlight the role of Tiffany's turn-of-the-20th-century showroom, where he presented the finest examples of his completed work for his clients and the public. Photographs of the various workrooms were part of Tiffany's marketing efforts and were used in his advertisements as well as his marketing brochures. These behind-the-scenes photos emphasized that each object made at the Tiffany Studios was handcrafted, as opposed to being mass produced.

"Tiffany's successful combination of art and business coincided with the rapid development of consumer culture in the United States," stated Kelly Conway, curator of American glass at CMOG and co-curator of *Tiffany's Glass Mosaics*. "His impressive New York City showroom and clever, gorgeous displays of the company's mosaics at world's fairs, coupled with strategic marketing, sparked consumer interest and drove demand for high-priced luxury objects for the home."



Tiffany Glass and Decorating Company, Fathers of the Church glass and plaster panel, 248.3 cm(h) x 148.6 cm (w), circa 1892. Designed by Joseph Lauber (American, b. Germany, 1855–1948). The Neustadt Collection of Tiffany Glass, Queens, New York.



Tiffany Glass and Decorating Company or Tiffany Studios, Mosaic Panel with Peonies, inlaid iridized glass and bronze, 34.5 cm (h) x 39 cm (w) x 2 cm (d), circa 1900–1910. The Corning Museum of Glass, Corning, New York (77.4.91).



Poppy Inkstand, about 1901. Pen Wiper, about 1902–1906. "Swirl" Pen Tray, about 1900–1905. Tiffany Studios. Glass mosaic, bronze. The Corning Museum of Glass, Corning, New York. 2014.4.79, purchased in part with funds from the F. M. Kirby Foundation). 2015.4.8 and 2016.4.6.

Comprehensive Documentation

Tiffany's Glass Mosaics will be accompanied by a new publication presenting the most comprehensive documentation and analysis of Tiffany's glass mosaics to date. The volume advances scholarship in the field and offers new perspectives for readers at all levels of expertise. Authors include co-curators Conway and Parrott; independent curator, Elizabeth J. De Rosa; independent art historian, Natalie Z. Peters; curator and collection manager of Charles Hosmer Morse Museum of Art, Jennifer Perry Thalheimer; and president and executive director of CMOG, Karol B. Wight.

The appendix was meticulously researched and compiled by Morgan T. Albahary, curatorial and collection assistant at The Neustadt. It is fully illustrated with new photography of many of Tiffany's most celebrated mosaic commissions, including *The Dream Garden* in The Curtis Center in Philadelphia and *Jacques Marquette's Expedition* in Chicago's Marquette Building. Also included in the publication is a comprehensive appendix of all of Tiffany's known public, ecclesiastical, and residential mosaic commissions. The appendix will serve as both a reference for researchers and a guide for anyone interested in visiting extant Tiffany mosaics. **GA**

Visit www.cmog.org to learn more about The Corning Museum of Glass and its programs.

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Readers' Forum

Dear Maureen,

I am hoping you pass this along to all those who were involved with the article on McMow Art Glass. Our sincere thanks for producing such a lovely article and publication. We are so excited to share this with all of our clients. Colleen was so lovely to work with as well. She did an incredible job capturing the essence of McMow and the scope of our studio. Thank you for your continued commitment to the entire glass art community.

Our best,

Shanon, Phil, and Taylor Materio
McMow Art Glass

Dear Shawn,

I just got the January/February 2017 issue of *Glass Art*. Fantastic! Read it front to back. I love the profile on Ginny Ruffner. She is an amazing artist and woman. And I can see why Bob Leatherbarrow is on the cover. I love how he works and maneuvers the qualities of glass powder. Hats off to him! Thanks again for the great read.

All the best,

Michael Janis
Co-Director, Washington Glass School

Dear Shawn,

I received my copies of *Glass Art* and *The Flow*. The articles look **great**! They really made my holiday brighter. Thanks so much for your awesome good work.

Ginny Ruffner

Hi Shawn,

The complimentary copies of the January/February 2017 issue of *Glass Art* arrived. Wow! Thank you for the opportunity to showcase my work. To paraphrase a line from my youth, it is like being on the cover of *The Rolling Stone*. The cover and

Continued on page 59





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Craig Mitchell Smith



The Stained Glass Association of America

A Little History—A Lot of Future



Church of the Resurrection, Leawood, Kansas. Combining traditional stained glass techniques with fused glass, Judson Studios has produced the largest fused stained glass window in the world. Photo courtesy of Judson Studios/Kyle Mickelson.



From president to president, editor to editor—Von Gerichten to Connick to Judson—the Stained Glass Association of America, membership has always been an example of stained glass tradition and innovation. To understand the SGAA, you must recall the early 12th and 13th centuries in England and Europe. Those with a trade were beginning to join together for support and protection. It began with funerals—helping to bury each other and caring for widows. As towns grew, these groups developed into the guild, or gild, system. Acceptance into a group had to be earned, inherited, and/or purchased. It was considered an honor to be deemed worthy by your peers. These guilds controlled the tools, supplies, and clients of their various trades.

Modern Day Trade Associations

The guild system in America has existed under many hats. It has sometimes been called the forerunner of the union system, but trade organizations will disagree with that, instead calling themselves independent trades persons who are protecting the rights of their art and craft against all comers, including the government.

Descriptions of modern day guilds or trade associations such as the SGAA harken back to the intent of the original guild—taking care of each other. According to current marketing research, 90 percent of consumers trust peer recommendations over any other form of advertising. The SGAA is a group of glass peers—supporting their peers, marketing their peers—and have been doing it for more than 114 years. In the grand scheme of things, that's a little history, but it supports a lot of future!

The SGAA has stayed strong through tradition, but it has survived through innovation—through its willingness to embrace change and new ideas, to open itself and its membership to new technology. Its magazine and conferences are open to manufacturers with new and improved product lines. It welcomes artists who push the boundaries of the glass arts with new concepts and commingle the various glass arts to create something unique, pushing forward into new expressions in light and glass.

Helping Artists through the Years

From Ludwig Von Gerichten to Charles J. Connick to David Judson, the great variety included over more than 110 years by these editors of the *Stained Glass* quarterly has created the opportunity for light to shine through colored glass for all to see and read. In the years to come, by continuing to support the great variety that exists within both tradition and innovation and by celebrating the unity and the uniqueness of those within the trade, stained glass will continue. Those willing to work together, reach a little farther together, and aim toward common goals together will preserve and improve their trade and lead their art into a new generation of exploration.

The Stained Glass Association of America reaches out through the *Stained Glass* quarterly, its conferences, its accreditation, its classes, and the hand it holds out to help any glass artist it can. Visit www.stainedglass.org to help your fellow artists, your clients, and yourself and join a lot of future at the SGAA.

GA

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Readers' Forum

Continued from page 57

article look absolutely spectacular. It was also great to see kiln formed glass covered in so many articles. I particularly like the work of Lois Manno. Best wishes for the New Year and thanks again.

Cheers,

Bob Leatherbarrow
Leatherbarrow Glass Studio

Dear Shawn,

I have to share with you that I think Colleen did a superb job in writing the article about my work. She has grasped my voice and my activity very well in a beautifully organized manner, all in a way that I think *Glass Art* readers will have something to take from it. Thank you for telling the story of my art and putting Colleen Bryan on this story!

Regards,

Nancy Gong
Gong Glass Works



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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Featuring the latest from the
Society of American Mosaic Artists

Bridging Cultures through Mosaic Art Laurel True Creating Participatory Projects with Communities in Turkey



by Shawn Newton

Photography by Laurel True

The Society of American Mosaic Artists (SAMA) is a nonprofit organization dedicated to educating, inspiring, and promoting excellence in the mosaic arts. Founded in 1999, its more than 900 members include mosaic artists at all levels, mosaic aficionados, collectors, materials suppliers, and art educators.

SAMA has put renewed emphasis on strengthening ties with other international mosaic organizations to pursue common goals and develop new programs relevant to its diverse membership. To further this goal, Global Mosaic Project founder and SAMA member, Laurel True, was recently chosen in a competitive selection process to be an arts ambassador to Turkey through the International Community Mural Arts Program. The aim of this U.S. Department of State and Meridian International Center program is to foster artistic cultural diplomacy in specific regions of the world through cross-cultural community engagement.

The first mural project was located in Beykoz, on the outskirts of Istanbul, and focused on the themes of peace, understanding, gender equality, and youth empowerment. True requested that teenage girls from a local vocational school be permitted to participate in the group's creation of the façade for a municipality building in a busy plaza. The project stakeholders approved a design symbolic of bridging cultures and unity that was inspired by the bridges spanning the Bosphorus as well as the natural elements of Turkish decorative arts.

Getting to Work

The teenage girls were shy at first but soon warmed up and became a great group with lots of high energy. They eagerly learned the techniques for cutting and arranging the pieces of tile and glass, using the pre-enlarged patterns that True had prepared. While breaking tiles, everyone shared laughter, support, and tea—lots of tea in Turkey.

With in-depth lessons and demos, the girls' mosaic setting skills improved quickly. Word about the project spread to another girls vocational school, and soon the amount of participants swelled to numbers that exceeded the capacity of the space, interfering with effectively teaching and monitoring techniques. True called on a previous student and associate from Istanbul, Ozgur Ozer, to join the project as a co-facilitator, and she proved to be a great role model for the girls.



(Top to bottom) Detail image of the Tulip mural in progress
and of the mosaic wall mural in Beykoz, Turkey.

Installing the Mural

The design elements completed, it was time to move outside and transfer them onto the wall using a combination of grid technique and templates. True shared: "It was so great to be outside, working with the team. We experienced people walking by every day—hundreds it seemed—saying things such as "blessings to your hands" and wonderful things like that. People from all walks of life, young and old, were complimenting us, saying how they loved watching the mural develop. The girls were really proud, and the people were proud as well to see the girls working on the project.

"I could tell that the mosaic techniques were really clicking in for them. At the end of the project, I asked for a show of hands of how many girls thought they would continue to work with mosaic art. Every hand shot up into the air!"

To celebrate the mural's completion, the municipality brought in traditional Turkish musicians, tents, and flags. In attendance were town officials, members of the press, the girls, teachers, and citizens of Beykoz. The mural is now a popular photo site for community members, newlyweds, and families.

On to Ankara

True worked with a small group of selected young art students to create a mural for the façade of a building at their art school at Gazi University. The design for the project, developed with student collaboration, emphasized diversity, connection, and the importance of "looking deeper." Using both stencils and ceramic tile, the text read: Bakiyor Musun? Goruyor Musun? (Are You Looking? Are You Seeing?)

The students were inspired by the street art that True had recently done and her use of mirror in relief and toned down colors. The left side of the mural reflected a night scape with pointed, linear forms, and the right side included a day scape with flowing organic lines and colorful kaleidoscopic forms. The use of mirror and glass further enhanced the concept of self-reflection and perspective.

True described the process of communicating. "At times, the group and I had to struggle to get our points across to each other without translation. Basic things were easy, using gestures and charades, but more complex ideas, aesthetic choices, and conceptual stuff were much more challenging. My students managed to conjure up more English than I had previously heard out of them. As I speak no Turkish beyond a few words and phrases—please hand me the scissors only gets you so far—these guys had to really reach. I have to say that it was a success and very rewarding.

"As a foreigner, my approach and creative philosophy were very different from what my students were used to. Sometimes I know they thought I was a nut. They were kind of scandalized by my use of color, but that made for some good jokes and inspiring exchanges."

Dedication

The U.S. Embassy and Gazi Art Faculty held the dedication ceremony, which was attended by embassy representatives, art faculty, students, friends, and the creation team. The media department at Gazi presented True with a time-lapse, three-minute film.

True congratulated her students for their graceful, open, and intelligent approach to art making as well as their positive participation in this cross-cultural exchange mural project. The experience provided a wonderful example of fostering mutual understanding and peace through the power of art.

True summarized the experience. "It was life changing! All the projects that I do are so special in their own unique ways. My time in Turkey had a very deep impact on me, and the many Turkish people I met were welcoming, warm, thoughtful, and kind on all levels."

GA

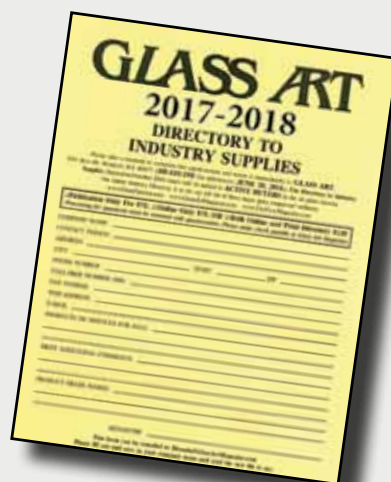
Laurel True specializes in community-based public art and works with worldwide communities to create mosaic murals and street art that have cultural significance. A link to the film mentioned above can be found at www.truemosaics.com.

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

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