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May/June 2018



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Volume 33 Number 3



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Above: Tiny incalmo Buoy Bottles by Jen Violette.

Photo by Jeff Baird.

On the cover: Descent by Raven Skyriver.

Photo by Phil Kuhnlein/ACME Creative.

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Letter from the Editor

A Guidepost to Glass

We've waited patiently all winter and spring, and it's finally here. The Glass Art Society's 47th annual conference *Il Percorso Di Vetro*—The Glass Path will take place May 16–19, 2018. The island of Murano, Italy, will host the event that will lead attendees through the winding path of the island's remarkable history while exploring the future of glass.

Glass Art magazine's *Talking Out Your Glass* podcast features some of the GAS conference's most prestigious demonstrators and presenters including Lino Tagliapietra, Toots Zynsky, Richard Marquis, Dante Marioni, and more.

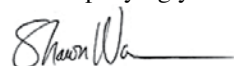
Subscribe on iTunes or Stitcher to hear fascinating interviews with world-renowned glass artists by visiting the "Talking Out Your Glass Podcast" link under "What's New" at www.glassartmagazine.com. The show has attracted more than 42,000 downloads!

With 12.5 thousand Instagram followers and 5,000 Facebook followers, *Glass Art* proves that interest in the glass arts is ever present and growing. Because learning online is one of the most popular means of acquiring new skills and information, *Glass Art* offers its Glass Expert Webinars™. Visit our website to see the complete list of exciting online workshops and seminars for growing your glass skills without ever leaving home.

The May/June 2018 issue of *Glass Art* celebrates hot, warm, and cold glass with features on Raven Skyriver, the young Maestro of glassblowing and hot sculpting who has mastered some of the most complex techniques to bring his creatures to life. Jen Violette's innovative use of glass powders mimics the colors and textures found in plant structures. Warm glass is represented by Crystal Schenk and Shelby Davis, a husband and wife team who collaborate on public art installations while revealing their individual influences in exciting and unexpected ways. Stained glass is lauded in a review of Nancy Nicholson's work, dynamic renderings of cityscapes in leaded stained glass and her groundbreaking work with the human form.

Wherever *Il Percorso Di Vetro* leads, *Glass Art* magazine will deliver to our readers, listeners, and online learners the education, information, and inspiration needed to flourish.

Accompanying you on your artistic journey,



Shawn Waggoner
Editor



East Village by
Nancy Nicholson.

Advertising Deadlines

July/August 2018

Ad Closing	May 20, 2018
Ad Materials	May 30, 2018
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September/October 2018

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RAVEN SKYRIVER

CREATURES OF THE TIDES



by Shawn Waggoner

Photography by Phil Kuhnlein/ACME Creative

Raven Skyriver, Adrift large green sea turtle, off-hand sculpted and carved glass, 27" x 29" x 20", 2017.

Pollution, ocean acidification, climate change, and overfishing conspire to unravel the ecological functioning of the world's river basins, in effect destroying the very systems that gather and convey fresh water for life. Artist Raven Skyriver, born in the San Juan Islands in Northwest Washington State, has seen the effects on Puget Sound and wider Salish Sea firsthand. "The health of the rivers is the health of our Sound. Its health is the health of our watershed. All water systems are connected, and if one is threatened and compromised, so are they all."

The ecological status of our world's seas and rivers leaves Skyriver heartsick but determined to resurrect their health through education. In September 2017, the artist returned to Stonington Gallery, Seattle, Washington, where he exhibited threatened creatures of the tides in an effort to bring us face to face with the mystery and magic of species rarely seen. "Once personal relationships with wildlife are formed, people empathize more deeply, keep these creatures in mind, and care about their health and their future."

The Pacific Northwest in concert with Skyriver's Tlingit ancestry informs and inspires his subjects. The clam, whale, and iconic salmon reflect reverence not only for the local ecosystem but for the artist's native traditions in the arts. Growing up on Lopez Island, playing in the woods, fishing the surrounds, and being in regular communication with nature all imbue his work with true meaning and power.

Though he has given workshops at Pilchuck, Pratt, and The Corning Museum of Glass among others, Skyriver presented his first workshop at Penland School of Crafts in Bakersfield, North Carolina, April 22–28. In 2018, he and wife Kelly O'Dell will continue building their new hot glass studio on Lopez Island. In June, Skyriver will blow glass in a private studio near Cannes, France. On September 9–14 he will teach in Bornholm, Denmark, at the Royal Danish Academy of the Arts in an event open to the general public. The artist will present a hot glass demonstration at the International Glass Symposium in Nový Bor, Czech Republic, October 4–7.

Surge

In addition to new works in glass by Skyriver, the September 2017 show at Stonington Gallery titled *Surge* featured photography on canvas by his sister, Summer Moon Sriver, and a book signing by his mother Irene Skyriver at the opening. He also created a collaborative work with wife O'Dell merging their inspirations in *Relic*, a hot-sculpted nautilus shell. This fourth exhibition at the gallery presented Skyriver's glasswork in a family context, visually demonstrating where he comes from, who he is, and how he fits into the group.

Sriver photographs the natural beauty of the Northwest and superimposes images of masks carved by the siblings' father figure, Gregg Blomberg, over them in elegant harmony. Blomberg was the owner and operator of Kestrel Tool for 40 years, which is where traditional carvers from all across the region would buy their hand tools for carving masks, totem poles, and other sculpture. Irene Skyriver's book, *Paddling with Spirits: A Solo Kayak Journey*, is a history of her family, following ancestors on both sides through oil booms, orphanages, wartime romances, dance halls, and cattle ranches. It also tells the story of her own wild solo kayak journey from Alaska to Washington.

Skyriver's solo work for *Surge* ranged from small detailed sculptures such as *Flight* flying fish, *Await* Western chorus frog, and *Treasure* abalone shell to large-scale sculptural wonders such as *Leviathan*, a blown, off-hand sculpted and sandblasted glass sperm whale measuring 21 inches high by 38 inches wide. From the shimmering delicate beauty of his *Chinook* salmon to the magical movement of his *Huntress* sea lion, his mastery of color, form, and movement in glass creates wonderment equal to that of the artist's subjects.

Learning from the Masters

Born on Lopez Island in a cabin with no running water or electricity, Skyriver's formative years took place in the complete absence of TV and technology, with nature and time outdoors as his primary source of play and engagement. Through an alternative high school program, in 1982 the artist contacted local glassblower Lark Dalton to see if he might serve an apprenticeship for class credit.

Dalton taught Skyriver the basics of traditional Venetian glass as well as how to build equipment. With this knowledge the young artist eventually built a basic studio at home in order to create small caneworked vessels. "The colors and potential hazards of glassblowing are all interesting in so many ways. Hot glass is addictive because the techniques are very challenging, and you're always trying to get better at it."

After graduating from high school Skyriver traveled to Venice, Italy, to take a course with Davide Salvatore to further his understanding of Venetian technique. Upon his return to the United States, the young artist had the opportunity to assist Karen Willenbrink-Johnsen at Pilchuck Glass School, and through this experience he was invited to join the William Morris team through the culminating years of Morris' career, learning the unique techniques utilized in the production of his seminal work. A subsequent stint on Lino Tagliapietra's glass team in Brazil allowed him to create under the direction of a maestro.



(Top to bottom) Raven Skyriver, *Relic nautilus*, glass hand sculpted in collaboration with Kelly O'Dell, 16" x 6" x 14", 2017. *Leviathan*, blue opal sperm whale, off-hand sculpted glass, 38" x 9" x 24", 2017. *Harbor*, harbor seal resting on a carved cedar base, off-hand sculpted glass, 30" x 13" x 8", 2017.



Ringmaster in a Ring of Fire

The marine creatures that Skyriver creates lend themselves to the fluidity of glass and its reflective nature. His process infuses his subjects with the excitement of movement such as the running of the salmon or the miracle of a whale migrating 5,000 miles. To tell these stories involves teamwork, planning, and expertise. At 35, he has made a name for himself in the Northwest glass scene through his mastery of technique and inventive approach to form and color.

Wrote Sarra Scherb in Stonington Gallery's *Surge* exhibition catalog: "Skyriver's ability to sculpt huge gathers of molten glass on the fly with hand tools comes from a remarkable blend of vision, patience, audacity, and improvisation. He has been able to create sculptures of a size and weight that many wouldn't dare while preserving the proportions and details that might otherwise be lost in the process. Glassblowing is one of the most physically taxing forms of art making, requiring laser-like focus in an environment that is hot, busy, noisy, full of moving teammates, and involves hazardous materials. Working in tandem with a team requires that the lead artist is precise, articulate, and has perfect timing—a ring-master in a ring of fire."

To make his work, Skyriver rents studio time at Pratt Fine Arts Center or Benjamin Moore's studio in Seattle and hires one assistant to make parts plus a team of four to five to produce the final sculpture. For the sea turtle, his most time-consuming and technically challenging work to date, parts or sections are premade. Color cups are created for the fins, the shell, the head, and the tail. Each of those individual parts is made with a solid color bar of white or cream underneath layers of colored powders.

Once annealed, the parts are cold worked. Skyriver masks off large sections of the glass using rubberized sandblast resist, then cuts through that with an X-Acto knife and sandblasts through the



(Top to bottom) Raven Skyriver, Flux giant Pacific octopus, off-hand sculpted glass, 16" x 10" x 26", 2015. Anchor sea horse, off-hand sculpted glass, 6" x 26" x 12", 2017.



"I have been blowing glass for 20 years, and dichro was always a problem. First I would shatter half the sheet cutting it and then proceed to burn it out every time, ruining a fine art piece in the process. This winter, Milon shared his book and expert skills in preparing and using dichroic glass with me. I since wanted to coat everything with it!"

Chris Upp, House of Fire
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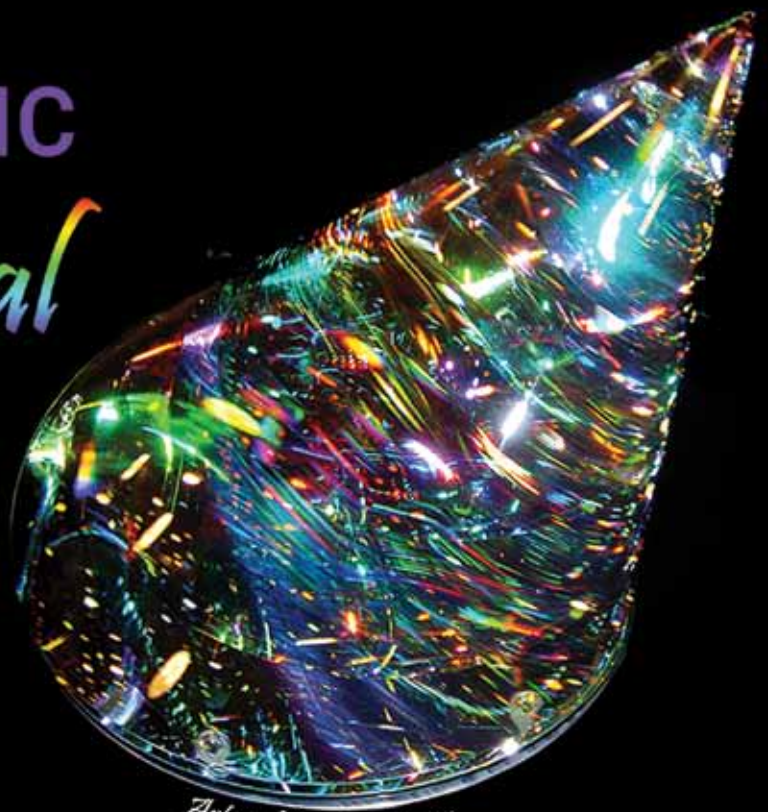
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Raven Skyriver, Mahi Mahi off-hand sculpted glass, 39" x 20" x 9", 2017. Commissioned by Stonington Gallery.

layers to reveal the white base glass underneath, achieving the skin-like texture. For the shell, he sandblasts patterns on the back, then carves the individual plates of the carapace with a diamond wheel or sandblaster. It takes 40 hours of blowing, carving, taping, and sandblasting to prepare parts that will be added to the main body.

To put it all together, the premade shell is heated, then Skyriver drops a huge gather of molten glass into the center, filling out the body and creating a "fleshy form" where the flippers can attach. Once all of the parts are added and the sculpting is finished, the piece is cracked off the pipe and placed in the annealer where it will cool over many hours.

A nod to Venetian technique, Skyriver's octopus is also a technical marvel. To replicate the cephalopod, he makes one bubble in the form of a peanut on the blowpipe, the top of which will be the head. Once transferred onto the punty, the bottom is cut to separate tentacles from the body form.

When the body is cut into eight different sections, at that point the tentacles are still short and stubby. Skyriver heats them up and stretches them out to make them look like tentacles. He takes a hot bit and sticks it on the inside of the tentacle, then carves down the middle and snips either side giving it the look and feel of a suction cup. Once it sets up, the artist moves on to the next tentacle and repeats this process.

Some of the larger octopuses measure 20 inches wide by 36 inches long. "That process of pulling out and manipulating tentacles is super time-consuming, and it's a piece that really likes to break. The challenge is working all of the thick and thin glass, managing heat properly, and torching all the other tentacles to keep them at the right temperature while you're working on one."



Raven Skyriver, Huntress sea lion, off-hand sculpted glass, 33" x 14" x 26", 2017.

Considering the scale of Skyriver's work, the technical challenges he masters to create his sculptures impress even hot glass aficionados, earning him the moniker of "young glass maestro." The artist shares: "You can't compete with the real thing, but seeing my work larger has a more intense and lasting impact on the viewer. Something draws you in a little bit more about those proportions. I also like making intensely detailed smaller creatures such as baby sea turtles and little frogs. They are technically demanding in a different way."

True to Form and Color

When it comes to color, Skyriver is not a purist, mixing different processes to give his work the most realistic color possible. "I'm keen on technique and trying to figure out how to best portray these creatures. I could geek out on glass for a long time just talking color application." In much of his work, the whales for instance, often an entire color bar is used for its pure, saturated color. When the work is torched, color can tend to burn away, so extra is needed to prevent degradation in the making process. "More color holds up better to the hot torch."

Powders are used on myriad parts and pieces with as many techniques as necessary to achieve Skyriver's desired color and surface quality. His *Bask* iguana required frit, powder, and color bar, while dichro color cups were perfect for the shimmering exterior of his *Chinook* mahi mahi. To create the look of realistic fish scales in his *Chinook* salmon sculpture, a sheet of silver was placed over a hot gather of glass. More layers of clear glass were added, and powdered glass was sifted over to add color. As Skyriver shaped the gather using tools such as jacks, paddles, and pads of compressed wet newspaper, the single sheet of silver broke up into small bits within the glass, creating the look of scales.



(Top to bottom) Raven Skyriver, Tyee, offhand sculpted glass, 21" x 7" x 32", 2014.
Awaken Green Iguana, off-hand sculpted glass, 28" x 13" x 11", 2016.



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It would be easy for realistic creatures such as Skyriver's to come across as kitsch if made or presented without movement. "You don't want to create a dead-eyed Xerox or taxidermy version of a living thing. Colors in glass aid in that endeavor, but giving the piece some fluid motion, some hint of life in the eye, avoids kitsch and provides the viewer with something that makes them do a double take. Motion gives my work its impact."

Glassblowers coax glass into form, a process where things always want to be on center, but the challenge Skyriver enjoys is working out of round. "If you can give it a hint of life, the static object looks as if it is moving or could move. That's the challenge and the joy in making this work."

Mounting and display also infuse Skyriver's glass creatures with life. He designs and fabricates all of his own stands to draw no attention away from his glasswork, but add curvature instead to a support that provides balance and actually has a little spring to it. Using the smallest gauge metal possible within reason and safety adds a sense of nimbleness.

Beauty with Relevance

One of Skyriver's favorite subjects is salmon, an iconic creature of the Pacific Northwest, revered by native cultures as essential to their ability to survive. "I consider myself a conservationist, but I'm also fascinated by how we get our food, if we do so sustainably, and how past generations have addressed those questions. My work comes across as beautiful objects, but I'm thinking about more relevant questions when I'm making it."

As construction continues on his new studio, Skyriver's glass moves in a slightly new direction. His recent work *Entangle* depicts a whale caught in crab fishing gear. On the board of a nonprofit called SR3 (Sea Life Rescue, Research, and Rehabilitation), the artist has learned much from marine biologists and experts about the plight of creatures of the tides. He hopes to draw more attention to the issues via slightly darker sculptural subjects.

Though Skyriver is obviously a master of his materials, what gives his work meaning is a combination of the internal dialogue inspired by communing with nature on Lopez Island, the natural world of the surrounding Salish Sea, and his Tlingit heritage. His hope is to stir in others a personal memory or a forgotten emotional connection that highlights our interdependence within the web of life.

GA

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

Raven Skyriver

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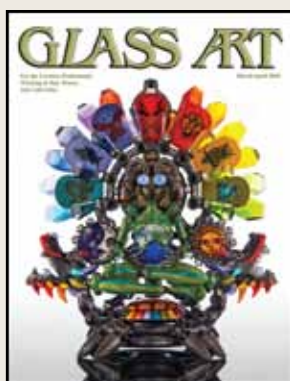
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Exploring Developments in Modern Austrian Glass Design

Iconic Glass Objects Produced Between 1900 and 1937



by The Staff of The Corning Museum of Glass

Photos Courtesy of The Corning Museum of Glass

The Corning Museum of Glass (CMoG) will be the first museum in the United States to present the exhibition *Glass of the Architects: Vienna, 1900–1937*, in cooperation with the MAK Austrian Museum of Fine Arts and LE STANZA DEL VETRO. The exhibition runs from June 23, 2018, through January 7, 2019, and will explore a transformative moment in Austrian design.

Based in Vienna, Austria, the MAK is a museum and laboratory for applied art at the interface of design, architecture, and contemporary art. Founded in 1864, it is the second oldest museum of decorative arts in the world. The MAK's core competency is to deal with these areas in a contemporary manner in order to create new perspectives and to explore border areas based on the tradition of the house. The University of Applied Arts (Kunstgewerbeschule), which first brought together architects, designers, and glassmakers, grew out of the museum and celebrated its 150th anniversary in 2017.

LE STANZA DEL VETRO, based in Venice, Italy, is a long-term joint initiative of the Fondazione Giorgio Cini and the Pentagram Stiftung that is devoted to the study of glass art in the 20th and 21st centuries. The work done by the Fondazione Cini and the Pentagram Stiftung in preserving, archiving, and digitalizing the Venetian glassmaker's archives parallels that done by the MAK with respect to the Wiener Werkstätte legacy. It is also involved in staging the internationally acclaimed LE STANZA DEL VETRO exhibitions.

Tableware Set of Nine Blown Vessels, 1916. Designed by Josef Hoffmann (Austrian, 1870–1956); Wiener Werkstätte; probably manufactured by Meyr's Neffe Glassworks. Glass, mold blown, cracked-off rims and feet, and polished. Smallest object: H. 8.2 cm, Diam. 11.6 cm; Tallest object: H. 32.8 cm, Diam. 9.5 cm. The Corning Museum of Glass.

Reflecting Modern Culture

Glass design of the early to mid 1900s emerged from a confluence of ideas, individuals, and cultures, and reflected a spirit of modernity. The exhibition will include a total of 172 works, 50 of which are from CMoG's permanent collection and introduced to the presentation in Corning, New York. At CMoG, the exhibition is curated by Assistant Curator Alexandra Ruggiero. At the MAK Austrian Museum of Fine Arts and LE STANZA DEL VETRO, the exhibition was curated by Rainald Franz, MAK Curator of the Glass and Ceramics Collection.

"We are thrilled to partner with the MAK and LE STANZA DEL VETRO to present this groundbreaking exhibition in the U.S.," said Ruggiero. "We look forward to displaying objects from our own collection alongside the iconic works from the collections of the MAK and J. & L. Lobmeyr. While in Corning, the exhibition will also include select loans in other media from North American collections, thus complementing the glass on view and further shaping our visitors' understanding of this important moment in Austrian design."

Translating Architectural Motifs into Glass Designs

At the turn of the 20th century in Europe, the term *architect* was applied to those who designed building structures, as well as those who designed all aspects of interior decoration. As these designers sought to establish a modern style in Austria, they took inspiration from nature and their regional traditions, as well as from international artistic styles and movements. Glass was a prized material through which to express their ideas.

These designers built upon existing traditions of glassmaking by leveraging the existing network of design and technical schools. They also relied on manufacturers, retailers, and exhibitions to promote and disseminate their ideas on a global scale. Leaders in the development of modern Austrian design whose work will be on view in the exhibition include Josef Hoffmann (1870–1956), Koloman Moser (1868–1918), Otto Prutscher (1880–1949), Dagobert Peche (1887–1923), Michael Powolny (1871–1954), Vally (Valerie) Wieselthier (1895–1945), Oswald Haerdtl (1899–1959), and Adolf Loos (1870–1933).

The objects on display will illustrate the immense variety of techniques and the varied aesthetics of Austrian glass during this period. For instance, *Vase with Birds*, decorated by the Glasfachshule Haida (Nový Bor), and Oswald Haerdtl's candy dishes, produced by J. & L. Lobmeyr, both have delicate appearances but were produced in vastly different ways. The vase is enameled, while the decoration on the candy dish is provided by its skillfully executed form. Urban Janke's *Jardinière* uses bronzit decoration to capture the geometric black-and-white patterns most closely associated with modern Austrian design. The stacked elements of Josef Hoffmann's blue tableware set and the geometric form of Emanuel Josef Margold's cut glass *Lidded Vase* are examples of architectonic motifs translated into glass design.



Vase with Lid, before 1916. Designed by Emanuel Josef Margold (Austrian, 1888–1962); manufactured by Carl Schappel. Glass, cased and cut. H. 22 cm, Diam. 18.3 cm. MAK, Austrian Museum of Applied Arts/Contemporary Art. © MAK/Georg Mayer.



Vase with Birds, about 1916. Manufactured by Joh. Oertel & Co. and Glasfachschule Haida (Nový Bor). Glass, mold-blown, enameled, stained, and polished. H. 14 cm, Diam. 20.9 cm. The Corning Museum of Glass.

Glass was also a fixture in significant avant-garde exhibitions of the period, from the *VIII Secession Exhibition* in Vienna, Austria, in 1900, to the 1914 *Werkbund Exhibition* in Cologne, France, the 1925 *Exposition internationale des Arts décoratifs et industriels modernes* in Paris, France, and beyond. One of the highlights on view in the Corning exhibition will be a mirrored room designed by Josef Hoffmann for the Austrian Pavilion at the 1937 Paris Exposition. The room features reflective, mirrored glass paneling comprising the walls, floor, and ceiling, glass light fixtures, and glass decorative elements. This *Gesamtkunstwerk*, translated “total work of art,” illustrates beautifully how architects envisioned glass as an ideal material to create harmonious, complete environments.

Incorporating Digital Technology

The exhibition was designed by Annabelle Selldorf and Sara Lopergolo of Selldorf Architects in partnership with CMoG's exhibition teams. It will incorporate digital technology to bring to life the architecture and exhibitions of the period, all of which had an extraordinary impact on the public's perception of design during this era.

Glass of the Architects: Vienna, 1900–1937 is accompanied by a catalogue of the same title produced by MAK and LE STANZA DEL VETRO. A new CMoG publication authored by Alexandra Ruggiero will highlight objects of modern Austrian glass from the Museum's permanent collection. New photography of these spectacular objects will provide tantalizing close-up details. **GA**

Visit www.cmog.org to find out more about The Corning Museum of Glass, its collection of the finest examples of glassmaking spanning 3,500 years, and upcoming events.

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Jen Violette

Fruition of Form

by Shawn Waggoner

In a world of technological excess and social turmoil, one longs to return to the simple goodness of the earth and its bounty. Like a trip to the local farmer's market, Jen Violette's cornucopia of glass fruits and vegetables renews in the viewer a connection with the ground we walk upon and the faith that we remain part of a plan that makes life on earth sustainable.

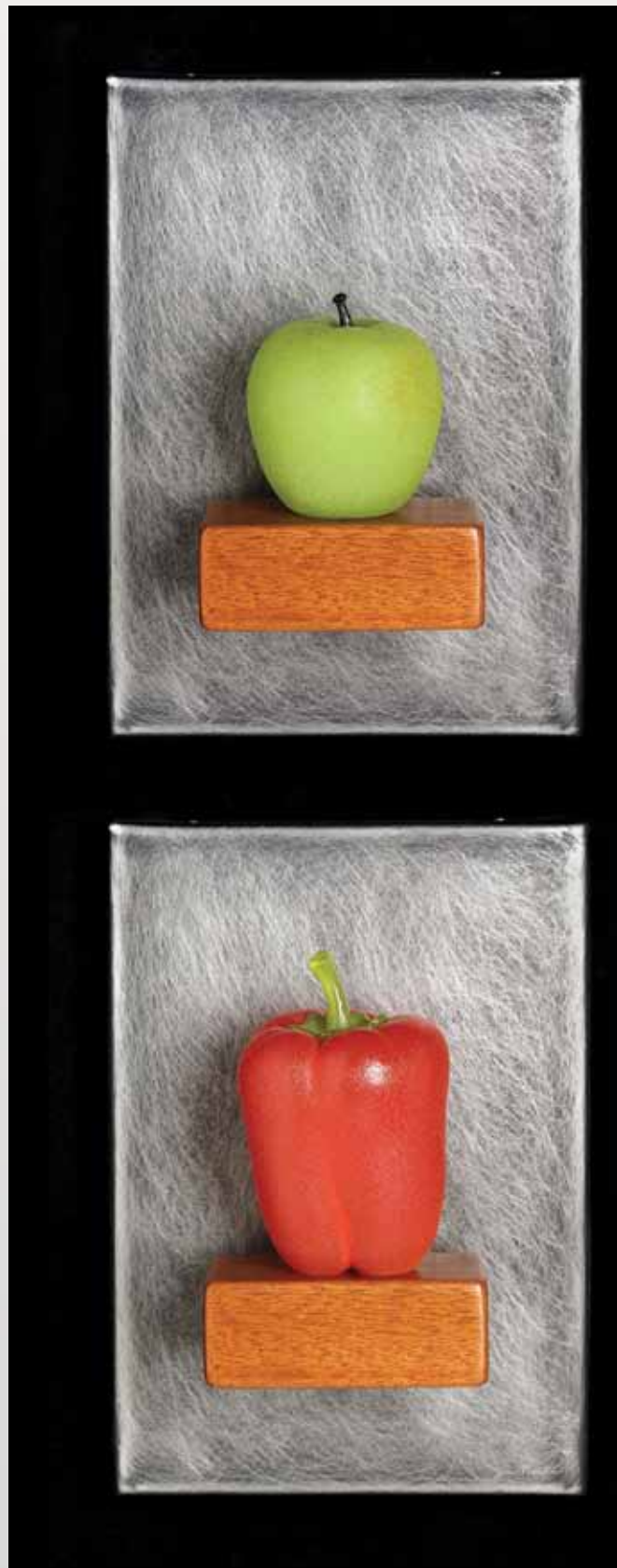
A full-time glass and mixed media artist based in Wilmington, Vermont, Violette is known for her colorful, garden inspired glass sculptures that often incorporate metal and wood. Recreating plant structures with molten glass, the artist has mastered the use of glass powders to mimic the colors and textures found in nature. "I enjoy gardening with molten glass to extend the short growing season here in Vermont."

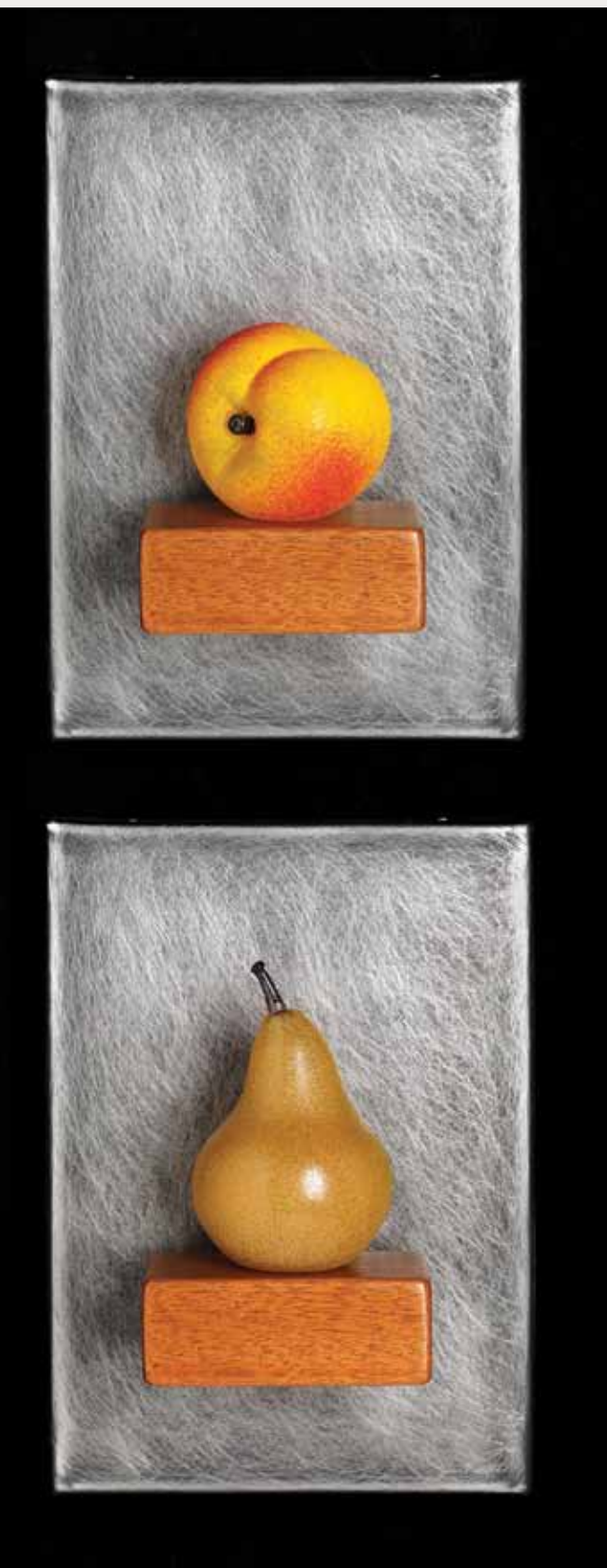
A 27-year hot glass veteran, Violette received her BFA in Glass and Metal Sculpture from Alfred University School of Art & Design, Alfred, New York in 1994. She continued her glass art education through courses at The Studio of The Corning Museum of Glass (CMoG), Corning, New York; the Pilchuck Glass School, Stanwood, Washington; the Rhode Island School of Design (RISD), Providence, Rhode Island; the Haystack Mountain School of Crafts, Deer Isle, Maine; and Penland School of Crafts, Bakersville, North Carolina. Her mentors and inspirations include hot glass royalty such as Lino Tagliapietra, William Morris, Martin Janecky, Dante Marioni, Richard Marquis, the late Pino Signoretto, Randy Walker, Karen Willenbrink-Johnsen, Jasen Johnsen, Stephen Dee Edwards, Fred Tschida, Walter Lieberman, and Brian Pike.

Violette's work can be found in private collections worldwide and is represented by a number of fine art glass galleries including Schantz Galleries Contemporary Art in Stockbridge, Massachusetts; Vetri Gallery in Seattle, Washington; Raven Gallery in Aspen, Colorado; Sandra Ainsley Gallery in Toronto, Canada; and Montague Gallery in San Francisco, California. Her work is also represented by Duncan McClellan Gallery in St. Petersburg, Florida, where from October 12 through 14, 2018, the artist will be featured along with glass artist Claire Kelly in a weekend event including glass demos by both artists.



Jen Violette, Cube Vases, each approximately 3.5" tall, 1999. These vases represent some of the artist's early production work. Photo by Jeff Baird.





*Jen Violette, Four Fruits Still Life,
hot sculpted glass, stainless steel, mahogany,
each 10" x 7" x 4.5", 2016.
Photo by John Polak.*

A Path to Glass

Violette began working with glass at Alfred University at age 19. Her original artistic goals of painting and printmaking transitioned during her freshmen year when graduate student and friend Pike introduced her to glassblowing. The fire and frenzy of the hot shop were an immediate draw for Violette, who branched out as a sophomore to explore hot glass in classes taught by Tschida, a neon artist, as well as Pike, who imparted to Violette substantial knowledge and experience with Italian glass technique. Edwards furthered Violette's glass instruction during her junior year, and Glenn Zweygardt introduced the young artist to the metalworking that is integral today to the displays she designs and fabricates for her glass sculpture.

Perhaps the most influential educational impact came in 1993 when Violette had the opportunity to be an exchange student at RISD for an eight-week winter session. Guest artist Marioni was invited to teach the class. "It was a fabulous experience on so many levels. We honed our skills through simple bottle forms and goblets, but Dante really worked us through the basics." Violette made the most of her time at RISD's legendary facility, where she met fellow students and glass artists Dave Walters and Kait Rhoads.

That summer Violette attended Pilchuck for the first time as the youngest student in a class instructed by Maestro Tagliapietra and Marioni. "I was one of the least experienced people in the class, but my hand skills were pretty decent by then after working with Dante in the RISD course."

Upon returning to Alfred in the fall for her senior year, Violette was able to create the designs and displays she envisioned utilizing a developed skill set that included glassblowing, woodworking, and metalworking. "Alfred prepared me for the mixed media approach I have now, because I was able to bounce around to the different studios."

Another vital aspect of Violette's education in glass resulted from working at three different western Massachusetts production studios owned by Stephen Fellerman, Bob Dane, and Ed Branson. Though she honed her glassblowing technique by having to make multiple objects all the same size and shape with no color bubbles, the most invaluable schooling she received at these studios was about the business of glass—wholesale trade shows plus packing and shipping along with marketing techniques and selling glass art.



*Jen Violette,
Curly Cones,
each approximately
5" tall, some of the
artist's early production
work from 1999.
Photo by Jeff Baird.*



Jen Violette, Offering (Hand with Radish), hot sculpted glass with painted steel base, 3.5" x 8" x 4", 2017.

Developing Style and Voice

Violette's aesthetic signature was a work in progress as she transitioned into life as a professional glass artist. Initially drawn to a lighter, more opaque blown glass palette, the artist made vessel forms with bright lip wraps, reflecting Marioni's influence. Though she had always worked sculpturally having made some animals and other figurative work at Alfred, the garden forms evolved slowly beginning in the early 2000s.

In 2003, Violette was fortunate to study with Morris, Willenbrink-Johnsen, and Walker at Pilchuck Glass School during an inspiring advanced glass sculpting class that renewed her passion for the subject. After learning about using colored glass powders, the artist began sculpting her early garden-inspired pieces during the session. In the months following, she continued to work in a much more sculptural way and transitioned from blown production pieces to limited edition and one-of-a-kind glass sculptures.

The 1890s Vermont farmhouse where Violette makes her work is exactly the kind of picturesque rural setting where glorious glass fruits and vegetables would be coaxed into three dimensions. When she and husband John Gerding found their dream house in 2001, even four feet of March snow could not hide the fact that this home and two attached barns had the good bones and character necessary to justify all the needed renovations. The couple even married there in 2002.

Violette immediately planted gardens on the property, and the home was listed on the local garden tour the very first year. Though a quaint expression, the artist really did grow her own inspiration. The deep purple of a bulbous radish, the striking combination of the carrot's bright orange root with its intensely green top, the yellow-green transitions of an apple at the peak of ripeness—all inspired the artist to create glass in homage to nature, with an emphasis on reproducing the most accurate color possible.

Because the two old barns connect to the house, for safety's sake Violette uses the outbuildings for cold processes only. There she focuses on creating metal and wood displays, painting complementary barns and country landscapes on canvas with oil paints, and assembling, packing, and shipping her glass sculptures. One or two days a week, the artist rents time at Heath Brook Studio in Heath, Massachusetts, to blow glass.



Jen Violette, New Growth, one of the two water cans made by the artist at The Corning Museum of Glass demo.

Harvesting Glass

Sketches, photos, and often the actual fruits and vegetables provide inspiration and direction in the earliest stages of Violette's process. "Sometimes I need to see the coloration firsthand. My sketches are often pencil on white paper, so real models can be useful."

Upon gathering hot glass from the furnace on a blowpipe or punty rod, Violette uses a marver, tweezers, or traditional wooden blocks dipped in water for shaping. An oxy/propane torch is used to create details such as leaves, stems, and ferns. The artist fabricated a couple of her own flattening tools in welding class at Alfred and also works with everything from kitchen utensils to favorite Italian and American made tools collected over the years.

Coloration is a matter of trial and error. With a painter's approach, Violette rolls gathers of molten glass through little trays of multiple glass powders. She sometimes uses a kitchen sifter to sift the colors onto the surface. The more the powder is melted onto the surface, the shinier or smoother the texture. Pieces with a smooth surface, such as Violette's clear hands holding an apple or radish, are often sandblasted to introduce a matte finish.

Many of Violette's still life wall sculptures are displayed on sanded stainless steel displays backed with mahogany wood. Gerding, a custom metal fabricator, makes stands for his wife's freestanding pieces and black painted steel displays for her glass hands and bird branches, helping to bring the work to life.

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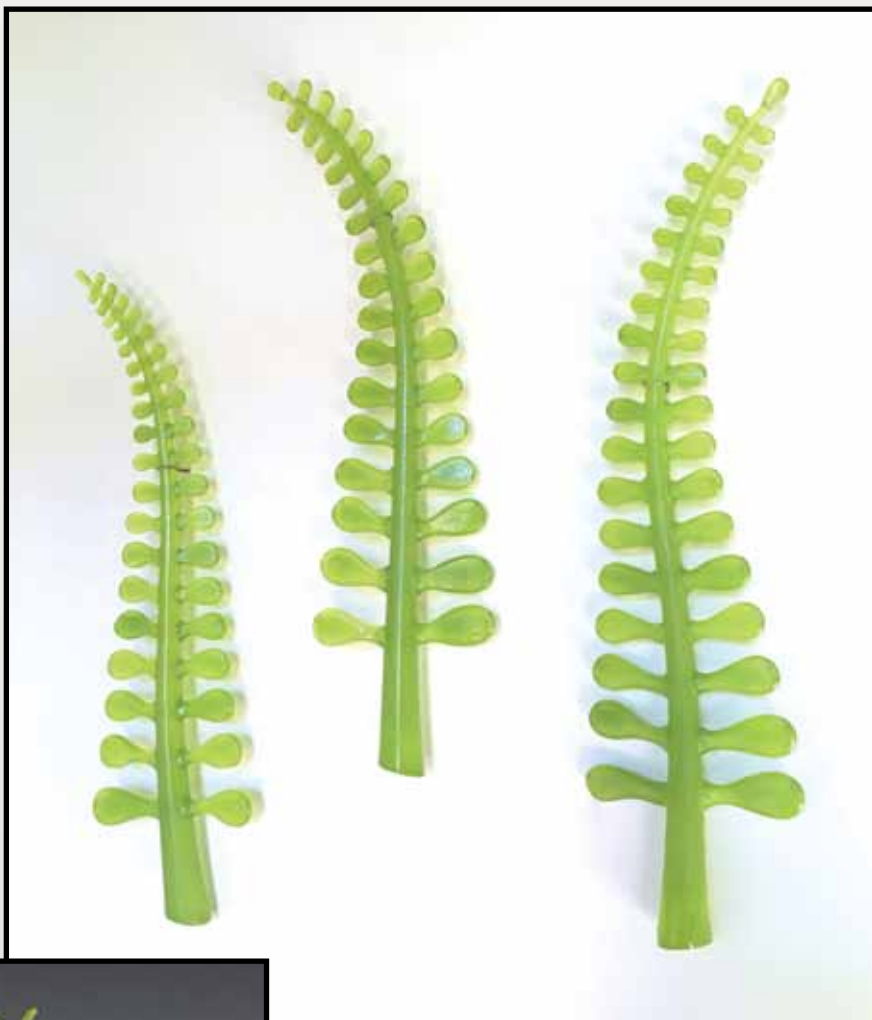
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Demo and Residency at CMoG

In March 2017, Violette was invited to demonstrate in The Corning Museum of Glass (CMoG) amphitheater as Guest Artist for the museum's 2300° celebration. This series of free, themed events presented the third Thursday of each month from November through March features live glassmaking demonstrations by guest artists, live music, and great regional fare. Several hundred spectators looked on as Violette crafted one of her glass hands holding a radish followed by her creation of a large glass watering can.

In April 2017, Violette returned to CMoG for a three-day Guest Artist Residency in the Amphitheater Hot Shop, where she crafted some of her largest hot sculpted glass wall ferns to date. With a team of three other artists doing rehearsals and bringing bits, Violette was able to produce wall ferns ranging in size from 16" to 23" high, some requiring 45 bits. The large-scale ferns were subsequently exhibited at the Southern Vermont Art Center's Wilson Museum, in Manchester, Vermont, as part of a Vermont Glass Guild exhibition.

*Jen Violette, Three Ferns,
hot sculpted glass and silver wire,
each 20" x 5" x 1.25", 2017.*



*Jen Violette, Temptation hot sculpted glass,
mahogany, and painted steel base,
14.5" x 10" x 4", 2017.*



*Jen Violette, Mushroom,
hot sculpted glass, 2017.*

*Jen Violette,
Vegetable Triptych,
hot sculpted glass,
stainless steel,
each 7" x 5" x 4", 2016.
Photo by John Polak.*



Jen Violette, Three Olive Branches, hot sculpted glass, each approximately 8" long x 3.5" wide, 2018.

Growing Her Glass Garden

Transitioning from fine art craft shows to fine art galleries was inspired by love and motherhood. Until 2008, Violette attended shows such as the Philadelphia Museum of Art Craft Show and the American Craft Council Show in Baltimore, Maryland. After adopting her two sons from Korea in 2009 and 2010, however, traveling became more of a challenge, and the artist began selling work primarily from galleries instead.

Currently fabricating larger scale installations and glass sculptures directly mounted to the wall, Violette's aesthetic now includes forest floor imagery with fall leaves and branches. She moves in and out of the seasons, simultaneously creating a spring inspired installation containing fiddlehead ferns and glass trilliums, as well as an homage to summer with black-eyed Susans and sunflowers, and a wall piece featuring large-scale ferns installed at different angles.

Upon her return from the Glass Art Society conference in Murano, Italy, in May 2018, Violette will participate in a Vermont Crafts Council Studio Tour held during Memorial Day weekend. From August 6 through 11 the artist will teach her first class ever, a *Creative Glass Sculpting Techniques* workshop, at CMOG Studio.

Violette finds inspiration in every day at farmer's markets, mealtimes, and gardening sessions. She's continually moved by the colors and forms found in the natural world. "Nature has a way of constantly reminding us to keep life colorful and lighthearted. It's easy to take for granted the artful nature of a carrot or beet, but all we need to do is stop, even for a moment, and let the world inspire us."

GA



Jen Violette at the Spotlight on Small exhibit, Brattleboro Museum & Art Center, Brattleboro, Vermont. Photo by John Polak.

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

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THE MICHIGAN GLASS PROJECT

Enriching Local Communities through Art

by The Staff of Glass Art

Each year since its inception in 2012, The Michigan Glass Project (MGP) has continued to hold a three-day event that includes flameworking demonstrations, a full hot shop, and various cold working, electroforming, graffiti, and painting stations with the goal of raising money to aid worthy causes in the Detroit area. Participating artists collaborate to create and donate glasswork to MGP with the understanding that it will be sold during the event's silent and live auctions to raise money for funding the organization's current charitable project. There is also plenty of time to peruse the large-scale gallery filled with paintings, photographs, and prints donated for sale by artists who are not participating in the event but wish to support MGP's cause.

The group's first project was to benefit the Belle Isle Aquarium, the oldest continuously operating aquarium in North America, which was forced to close in 2005. It received a second life through the efforts of The Michigan Glass Project and other sponsors. Funds in the amount of \$36,000 gathered from the 2012, 2013, and 2014 events helped to reopen the historic beaux arts-style facility on the 108th anniversary of its original opening.

In 2015, MGP began a partnership with Art Road, a Detroit nonprofit that is actively putting art classes back into public school curriculums. Art Road provides art classes, supplies, and instructors to elementary schools in Detroit and the world. The Michigan Glass Project was able to write a \$40,000 check to Art Road in 2015, but the 2016 event left the members of MGP truly speechless.

Many functional glass artists including the likes of Banjo, Phil Siegel, Snodgrass, Shelbo, Laceface, Ryno, Hermit, Chunk, Micro, Cap'n Crunk, Germ, JRed, Blade, JD Maplesden, Eskuche, Kenan Tiemeyer, and loads more pulled together as one big team for this mission. The love in the event space surpassed the group's wildest expectations, as a miraculous thing occurred when egos were dropped at the door and each person was able to make art on a level that embodied one heart giving back to the community. Through the unselfish efforts of the artists, MGP was able to more than double its previous donation to \$80,000, which was used to fund art classes at Spain Elementary and Middle School and the Charles Wright Academy. Art Road, which was already at Spain, had only been able to provide art classes for kindergarten through 5th grade, but the 2016 MGP donation ensured that grades 6 through 8 would receive art class as part of their regular school curriculum as well.



(Top to bottom) Salt and Cha Cha Chainz, Collaborative Chain, 30", 2017; Cha Cha Chainz creating a glass chain.
Photos by Pyroscopic.



Early History

Six years ago, a group of artists and others in the Detroit, Michigan, area were seeking a way to unite the artistic community through charitable events that showcase the talent and culture of artists across the nation. It so happened that Sean Mueller, who had started The Colorado Project a few years earlier, arrived in Detroit in 2012 to open a Glasscraft warehouse. He met with ten glassblowers who comprised the shop of Urban Pheasant Glass Studio and offered to consult with them and see if they wanted to establish something along the lines of The Colorado Project. The Michiganders jumped at the opportunity.

With pointers on how to proceed, the group settled on a name and developed a mission statement, logo, bylaws, and website, then recruited organizational leadership. Drew Kups, Jeremy Ross, David Smith, Jesse Knott, Pete Gibbs, Jordan Khondker, Chuck Gaines, Chris Hubs, Doug Zolbert, and Allison Key undertook to host the initial event, and The Michigan Glass Project was born. The goal of this 501(c)(3) nonprofit organization became offering artisans and craftspeople the opportunity to give back to the community by simply connecting with one another and doing what they love.

The newly formed organization cast about for a charity to sponsor. Key, who is co-founder of the MGP, says this was a difficult task amidst profound need. "It is important to recognize that we chose to live in Detroit, where there is both lots more going on and lots more going wrong than in many other places. It increases the importance of making decisions as a group, including which charity to rally around."

As Key describes her project's philanthropic endeavors, she gives the impression that nothing undertaken in Detroit is easy, but anything is possible. The city has its feet in making, and the makers seem to move like ants toward their ambitions—steadily, sometimes slowed and exhausted, but undeterred by the hurdles they confront.

The Michigan Glass Project scheduled its inaugural event at the same time as the 2012 Glass Art Society conference held in Toledo, Ohio, 45 minutes away. This scheduling allowed them to draw glassblowing notables Robert Mickelsen, Paul Trautman, and Bob Snodgrass at a reduced transportation cost. Their attendance, in turn, attracted glass enthusiasts already energized by the conference and gave MGP access to people who might not have otherwise come to Detroit. Abe Fleishman from borosilicate provider Northstar Glassworks and Marble Slinger, glassblower, instructor, and director of the film *Degenerate Art*, agreed to be part of the festivities.

An early challenge was finding an adequate, affordable space where the group could hold an unfunded major event. The pipe makers started talking to local building owners to find a venue that met the extreme electrical requirements. An electrician gave them a lead, a huge open warehouse space in an old two-story slaughterhouse in the heart of Eastern Market. They decided that it could be used as a party venue.

According to Key, the owner didn't want payment to use the building, but it needed work. The second floor had 20-foot ceilings and a fiberglass wall. The owner was willing to trade labor to rip down the wall for letting the group use the building. "We all banded together and spent three days ripping fiberglass off the wall, power-washing the building, and doing prep work. In the meantime, we planned who our glassblowers would be and where our after-parties would be located. We settled on three days at the main space with four after-parties at the aquarium and local bars."

(Top to bottom) *Forty Torches Burning for the Mission*; *Icke, Annealed Innovations*, and *Big Z collab*, CFL Reactive Sculptural Rig, 9", 2017; *Icke Glass* adding some finishing touches; *Shelbo and Cap'n Crunk collab*, *Goblin*, that sold at live auction, held by Allison Key. Image of the Rig by ARey Photography. Others by Pyroscopic.

The owner of the slaughterhouse building crossed the street to talk to a neighbor with an art gallery who hosts many nationally renowned graffiti artists. The gallery finds walls and buildings where the owners grant permission for graffiti artists to perform, and the owners of the slaughterhouse invited graffitiists to paint their building. The weekend before the pipe making event, 15 artists including REVOK from Los Angeles, California, plus Nychos and Flying Fortress, well-known graffiti artists from Germany, came to coat the entire outside of the building with graffiti art. As the news media caught wind of the activity, the exposure helped MGP advertise the upcoming event.

A Milestone in Giving

In addition to helping fund much needed projects in the community, the annual MGP weekend event creates a space where art lovers can interact with one another, create long lasting connections, and fuel inspiration, and 2017 was no exception. Artists gathered once again at the Russell Industrial Center in Detroit during July 2017. Most of the 40 flameworking stations were dedicated to the featured participating artists so they would have a spot to call home during the entire event. These stations are always the highlight of the show as the artists use their skill, knowledge, and experience to produce the glass art that generates the most money for the project. This format also allows the artists to collaborate on a large variety of their pieces to produce one-of-a-kind works of art in the name of fun and give back without the pressure of a paycheck or competition.



Salt and Banjo working on the base for the Spectral Crystal Devi. Photo by Pyroscopic.

Two of the torches were dedicated to a group of local bead makers, most of whom belong to The Michigan Bead Guild. The event also boasted a full hot shop provided and curated by The Juice Box Studio of Detroit. Local glassblowers spent three days collaborating on goblets, sculptures, vases, and art pieces. Additional space was provided where local street artists and painters were able to create works of art live during the event. A large-scale gallery showcased donated paintings, photographs, and prints that attendees bid on, knowing that their purchases are benefitting recipients of MGP donations.



Banjo, Salt, Phil Siegel, Brandon Martin, Big Z, Mike Gong, Northern Waters Glass, Cha Cha Chainz, and Frompy collab, Spectral Crystal Devi, 8-1/2", 2017. Photo by ARey Photography.

Artists who did not participate in the demonstrations but wished to donate to MGP contributed work to the silent auction held on the last day. A live auction also offered the most stellar pieces produced and donated throughout the weekend. After the 2017 event was over, MGP marked a milestone in its charitable mission by presenting Art Road with a check for \$100,000. Through the efforts of all those who made the 2017 Michigan Glass Project such a resounding success, Art Road was able to help Vernor Elementary School, which had previously been without art classes for at least a decade or more, provide art instruction for its 280 students each week as part of their regular school curriculum. The kids were excited to have this opportunity and asked the artists who presented the donation during class about their careers in art. In addition to Vernor, the funds will also be used to help support Art Roads curriculum at its three other schools. What a great way to help the 24,000-plus students in the Detroit area who are without classes discover the miracle of art!

Looking Forward to Another Great Year

The 2018 Michigan Glass Project event will again take place at The Russell Industrial Center, July 20–22. The layout will stay mostly the same. The group is working on expanding the offerings in the outdoor area and are really tweaking the final details of the event for the smoothest flow possible.

Inside, 40 lampworking stations plus the hot shop and cold working areas will have roughly 50 vendor booths as well as the MGP huge silent auction. Robert Mickelsen will be joining the lineup. He was present for MGP's first event in 2012, creating the headlining piece that snatched up a third of the group's total donation that year. Mickelsen hasn't been able to return since then, so MGP members are thrilled for him to experience how big the event has become and to feel the expansion of the reach.

Michigan Glass Project newcomer Coyle will be there, and the group also has a couple more aces up their sleeves that will be announced soon. The crowd is always excited to see fresh faces at the torches and happy that artists who know about MGP will finally get to play a bigger role in the mission.

Many of the glass artists who've been a part of MGP and have shown so much support and contribution over the years will be returning as well. Shelbo will serve as master of ceremonies for the 2018 event, but he is also working on the back end now, putting plans together for a live illuminated art area with some great neon artists.



*The Art That Gives Back Coin
in the flame. Photo by Pyroscopic.*



*Tim Drier eyeing up his goblet collab with Ben Birney.
Photo by Pyroscopic.*

Drawing Other Artistic Mediums to the Mission

In 2017, the Michigan Glass Project added a full outside stage to the roster with local and national DJs and bands, and MGP is working on expanding its 2018 budget to get even more national music acts involved. This could attract public attendees who might come for the music but may not necessarily be familiar with the glass scene or the organization's mission. The beauty of the Project is the diverse array of people it attracts for various reasons. Once they're in, they can feel the energy, fall in love with the mission, and begin to grasp how it all works together as a whole.

By including all types of artistic mediums and musical genres and finding ways to make the different parts flow cohesively, MGP has been able to spread the power of its numbers. The group rented out a second 10,000-square-foot building connected to the event's outdoor area, where all of the live graffiti artists were housed in 2017. MGP is looking forward to really utilizing this space to its full potential during the 2018 event by expanding the art gallery silent auction for donated paintings, drawings, pictures, and photographs. The addition of an outdoor beer garden and some comfy lounges are in the works as well.

All those who have been involved in MGP's charitable events in some way over the past six years have touched the lives of many children. The members of The Michigan Glass Project are grateful for these facilitators of love who are making a difference in the lives of those around them and look forward to creating more magic together in the years to come.

GA

Visit www.themichianglassproject.com to learn more about this annual event.



*Michael Braun rolling up the Art That
Gives Back Coin. Photo by Pyroscopic.*

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Creativity

—REVISIT THE PAST TO REDIRECT EXISTING SKILLS

by Milon Townsend



Dragon with detail and color.



*Early dragon,
clear, frosted,
gold fumed.*

When looking ahead to what the future will hold for me, I've found it really useful to look behind. If you've been working for any significant time at all, you've had time to develop skills, to work with images and icons that interest you, and to move on into new territory. It might be that you're bored or feel a need to move in a new direction. Maybe your clients, galleries, or collectors are looking for new work. The problem is you can't always just sit down on demand and come up with something new and excellent. It takes me a while to get things moving in a new direction, usually a year or more, but looking back can be a great way to see what's ahead.

Revisiting the Past

In preparing for a move, I needed to clear out my 5,000-square-foot studio. I had never really limited myself in terms of what I decided to keep. There was just so much room that I could always fit things in somewhere. Now, however, I needed to review work and pieces and materials, then decide what to do with them, including getting a Dumpster to put them in.

In reviewing old slides that may or may not have been scanned into digital format, I reacquainted myself with work I hadn't even given a thought for 25 years. Some of it was good work! It piqued my interest and renewed awareness of certain images and series that, given what I've learned in the 25 years that followed, might benefit from a reawakening. Whatever. You get the idea.

You can see from these images that my dragons, one of the very first things that interested me 46 years ago, have progressed a great deal. Every time I created one, I learned a new approach to using color, to using dichro as a galaxy, or cane, or hot-laminated onto a thick glass chunk. Every time, I figured out a new way of executing teeth, cleaning up the line of the neck, thinking about head positioning. Every time, I had to think about using new access to cold working, or designing to use less cold working, or figure out how to make an amethyst geode slice out of boro that would be compatible with the figure. Every single time, the work changed and grew and improved. I've been doing dragons for going on 50 years, and they're still improving because they still interest me.



*Dragon with blended color
and galaxy cane.*

Human figures have been their own journey. I started out doing ballet dancers in New York City, and after learning something about proportion and line, I incorporated color and dichro to create the *Deco* series. I took some figure drawing and sculpting classes and added another level of information through specific musculature. When added to the idea of narratives and architectural environments, those things led to the *Body Language* series.

Body Language led directly to the book project *Patriot Dreams*, which was done as a response to the attacks of 9/11. I used figures pretty extensively in my kiln cast work for the next 10 years. I've pulled back from kiln casting for now, and I sort of feel like my human forms have been inactive until very recently. About a year ago, I began making figurative decanters, and I'm excited about the possibilities of incorporating the human form into these functional pieces.



Heart Dancers,
early dance figures.



From the *Deco* series, with the addition
of color and dichro.



Acropolis, *Body Language* series,
incorporating musculature.

Redirecting Existing Skills

Art making is a restless endeavor. If we allow ourselves to become too settled, our work tends to lose its internal spark, the original life that we confer upon it through our enthusiasm and inspiration. Once those are lost, we're just doing a job. While that can be noble and necessary and useful, it is not lyrical—not poetry—and it does not sing. It is not inspiring. Although there is certainly great satisfaction in being able to pay the bills and order more new tools, materials, and supplies to use in the generation of new work, it's a balancing act. How much production do you need to do to keep routine and predictable expenses covered, and how much time can you give to exploration, invention, and innovation—to trying new things that might very well not work? No one else can tell you what that mix should be.

When I started kiln casting, I used flameworking to quickly make clean, excellent objects that conformed closely to my vision. Flameworking as a modeling technique allowed me to create many of the images that I envisioned incorporating in my work, images that I was already skilled at executing. I then developed ways of enlarging those original flameworked sculptures into architectural scale. I did that through digital projection to provide true proportion and line that I transposed into bas-relief sculpture in clay. That led to doing large-scale originals in clay, which was a new set of skills for me. I then used other materials, such as wood, from which molds could be produced for making glass castings. Flameworking the originals was a quick and easy way to get the kiln casting going, and the kiln formed work itself took me in many new directions.

Lessons Learned

After more than a decade of making what turned out to be a series of large-scale cast installations for architectural settings, I have refocused my art making on flameworking. A number of the skills learned in kiln casting have proven to be useful and innovative when directed toward my flameworked sculptures. I developed a way, for example, of carefully pouring liquid wax into cold water to create flowing patterns, which I then used to make the clouds that this Chinese dragon requires to make him complete.

Making silicone rubber molds has proven to be a useful tool for producing bases and environments for the presentation of my torchworked pieces. I use natural forms such as driftwood or lava and cast them in pigmented resin, which allows me to drill and mount pieces easily. It also provides a repeatable consistency that I find helpful.

Another very useful thing that I learned during my years of melting glass in the kiln was how to make dichroic sandwiches. By inserting one or several pieces of dichroic-coated glass in between two pieces of 11 mm-thick borosilicate plate glass and firing them together, I can create a fused block with a sheet of dichro in the center. This makes it very simple to heat, twist, and use the resultant dichroic twist as galaxy cane. It also completely eliminates any possibility of burnout or bubbles that you risk when assembling the same pieces in a flame. Having simple, easy, thick rods of galaxy cane lying around the shop has led me to be more free in the use of them. One of my most effective design techniques, in fact, is to just pick up and combine what's lying in front of me. Having great material lying around to work with is absolutely a good thing.



Etched dichro swallowtail on cast resin base.



Flameworked Chinese dragon in kiln cast clouds.

My wife Kiyoko and I have been wintering while working on the Big Island of Hawaii. While I had pretty much decided to give up kiln casting as not being well suited to our current nomadic lifestyle, there is an art center that has expressed interest in developing a kiln casting program. The thing about casting is that it is very accessible, technically, and anyone who understands the basics will be able to make successful work very quickly, especially when compared with something such as flameworking or blowing in the hot shop. It looks as if teaching those classes will lead to my getting active in casting again and incorporating some of the ideas and images I've been making on the torch since we've been here. I've done wild boar, coqui frogs, haliconia blossoms, and Pele—goddess of the volcanoes, Mother of the islands. I'm envisioning large-scale cast glass panels based on the lava and coral reef structures that are populated with a variety of the tropical fish that I'm getting to know from all the time I spend with them in the waters of the blue Pacific.

We've gone from not casting any more to setting up a whole new shop and being excited about doing new work. It just keeps going around and around and around, as long as you're looking and listening and paying attention.

GA



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

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Readers' Forum

Dear Shawn and Colleen,

What a wonderful surprise to open up the January/February 2018 issue of *Glass Art* magazine and find this great article on my work. It is beautifully written with everything coming together well. You've captured my art and purpose very nicely. Wishing you both all the best for 2018.

Nancy Gong, Glass Artist
Gong Glass Works



Detail of Blissful Strand Panel
by Nancy Gong.



Dear Shawn,

Congratulations on getting into iTunes News and Noteworthy. I know it's not quite the Oscars, but it does mean that you're doing something impressive. As a fellow podcaster in the art space, I had to go check out the show myself, and no surprise—your show is great!

I'm actually from the art gallery business, which is what my own podcast is about. That's it. I just wanted to reach out and say keep producing your great podcast.

Danny Stern
Art Dealer Show

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 International Society
of Glass Beadmakers*

New Additions to the ISGB Presidents Collection at Corning

The International Society of Glass Beadmakers (ISGB) has announced its newest additions to the ISGB Presidents Collection at The Corning Museum of Glass. Unique glass pieces by the ten newly selected artists were displayed for the first time in Las Vegas, Nevada, during the annual Gathering conference and will now be housed in Corning as part of an ongoing gift to the Museum's permanent collection.

Acknowledging the Roots of Modern Bead Making

The ISGB Presidents Collection is made up of singular works of art selected by six different presidents of the organization. Immediate Past President Jeri Warhaftig made her selections during her final year on the ISGB Board. The chosen works were unveiled in a presentation during the April 2018 Gathering. Past additions to the Presidents Collection were made by Sara Sally LaGrand, Pam Dugger, Kendra Bruno, Terry Hale, and Angie Ramey.

This year's selections for the Presidents Collection recognize and acknowledge the roots of modern bead making, the important role played by educators within the glass community, and the astonishing new work of emerging glass artists. The intertwining of these elements is present in many of Warhaftig's selections.



Jeri Warhaftig



Barbara Becker Simon



Elena Hernburg



Gregory Burgard



Ann Scherm Baldwin



Akihiro Okama



Art Seymour



Elise Strauss



Stephanie White

Multiple Signature Styles

Glass artists **Art Seymour** and **Loren Stump** have deep roots in the glass bead community. Loren, who is also a renowned instructor, generously re-created one of his early iconic beads incorporating his own vintage murrine. Several of his students are coincidentally part of this year's selections.

Corina Tettinger is the author of the seminal instructional book *Passing the Flame*. **Ann Scherm Baldwin** has been a longtime driving force behind the Instructors Seminar and is the author of ISGB's *Recommended Teaching Standards for Beginning Beadmaking Classes*. Both well-known teachers and artists were included in this year's selections.

Gregory Burgard was long known to bead artists for the manufacture of his clever and functional jewelry findings. Nowadays we find him exploring glass casting in the production of exquisite glass pendants with inset stones. **Barbara Becker Simon** is another longtime member of the glass community. As an instructor and artist who is well known in multiple mediums, she has demonstrated her newest explorations in the bead submitted for the collection.

Elise Strauss and **Stephanie White** display precision techniques in the creation of their signature bead styles. The evolved level of skill displayed by Strauss' sculpture and White's multiple exquisite murrine rounds out the collection.



Corina Tettinger

Global Additions

International artists are also well represented in the latest selections for the Presidents Collection by **Akihiro Okama** of Japan and **Elena Hernburg** of Russia. Both are glass instructors and well-established artists who are constantly pushing their personal "envelopes" to advance their glass work in new and exciting directions.

Warhaftig personally reached out to each of the newly selected artists to ask for their donations and to discuss their inclusion in the collection. She was thrilled to be able to include such a diverse and talented group of contemporary artists. In keeping with tradition, a bead created by **Jeri Warhaftig** will also be included in this year's collection.

GA

Visit www.isgb.org to find out more about the International Society of Glass Bead-makers upcoming events and how to become a member. To see the artists selected for the collection in past years go to www.isgb.org/isgb-exhibitions.html.



Loren Stump

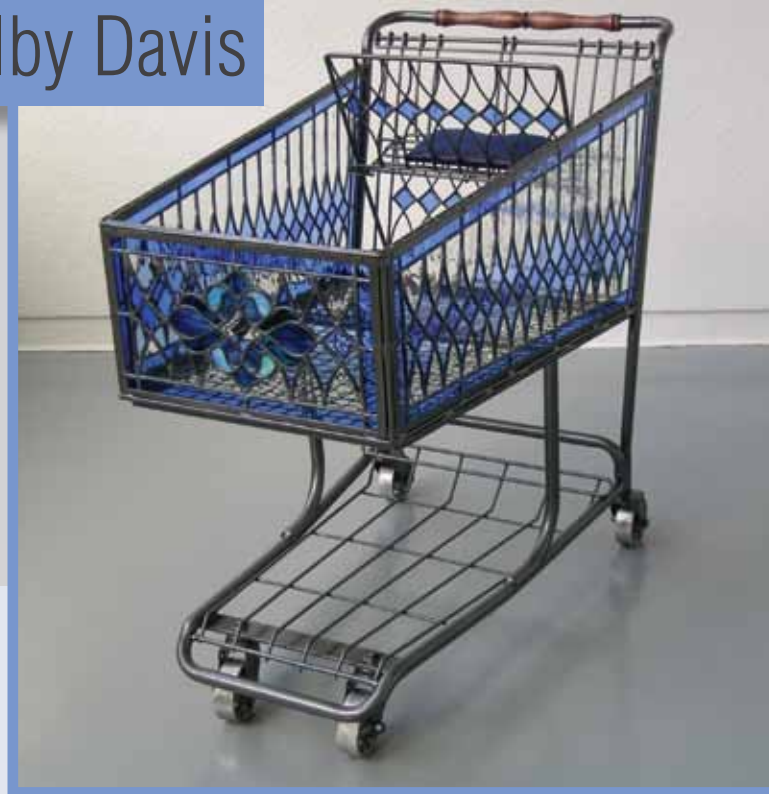
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CR&SH Studio Art

Crystal Schenk and Shelby Davis

Crystal Schenk, Have and Have Not, steel, stained glass, wood, and fabric, 40" x 24" x 40", 2006.

Photo by Crystal Schenk.



by Colleen Bryan

Crystal Schenk and Shelby Davis are Portland, Oregon-based artists who maintain strong individual practices. Since 2009, this husband and wife team have also collaborated as CR&SH Studio Art on public art installations that reveal and transform their individual influences in exciting and unexpected ways.

The two are quick to note that they are not glass artists, though some of their latest installations are rendered in that material. "As artists we respond to an environment or a project and select the materials each project calls for." To date, this approach has led the artists to work in wood, metals, cast concrete, stone, beads, and fabrics, as well as stained and cast glass.

Individually, Schenk . . .

Schenk's private artwork tends toward the personal as she mines childhood memories and experiences for inspiration and ideas. Major recurring conceptual themes include mental health and illness, class disparity, and fluctuating perceptions of memory.

"I grew up in a family with a mom who was a nurse and a dad whose bipolar/schizophrenia disorder left him unable to work most traditional jobs. Lots of my artistic work is focused on processing both the trauma and the beauty inherent in navigating an eccentric childhood. I am intrigued about re-creating slices of memory, picking out a few visual icons, and building artwork from there."

Schenk's private portfolio includes both sculptural installations and many smaller sculptures. She references a series of beaded skulls that she has been making over a six-year period. "The careful, tedious, repetitive work is meditative and soothing. I also love incorporating alluring materials with imagery that has an element of the grotesque. The alchemy of making something exquisite out of traumatic experiences is healing for me. Even in trauma, there is beauty."

Individually, Davis . . .

Davis' work is rooted in a childhood spent in the Blue Ridge area of South Carolina. His artist parents traveled the craft show circuit and had artist friends working in lots of different media. "That upbringing built my comfort in making with lots of different materials and shaped how I explore and process materials."

Davis noted one side effect. "I'm a bit of a craft snob. Materials such as wood and glass are hypnotic, so it is easy for an artist to cheat on form because the material itself is so beautiful. I hope that my orientation toward fine craft can balance that tendency. I work to assure that a piece is an interesting image, tells an interesting story first, and then is rendered competently in the most appropriate material."

One aspect of Davis' artistry that Schenk values is his intuitive eye for material. "He regularly finds material that I and others overlook because of their flaws. He'll take a piece of wood that exploded out of a tree and fill its cracks with polished metal. He finds the texture in materials, rather than trying to erase it." She compares it to *kintsugi*, the ancient Japanese art of filling cracks in broken pottery with a line of precious metal. "Shelby sees these features not as failings but as points of interest to highlight. They provide him an intriguing opportunity. The strong materiality in his work draws people in. That is one of the things I like most about working with him."



*Shelby Davis, 11 Machines and 27 Podcasts, oak, 18" x 66" x 6", 2016.
Photo by Crystal Schenk.*

Collaboratively, CR&SH Studio Art

Collaboration between Davis and Schenk seems to occupy a separate negotiated space between their personal practices of art. "At the conceptual phase of each project," Schenk muses, "we've developed a strategy for both of us getting more of what we want. Every collaboration requires compromise, but we have learned how to compromise without giving up the integrity of content or concept. We've learned to anticipate which parts of a prospective project the other person will enjoy and build that into our planning. Ours is a very democratic process. If one person cannot buy into a concept, we move on to another idea."

Beyond a division of labor, these artists sink into cocreation in their collaboration. This is most evident in the way they approach sculpting. Davis generally finds the architecture of a work while Schenk renders fine details. One person starts on the clay, then hands it over to the partner. They work objects back and forth until both agree a common vision has emerged. Schenk admits, "Each of us must move a little ego out of the way. The other person is always editing what you've started. Honestly, it's sometimes crushing when an aspect you loved at the handoff comes back gone or changed. But it is also exciting when I get a sculpture back and see how he improved it and what new thing he was able to see. Despite the inherent frustrations, we enjoy our process enough to continue using it."



*Shelby Davis and Crystal Schenk, This All Happened More or Less, bronze and dolomite stone, 12"-high figures with varying sizes of stones, 2014.
Commissioned by City Percent for Public Art, administered by the Regional Arts and Culture Council for eight locations in Portland, Oregon.
Photo by Dan Kvita.*

Drawing on Cultural References

Davis and Schenk's forays into glass have been tough but rewarding, they say, but glass is expensive, especially when they must hire out fabrication and kiln space. "Choosing glass is no lighthearted decision, especially when a third of an entire project's budget goes into the glass casting and fabrication." For that reason, they engage the material very deliberately and only when their story demands it.

Schenk used cold glass in several of her personal pieces of artwork. For an early project titled *Have and Have Not*, she retrofitted a metal shopping cart with stained glass embellishments to evoke the Victorian homes around Portland. "Lots of homeless people carry their houses about with them in a shopping cart. My aim was to apply the materials and visual aesthetic that we perceive as upper class to the homes of the impoverished class. I used glass because that material evokes opulence, given our specific cultural associations. I also enjoy the weight that glass has with it as a reflection on how much effort is required to maintain an illusion of permanence and respectability."

Schenk's second stained glass project was a piece called *Shelter*, which replicated an Appalachian shanty. Viewers were invited to walk inside the 11-by-11-foot structure constructed of stained glass and to examine its humble furnishings. "I love engaging people physically, inviting viewers to walk inside a space and creating an enhanced sensory experience of it." The choice of stained glass and its connections to class and wealth emphasized the fragility of life at the other end of the economic spectrum represented by the Appalachian homestead.

In *Shelter*, Schenk engaged both the decorative and fragile characteristics of stained glass. "The house is meant to keep you safe, but the whole structure has a sense of fragility, as though it could collapse at any time. People who live in impoverished situations have no sense of security. Their life is tenuous at the most elemental level of having a place to sleep and a roof overhead."



Crystal Schenk, *Shelter*, stained glass and steel, 8' x 11' x 11', 2013.
Photo by Dan Kvitka.



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Joseph Cavalieri merges contemporary imagery with traditional painted stained glass techniques to create a highly recognizable and unforgettable body of work. The artist combines detailed narrative and humor in his distinctive glass panels to pay homage to historic fables and contemporary pop art, as well as human and architectural icons.

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Raven Skyriver

Photo by
Phil Kuhnlein/ACME Creative

Drawing on Glass's Minerality

By contrast, the couple's collaborative public art has primarily used cast glass, which emphasizes its minerality and sheds many of the cultural references between stained glass and class. Davis notes: "Cast glass has its own personality and meaning. I enjoy pairing cast glass with concrete and steel, regulating how much of each we reveal. The bright colors of cast glass peaking out from such raw materials resembles that of a cracked geode, so one can achieve striking and magnetic forms."

He loves incorporating narrative into cast pieces, especially small detail that only becomes visible as the viewer gets close to the work. In a piece titled *The Five Hearths* for a Greensboro, North Carolina, municipal plaza, this meant sculpting figures into cast glass that was lighted and mounted into concrete bollards. A project for the University of Utah in Logan incorporates cast glass mountain ranges and desert landscapes that are recognizable to local residents. "Such use of detail allows for a sense of discovery and delight such as one might experience walking along a river and finding a small gem."

Schenk observes: "We could have used cast acrylic for these pieces, but we made the decision that the glass material was most important and couldn't be matched by anything else. That justifies the investment."

Working Across Materials

As teachers of art at local colleges, both artists explore a wide range of materials as well as storytelling through art, but they also find that a variety in mediums intrigues them artistically. "I have so much respect for people who work their entire lives perfecting a specific medium," Davis says. "But rather than being the best woodworker or glassmaker, we respond to the environment with a story. We want each project to be new and exciting. Our approach, though horribly inefficient, infuses vitality into our art."

Established competencies can ease the segue to new materials. Both Davis and Schenk have made molds for metal casting for 20 years and are confident with them. That knowledge fed their enthusiasm for possibilities when they saw Bullseye Glass Co. demonstrate glass casting. When an opportunity arose to bid a public art project for Greensboro the client wanted color, and cast glass seemed a natural solution. As first time glass casters, they enlisted the expertise and facilities at Bullseye to supplement their own.

"We jumped into the deep end in terms of scale. Bullseye's involvement made the experiment less intimidating. We pulled our expertise in metal casting into our glassmaking, since there are many similarities between the two. The major differences are glass' fragility and luminescence. Glass is much more temperamental, has

*Shelby Davis and Crystal Schenk,
Five Hearths Municipal Boards,
concrete, cast glass, and lighting,
heights ranging from 48" to 72", 2016.*

*Commissioned by the Cemela
Foundation for the Melvin Municipal
Building Plaza in Greensboro,
North Carolina. Photo at night by Lynn
Donovan. Photo of glass close-ups by
Dan Kvita. Photo of individual piece
by Crystal Schenk.*



many more variables, and is unforgiving. It requires you to see a project from start to finish at the outset and engage many negotiations."

Not everything went smoothly. The artists proposed an untried strategy for mold construction, and several small things went wrong to make the molds unusable. They were left to think through a simpler approach to their concept. "I've never experienced a material as heart wrenching as glass," Schenk acknowledges. "We asked Bullseye to push the way they cast glass, to experiment with different mold making techniques. We pushed ourselves to work architecturally with a new material while keeping our work fresh and innovative for people who have seen a lot of glasswork." The project ultimately came together, and the artists derived some good lessons about experimenting on smaller models, scaling up with the material, and adding time and cost for experimentation into a project budget and timeline.

For now, the artists hope that fortune favors the bold and that they do not face many catastrophes as they mount the learning curve. "Glass is not without its risks, but it has a great payoff in the end. We've enjoyed diversifying our portfolio with it."



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Why Public Art?

Schenk is drawn to public art to communicate with others who share a breadth of experiences. "It is important to us to suggest a story and let others complete it. Art is a little voyeuristic. Those who identify with a piece can feel their story is heard, and I enjoy when people tell me about aspects they relate to in my artwork. Even as I am the author who puts work out into the world, I learn a lot about my art through the eyes of others. I appreciate that."

Davis enjoys shifting scale, taking subjects from miniature renderings to huge objects. His long held reverence for architecture and the opportunity to collaborate on a larger scale draw him to public art. He also relishes the challenges it poses. "All mediums prescribe limitations for the maker," Davis observes. "I respond strongly to the limitations of public art. It requires that an installation be grounded in local experience and pleasing to the people who have to look at it every day. There are also the engineering and structural challenges plus the weather to consider. These aspects of a public project provide me artistically interesting puzzles."



Shelby Davis and Crystal Schenk, one of eight This All Happened More or Less installations along Division Street in Portland Oregon. Photo by Dan Kvita.

Keeping Art Fresh and Unexpected

Davis and Schenk strenuously avoid being pigeonholed as artists. To some extent, this desire runs counter to what clients demand. "Arts committees often start out wanting a variation on another project we did that they loved." One example is a series entitled *This All Happened More or Less*, 12-inch bronze figures on boulders scattered along Division Street in Portland, Oregon, that have become iconic of their neighborhood.

"Many people are fond of the approachable nature of the figures. Often, when we go into an interview on a new project, some of the committee members think they want something like that tailored for their own site. One of our jobs as artists is to convince them to trust us to make something entirely different and unique for their project. Partly that is because we don't want to do the same little figures again and again, but also because we're interested in teasing out and telling the unique story of each new place. We consciously respond to each next piece with a proposal that is a dramatic direction away from the last one."

That orientation is part of what brought Schenk and Davis to glass. "It is a new frontier and challenge for us, with visual and conceptual qualities unlike anything else we've worked with. Having experts like those at Bullseye to work alongside helps enormously with the technical learning curve, and we enjoy conspiring with other people on making art."

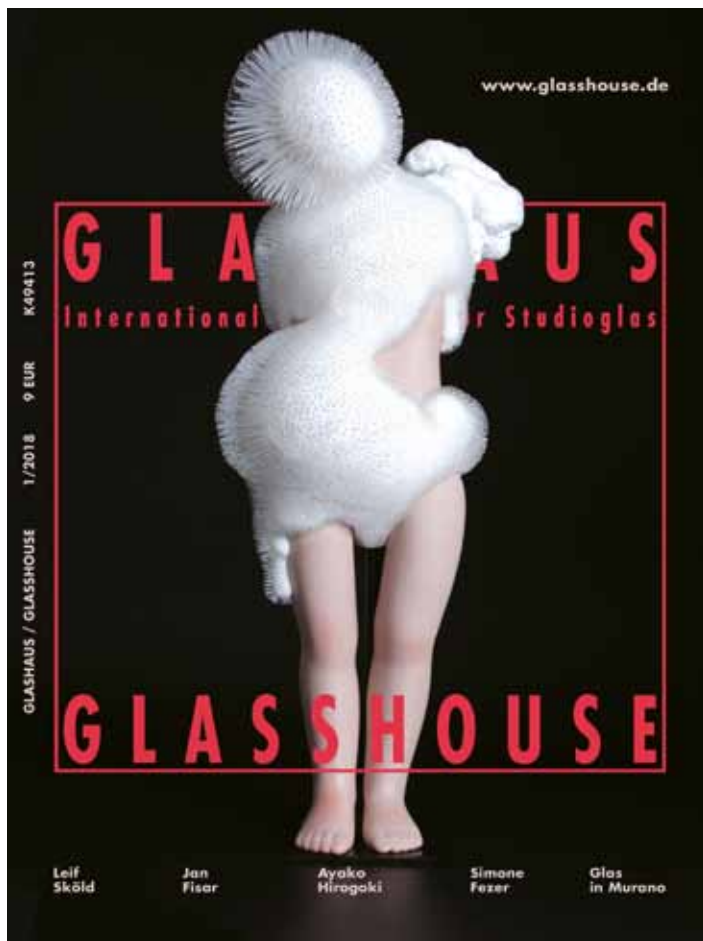
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Shelby Davis and Crystal Schenk, Estacada Art Benches, hollow cast concrete and laser cut stainless steel, 19' x 108' x 19', 2015. Commissioned by the Clackamas County Art Alliance in Estacada, Oregon. Photo by Crystal Schenk.

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Engaging Your Social Media Audience

by Mark Veit

Here are a couple of questions that people who are involved in creating and selling glass art might ask their social media followers:

- Can you name one person who wears or would wear fused glass jewelry?
- I will be selling my work in Palatine, Illinois, next weekend. Does anyone know people in the area interested in glass art?

These are two examples of open-ended questions that you can ask on social media to engage your customer base. If you have a new line of inventory to release, for example, you can form these open-ended questions around the colors, shapes, or styles of your glass art. Once people get engaged, you can post a picture to break the ice and keep the thread going.

It is also important to connect with your social media following on a regular basis. The bigger and broader you build your social media base, the more important it becomes. Pick the platform and regularity that works for you, but whatever that is, be sure to be consistent so your followers get used to engaging with you.

Building Value Through Graphics

Sharing some behind-the-scenes photos or videos with your base will help add value to your pieces. When customers simply see you standing behind a piece of glass at an art show, the thought of what it takes to make said piece rarely crosses their minds. It might be a \$300 piece of art, but all they see is a glass vase that they can get cheaper somewhere else. It is our job as artists who sell for profit to make sure potential buyers see the value in our work.

So many artists have had this experience. I have spoken to numerous artists after a show who told me, “People told me they couldn’t believe I was selling my work for \$300 when they could get the same thing for \$30 at the department store.” Obviously those people are rude and probably said that same thing to other artists at the show. My point is it’s so easy these days to show the effort that goes into our art that we are only hurting ourselves when we don’t.

Sharing a video on your website or social media outlet is easy. My recommendation to anyone who sells at a show is to bring a laptop, put your video on a loop, and include it in your display in a way that looks natural. When people see you placing glass in a kiln, grinding it, using a saw, using a sandblaster, firing in a kiln again—whatever it might be—it will open their eyes to the amount of work that goes into each piece and will immediately add value to your product. Then when the next person says that the same piece can be purchased for \$30 at the store, simply show them the video and let them know the store version is made with little or no artist involvement.



Fused Glass Sculpture by Tanya Veit

Positive Ways to Keep Your Social Media Followers Engaged

One way to have fun while keeping your social media followers coming back for more is to find yourself an online calendar that shows when each “National” day is. There seems to be a “National Something Day” for almost everything. You can encourage your base to share a photo related to that particular day and do a drawing of some sort. There are some pretty amusing ones out there, so make sure to have fun with it.

Quotes are one of my favorite things to share with people. You can go anywhere with this, but just be sure to keep it tasteful and related to the work you are doing. They can be funny, motivational, educational, or anything else you want them to be. So many people from so many eras and walks of life have been quoted that you have a huge database from which to choose.

When you are working on a new technique or getting ready to release a new line of glass art, don’t let the opportunity pass you by to build the hype with social media. Give hints that something new is coming, then share a picture of it in progress. You can use a countdown so that people get used to seeing your posts and will feel the need to see what comes at the end. People will want to be the first to get their hands on your new work and will most likely share the news on their own social media. Which brings me to my final suggestion.

Don't be afraid to ask people to share your posts for their own audience as well. There is a huge opportunity to go viral if you get others to share your work. It is a snowball effect that can spread quickly and result in a big uptick in orders.

Stay active and consistent with your social media promotion, and you will see results. It can be a mundane task for many, so try your best to have fun with it and stay positive. **GA**



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

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

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Understanding and Overcoming Devitrification

by Paul Tarlow

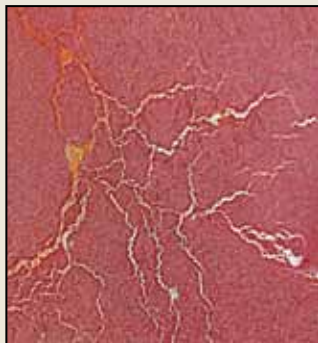
Devitrification is one the most frustrating things that can happen to a fused glass project when it comes out of the kiln. One of the many unique characteristics of glass is that when it is solid, molecules are arranged haphazardly. In most solid materials such as ice or silver, molecules arrange themselves like well behaved soldiers, lining up in neat, evenly spaced rows. With glass, those soldiers are drunk and never quite arrange themselves properly. The technical term for this is *amorphous solid*. In other words, there is no pattern (lattice) to the molecules. Given the right set of circumstances, though, glass will develop a molecular lattice. In simple English, we say that the glass is crystallizing. Fusers know this as devitrification, or simply “devit.”

The Appearance of Devitrification

In fused glass, devitrification is easy to recognize. It can appear as:

- blemishes that look like water spots
- surface scum, sometimes crackling as the glass beneath the devit spreads
- A heavy, wrinkled skin on the surface of the glass

Light devitrification can appear as water spots that cannot be washed clean.



Heavier devitrification creates a nonglassy “skin” that crackles as the glass beneath it moves.

All manufacturers of fusible glass work hard on their glass recipes to minimize the tendency of glass to devitrify. The glass artist can take additional steps to minimize devit and, when those efforts fall short, can correct the problem. This article aims to provide the knowledge needed for both. The first step is to understand why devit happens.



Alien Oceans by Paul Tarlow

Stopping Devitrification Before It Starts

Devitrification is a form of crystallization, and all crystallization requires a seed on which to begin growing. In the case of glass, any particles on the surface can start the devitrification process. Common seeds include oil residue from a cutter or hands, refractory dust from the kiln, and carbon that remains after burning organic materials such as some glues and fiber paper binder. Minimizing any or all of these potential problems by using the following suggestions reduces the likelihood of devitrification.

- **Clean the glass.** Cleaning your glass is your best defense against devitrification. Isopropyl alcohol and vinegar, either alone or in combination, are popular and effective glass cleaners. Isopropyl alcohol is available in different concentrations. For the best results, choose one with a concentration of 90 percent or higher. Avoid any window cleaner that has ammonia as an ingredient.

You can use either cotton rags or paper towels to clean your glass. When using fabric, wash with minimal detergent and do not use dryer sheets or a dryer that has recently had dryer sheets inside. When using paper towels, use only the unprinted variety.



Blue Coral project from Creative Fused Glass Draping by Paul Tarlow.

The most effective cleaning procedure is to first clean with vinegar or alcohol, then buff the glass with a clean cotton cloth or paper towel. The first step will clean the most obvious dirt, and the buffing removes any lingering oils.

- **Fire the glass on shelf primer.** A kiln washed, primed shelf has no organic binders and does not produce the smoke that results from shelf and fiber paper. Whenever possible, fire directly on shelf primer without using fiber products.
- **If you must use fiber paper, prefire it to 1000°F (556°C) and hold for 30 minutes.** Allow the kiln to cool before loading your project into the kiln. Prefiring removes the organic binders from the fiber paper that would contaminate the glass. Be aware that once fiber paper has been fired, the material is much more delicate. You should avoid moving the fiber paper after prefiring until you are finished with it.
- **Vent the kiln during burn off.** Prefiring is not always an option. For example, it is not practical to prefire shelf paper, because it is too easily disturbed once the binder has been removed. With firing materials that burn away but cannot be prefired, vent the kiln by wedging it open slightly while heating through the first 1000°F (538°C).

A scrap piece of ceramic fiberboard makes an excellent wedge to prop open the kiln lid.



Venting the kiln allows many of the contaminants that would otherwise settle onto the glass to escape with the rising hot air. When choosing the wedge, use a material that is soft enough that it will not damage the kiln. Scraps of fiberboard or a piece of soft kiln brick are ideal. Do not use kiln furniture.

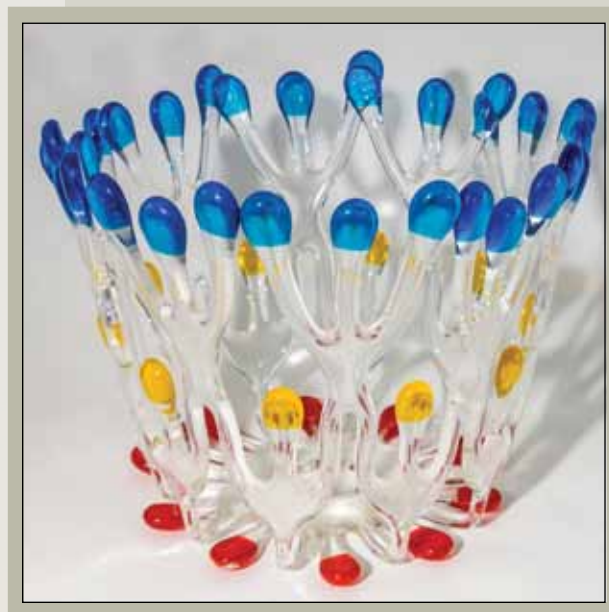
- **Minimize the time the glass is fired above 1350°F (732°C).** Since most devitrification occurs above 1350°F, minimizing your time above this temperature will reduce the risk for devitrification. In practical terms, this means that you should fuse at the lowest temperature and the shortest time possible that will achieve the desired results.

Once the glass is over 1000°F (538°C) and finished with any bubble squeeze, ramp to and from your top temperature at full speed. Opening the kiln to vent the heat and speed the cooling phase can reduce devitrification. However, doing so comes with hazards to the artist, the kiln, and the glass, so it is generally discouraged.

Suggestions for Fixing Devit

Devit happens, so know how to fix it. Despite all your best efforts, projects that use certain colors of glass and require multiple high-temperature firings, including opalessents and many reds and yellows, are bound to have devitrification. This does not have to mean that the project ends in failure.

Below are three common ways to fix a project that has devitrification. All three methods require heating the glass above bending temperatures, so it is important to fix devitrification before slumping a project.



Carnival Cage Cup from Creative Fused Glass Draping by Paul Tarlow.

- **Sandblast and fire-polish the glass.** For artists with access to a sandblaster, devitrification is most easily corrected by blasting the affected surfaces to remove the devitrification, then fire-polishing the glass to restore the shine.
- **Use an overspray.** There are several commercial products known as oversprays that are manufactured specifically for preventing and/or eliminating devitrification. Fuse Master's Super Spray is one of the most widely available and most effective oversprays.

When using Super Spray, keep in mind that according to the manufacturer, Super Spray is safe for food bearing surfaces. This is not the case with all oversprays. You can apply Super Spray with either a traditional paint brush or an airbrush. When airbrushing, make sure to wear proper respiratory safety gear. For traditional painting techniques, an inexpensive foam brush works well.

Super Spray matures (melts) at 1350°F (732°C). For the best results and to remove brush marks, fire to at least 1400°F (760°C). Keep Super Spray off the bottom of your project where it might contact the shelf paper or the shelf, since it will fuse to both.

Fuse Master also offers Bending Glaze overglaze that matures at 1100°F (593°C). This makes it suitable for fixing light devitrification while a project is being slumped. For the best results, apply Bending Glaze with an airbrush to avoid visible brush strokes. According to the manufacturer, Bending Glaze is not safe for food bearing surfaces.



Super Spray has a white chalky appearance once dry. This goes away during firing.



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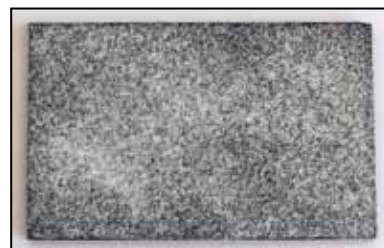
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This is the correct thickness of powder to apply to correct devitrification problems.



- **Apply a powder coat.** Devitrification can be eliminated by placing a very thin layer of clear glass powder on the surface of the glass. For this solution, you will need compatible glass powder and a powder sifter. For projects with Bullseye compatible glass, use 1401-0008 Crystal Clear Powder. For System 96 projects, use Uroboros F1-01-96 Water clear powder.

Sift a layer of powder onto the top surface of the bottom layer of glass. The powder should be applied heavily enough to cover the glass, but not so heavy that it stacks on itself.

Using the correct amount of powder for this step is critical and may take some practice to achieve. If the powder is applied too thinly, it will not eliminate the devitrification. If it is applied too thickly, it will create a visible haze on the surface of the glass.

With the powder in place, fire the project to 1410°F (766°C) and hold for 10 minutes. Cool and anneal, as appropriate, based on the project's size.

As your fusing projects become more complex and require multiple firings, some devitrification is inevitable. Understanding what it is and how to fix it is one of the many fusing lessons that will allow you to grow your skills and explore more fusing options.

GA

This article was adapted from material originally included in Ending Fused Glass Disasters by Paul Tarlow.

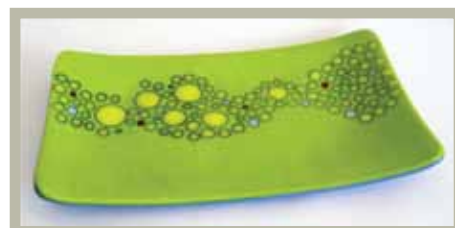


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Seeing Spots
by Paul Tarlow



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 fusedglass.org and the FusedGlassOrg Facebook group at www.facebook.com/groups/fusedglass. Information about his teaching studio can be found at www.heliosglass.com.

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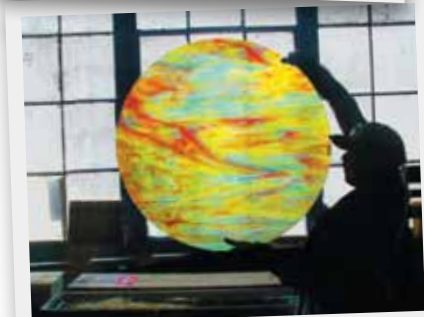
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Nancy Nicholson

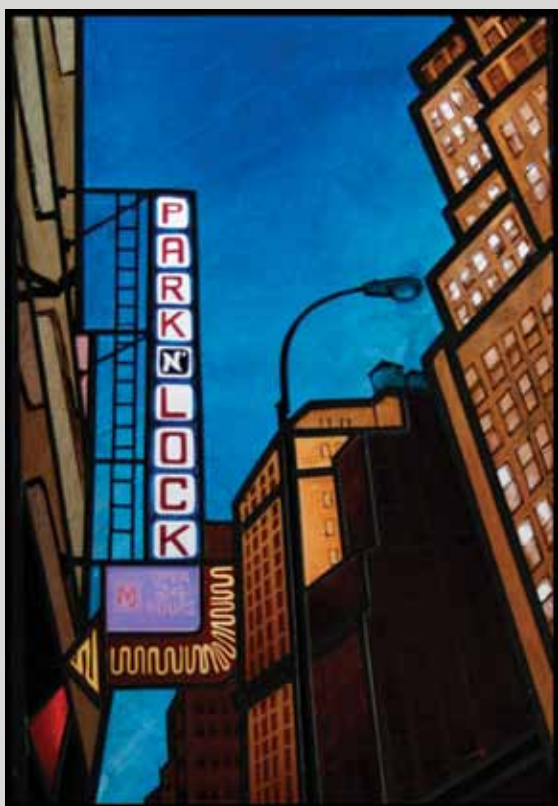
The Artist in Transformation

by Colleen Bryan

Art flows through the bodies of artists in ways that are often unacknowledged until the energy transfer is short-circuited by an injury. Even then, the artistic impulse remains, demanding to push through to expression. Not all artists are as conscious in rerouting and tending to this energy flow as Nancy Nicholson, a stained glass artist who lives in Brooklyn, New York. Her attention to the interplay between her body and her art has allowed Nicholson to reclaim her artistry from the sticky fingers of an injury and bring the subject of transition and change front and center as the thematic focus of her current artwork.

In contrast to our youth-centric culture, which tries to deny or disguise the effects of aging, Nicholson bravely explores its existential questions to fuel her work. A series of figurative nudes and focused studies of her own body provides her a context for examining the territory.

"What does it mean to age, to feel change in my body, to be unable to do what I have always done? Most importantly, what beauty and dignity remain amidst the obvious erosion of youth, and how do those qualities transform physically over time? I am working on a progression of drawings and glass renderings of figures that will observe my body changing over decades—an honest exploration of the quirky ways we hold ourselves, of the figure suspended in space."

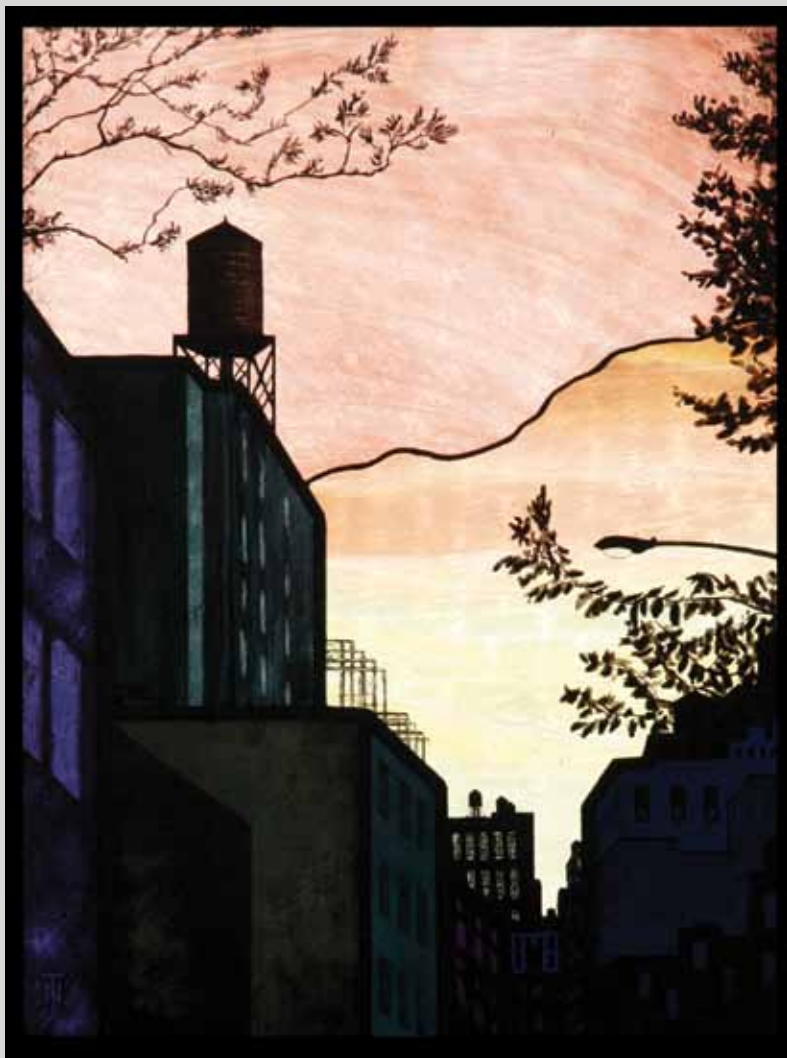


Nancy Nicholson, Park N' Lock, 15" x 22",
blown glass, vitreous paint, and lead.



(Top) Nancy Nicholson, Cooper Square, 17-1/4" x 17-1/4",
blown glass, vitreous paint, and lead.

(Bottom) Nancy Nicholson, Large Figure 4 drawing,
50" x 80", graphite and charcoal on paper.

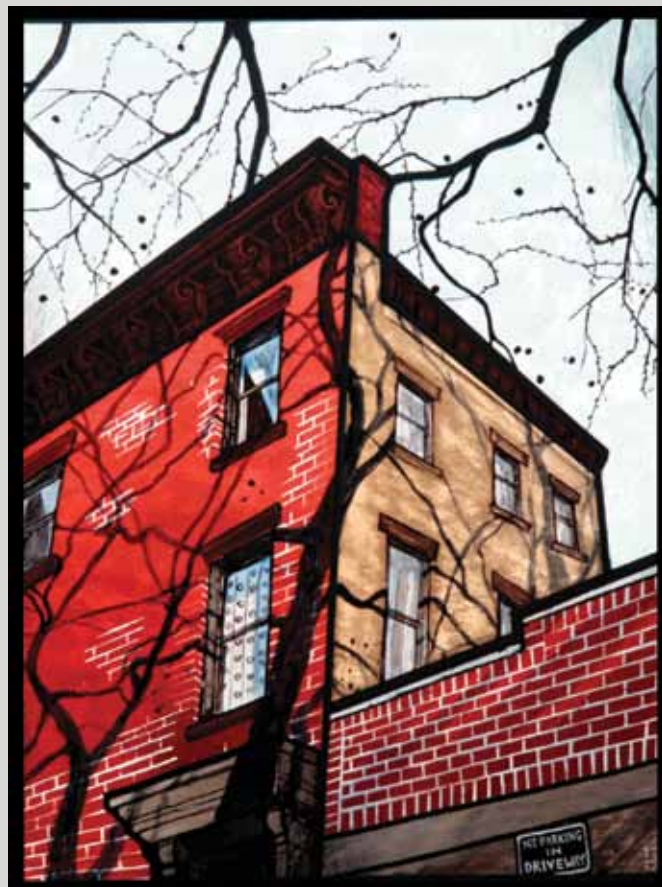


Nancy Nicholson, East Village Sunset, 17" x 22", blown glass, vitreous paint, and lead.

Early Art: Profusion and Limits

Nicholson's art has long incorporated a host of expressions from drawing to modern dance and designing for a Massachusetts glass studio in Cambridge. "Boston has an amazing dance community. I danced there while attending art school and continued into my late 30s alongside my stained glass work, performing in local choreography showcases. But eventually, the dancing became more challenging physically. I hit a wall where I felt the level of effort required to keep dancing was unsustainable. At about that time, a career change took my husband and me to New York City. There, I shifted my emphasis to my visual art path and opened my own glass studio."

With New York City providing a backdrop of inspiration, Nicholson began designing a series of cityscapes, which occupied her next eight years. Nicholson exhibited and sold her work at juried shows, most notably the Philadelphia Museum of Art and The Smithsonian craft shows. She developed a reputation for her dynamic renderings of the city in leaded stained glass. Toward the end of that period, though, the imagery and techniques she had mastered felt less compelling and cued her need for change.



Nancy Nicholson, No Parking in Driveway, 16-1/2" x 21-1/2", blown glass, vitreous paint, and lead.

Before she could act on those cues, Nicholson's body faltered. Routine knee surgery cascaded into back issues that left her unable to walk for several months, much less work in the glass studio. Nearing middle age, she worried whether this new narrower space would circumscribe her life and art going forward.

At this low point, she turned again to drawing, her simplest, most direct route to art since childhood. "All my life, drawing was easy for me, but I didn't really value it as my 'art.' As I was healing, I found that drawing became a meditation, gave me peace of mind, and helped move me forward." She began translating time-lapse photographs of her nude body into life-size drawings that documented gesture, muscle, girth, and skin tone.

Eventually, Nicholson regained full physical function and was able to return to the glass studio, but there she found her psychic landscape altered. The cityscapes felt increasingly remote and impersonal as the drawings that had always seemed incidental took on more gravitas. The meditation on her body and its aging process, instigated by her disability, retained its urgency.

Now Nicholson is pushing beyond the drawn figures to carve them in her beloved glass in a way that is emotional, evocative, and powerful. This series of glass images requires experimentation with different techniques and materials, as well as the thematic and conceptual exploration of space.



Nancy Nicholson, Silhouetted Tree, Rural, 17" x 22", blown glass, vitreous paint, wood frame.



Nancy Nicholson, Emerging, 20" x 24", hand carved blown, flashed glass, vitreous paint, silver stain, wood frame.

Brave Steps into New Territory

Nicholson is self-conscious about shining light on her artwork in this transitional moment. She has an understandable wariness about introducing nudes to a sometimes priggish public and feels a personal vulnerability in exposing her body to strangers. The artist worries that she may not yet be far enough through the transition to show a progression and is unsure whether her new glass studies have attained the mastery evident in her earlier work. But artistic growth occurs in the uncomfortable, fearful, treacherous moments, when the artist reaches beyond her grasp and entertains the dual possibility of failure or transformation.

Nicholson observes that she is not interested in reclining, relaxed, comfortable figures. "I am trying to reach for shapes that capture movement, figures that bend in ways that might not seem comfortable. I want the images to show energy in the gesture as hair flies and as arms, torso, and legs flail and twist and move about in space. Reaching, grabbing, falling, searching—the images are metaphors for life."

Nicholson seeks to exploit the fragility and transparency of glass to enhance the emotional and elusive qualities of gesture and emotion. "I've been in this artistic transition for five years now. While the impetus for that transition was a physical disability that brought my glass production to a dead stop, the need to change directions was already building. Now, with the figure drawings informing my glasswork, I am working in a way that is far more personal and important to me."

Transitional Pieces

Technical limitations must be addressed with the new artwork. While the artist and her drawings are five feet tall, the size of Nicholson's kiln restricts her glass images to 17 inches by 22 inches. "Currently, I'm using a single sheet of flash glass and hand carving, sandblasting, painting, and staining on that sheet. The next step will be to use more traditional stained glass techniques to assemble multiple pieces into larger works, joined by the more traditional lead lines.



Nancy Nicholson, *Waiting for Spring Triptych*, 30" x 18", blown glass, vitreous paint, copper foil, and lead.

"One of the reasons my cityscapes are successful is that I've developed a good sense of how to interpret an image for stained glass so that the lead lines don't dominate. I am able to float the more delicate lines and shapes into space by using glass paint and sandblasting, resulting in a less bulky and more painterly feel. I now have to address this challenge with the even more delicate human form without losing the poetry that exists in the drawings."

Nicholson looks to her earlier explorations of trees and birds for clues. Specifically, she points to a tricolored triptych entitled *Waiting for Spring* as the transitional piece between her cityscapes and human figures. "When I look at the triptych now, I see a departure from my previous literal images of the city. The colors in the triptych suggest a more emotional journey. The lead lines disappear, allowing the colors to sing. The abstraction celebrates the glass and the refracted light, evoking emotion more fully than I had ever done before. I can see that I was trying, even then in 2013, to move in the direction of my current work, treating the images more abstractly and using the material to convey more emotion."

Nancy Nicholson, *Figure Study 1*
Opal Glass, 17" x 22", blown glass,
vitreous paint, wood frame and base.



Experimentation

Nicholson has had to acquire new techniques in her current work. Using a Dremel tool on glass feels very similar to drawing in that you put your hand down to make your mark, but with drawing one can erase mistakes. "When carving flashed glass, there is a moment when you hold your breath. One false move, and the line/shape is gone for good. It is wonderfully satisfying to master these new skills. With the cityscapes, I mastered the techniques I needed to make the city look real and alive. Now I'm trying to do that with the figures."

In interpreting human figures on glass, Nicholson says, "I really want to make these glass pieces be their own thing, not just a drawing painted onto glass. The human figure has been rendered in stained glass for many years, but I want to do it in a way that is new and fresh. I'm trying not to just replicate the glass painting that has been done traditionally, but to step into something new."

In the transition from photograph to drawing, Nicholson obliterates any reference to the ground, leaving the figures floating in space. "I like messing with the idea of where ground is, or that there is no ground. The challenge of transitioning a life-size image from drawing to glass is that I must break up the space while preserving the floating poetry of the drawing."

Nicholson has sketched studies from the drawings onto Lambert's Transparent White Opal glass. "I really like the result, though they need to be installed in a space where the viewer can interact with the environment beyond the glass." As in her drawings, the mass of black hair is a strong focus accenting mood and motion in this series.

The artist experiments with putting each drawing through a progression in pieces such as *No Evil*. For another set, *Learning to Breathe*, *Reflection*, and *Afloat*, she uses multiple images dancing opposite each other, all focused on a single gesture.



Nancy Nicholson,
Learning to Breathe, 24" x 18",
hand carved blown glass,
vitreous paint, silver stain,
wood frame and base.



Nancy Nicholson,
Remembering,
16" x 22", hand carved blown,
flashed glass, vitreous paint,
silver stain, wood frame
and base.

Freeing Energy to Move Forward

Nicholson has recently changed her personal lifestyle and routines in tandem with her new explorations of the figure by moving her glass studio from New York City to her family home in the country. Unexpectedly, the move shifted the daily rhythm of Nicholson's studio work as well. "I used to need to fit my creativity between 9 a.m. and 6 p.m. so I could leave the city studio while streets were relatively safe or to run daily errands and cook dinner. Now I find that I can immerse myself more into the process uninterrupted. Hours go by where I have not looked at a clock, because I don't need to go anywhere.

"As a younger artist I felt the need to keep producing and cranking things out. Now I can step away from that, take my time, and reflect." Nicholson has chosen to focus her reflection on the aging process, documenting and following her own experience of it through her drawings and figurative glass. "Our society is so caught up in ignoring aging, trying to reverse it. I want to focus on understanding what it is, embracing it through my art."

Nicholson is impatient with the notion that once you reach a certain point in life, you stop growing and changing. "In my observations, people who never exceed their reach are not happy people. Being engaged, having fun, risking new challenges is why we're here. When I am making art that is meaningful to me, everything else—time, comfort, the environment outside—is superfluous. I am completely immersed in my work. That wonderful meditation gives purpose to life.

"I want to be a happy old person, comfortable in my body with gray hair, wrinkles, and all." As part of that, Nicholson intends to keep niggling her way toward meaningful explorations in her art for as long as her body and mind allow. Her work will give the rest of us the privilege of tracing her journey and her realizations.

GA



*Nancy Nicholson, No Evil, 22" x 22",
blown glass, vitreous paint, wood frame.*



*Nancy Nicholson, Afloat, 22" x 19", hand carved blown
glass, vitreous paint, silver stain, wood frame and base.*



*Nancy Nicholson,
Figure Study 1 Opal Glass,
22" x 17", blown glass,
vitreous paint, wood
frame and base.*

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Coatings By Sandberg

2017 Dichroic By Design Contest

by Dana S. Baldwin

Coatings By Sandberg (CBS) sponsors the company's Dichroic By Design contest each year to provide a glass art showcase for unique dichroic designs. Artists from around the world submit work to be considered for inclusion in this magnificent event. CBS is amazed by the creativity and skill shown in the many submissions it continues to receive, and 2017 was no exception.

CBS awarded over \$2,500 worth of gift certificates for CBS Dichroic glass to both the winners and runners-up for honorable mention in various categories. We extend our sincerest congratulations to all of these exceptional artists.

First Place, \$500
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Girls Night Out



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Laura Dawson
We Are All Mad Here



Third Place, \$200
Diane Witmer
Cleo

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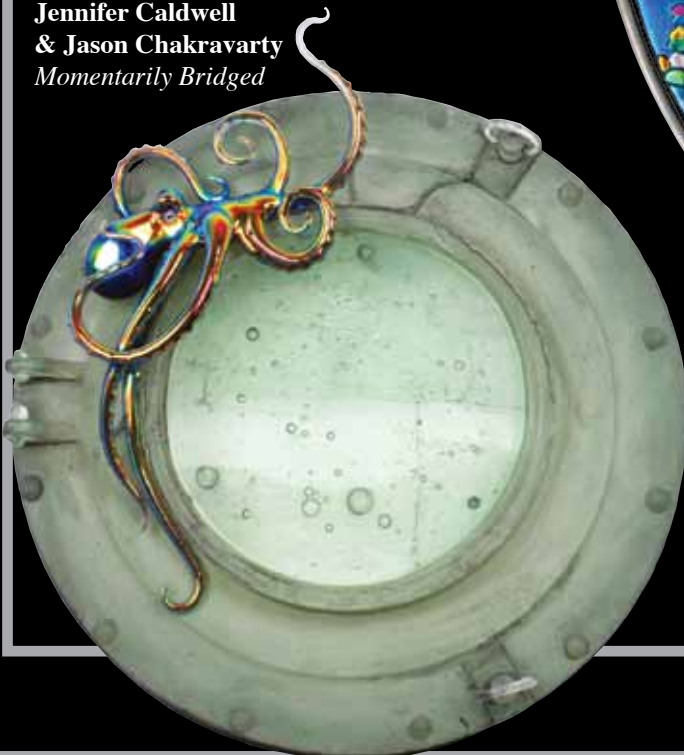
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The Sum of the Whole AGG's Annual Conference 2018

by Tony Glander

The American Glass Guild (AGG) has assembled another incredible conference to take place in Cleveland, Ohio, June 21–24, 2018. The Westin Cleveland Downtown Hotel will be the site of the conference. It is conveniently located only a few blocks from the Rock and Roll Hall of Fame and the shores of Lake Erie. Between what the site has to offer and what the AGG has already planned to bring to Cleveland, this will be one incredible conference!

Thursday

Starting off Thursday morning, four very different all-day workshops will be offered for attendees. The Glass Bubble Project, Cleveland's premier glassblowing studio and gallery, will host a combination workshop. Students will spend the day trying their hand at glassblowing and metal welding.

Several workshops will take place at the historic Whitney Stained Glass Studio, one with Sasha Zietneva, who will be teaching a fused glass class entitled "Fused Glass as a Painterly Medium." Participants will learn how to use viscosity, weight distribution, and chemistry between certain colors to create various painterly effects in fusing. One of today's best glass painters, Indre McCraw, will also be teaching a class designed to advance any glass painter's technique. She will be covering the painting techniques that she most regularly uses with the goal of sharing how she paints, openly and candidly. Michael Dupille will cover the basics of open face glass casting. Students will learn about the use of frits, cut pieces, inclusions, and casting billets.

Friday

Friday morning starts off with four half-day workshops. I will be teaching a class on the use of screen printing in both stained and fused glasswork and show participants everything from designing the artwork to printing on glass. Graham Fox will be sharing skills for stained glass repair. The workshop covers his plan of attack and techniques for repair of one or several broken pieces in finished, framed panels. Rich Lamothe will explain how to use Bohle products to produce laminated glass panels. The keynote speaker, Karl Heinz Traut, will be conducting a design class focused on the use of Lambert Glass.

Two tours are also being offered on Friday. With the hotel located in downtown Cleveland, there are many stained glass treasures within a short walking distance. A self-guided tour with maps will be available that will outline numerous stops. In the afternoon, the traditional bus tour will take attendees to view a number of historic windows. In addition, windows from Connick, Tiffany, Burnham, Heaton, and Willet will be seen while visiting sites that include Wade Chapel, Trinity Cathedral, Grace Lutheran Church, and a few more.



Graham Fox will be teaching stained glass repair.
Photo courtesy of Whitney Stained Glass.

Friday night will be the official kickoff of the conference with a reception as well as the opening of the Members' Exhibition. This year, members will have the opportunity to bring a stained glass panel to display on the hotel's mezzanine level for the duration of the conference. A number of panels have been submitted already and are amazing examples of the talent within the AGG. Part of the display will also host an exhibition of panels created by students enrolled in J. Kenneth Leap's spring stained glass class at Bryn Athyn College outside Philadelphia, Pennsylvania.

Weekend Activities

Saturday and Sunday will be an intriguing combination of speakers that cover a diverse range of topics. Karl Heinz Traut was chosen as this year's keynote speaker when Robert Jayson was asked to recommend an expert on using Lambert glass. Jayson quickly suggested Traut, adding, "I could not think of another person with a more intimate understanding and knowledge of Lambert glass."

Kathy Barnard will share her incredible layered work that has graced the *American Glass Now* exhibitions for the last few years. Mary Zodnick will discuss her recent collaborative New York project, and Lindsey Parrot will cover elements of her recent book on Tiffany Mosaics.

Modern technology will also be well represented as Charles Devillier discusses digital designing and all of its benefits, from color studies to figuring out the square footage of each type of glass used. Rick Prigg and Janet Lipstreu will talk about how to take advantage of LEDs to illuminate stained glass, and Tom Krepcio will give some insights regarding computer storage to help keep computers running at their best. As a special highlight, Barbara Krueger will talk about the work of Doug Phillips, who was a great inspiration to one of AGG's finest members, James Whitney. Many more talks have been arranged and promise to have attendees inspired and motivated.



*Detail of a Mayer panel originally from St. Joseph Franciscan Church on Woodland Avenue in Cleveland, Ohio.
Photo by Tony Glander.*



*Charles Devillier's self portrait panel will be included in his lead came demonstration.
Photo by the artist.*



*Tony Glander's screen printed tree block.
Photo by the artist.*



*A detail of a stained glass panel from Trinity Cathedral.
Photo courtesy of Whitney Stained Glass.*

Live Demos

Demonstrations will be dispersed throughout the talks. Members will have the opportunity to not only hear short talks from these talented artists but also see examples of their work. Kathy Jordan will reveal how to properly trim brushes to help improve anyone's painting skills. Don Burt will share a number of examples on using stenciling techniques to create texture and depth. Charles Devillier will demystify leading "tricks" such as pointing off, touché, and more in his demonstration, "Line Dancing." Other demonstrations also promise to be entertaining as well as educational.

Saturday night is the annual banquet along with all of the fun and festivities of the scholarship fundraising auction. This year's silent auction promises to be one of the best with a large number of donations already received, with everything from bevels to tools and books. The live auction is traditionally a congenial competition over acquiring incredible, unique stained glass art. The annual awards round out the evening, highlighting the contributions of individuals to the stained glass industry.

A Vision for Moving Forward

With business lunches both days, the AGG's main focus this year is to discuss a vision on how to move forward with the organization's main goal—making sure that the AGG always strives to be inclusive and supportive of quality education.

I like the saying, "The whole is greater than the sum of its parts." This is very true when it comes to the AGG. Here I've outlined all of the "parts" of the AGG annual conference. What is hard to convey to people who have never been to a conference is that they are all gears in a great machine. For me, it's an amazing community of people, from beginners to seasoned professionals, all coming together to communicate their love of glass art. Each one has something to share, so come and enjoy the speakers, exhibitions, and auction events. Experience the whole, and you'll come away with so much more!

GA

Visit www.americanglassguild.org for more information on the conference.

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Bringing the Tiffany Tradition into the 21st Century

by John C. Emery, Sr.
Partner, Preston Studios

Who says old can't be new? In today's hot markets, transforming old houses into new abodes is a big market, as seen on HGTV. It's not just about the sleek and modern. It's also about the warm and comfortable.

Stained glass can speak not only to this economic dynamic, but also to the intense variation in cultural and aesthetic tastes that our country hosts. Whether it be from India or China, France, ancient Egypt, or the sands of Cocoa Beach, Florida, Preston Studios has created works that fit within these cultural sensibilities.

Having an awareness of these flavors in design doesn't just come from a lifetime of travel and exploration. It also comes from library books, videos, and Google. Today the world is at your fingertips, and images can be brought up of virtually anything around the world on a computer screen or phone in seconds.

Lighting

Approach to design can vary dramatically, whether in lighting or in windows. In Cocoa Beach, there is a very big surf culture that actually started back in the late 1950s and early 1960s. This is a virtually untapped market for stained glass design in various applications, especially in lighting. Preston Studios' *Totally Tubular* new LED night-lights work to address this omission. The studio has also produced a whole series of Tiffany-style lamps based on the studio's trip to China in 2011—what they call feng shui in style. These night-lights ideally project with light energy the sentiments of Long Life, Double Happiness, Good Luck, and Good Fortune into a room.

The effort of Preston Studios from the day it started in 1976 was to present an entirely new vocabulary in lighting that includes works with birds or butterflies, sea turtles, or flowers neglected a century earlier such as calla lilies, iris, or daylilies. Each is a unique work of art. Collectors like Betty Brake of Cocoa Beach ended up with nine lamps in the 1980s by Preston Studios. Then there's Bruce Ingram, who by 2015 had 19 lamps in his Sears catalogue cottage in Melbourne Beach, Florida. The Hearst Castle Preservation Foundation in California has auctioned off four lamps over the past five years to collectors that include Anne Hearst.

Windows and Doors

Patrons of Preston Studios have often commissioned works specific to cultural identity. From the Hindu *Ganesh* commissioned for a residential dining room in 1997 on Merritt Island to the Chinese feng shui symbols of good luck for a dining room in Indialantic, Florida, in 2017, each satisfies a desire to remain true to sentiments that say "home" to a patron.



Preston Studios, Ganesh, created for the dining room of a private residence on Merritt Island, Florida, in the 1990s.

Frequently, travels to Europe can inspire design requests, which can result in commissions calling for French design, whether it be high empire or classic baroque. At times the studio has been challenged to produce a coat of arms suitable for a European palace. Such was the case for Ledreborg in Denmark. Although a small commission, it hangs with high baroque artworks in the stairwell leading up to the grand ballroom/reception hall, where the Queen of Denmark has dined. The entrance to Castle Foulis in Scotland also boasts such a work by Preston Studios. These designs are quite specific in nature, with the painting and firing done by Stanley Klopfenstine.

In Nova Scotia, a patron had built a home that could easily fit into the English countryside or the Austrian Alps, perhaps. The home faces west on a beautiful lake, but in the afternoon the sun could be blinding. The desire was to create something quite site specific, yet architecturally appropriate for the period look of the residence. A highly ornate border system including super thick Action Bevels was employed, with a very traditional rectangular overall design. The middle doors are punctuated with flowers native to the area—the mayflower and various hybrid lupines.

The work in Nova Scotia and the subsequent commission in Orlando for the same patron were featured in the article "Why Copper Foil?" in the September/October 2014 issue of *Glass Art*. Both are also featured in the new 2016 e-Book, *Windows for the 21st Century* by Wardell Publications released in December 2016, which features embedded videos showing the process of creating these works. Many of the details were hand painted and kiln fired by Klopfenstine.

Creating works that evoke a period sentiment can be an essential part of repertoire for anyone who intends to make a living in stained glass. Especially if the intent is to receive commissioned works, the ideal is to not only establish a reputation for quality in design, but also to establish a reputation for making patrons happy. This means addressing their desire to establish a lifestyle with art glass elements that directly contribute to how they live. Clearly, as Preston Studios has illustrated over the past 40-plus years, this can be done both in residential windows and in lighting.

Promotion Marketing

Often, getting started can be a difficult process. Within two years Preston Studios realized that it would not be possible to have enough cash flow to continue forward just producing new and original lamps after the manner of Tiffany. From 1976 to 1978, the very first question almost always asked was “Is this a Tiffany?” In this case, they thought it was an antique, so the studio switched direction and added the production of wood framed autonomous panels, which they named as the series *Birds of the World*.

To get started, sidewalk art shows and other venues are often essential to getting the word out, but this can grow in other directions if the work shown is of such quality that it attracts the attention of builders, architects, and interior designers. Belonging to the Home Builders Association can be a major step in helping to enter the residential market in a more direct way. It can take a lot of education to show builders exactly how stained or beveled glass can enhance their product and improve their chances of selling a home by helping to differentiate it from their competitors. Being able to offer custom designs, especially in the upper ends of home construction, can be an advantage. Starting off in this direction can mean at first producing works of a neutral nature, but still offering something that adds a touch of “bling” that remains not only noticeable but memorable. Once a relationship has been established—a model home that is featured in a “Parade of Homes” perhaps or some other event—the way forward becomes easier.

Here, once again, it is all about making the interior designer, builder, and architect look good. The glass needs to be an integrated feature that suits the decor, whether it is traditional, transitional, or modern. This approach to making a living in stained glass is not about expressing your own artistic voice. It is about creating glass art that expresses the design preferences of others in ways they wouldn’t have even thought possible. **GA**



Preston Studios, six door panels featuring native flora created for a private residence in Nova Scotia, Canada, in 2012.

For more than 40 years, Jerry Preston and John C. Emery, Sr have operated Preston Studios, creating one-of-a-kind collectible stained glass art. Their work continues the uniquely American tradition of placing art glass in the home as a lifestyle element as they fashion many beautiful commissions, including designs for bathrooms and privacy screens, entryways, lamp shades, accent panels for cabinet doors, and pieces with religious themes.

Preston and Emery have written two eBooks produced by Wardell Publications. Lamps for the 21st Century, an eBook in interactive PDF form, features 14 embedded videos showing Preston and Emery at work creating their lamps. Their most recent eBook Windows for the 21st Century includes the studio’s 2016 exhibit at the Foosner Art Museum and can be purchased at www.wardellpublications.com. Visit www.prestonstudios.com to learn more about the artists and their work.

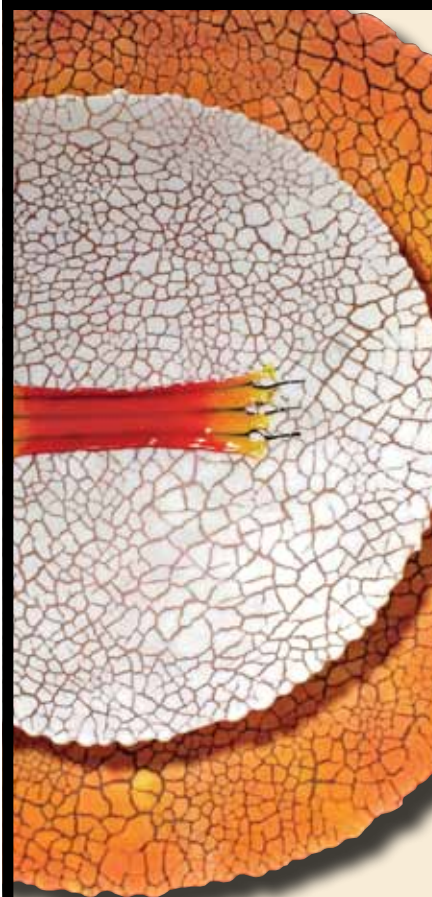
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Gearing Up for Conference 2018

The Stained Glass Association of America (SGAA) will celebrate its 109th annual summer conference on June 18–20, 2018, in Long Beach, California. Our members are definitely “scaling up” for the event in everything from food to programming.

Sharing and Learning

There will be lots of focus on the mental and physical aspects of managing a multifaceted studio and staying focused to tackle magnificent projects no matter the physical size. The conference will include all of the information and inspiration that attendees love about SGAA conference with some extra adventure for good measure. There will be a fabulous excursion for the Welcome Reception, starting off with an informative and inspiring tour of the Gamble House. Next, the tour will move on to the new Judson Studio space and finish at the Bullseye Resource Center LA, where attendees will enjoy a California-style alfresco meal.

Speakers this year include stained glass artist Judith Schaechter; James Galbraith from the Rakow Research Library at The Corning Museum of Glass; Lesley A. Elwood, Public Arts Consultant with Elwood & Associates; Matthew Day Perez; and Ariana Makau, President & Principal Conservator of Nzilani Glass Conservation, Inc. Speakers will also include Lindsay R. Parrott, Director/Curator at The NEUSTADT; J. Kenneth Leap, Head of the Building Arts Program at Bryn Athyn; David Ruth; Gordon Huether; and Ted Sawyer, Director of Research and Education for Bullseye Glass Co.

It's not too late to join us. For more information about Long Beach 2018, including hotel booking and travel information, visit the SGAA website at www.stainedglass.org.

Providing “Light” for the Next Generation

As SGAA continues to travel and expand its regional classes, it is thrilling to announce that the organization has partnered with ImagiLux to upgrade the Stained Glass School's lightboxes. We have lugged our wooden lightboxes all over the country, and they have served us admirably. However, studios across the country are going LED, and it is time that SGAA does too. The panels are superslim, lightweight, and dimmable. They also plug in easily, pushing us light-years into the future compared to where we were.

SGAA members first got their hands on a small ImagiLux panel almost four years ago at a Stained Glass School Silent Auction. It was Conference 2015 in Portland, Oregon, as best we can remember. That experience clearly left an impression, and although it took several years for all the stars to align, we are the stronger in our appreciation for the time and effort.



This industry is often fond of looking to its heritage and of expounding on all of the many ways that our industry hasn't changed over the years. However, there are so many little things that have changed. Auctions, for example, are a great way to get samples out into the field and get feedback from customers and end users. We encourage everyone to take part in our upcoming silent auction at the Long Beach conference, no matter how small you feel your donation may be.

When we gather as comrades, stories abound of the “good ol' days,” but everyone agrees that there's always more we can do for the next generation to encourage, inspire, and champion. As we continue developing regional classes, we continue to spend more time ruminating on the value of our classes and what it means to certify instructors, classes, and students. We are inspired by programs that have taken root at Bryn Athyn as well as the strong programs that exist at places such as the Chicago Mosaic School and various craft centers around the nation. Our news feeds show a shift in thought toward emphasizing the importance of craft education in the United States, and we're excited to play a part in that.

If you are teaching stained glass anywhere in the country, please reach out to us and let's connect! We are stronger together, and we have a lot to learn from each other.

Grasping Our Second Century by the Horns

The SGAA marks its 115th year this summer. We've made lots of progress toward change, but we're continually challenging ourselves to push harder and find a way to give more and serve better. While we have many challenges ahead of us, there is a sense that we have turned a corner and that the future looks bright, not only for our industry but for the association as well.

The majority of SGAA's work has strategically focused on the things the association does best, including the publication of the *Stained Glass Quarterly*, the programming for the summer conference, and the production of the *Sourcebook*. Attention given to these things will strengthen their value to SGAA members, and you will soon be seeing a lot of improvements. One of our top priorities is to update our websites to better communicate what we do as an association and a school.

Love to all who work in glass. We hope to meet many new colleagues in Long Beach. GA

If you will be joining SGAA in Long Beach, please volunteer! SGAA needs your help setting up the Silent Auction, maintaining donations, and at closing. E-mail our SGS Director, Sister Kelly, at KellyAT@felician.edu or call SGAA Headquarters at (800) 438-9581 for more information about participating.



A thank-you from Stained Glass School to ImagiLux, maker of their new LED light boxes.

Silent Auction Suggestions

You don't need to be an SGAA Member to help "Light the Way for the Next Generation." Ideas for Silent Auction items include books, historic articles, specialty tools, blown glass vases, an odd bag of jewels, glass bevels, gift certificates for products, and gift cards. If you teach classes, you can donate a class or workshop. We are especially seeking anything handcrafted by our members, readers, and supporters, since handcrafted items create serious competitive bidding.

Please bring your donation items to the SGAA Registration Table or pre-ship them by June 1, 2018, to:

Judson Studios
Attn: SGS Silent Auction
200 S. Ave. 66
Los Angeles, CA 90042
(800) 445-8376

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What's New



Wissmach Glass Company has just released its new **2018 Kiln Glass Catalog**. Filled with great offerings from the Wissmach 90™ and Wissmach 96™ COE lines, there is something for everyone who appreciates quality fusible glass. All of the new colors that were released in 2017 have been added. In addition, glass artists and enthusiasts will find new colors that were released in March 2018, including the highly requested 96-51 Transparent Orange Red and 96-52 Dark Red colors. There will also be at least five new Wissmach 96™ colors added in April 2018 as well, along with the addition of at least five transparent colors to the company's growing line of beautiful frits.

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www.wissmachglass.com

AAE Glass presents its **new, exclusive Mica Illusion Transfers** that are actual mica in a decal form. These decals leave a beautiful and perfect satin metallic design on your glass. The sheets are 3" x 3" squares that can be fired between 1250°F and 3000°F. All designs are available in silver, gold, and rose champagne, can be used with any COE, and must go on prefired glass. The decals are for decorative applications only and not intended for food-bearing surfaces. Visit the company's website for more details on this great new product.

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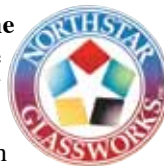


Bullseye Glass Co. announces **new classes for 2018**. Classes will include *Graphic Swim* with Jeffrey Sarmiento, *Chasing Rainbows* with Kathryn Wightman, and a master casting seminar with Daniel Clayman. Register now for these and many more classes from beginner to advanced levels by visiting the website.

503-232-8887
visitingclasses.bullseyeglass.com

Northstar Glassworks will be **presenting the 2018 DFO Family Reunion** at Cedarville Lodge June 9–10 in Portland, Oregon. Several levels of sponsorship opportunities are available including Silver, Gold, VIP, and Executive levels. This ninth annual 2018 Degenerate Flame Off promises sponsors a popular fan base, amazing glassblowers, and a wonderful exposure for their businesses. It's Northstar's mission to attract the best artists in the nation to highlight their talents at this national hub for glass. Visit the company's home page to find complete information on the event.

866-684-6986
www.northstarglass.com



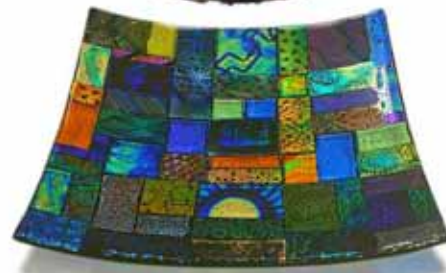
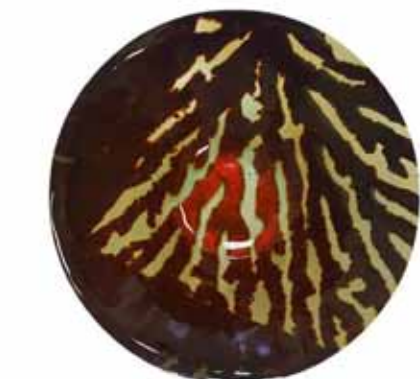
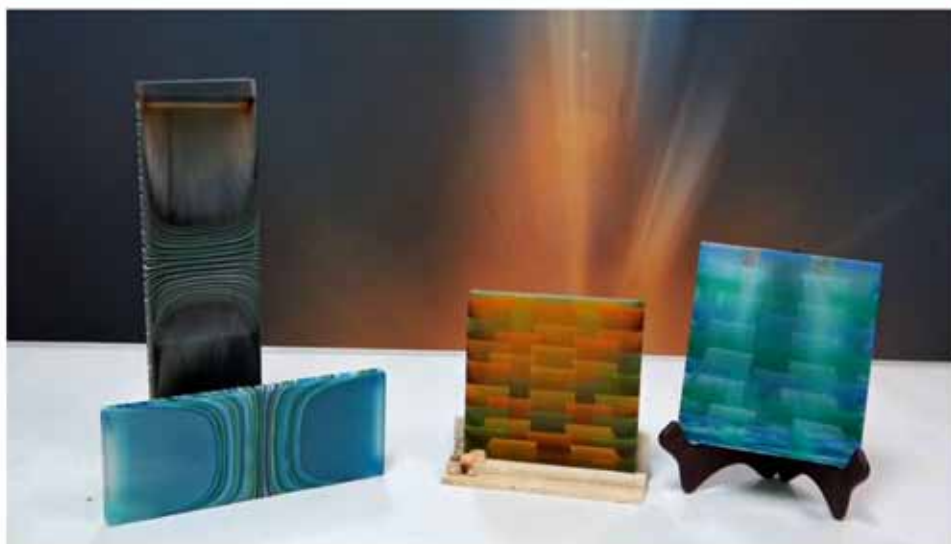
Denver Glass Machinery now offers the **Bartlett Genesis LT3140 Touch Screen Controller** on its kilns and furnaces. The controller is Wi-Fi enabled and allows the user to monitor kilns and furnaces from a network-connected computer. Up to 12 programs with 32

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segments per program can be stored. It also gives users the ability to make adjustments during a firing including adding segments, temperatures, and holding times or skipping segments. The controller is monitored with the company's new Kiln Aid Phone App. These multiple features of the Genesis controller make it the next generation of kiln controllers with its modern and intuitive user platform.

303-781-0980 info@denverglass.com
www.denverglass.com

The Michigan Glass Project will be holding its annual event in Detroit, Michigan, July 20–22, 2018, to help Art Road bring art classes back into schools. There will be three days of live flameworking, art, music, and parties, all for a good cause. Live and silent auctions will feature the work of well-known functional glass artists including Salt, Snic, Mickelsen, Annealed Innovation, JRed, and many others. All proceeds from the auctions will be donated to help supply the funds needed to sponsor art classes for public schools in the Detroit area. Check the website for more details.

info@themichianglassproject.com
www.themichianglassproject.com

Glass Patterns Quarterly presents **Glass Expert Webinars™**, interactive online

Glass Expert Webinars™

workshops with live commentary from the artist-instructors. Upcoming 2018 classes include: My Glass Secrets with Joseph Cavalieri (May 1 and 3), Vitrigraph: Pouring, Pulling, Playing with Dennis Brady (May 29), Explore the Liquid Glass Line Lecture with Richard La Londe (May 31), Screen Printing with Tony Glander (June 14), Fun with Float with Dennis Brady (July 5), The Magic of Encasing with Corina Tettinger (July 10 and 12), Selling Your Work Lecture with Dennis Brady (July 19), and Fusing for the Adventurous with Lisa Vogt (July 24). For more details or to register for these classes and others, visit the "Glass Expert Webinars™" link on the magazine's home page.

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CS-5630 Dimensions

- Exterior with top closed: 70 ½" W x 53" D x 52" H
- Exterior with top raised: 70 ½" W x 63" D x 76" H
- Interior: 56" x 30" x 17" (15 ½" deep when measuring from quartz tube surface)
- Flat load floor, 30" from ground level

Introducing the Paragon CS-5630 clamshell kiln with quartz tubes

Deluxe quartz tubes

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

The roof elements are protected in 10 quartz tubes for a cleaner kiln interior. There is less dust in the kiln, because there are no element grooves in the top.

Heat from the top, walls, and floor

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

Extra insulation and woven gasket

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

surface is a convenient 30" high from ground level. The 4 ½" thick firebrick floor includes two expansion joints.

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

Motorized vent for firing molds

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

Low maintenance

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

Rugged

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

heat for long life. The kiln base is welded from 2" x 2" steel tubing; the upper kiln frame is welded from 1" x 1" steel tubing.

Optional touch screen controller

Order your CS-5630 with the optional Sentinel Smart Touch controller. The Sentinel can check the voltage and amperage and can be programmed with easy-to-follow screen descriptions.



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

