

# GLASS ART

For the Creative Professional Working in Hot, Warm, and Cold Glass

November/December 2018



\$7.00 U.S. \$8.00 Canada  
Volume 33 Number 6



[www.GlassArtMagazine.com](http://www.GlassArtMagazine.com)

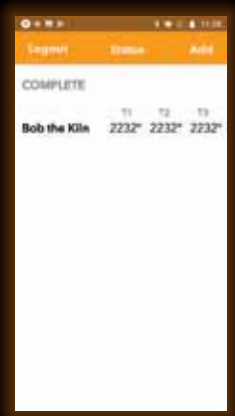
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*Above: Davide Penso,  
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Photo by Andrea Pattaro.*

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Kelly O'Dell, Sanctuary.  
Photo by Peter Kuhnlein.*

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## Glass Art

Volume 33, Number 6

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### Glass Art™

ISSN 1068-2147 is published bimonthly

by Glass Patterns Quarterly, Inc.

8300 Hidden Valley Road,

P.O. Box 69, Westport, KY 40077

**POSTMASTER:** Send address

changes to Glass Art,

8300 Hidden Valley Road,

P.O. Box 69, Westport, KY 40077

**Telephone:** 502-222-5631

**Facsimile:** 502-222-4527

**Website:** www.GlassArtMagazine.com

**E-mail:** info@GlassArtMagazine.com

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

All subscriptions must be paid in

U.S. dollars with an international

money order or with a check

drawn on a U.S. bank.

Periodicals Postage Paid

at Westport, KY 40077

and additional mailing offices.

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## Letter from the Editor

### The Global Glass Community Lives Strong in 2018

The November/December 2018 issue of *Glass Art* begins with Kelly O'Dell's homage to threatened and extinct species. Using the fragility and translucency of glass to create ghost animals to honor all that have been lost, the artist endeavors to inspire environmentally mindful changes in our daily routines while providing hope for a different future—important issues to contemplate as we face a new year of life on the planet.

Celebrating our global glass community, international coverage includes Davide Penso, who captures the look of water in motion through his anemone beads and more recently his flowing and elegant *Seaweed* sculptures. Made at his studio in Murano, Italy, Penso's glass jewelry and fashion were on view at the Glass Art Society fashion show held at the organization's Murano conference in May 2018.

This issue also showcases the dazzling and disciplined flameworking technique known as montage, a quintessential part of the artistic heritage of Lauscha, Germany. Artists who have mastered montage combine many individual sections of glass tubing, resulting in tremendously complex vessels.

The worldwide glass village embraces philanthropy through projects such as the Armadillo Art Glass Initiative, a glassblowing and fundraising effort based in Austin, Texas, that has successfully raised over \$250,000 for Meals on Wheels Central Texas over the last six years. Borosilicate glass artists volunteer their time for one weekend each year to create pieces that are sold in silent and live auctions at the event and afterwards through social media.

As we near the end of 2018, *Glass Art* magazine's 14,200 Instagram followers and 5,901 Facebook followers prove that international community can be encouraged and supported online. Our *Talking Out Your Glass* podcast has attracted more than 60,000 downloads in its first three seasons. Recent episodes include Shane Fero, Richard La Londe, Kelly O'Dell, Marcel Braun, Nancy Nicholson, Davide Penso, and Peter Muller. Subscribe free on iTunes or Stitcher to hear fascinating interviews with glass artists worldwide by visiting the "Talking Out Your Glass Podcast" link under "What's New" at [www.glassartmagazine.com](http://www.glassartmagazine.com).

Our Glass Expert Webinars™ provide the perfect way to add to your technical repertoire without ever leaving home. Forever links are now available that provide unlimited viewing. Upcoming Webinars include *Creating a Heirloom in Glass* with Susan Hirsch, *Creative Slumping* with Lisa Vogt, *Mold Making* with Gil Reynolds, and *Simply Super Sandblasting* with Dennis Brady. Visit our website to see the complete lineup.

Forging an international glass community, in print and online,



Shawn Waggoner  
Editor



Portrait of LaFarge as a Jolthead Porgy  
by Linda Lichtman.

### Advertising Deadlines

#### March/April 2019

Ad Closing	December 20, 2018
Ad Materials	January 30, 2019
Issue Mails	February 19, 2019

#### May/June 2019

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# Memento Mori

Kelly O'Dell's Homage to Threatened and Extinct Species



by Shawn Waggoner

Photography by Peter Kuhnlein

Using the fragility and translucency of glass to create ghost animals in homage to all that have been lost, Kelly O'Dell endeavors to inspire environmentally mindful changes in our daily routines while providing hope for a different future. A tribute to endangered or extinct creatures from the natural world, the artist's hot glass sculpture embodies the Latin phrase *memento mori*, meaning "remember death."

From October 5, 2018, through January 22, 2019, the Hodge Gallery at the Pittsburgh Glass Center (PGC) presents *All of the Sudden*, an exhibition exploring existence and extinction, preservation and decay. The focal point of O'Dell's solo show, *Critical Masse* features 13 endangered species mounted on the wall in clusters. Sculpted in white opaline glass, the animals mimic hunting trophies displayed in a game room and highlight the 100 to 1,000 species that are lost per million per year primarily due to human-caused habitat destruction and climate change.

"It is fascinating and devastating to me that our presence as one species has so much impact on the delicate balance of life. Using sculpture, I am recreating the endangered, the critically endangered, and the extinct in glass. From science we extract solutions, but facts and reports can be mind dulling on paper, disengaging, impersonal. I aim to emulate in art the things I learn from science. I feel a responsibility to share what I learn and to chronicle in a visually compelling way that which may be somehow useful now or in the future."

Born in Seattle, Washington, in 1973, O'Dell was raised by glass artists in Kealahou, Hawaii, where her father built himself a hot glass studio at their home. In 1999 she graduated from the University of Hawaii (UH), Manoa, earning a BFA in Studio Art with a focus in glass, which she studied under Rick Mills. The UH program afforded many opportunities to study glass at Pilchuck Glass School, Stanwood, Washington, where she eventually relocated and became a member of the William Morris winter crew from 2003 to 2007. From 1997 to the present, O'Dell has participated in the summer program at Pilchuck in various capacities including staff, teaching assistant, instructor, student, and volunteer.

In 2008, O'Dell had her first solo exhibition, *65 Million Years*, at Vetri Gallery in Seattle, Washington. In 2017, exhibitions included *transient (h)ours*, O'Dell's solo show at the Museum of Northwest Art, La Conner, Washington; *Into the Deep*, a group exhibition held at the Museum of Glass, Tacoma, Washington; and *Wild Life*, a coexhibit with husband Raven Skyriver at Duncan McClellan Gallery, St. Petersburg, Florida. They are currently coexhibiting in Biot, France, at the Pierini Glass Studio and Gallery, where O'Dell and Skyriver just had a residency in the summer of 2018.

Though she currently lives in Stanwood with Skyriver and their eight-year-old son Wren, in 2019 the family will be working hard to move into their new home and studio on Lopez Island, Washington, made possible in part by a recent successful Kickstarter campaign.





(Left to right) Kelly O'Dell, *Turquoise Chroma, blown and solid-sculpted glass, detachable antenna*, 2017; Skagit Valley Fossil Impressions: Field, Feather, and Forest (detail), *bronze and charred wood*, 2017; Critical Masse (detail) group of critically endangered animals, *sculpted blown glass and mixed media*, 2016.

## Dinosaurs and Ammonites

Working on the Morris team prepared O'Dell for the technical challenges of her early work. Flipping through an illustrated book of reptiles from the past, the artist discovered a multitude of features she wanted to try her hand at replicating in glass. These included horns, claws, teeth, and wrinkles in skin. Consequently the dinosaur was chosen as a subject that would help O'Dell face the challenge of sculpting these attributes in glass while providing extensive exploration of color and texture.

Eventually the dinosaur morphed into more than a glass sculptor's learning tool. Creating these animals unearthed themes of extinction, preservation, discovery, memory, and self-reflection, inspiring O'Dell to contemplate her own mortality. "Our existence here as a human race seems timeless. It is difficult for us to comprehend life on earth before or after us. I think collective mindfulness of our borrowed time here could contribute to a happier, healthier planet. As a human race, we might appreciate our time better if we stepped back and looked at the bigger picture."

In subsequent work, O'Dell revived ammonites as clues to the past and objects of curiosity left for us to respect and appreciate. The ammonite was a coiled cephalopod that became extinct 65 million years ago when a comet hit the earth near the Yucatán peninsula, altering the weather dramatically and making most life unsustainable. Exquisite shells were left behind, empty homes to animals no longer alive, embedding their intricate patterns in the earth.

O'Dell mimics these fossilized impressions in glass panels that are blown in varying thicknesses and carved to move light through the helix-like form. Relying upon her palette that is at times opaque and creamy, other times delicately transparent, sometimes dusted with luster, the work blends realism with an aura of illusion. A composite of science and art, the craggy textures, milky colors, and clustered forms of O'Dell's ammonites trigger contemplation of the universal cycle of life, death, and renewal.

"Their beautiful shells were homes to animals no longer alive, but could be reinhabited today by another creature and used as functional shelter. These fossil forms represent a more responsible path to reduce, reuse, and recycle." Plants and animals inhabited the artist's subsequent ammonite sculptures to convey this message.

## All of the Suddens

Upon seeing O'Dell's work *Critical Masse*, Heather McElwee, executive director of PGC, offered the artist a solo exhibition. As an artist in residence at PGC, O'Dell set out to create a varied and impactful group of complementary works that address themes of endangerment and extinction.



For O'Dell, one of the most difficult aspects of designing *Critical Masse* was selecting which animals to feature in her grouping of critically endangered species. "My sketchbook is full. This piece got me thinking about plants, fresh water mus-sels, and all of the little guys that are disappearing. Hopefully the show helps with the understanding of how many endangered species are actually out there."

The impact of *Critical Masse* is palpable and attributed to several factors including O'Dell's color choices and sculpting of the glass. Each head begins with a white Kugler 160 over Kugler 61L opaline gather, giving the glass a ghostly opalescent sheen. O'Dell sculpts the bubble inside and out to form ears, eyes, snouts, and other features. Applying powder on the outside and sandblasting with a 220-grit over the entire surface gives the glass a skinlike texture. Elmer's Glue is used to cover the eyes prior to sandblasting, leaving them glossy and reflective of the animal's soul.

Not all works in *All of the Suddens* were created in the hot shop. O'Dell's 8-foot-tall, partially waterjet-cut mirror mosaic of a large elephant, for example, allowed viewers to see themselves in the animal. By silk-screening clear glass powder onto a kiln shelf, firing, and fusing, she also created a flock of passenger pigeons, birds that are now extinct. The group of birds hangs a few inches from the wall, casting shadows in memory of the darkening of the skies that was associated with the species.

"The birds might be my favorite piece. I had so much fun making these. They're not done in the hot shop at all, which is fun and refreshing. It's really great to step away from glass sometimes. You know all of us glass people. We're so into it! It's almost like an addiction for us sometimes. I learn so much about the material when I try a different technique."



(Top to bottom) Kelly O'Dell, Chorus: (r)evolutions series (detail), sculpted, cut, and cast glass, decal inclusions, and gold leaf, 27" x 5" x 13" (5 pieces), 2017. The optical bricks rotate on a stand and are moveable by hand; Shore-shoe horseshoe crab ammonite, 2016.



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*Kelly O'Dell, (r)evolution: daydream, 2017.*



Some of the other works in the series do not include glass at all. O'Dell tattooed orange peels with the images of extinct animals, many that have rarely been seen by the general public. She also incorporated burnt wood and bronze fossils in a work dedicated to Pittsburgh-area species. Using borrowed specimens on loan from the Western Pennsylvania Conservancy and the Carnegie Museum of Natural History, the artist created a triptych of specimens including birds wings, feathers, and tails gathered from window kills as well as Pennsylvania-area fresh water mussels and plants.

O'Dell's *(r)evolutions* series calls upon the gamut of the artist's technical prowess to create the sliced glass ammonites that are cast into bricks of clear glass with inclusions. After cutting the sculpture in half in the cold shop, the artist places it facedown in a graphite mold. She ladles a layer of hot glass on top. A bird fusing is placed on that layer, then glass is ladled over it. A two-sided medallion with a decal of a plant or bug fired onto either side is embedded in the next layer. "This is a species appreciation piece that looks like a cutaway sample of the earth, a fossil frozen in ice. I enjoy making them, because they require a big team of people, they're fun, and stress free. They're serendipitous."

When viewers begin to wrestle with animal endangerment and human impact on the natural world, emotions can be heavy and depressing. O'Dell endeavors to leave people with a sense of hope and goals for ways they can make a difference. A chalkboard is painted directly on the wall at PGC, allowing viewers to comment on how they and others can affect positive change, even in small ways.

### **Life on Lopez**

Eight years ago, O'Dell and Skyriver bought a house on Lopez Island with the dream of one day establishing a home and studio there. Living in Stanwood requires both artists to spend a lot of time on the freeway driving to Lopez for metalwork and to Seattle for hot shop access and cold working. The couple envisioned a space where they could grow as artists, collaborate, and involve the community. A studio of their own would provide freedom to focus on creativity and experiment in ways they haven't been able to while renting studio space from others. It would also offer more time as a family and an island upbringing for their son.



O'Dell and Skyriver owned the property, house, barn, and most of the necessary shop equipment but last year realized they needed help finishing the shop building. The couple initially harbored doubts about doing a Kickstarter campaign because it seemed self-serving, but they came to realize that their new studio would give back to the community. Others felt that way too, and the Kickstarter campaign earned double their goal amount.

"We knew about 90 percent of the people who donated. That's our community. Everybody wanted to help, and everybody who donated will be a part of that shop as long as it is running. It was a humbling experience."

About the size of Pratt Fine Arts Center's Glass Studio in Seattle, O'Dell and Skyriver's new studio will house both hot glass and cold working facilities including two glory holes to make small or large work, cold shop and sandblasting room, and workspace in the barn for finishing work.

In addition to providing a place to create their own work, the studio will serve as a venue for education and community, where visiting artists will be invited for residencies. Short-term apprenticeships and small teaching workshops will also be offered. "This hot shop will allow us to pass on the knowledge that was so generously taught to us by our creative masters and give back to our glass community."

Kickstarter rewards for pledging included artwork by all three family members and two different classes to be held at the new studio, which is yet to be named, in November 2019 following O'Dell's Pilchuck class offered at the end of next summer.



*Kelly O'Dell,  
Sunset, 2017.*



*Kelly O'Dell, (r)evolution in blue, sculpted, cut and cast glass, decal inclusions and gold leaf, 13" x 3" x 9" (2 pieces), 2017. Glass optic bricks rotate on a stand and are moveable by hand.*

## Art that Inspires Environmental Awareness

For O'Dell, the beginning of her career in glass is akin to a vague dream. As a math major at UH she discovered the material when she needed an art elective, tried it, and in 1997 took her first class at Pilchuck with Randy Walker, William Morris' right-hand man. "After taking a class with Randy, I knew this was it. Being on Bill Morris' team has everything to do with where I am in my life right now. I'm super grateful to Randy and Bill. They helped me get started, and this beautiful community full of a bunch of great friends is what keeps me here."

Over the years, O'Dell's technique and message have evolved into powerful allies in teaching the lessons of endangered and extinct animals on planet Earth. "Art is an excellent way to comment on and bring issues that affect us into the limelight. Each individual has a unique perspective. Even if all you can offer is a fresh take on the issues, it might be the thing that helps someone else care about the planet more."

*All of the Suddens* provides O'Dell with a stage on which she comments comprehensively about environmental awareness. "It can be overwhelming that animals are disappearing because of our impact on their world. Knowing and learning about these things, we begin to accept that even making small changes is a good idea. As a glass artist I am sending a message but wish I could do more. Maybe if everybody did at least what they can do, it could make a difference for the next generation."

GA



Kelly O'Dell,  
(r)evolution: specimen (detail).



Kelly O'Dell was recently a guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe free 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](http://www.glassartmagazine.com).

**Kelly O'Dell**  
[www.kellyodellglass.com](http://www.kellyodellglass.com)

Kelly O'Dell making a rhino for the All of the Suddens exhibition at the Pittsburgh Glass Center in 2018.

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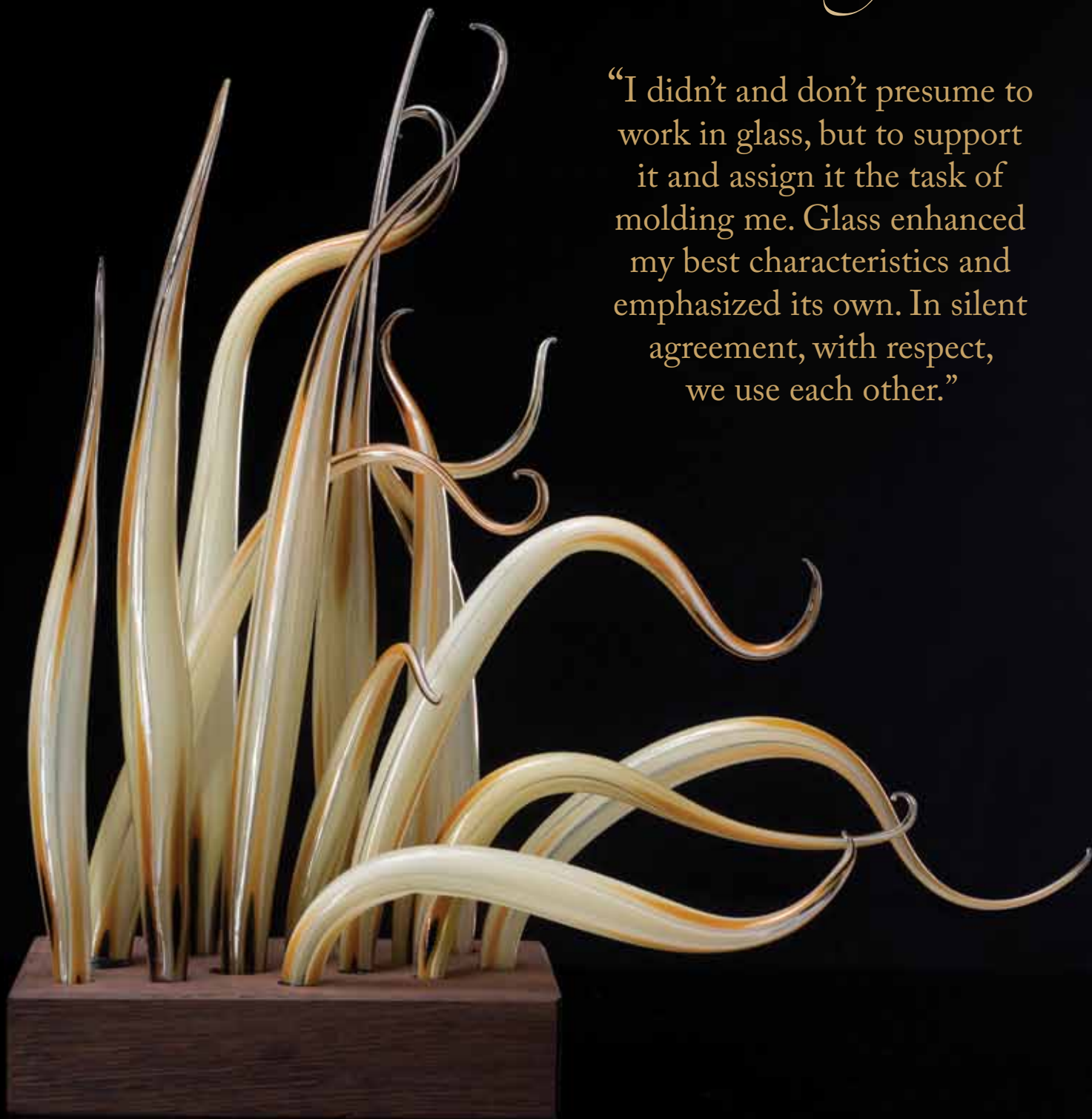




# DAVIDE PENSO'S CONVERSATION WITH GLASS

## *The Secret Argument*

"I didn't and don't presume to work in glass, but to support it and assign it the task of molding me. Glass enhanced my best characteristics and emphasized its own. In silent agreement, with respect, we use each other."



by Shawn Waggoner

From the island of Murano, Italy, Davide Penso attempts to capture the look of water in motion through his anemone beads and more recently his flowing and elegant *Seaweed* sculptures. Surrounded by breathtaking lagoons, inspiration envelops him, and conversations with glass seem as infinite as the ever-present bayou. “I didn’t and don’t presume to work in glass, but to support it and assign it the task of molding me. Glass enhanced my best characteristics and emphasized its own. In silent agreement, with respect, we use each other.”

Born in 1965 in Venice, Italy, Penso grew up and established his studio on Murano, an island renowned for its long tradition of glassmaking. Beginning his career as a still life photographer, the artist turned to glass in 1992 and opened his atelier known for glass jewelry that reflects a contemporary and innovative style.

The success of Penso’s work is reflected in numerous international group and solo exhibitions at prestigious venues such as Saint Mark’s Civic Museums Correr, Fortuny, and the Guggenheim in Venice, Italy; the Corning Museum of Glass (CMOG), Corning, New York; Saint Petersburg Glass Museum, Saint Petersburg, Russia; and the Glass Art Museum of Okabe, Japan. The artist has collaborated on jewelry projects with illustrious names such as Venini, Giorgio Vigna, Nason & Moretti, and Pelikan, and made a name for himself in high fashion designing collections for major brands.

In 2001, Penso began teaching lampworking and jewelry design, collaborating with the Abate Zanetti School of Glass in Murano. An invitation in 2007 to lecture at Boston University School of Visual Art led to subsequent teaching stints at CMOG; The Glass Furnace in Istanbul, Turkey; and Nuutajärvi Glass Village, Nuutajärvi, Finland. Special guest appearances include the 2017 Gathering, sponsored by the International Society of Glass Beadmakers, and the upcoming 2019 Festival of Glass, to be held in Drysdale, Australia. Penso’s 2018 teaching schedule included his Murano Glass Week, held recently in September 2018 in conjunction with the Venice Glass Week.

Although bead making and jewelry continue as mainstays of Penso’s creative production, his current *Seaweed* sculptures challenge the artist to work larger on the torch. A recent outdoor sculpture measured over 3 meters and included more than 70 blown pieces. Visitors from around the world stop to take photos and marvel at the work, inspiring Penso to move in a more sculptural direction with his ideas.

*Davide Penso, Seaweed sculptures.*  
*Photos by Andrea Pattaro.*





*Davide Penso, Glass Bead Necklaces,  
Doppiconi Bianca (Top) Angelika (Center)  
and Angelika Acciaio (Bottom).  
Top and bottom photos  
by Federica Cioccoloni.  
Center photo by The Pushba.*

## From Table to Torch

Penso grew up sitting at a restaurant table rather than a torch. His parents owned a Murano eatery for 30 years, and there he spent much of his time after school drawing and painting. The artist first learned to shoot, develop, and print still life photos while in high school, and with a love of the arts outweighing any culinary interest, still life photography became his early vocation.

Upon retirement, Penso's parents turned the restaurant over to their son, who assumed responsibility dutifully until the toll of working simultaneously as restaurateur and professional photographer took its toll. The restaurant was sold, and all proceeds were returned to his mother and father, who initially grieved his decision.

Penso's love for lampworked glass evolved slowly and subtly. Unable to locate the jewelry he envisioned for his models, the artist began stringing beads supplied by other studios in Murano. Certain aspects of his design aesthetic, however, went unaddressed and unsatisfied by other artists' beads, so Penso set about teaching himself to lampwork glass on his Nortel torch. This soon developed into a passion for perfecting one simple round shape—the glass bead.

New colors and styles were born from the influence of the never-ending stream of international women who frequented Penso's Murano atelier, informing his designs with their clothing and style. "Even one small round bead on the neck of a woman becomes an installation. I love all the women of the world and dedicate my work to them, because they inspire my jewelry."

## Il Sei (The Six)

Each of Penso's individual beads is an artwork unto itself, but when strung together they generate an even more powerful visual statement. Symphonies of color, texture, and form helped him make a name for himself among Murano's great glass masters. Though hundreds of series have moved in and out of production, only six remain: *Angelika*, *Daniela*, *Doppiconi*, *Sandra*, *Baguette*, and *Primitivi*. "The challenge is to compose something interesting from very simple beads. Alone they are nothing, but when strung together, you see me. I can play jazz with the glass, but I do like to make pop. I like to reach my audience."

Penso's *Angelika* series is defined by lightness, surface, and volume. Shaped like a leaf, each bead narrows at the top so when strung together, the bead assumes perpendicular placement. "There is no weight even though there are many beads, but you can still feel the volume around your neck in a comforting embrace." *Doppiconi*, made by Penso for the first time in 1995, brilliantly combines two colors in an optical illusion of movement and hue. One color is visible on the right, the other on the left, a visual tour de force when multiple beads are strung together.



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Beads by Davide Penso. Photo by the artist.

In some instances, designs are born of practicality rather than lofty artistic goals. Penso knows the value of providing an opportunity for Murano visitors to buy stylish glass jewelry of Italian design at a good price. His *Baguette* bead was developed three years ago from the magic of combining something sellable and not too expensive to make. This clever organic shape defies perfection in its homage to flat river stones. Because the beads are long, fewer are required to make a necklace. The artist never uses spacers and works exclusively with glass.

Penso knew he must develop a process for blowing on the torch in order to realize his most ambitious jewelry designs, seen in his series *Sandra* and *Daniela*. "When I started to blow glass on the torch, I knew there was no way back from that magic." Over time, the classic round beads of the *Sandra* series morphed into the contemporary and stunning *Daniela* series.

"I love to combine bead making with music and women. When I put these things together, I cannot ask for more. This for me is everything."

Throughout the years, Penso has introduced more than 30 collections, not just for his own studio, but also for others such as Venini. "Working with Venini was an important challenge, because the standards and quality were so high that I had to rise to the occasion. I was honored and learned a lot from this collaboration."

## Composing a Seaweed Opera

After 25 years of making jewelry, a year ago Penso began to develop a new series of blown sculptural work. As his beads continued to increase in size and complexity, the artist ultimately found a new way to express himself sculpturally by building up structures that combine many pieces. "I'm super excited about this new adventure with the glass. The last year of exploring a different way of working has given me so much satisfaction. The feedback from my recent installations drives me forward."

Time-honored traditions of the island's blown glass challenged Penso to make something unique, something impossible to produce in the hot shop. On his powerful Herbert Arnold torch, the artist creates a large gather. From Murano soft glass, fields of flowing *Seaweed* are blown. Without a glory hole the piece cannot be flashed or warmed. Rather, shapes must be finalized or controlled within a few seconds. These graceful forms look as if they are gently swaying with the movement of the lagoons.



Colors capture the essence of sun, sky, and water in intertwining ribbons of transparent and translucent color. Decorative elements, such as the dots perfected on his beads, successfully translate to his sculptural work. With a career-long desire to communicate natural organic shapes and colors, Penso acknowledges the early influence of bead making artist and instructor Kristina Logan, aka Queen of the Dots. "She is an incredible artist who changed my life. After five years in the jewelry business, in 1995 I took a workshop with Kristina. She was impressed with the speed and standards under which I worked. I was stunned to discover someone else in a different area of the world making beads as good as we do on Murano."

Once Penso's sculptural glass elements are blown, presentation is contemplated. During an excavation under Hotel LaGare next to his studio, fossilized or petrified wood was unearthed and now serves as a perfect wooden base for his glass. During the last week of the 2017 Venice Glass Week, Penso installed a special outdoor sculpture at the hotel. "It was challenging to blow something of this size and scale on the torch. Even after a winter of rain, wind, and snow, still my opera is there. Visitors and tourists take photos of it, motivating me to move in a more sculptural direction with my ideas."

Penso's sculptures were also exhibited at Glass Art Society's 2018 Murano conference in a show of masters at the Ex Chiesa di Santa Chiara. This newly restored medieval church offers visitors an experience of authentic Murano glass and Venetian arts and culture through live demonstrations of glassmaking and exhibitions of authentic Murano glass.



*Davide Penso, Seaweed sculptures.  
Photos by Andrea Pattaro.*



### **The Murano Glass Meeting**

The culmination of his extensive teaching experience, Penso's annual Murano Glass Meeting offers six days of international workshops, demos, and exhibitions. The Meeting runs concurrently with the Venice Glass Week, an international festival dedicated to the art of glassmaking in Italy and internationally. With the goal of reviving and promoting Venice's most important artistic and industrial activity, Venice Glass Week includes exhibitions, conferences, seminars, screenings, and open-furnace days. The event is sponsored by Fondazione Musei Civici di Venezia, Fondazione Giorgio Cini, Istituto Veneto di Scienze, Lettere ed Arti e Consorzio Promovetro, and the Town of Venice.





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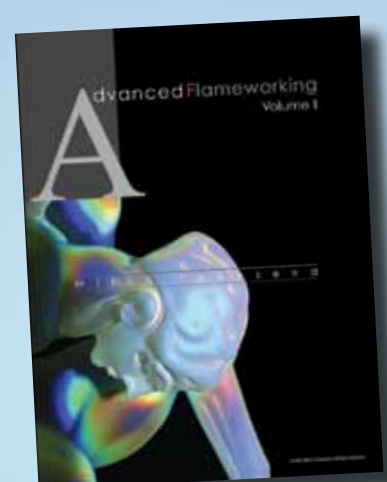
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Penso's 2018 Murano Glass Meeting, held September 9 through 15, offered his comprehensive workshop "From Beads to Jewelry," where he assisted students of all levels in developing and realizing their own projects. "The Murano Glass Meeting is an amazing experience showing that true art needs a collective spirit, a free mind, and absolute mastering of the material." For the first time, the 2018 Murano Glass meeting presented a prize for the juried international glass exhibition held at Hotel LaGare. Find out more and sign up for the 2019 event at Penso's Murano Glass Meeting Facebook page.

## The International Language of Glass

When glassmaking subsides, Penso takes a moment to relax and play some blues on his guitar. *The Sky is Crying* drifts out over the lagoon. Early on, music taught him the importance of accurately transmitting the power of one's work to an audience.

Visitors think of Murano as an idyllic setting with unlimited opportunities for working with glass and fellow artists. "Unfortunately, it's not really like that. There is a lot of competition as we all try to survive with the glass. I would like to be an artist, to express myself, to make crazy things, but I have to think about making pieces that are both sellable and of good design. Next door to me, another artist might copy what I'm doing. The time that I spent to invent something can evaporate quickly. It's true that the landscape and atmosphere in Murano is magic, but you can only understand Murano and how difficult it is to work in glass if you live here. It's an incredible challenge every day."



*Davide Penso, Seaweed sculpture.  
 Photo by Andrea Pattaro.*

Anyone who knows glass understands that competition for Muranese glass artists comes from places other than the island itself. "Still, there are plenty of artists working very well in Murano. We are a nice group. We trust in the future. We are powerful and use our power to leave Murano as we found it. As a third-generation Muranese citizen, my goal is always to make Murano proud with my art."

Through the haze of hard work, tangible proof of success comes into focus—home, boat, car, "three kids who eat like lions." Jewelry remains the bedrock of Penso's glass career. Through his wearable art, he provides an opportunity for anyone to own Italian design while his sculptural installations afford the public a chance to enjoy the artist's larger work in less restrictive settings.

"Sometimes I receive photos of my sculptural work in its location. To see my babies so far away from me feels great. When you design something, you have an inspiration or idea. You offer that to the audience, and they adopt your piece for their personal space. That honors me." **GLA**

*To see a video of Davide Penso demonstrating the making of one of his anemone beads, visit [youtu.be/Phb3vjDs1PE](https://youtu.be/Phb3vjDs1PE).*

*Davide Penso was recently a guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe free 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](http://www.glassartmagazine.com).*



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[www.davidepenso.info](http://www.davidepenso.info) (for *Seaweed* sculpture)  
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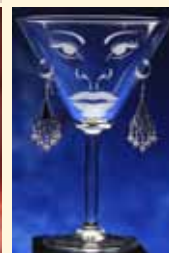
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# Armadillo Art Glass Initiative

## Community Action through Glass Art



by Margaret Zinser Hunt

Photography by Sarah Sheafe, SGS Photography

*Milon Townsend and Stephan Peirce  
collaboration, Tasso Vessel.*

**A**rmadillo Art Glass Initiative (AAGI) is a glassblowing and fundraising effort based in Austin, Texas, that has successfully and impressively raised over \$250,000 for Meals on Wheels Central Texas (MOWCTX) over the last six years. Borosilicate glass artists volunteer their time, coming together for one weekend each year to create pieces that are sold in silent and live auctions at the event and afterwards through social media. An enthusiastic public is welcome to attend to witness the amazing glass art creation, watch live graffiti art, listen to music, buy art from vendors, and bid on artwork auctions.

Meals on Wheels of Central Texas seeks to nourish and enrich the lives of the homebound and others in need through programs that promote dignity and independent living. As one of the largest meal delivery organizations in Texas, the organization provides over 3,000 meals every weekday, serving over 5,000 homebound older adults and people with disabilities. The organization also manages over 15 other services, including after-school food programs, in-home caregiving, and home care help. Their programs are offered free of charge with the assistance of over 7,000 generous and dedicated volunteers.

### AAGI History, Inspiration in Action

Craig Lewis, an Austin functional glass artist, founded AAGI in 2012 and serves as its Executive Director. Drawing inspiration from Sean Muller, who organized the Colorado Glass Project, Lewis saw the potential for Texas glass artists to give back to their local community. Lewis credits Nick Deviley, owner of the Glassroots Art Show, for his strong encouragement to schedule and organize the first event in concert with the Glassroots Art Show in Austin in April 2013 at the Palmer Events Center. Lewis and Deviley both believed the event would engage the support of the vendors and buyers in attendance.

Previous to the first event, Lewis and the AAGI team carefully searched for the right beneficiary. They chose MOWCTX because of its powerful impact on the local community and because of its financial model and transparency. The organization was excited to work with the AAGI team and welcomed them as a key sponsor. That first year's event succeeded in raising over \$15,000, a well-timed and significant donation to MOWCTX, that helped replenish stores and much-needed funds to provide after-crisis support for those affected by the West Fertilizer Company explosion in April 2013.



AAGI was created with the intention to raise funds for a local 501(c)(3) organization, and Meals on Wheels Central Texas was a perfect fit. The entire AAGI enterprise, a significant effort, remains entirely staffed by volunteers. Lewis and his wife Sarah shoulder the vast majority of tasks in planning, soliciting sponsorships, interfacing with Meals on Wheels, recruiting and scheduling artists and volunteers, and planning the scheduling and execution of the artwork auctions. He humbly acknowledges the tremendous support of the committed network of artists, volunteers, and sponsors who donate their time and talent to ensuring each year's success.

The core team of organizers began with Luken Sheafe (Salt Glass), Micah Evans (ME), Aymie McKesson, and Johnny Glover, and over the years has shifted and grown. Now Lewis and his wife handle the vast majority of logistics, including overseeing the enormous family of contributors (volunteers, graffiti artists, sponsors, musicians, and demo artists) who assist with each event. Over the years, hundreds of borosilicate glass artists have selflessly volunteered their skill, creativity, and inspiration in creating the pieces that are sold in support of feeding those in need.

In 2014, AAGI's second year, the organization once again collaborated with the Glassroots Art Show and raised over \$25,000. Lewis and his team, however, saw the crucial need to reduce the significant event space rental costs in order to increase their contribution to MOWCTX. As a result, in its third year AAGI moved to Grav Labs/St. Elmo Studios, two studios that shared a building in Austin. The larger space enabled the event to host more artists at a time, nearly doubling artist capacity. The move drastically reduced site costs, and Lewis credits this move, along with additional sponsor relationships, with the marked increase in event proceeds, exceeding \$45,000 in 2015. Grav Labs' staff—CEO Dave Daley, President Tristan Blackett, Stephan Peirce, and Micah Evans—have become invaluable partners to AAGI, providing a safe and secure space for the last four years as well as lots of "sweat equity." Marketing assistance was also provided with a strong effort from the Grav marketing team.

After such significant growth, AAGI had built up strong momentum of growing support from artists, stores and collectors buying work, and increased exposure on social media. While Lewis feared that industry and economic changes would hinder the upward trend in fundraising, he and his team made big plans to dramatically grow the event in 2017, adding more live performances from musicians and graffiti artists, vendor booths, and food trucks. During the planning for the 2017 event, Grav Labs was able to purchase the new building it needed in order to relocate. After a short period of uncertainty on whether the 2017 event could happen, the AAGI team was able to hold the event in the new Grav Labs studio. The workbenches and ventilation were completed less than a month before the event. Lewis' apprehension was for naught, however, since the event raised an unprecedented \$65,000!

In 2017 and 2018, AAGI has settled into its home location at Grav Labs, providing space for more than 20 artists to work at the same time, with a total of 80 artists each year. The event has grown to include not only glass art but graffiti art, vendor booths, food trucks, and live music. The 2017 event raised \$65,000, meeting Craig's goal of raising more money than in the previous year.

*CaptNCronic and Harold Cooney collaborative piece,  
Zanfirico Russell Westbrook Triple Double.*



## Mobilizing Time and Talent

Nearly all of AAGI's success depends on the well-developed network of community members who contribute their time and expertise to this endeavor. One of the relationships valuable to AAGI is the one with Allison Key, Drew Kupps, and Jeremy Ross who organize the Michigan Glass Project (MGP). Both AAGI and MGP have seen meteoric growth since their respective starts, and the teams of each group offer each other crucial assistance. For example, Lewis helps with torch setup and other technical needs at MGP, and Key helps with the silent auctions. Both Key and Lewis jokingly mention their friendly "giving contest," helping each other top the previous year's donations and collectively improve the event. As connected and involved members of the glass community, they are able to bring unique skill sets and connections that contribute to the success of both AAGI and MGP. As event organizers, they both have mastered the big picture and all the little details that go into planning events of this scale.

Salt Glass has been involved with AAGI since its inception, and the sales of Sheafe's work over the last six years has raised more funds than any other artist. Not only does he create larger pieces that fetch impressive prices at AAGI auctions, but he has created an abundance of more affordable pieces as well. In 2017, between working on other pieces, he used scrap glass to make dabbers, which were sold at auction as they were being made. Because of the popularity of this impromptu effort, Sheafe spent time before this past year's event creating glass dabbers. Salt's Dabber Extravaganza was a hit. Even as the team was organizing them for sale, supporters had formed a line, patiently waiting to get their pick. That effort alone raised almost \$5,000 for AAGI in 2018.

With the event having completed its sixth year of increased fundraising, sponsorship now covers the vast majority of event expenses so that all funds raised from the sale of glass art go directly to MOWCTX. As Lewis gratefully explains: "Our sponsorships are crucial to the success of the event. Attendees aren't always aware of how much our sponsors do to make the event a success. Glassroots Art Show, Profound Glass Works, ABR Imagery, Northstar Glassworks, Glass Alchemy, and Bomdiggidy Studios have all been sponsors since day one."



*Nathan Miers (N8)  
making magic  
on the torch.*



*Sam Lyons of  
Lyons Glass creating  
a citrus component.*



*Blossom Glass,  
Detroit, Michigan,  
building one of her flower components.*



*Milon Townsend at work, framed by  
one of his pieces.*



## Valuing Creativity and Dedication

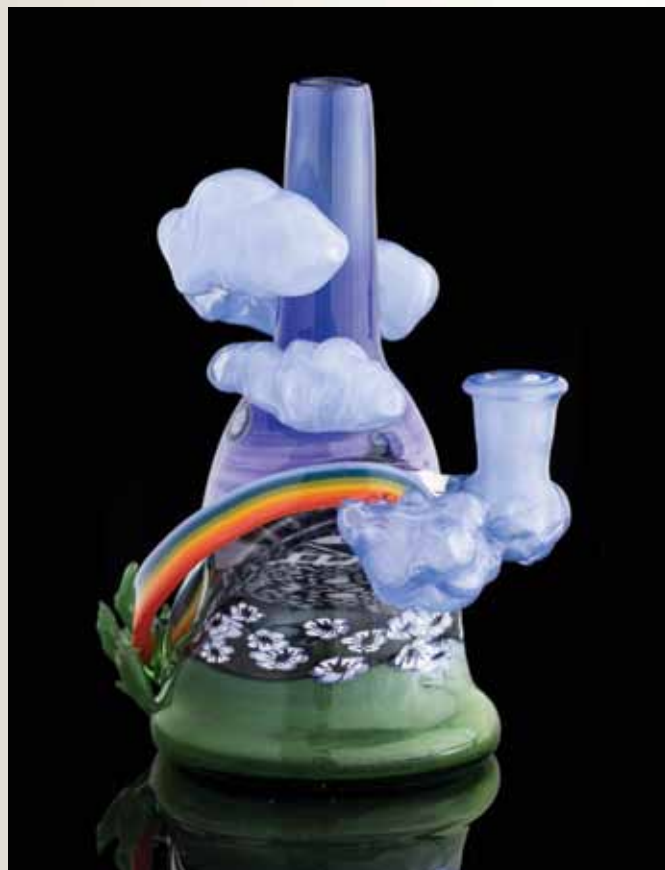
With event costs covered by sponsorship, AAGI works diligently to maximize fundraising dollars but also wants to ensure that the artists who volunteer their time and talent feel appreciated and respected. AAGI sponsors cover housing for out-of-state demo artists and provide food for them during the event. In many cases when it comes to selling the work they made, artists also provide assistance in sales, tapping into their respective follower bases and directly donating the funds to MOWCTX.

AAGI organizers also choose not to sell certain pieces in the auctions, but rather offer them at a set price. This helps to preserve artist pricing and respects the contributions of the artists. Lewis acknowledges: “They do it on their own dime, on their own time. It’s important to me for these artists to be happy with how the process of selling their work takes place.”

Lewis sees AAGI not just as a fundraising effort but as an opportunity to foster new enthusiasm for glass art. “When I see somebody who has never had an experience with glassblowing come in, see the artwork on the table, certainly love it, but then walk into the glassblowing area and see the glass being made, you see a total shift—the smile, the enjoyment, the engagement. You can tell that you have changed a mind about what’s going on with glass.”



*Salt Glass and N8 collaboration,  
Space RipCurl.*



*(Top and bottom right) Piper Dan and Salt  
collaborative piece, Takara Castle Rainbow RipCurl.*

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## Building on Past Success

AAGI 2018 again took place at Grav Labs from May 18–20, 2018, and continued its impressive trajectory of growth. The event attracted many widely recognized artists, including Piper Dan, Milon Townsend, Raven Copeland, Lewis Wilson, Nathan Miers (N8), Salt Glass, Micah Evans, Don Chile Ortega, VelaG, IO Glass, and the team from the Michigan Glass Project, among others. The event included artist vendors selling their creations, glass and tool suppliers, live graffiti art, food trucks, live music throughout the event, and two parties after the glassblowing had finished on Saturday and Sunday.

The 2018 event surpassed a major milestone in total prior fundraising, reaching over \$250,000 donated to MOWCTX. “A huge highlight is bringing all of the money to Meals on Wheels,” says Lewis. “In the past six years, we have surpassed a quarter of a million dollars, which represents over 100,000 meals. I’m pretty psyched about hitting that number.” The total raised in 2018 is more than \$80,000, which brings the six-year total for AAGI efforts to over \$290,000. Lewis and the AAGI team are committed to topping the amount of proceeds each successive year. **GA**

*Making a difference within and beyond our communities depends on contributions large and small. AAGI encourages the contribution of anyone who wants to help, be it in monetary gifts, purchasing artwork, volunteering at the event, creating artwork before or during AAGI, vending, or enrolling as an event sponsor. For more information, please visit the AAGI website.*



*Nathan Miers (N8) and Sam Lyons of Lyons Glass collaborative piece sold at AAGI Live Auction.*

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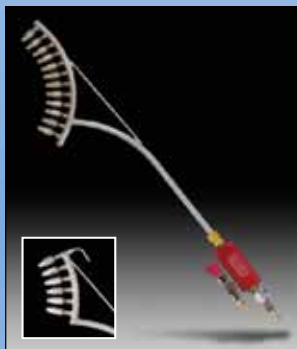
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# Emerge 2018 Winners

## Awarding Excellence in Kiln Formed Glass

by The Staff of Bullseye Glass Co.

**B**ullseye Glass Co., Portland, Oregon, has named the winners of *Emerge 2018*, the company's 10th biennial juried competition for emerging artists in kiln formed glass. The awards were announced on June 23 during an awards ceremony at the Bullseye Projects gallery in Portland.

### Emerge 2018 Jurors

Selected from over 300 entries, the 43 finalists, who represented 12 countries, were evaluated on their creativity, craftsmanship, and design by a panel of three jurors.

- Benedict Heywood, Executive Director, Bellevue Arts Museum
- Heidi Schwegler, Artist/Chair, MFA Applied Craft + Design, a collaborative program between Oregon College of Art & Craft and Pacific Northwest College of Art
- Diane Wright, Curator of Glass, Toledo Museum of Art

### Emerge 2018 Winners

Saman Kalantari of Iran, residing in Italy, received the **Gold Award** for *Still Life*. The **Silver Award** went to Clare Peters of Australia for *In Honour of Seeking, In Honour of Knowing, In Honour of Wisdom*. The **Bronze Award** went to Dagmara Bielecka of Poland for *Organica 1*.

The Bullseye Glass **Crossover Award** was presented to an entrant established in a medium other than glass, who first began working (or taking classes) in kiln formed glass since January 1, 2016. This year, Allison Leigh Holt won the Crossover Award for *Lens 2*. She previously established her artistic practice in video and video/sculpture.

The **Gold Academic Award** went to Joshua Kerley of the Royal College of Art for *Making Connections (Pink & Grey Arch, Yellow & Grey Block, and Khaki Glass & Polystyrene)*. The **Silver Academic Award** went to Rose-Mary Faulkner of the Australian National University School of Art for *Bare (6-8)*. The **Bronze Academic Award** went to Jade Tapson of the University of Sunderland for *Scale II*.

The three artists who received honorable mention from the jurors included Andy Plummer for *I Moved on Her Like a Bitch*, Kalina Bańka for *Noise*, and Evelyn Gottschall Baker for *Bones – Group*.

### Evolve 2018

To acknowledge the fact that an artist's career is never a before-and-after snapshot, Bullseye Projects again created a companion exhibit that celebrated former *Emerge* finalists who have continued to create works that expand the medium. *Evolve 2018* featured the work of Joanna Manousis, Cassandra Straubing, and Kathryn Wightman. The exhibit was presented in conjunction with *Emerge 2018* at Bullseye Projects, in Portland, Oregon, and ran through September 8, 2018.

GLA



Joshua Kerley

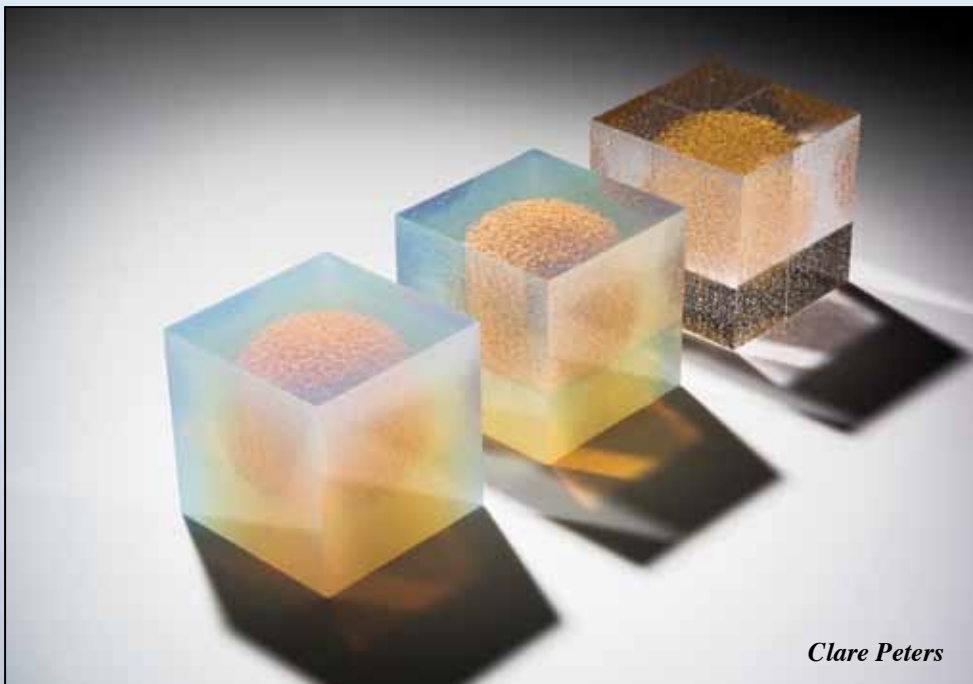


Rose-Mary Faulkner





*Dagmara Bielecka*



*Clare Peters*



*Saman Kalantari*

**Gold Award**

**Saman Kalantari**

Iran, residing in Italy

*Still Life*

6.25" x 19" x 17" (installed)

**Silver Award**

**Clare Peters**

Australia

*In Honour of Seeking, In Honour of Knowing, In Honour of Wisdom*

3.875" x 3.875" x 3.875" each

**Bronze Award**

**Dagmara Bielecka**

Poland

*Organica 1*

1.375" x 10.625" x 8.75"

**Crossover Award**

**Allison Leigh Holt**

United States

*Lens 2*

17" x 17" x 2/5"

**Gold Academic Award**

**Joshua Kerley**

United Kingdom

Royal College of Art

*Making Connections*

*Pink & Grey Arch*

5.625" x 5" x 1.875"

*Making Connections*

*Yellow & Grey Block*

2.5" x 4.375" x 1.25"

*Making Connections – Khaki Glass*

*& Polystyrene*

4.75" x 3.375" x 1.75"

**Silver Academic Award**

**Rose-Mary Faulkner**

Australia

Australian National University

School of Art

*Bare (6-8)*

11" x 70" x 0.375" (installed)

**Bronze Academic Award**

**Jade Tapson**

United Kingdom

University of Sunderland

*Scale II*

21.875" x 122.375" x 0.25" (installed)



Allison  
Leigh Holt



Jade Tapson



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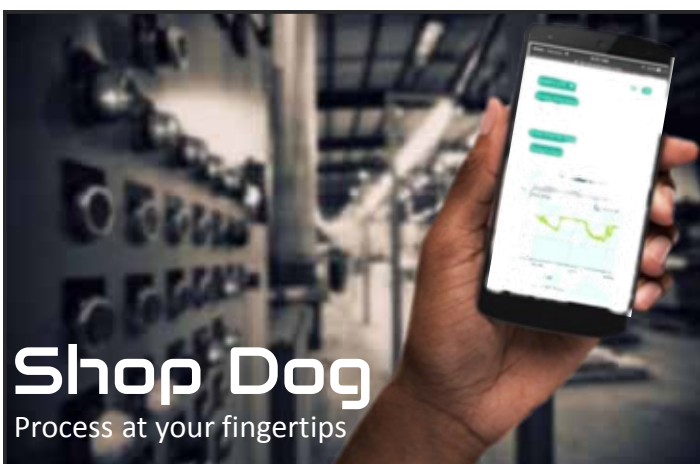


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# The 2018 Murano Glass Fashion Show

by Sara Sally LaGrand

On May 19, 2018, the glass goddesses were smiling on the tiny hamlet of Murano, just a five-minute jaunt from Venice in northern Italy. The island, which can boast a history of glass production that dates back to the 1100s, served as host for the latest installment of the Glass Art Society (GAS) Glass Fashion Show. The evening was perfect—no breeze, not too hot, and a brilliantly blue Italian sky.

As we lined up along the canal of the Rio dei Vetrai, the 1,800-plus attendees of the 2018 conference were buzzing with excitement. For some conference goers, this would be their first ever Glass Fashion Show. Meanwhile, back in the gardens of the home of Lino and Lina Tagliapietra, artists and models were slipping into something less comfortable and getting into hand-propelled Carolina boats preparing for the first ever Murano Glass Fashion Show that would travel down the canal. How fitting. Everything that happens in Murano is because of a boat.



Glass costumes by Marina and Susanna Sent, artist designers from Murano, Italy. Photo by Laura Donefer.



Davide Penso's Venetian Mermaid costume modeled by Jelena Mandic (former Miss Serbia). Photo by Andrea Pattaro.

## Heading to Murano

Shortly after the 2016 GAS conference in Corning, New York, GAS announced that the conference would be taking place in Murano. Once that happened, native artist Lucio Bubacco dreamed of a glass fashion show down the canal, and he had intended from the beginning that Canadian glass artist and veteran show coordinator, Laura Donefer, would plan the event. About a year before the conference, he handed it off to Donefer, who described the work required to make the show a reality.

"Because of the way this unfolded with the Glass Art Society, I had far less time than usual to prepare. I invited my best, most trustworthy glass fashion show peeps who had done shows before and got them on board. They began to work quickly to pull the event together. We had less than a year to make the costumes."

Donefer also felt that involving the locals would be important. With Cesare Toffolo and Bubacco in tow, Donefer went about checking out logistics as well as inviting the Muranese artists to participate. "I convinced Marina and Susanna Sent to make costumes, and they made the three Bubble Girl costumes. I love their work! Davide Penso brought the tall, *tall* blond model Jelena Mandic from France to wear his aqua blue mermaid costume. She is a former Miss Serbia and professional model from Cannes who is also a glass artist herself. Igor Balbi and his wife Agnese Costa made the wonderful dress of round discs, and Muriel Balensi made the very sexy outfit."

Local artist Anushka Bayens also participated with her gorgeous bustier of etched green disks. However, the raciness had to be toned down a bit. "I was told by the Glass Art Society board, 'No raciness! We are ending up in a church yard, and the priest will be there,'" Donefer says.





*Models Julia Rogers, Leah Allison, Lea de Witt, with “Kurtio” modeling the “Wolfman” costume by Charlynnne Lafontaine.*



*Glass Fashion Show co-ordinator Laura Donefer and her husband, The Mighty Dave.*

## Showtime on the Canal

This would be Donefer’s 14th Glass Fashion Show. Each one introduced its own set of headaches, and this one—the first ever to take place in boats down a canal—presented its own unique set of worries.

“No high heels,” Laura relates. It was just one of the rules set down, as Donefer imagined the worst-case scenarios for a water-oriented fashion show. Donefer is an experienced boater, and the thought of the unsteadiness for a model standing in a moving boat was plaguing her.

“I had bad nightmares for months and could not sleep at all once I got to Murano. The day of the Glass Fashion Show, to get all those people into the boats in the right order was very difficult. No one listened to me, and I kept shouting, ‘Do not fall in. Do *not* fall in!’ as we got into the boats by Lino’s house. We had a long row in the Vaporetto lanes around the island, and there were a few very tense moments with the Vaporetto daily water buses beeping and beeping at us.”

Then, with thoughts of her own safety, Donefer donned her glass costume designed by New Jersey artist Nancy DuBois. “The minute I got into the gondola with my 55-pound dress on I thought, ‘Oh, my God, it is Laura Donefer who is going to fall in and drown!’ It took all of my concentration for that to not actually happen. Every time the rower in front of me changed her rhythm, I almost lost my balance—and that happened a lot. I could hardly enjoy the ride.”

In all, 33 models participated, either creating the costumes or modeling for other artists. From the USA, California artist Kathleen Elliot donned a magnificent glass collar and crown that she and her husband Brent carefully flew with them in what they affectionately called “The Box” all the way to Italy. Canadian Artist Charlynnne Lafontaine bought her costume a seat on the plane next to her, because it would cost less than mailing it from Canada to Italy.

Generally speaking, logistics were somewhat of a nightmare, but in retrospect, it was completely worth it. “The high point was when we were all coming down the top of the canal, and there were all these people on the sides screaming and yelling and cheering,” Donefer says. “That was the moment I realized, ‘Wow, we are doing it! We are doing a Glass Fashion Show on boats in Murano, and it is actually happening!’ I was thinking of the long history of glass here and how we were becoming a small part of that history. While we were being rowed down the canal, I noticed the upper windows where ordinary Muranese people were leaning out, staring at us in a kind of awe. I waved madly at them, and they all waved back, smiling! They never had seen anything like it before, and that made me very proud!”

GA

*Sara Sally LaGrand, award-winning artist and author, has had the great fortune to study glassmaking with many gifted teachers, both in America and Italy. She holds a BA in Glass Formation from Park University, Parkville, Missouri. Honors include awards from Art Westport, State of the Arts, The Bead Museum of Washington, D.C., Fine Line Gallery, Images Art Gallery, and the Kansas City Artists Coalition.*

*LaGrand has taught flameworking all over the world and has articles published in many books and magazines. Her work can be found in international public and private collections. Visit [www.sarasallylagrand.com](http://www.sarasallylagrand.com) to view her glass art.*

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# In Search of German Montage Past, Present, and Future

by Marcie Davis

What began as a shopping spree evolved into an artistic scavenger hunt. When a fellow glass lover discovered I was traveling to the traditional glassmaking town of Lauscha in what is the former East Germany, he told me to find him some good montage and gave me a budget. Montage is one of the most precise, beautiful, and difficult techniques one can attempt at a torch flame. Combining many individual sections of glass tubing, it results in tremendously complex vessels. Dazzling and disciplined, this modern technique is a quintessential part of Lauscha's artistic heritage.

Montage had an unlikely beginning. Its first use was for cigarette holders. It took Albin Schaedel, a Thuringian flameworker born in 1905, to transform its fine lines and filigree patterns into art. According to flameworking artist and montage historian Frederick Birkhill, "He took the technique and perfected it to a very high level of artistry. Schaedel is really the father of the technique in the post-World War II period."

As I walked up Bahnhofstrasse, Lauscha's main street, I stopped at all my favorite haunts. No montage. Where was it? I continued up the street past the famed Farbglashütte factory, on to Hubert Greiner-Schwed's studio. There we would surely find the montage we were seeking. But no! There were many simple vessels, lovely and alluring, but . . . no montage. I tried not to sound alarmed when I asked, "Where is it?" Greiner-Schwed sadly shook his head while he prepared a pot of tea. As he explained through our mutual friend and interpreter Lothar Birth, "Customers want dots; they want simple, inexpensive glass. They don't understand the montage." I could hardly believe my ears. Dots? Instead of montage? In *Lauscha*? I was floored. We chatted some more and left. I would never see him again. He passed away just a few months later.

## Jürgen Kob

Where to go? What to *do*? At my frantic request, Birth made a number of calls and saved the day. By late afternoon we were zooming up to the top of the ridge and were met by Jürgen Kob, an instructor at Lauscha's glass school, Berufsfachschule Glas Lauscha. We were led into his home and there, humbly displayed in the dimly lit basement, were some of the finest examples of montage vessels I'd ever seen. Meticulous. Dramatic. Full of passion and emotion. I hadn't seen work that breathtaking since I'd been treated to a visit at the home of Albrecht Greiner-Mai years before.

I said as much, and as fate would have it, it turns out that Greiner-Mai was Kob's uncle. He, too, had long since passed, but his spirit lives on in the glasswork of his nephew. Why these splendid pieces were sitting in the basement and not featured in a high-end gallery mystifies me still. I began snapping photos like mad and consider that afternoon spent with Kob to have been the highlight of the trip, as if I had discovered a new land.

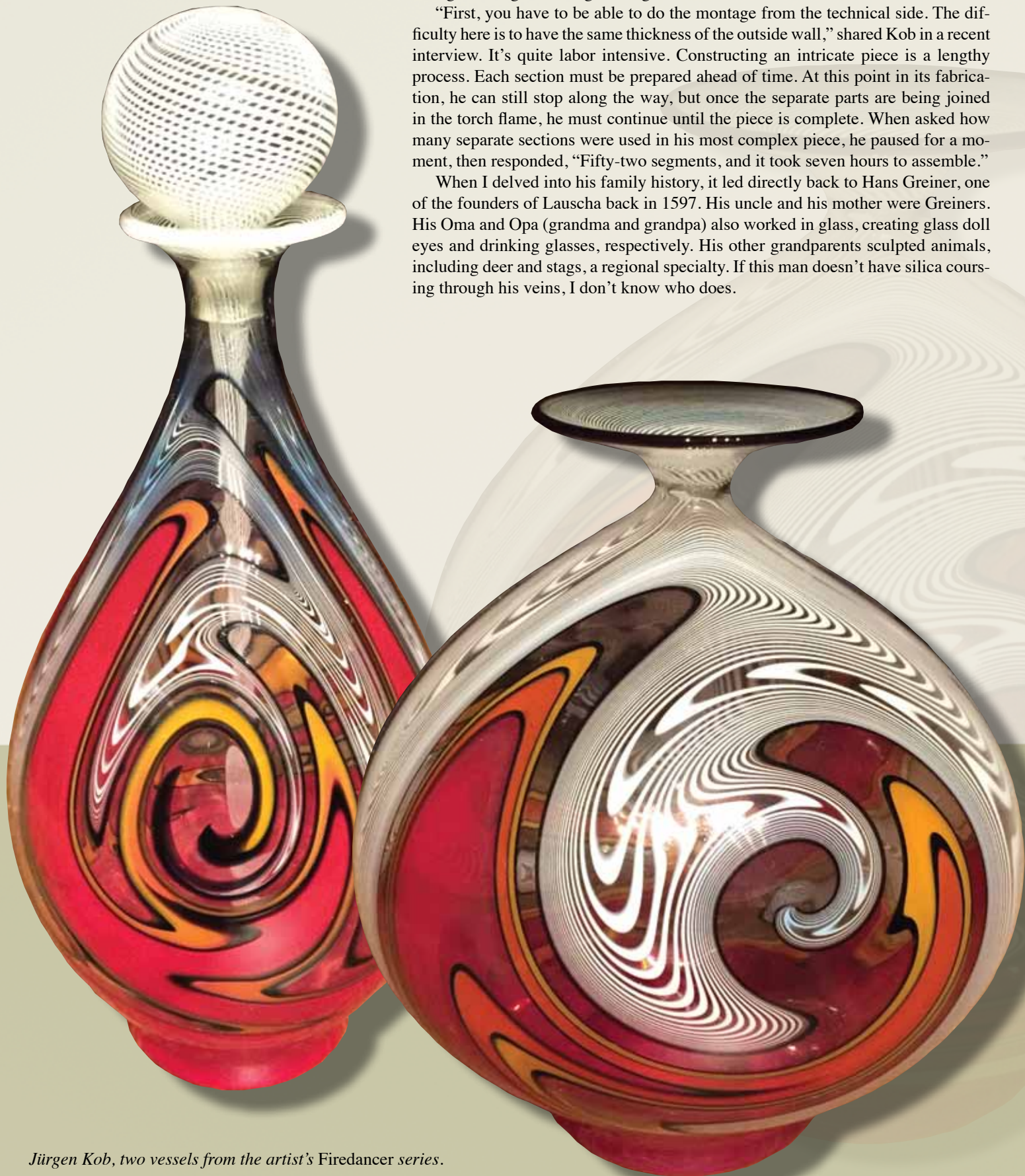
*Jürgen Kob, Spinning Wheels.*



As a young child, Kob refused to go to kindergarten and preferred instead to spend his time peering over the edge of his uncle's workbench, sitting and watching. He later attended Lauscha's glass school, where he spent two years learning theory. Next came 10 years of practice at the torch. Finally, when his skills had advanced enough, he began making montage.

"First, you have to be able to do the montage from the technical side. The difficulty here is to have the same thickness of the outside wall," shared Kob in a recent interview. It's quite labor intensive. Constructing an intricate piece is a lengthy process. Each section must be prepared ahead of time. At this point in its fabrication, he can still stop along the way, but once the separate parts are being joined in the torch flame, he must continue until the piece is complete. When asked how many separate sections were used in his most complex piece, he paused for a moment, then responded, "Fifty-two segments, and it took seven hours to assemble."

When I delved into his family history, it led directly back to Hans Greiner, one of the founders of Lauscha back in 1597. His uncle and his mother were Greiners. His Oma and Opa (grandma and grandpa) also worked in glass, creating glass doll eyes and drinking glasses, respectively. His other grandparents sculpted animals, including deer and stags, a regional specialty. If this man doesn't have silica coursing through his veins, I don't know who does.



*Jürgen Kob, two vessels from the artist's Firedancer series.*

## Andre Gutgesell

Across town lives another significant montage artist, and he and Kob couldn't be more different. Andre Gutgesell is an internationally acclaimed flameworker who has taught all over the world. His work is collected in multiple galleries, and he has recently opened his own gallery, Glaskunst Gutgesell in Erfurt, Germany. His forebears did not make glass. Rather, it was his neighbor across the street who inspired him to seek a life in art. This neighbor fabricated drinking vessels for cognac as well as wine goblets. Gutgesell also attended Lauscha's local glass school, and it was there that he became aware of montage. Even as a student, he attempted the technique.

The artist's biggest challenge was the different viscosity of each of the many combined colors. "When you have red, for example, it's much softer than the clear glass, and it will move outside more when you blow inside." Thus, it's tricky keeping the diameter of the combined sections of tubing consistent throughout the piece.

The trajectory of Gutgesell's career was very much changed when he went to the Frankfurt Fair in 1996 and saw the works of montage superstar Kurt Wallstab. A fellow Thuringian artist born in 1920 in Neuhaus, the town next to Lauscha, Wallstab relocated in the late 1940s to western Germany to avoid the Communism that swallowed up his hometown. He was a scientific glassblower and began his exploration of artistic flameworked glass in 1967. His name became synonymous with montage vessels as awareness of this style peaked in the late 20th century.

Intrigued by what he saw while looking at a blown perfume bottle, a cheeky young Gutgesell approached Wallstab's wife. "Maybe I can make this perfume bottle more perfect than you have it here!" Two weeks later the legendary Wallstab came to Gutgesell's studio and told him, "Maybe I'll teach you something." Thus began the historic relationship between mentor and student. It wasn't long before Gutgesell was working alongside his mentor at the Frankfurt Fair where it all began.



*Andre Gutgesell, Twilight.*



*Andre Gutgesell, Green, montage technique.*



Gutgesell shares: “We had a really good relationship. He told me a lot about not only crafts, but also about how you find personal expression, how to work with galleries, and everything about careers.”

Did Wallstab ever try to directly influence his artistic style? “No!” replied Gutgesell. “We had discussions about what should be, what can be, but nothing in the direction of ‘You should do this,’ or ‘You should go that way.’” Wallstab explored and pushed the boundaries of glass endlessly, and Gutgesell does the same. The two remained close friends until Wallstab’s death in 2002.

Since montage vessels are so detailed, I wondered if they all had to be planned or sketched in advance. Was there ever room for a spontaneous dance, any pieces where the glass gets to decide what it wants to do? “Not a single one! You should know in the beginning how it will be in the end,” explains Gutgesell. “You have to plan the sizes of the glass pieces you prepare. You have to plan how small or large the part that goes on last should be. Everything is planned!” He shared that he used about 47 segments on his most complex vessel.

## Artistic Differences

To the uninitiated, the riveting visual impact of montage vessels may appear similar between artists, but there are significant differences—nuances that become detectable when you look more closely. Gutgesell observes the following contrasts between 20th century artists Wallstab and Greiner-Mai. “I think they have a totally different expression, because they had different styles of education. Wallstab had been a scientific framemaker. He had tremendous discipline and control and was always experimenting. Greiner-Mai started with Venetian influences and found a way to work where he built many different colored parts into one piece.”

A basic difference between the two artists was the types of glass they used to create their art. Wallstab used tubing from Wertheim, while Greiner-Mai used Lauscha tubing made by Farbglashütte Lauscha, as well as tubing he made himself from colored rods. The Wertheim tubing is different. It’s lower in viscosity and can handle more thermal stress and pressure before it breaks. It also needs more heat, and it’s not so easily flowing as the Lauscha glass.



*Albrecht Greiner-Mai, Montage, cobalt blue glass and whites, 22 cm, 29.5 cm, and 21.3 cm. Middle and left 1989. Right, 1986. Courtesy of Museum für Glaskunst Lauscha.*

"I like both," Gutgesell continued. "I like the feeling of the Lauscha glass when it flows easily together for me." He relates artistically to the simplicity of the Bauhaus movement as opposed to the more ornate Venetian style, the influence of which can be seen in the work of both Greiner-Mai and Kob.

### An Uncertain Future

No matter how you look at it, the future of German montage is unfortunately uncertain. Kob doesn't teach it at the glass school, because it's so difficult and takes a decade or more to learn. He makes fewer than five pieces of montage a year himself, which he can afford to do because being an instructor pays the bills.

Gutgesell muses that the problem is finding students who know enough to be taught. "Kurt had been searching maybe 10 years for somebody whom he could teach. Maybe it is the same for me. I have not seen anybody. When I entered Kurt's studio, I had 20 years already behind the torch. The students at the moment . . ." and his voice trails off.

There are maybe three local artists left that produce Lauschan montage. Let's learn to value and promote it before it vanishes from our artistic horizon. GA



(Left to right) Kurt Wallstab at work in his studio; Zylinder, 1982; Flasche, 1980. Photos courtesy of Museum Neuhaus am Rennweg.



*A special thank-you to Joël Naviliat for his translation expertise, without which this article would not have been possible.*

*Marcie Davis produces videos, webinars, and podcasts on hot glass, and imports Lauscha rods, tubing, Christmas ornaments, and artwork. She also hosts an annual tour of Lauscha and spends much of her time promoting Lauschan artists and their culture. Learn more at [www.firelady.com](http://www.firelady.com). If you are interested in helping to keep those montage fires burning, send your ideas or questions to [marcie@firelady.com](mailto:marcie@firelady.com).*



# the flow

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Join *The Flow* for a celebration of the beauty in the world around us. The 2019 Spring Nature issue will present fresh new tutorials and articles plus a gallery featuring the work of exceptional flameworking artists who will provide an exciting look at today's innovative glass art.



*Nautilus Shells*  
by Morgan Rodriguez.

*The Flow* encourages artists to share their tips and techniques to help others take their glass art to a higher level. The deadline for submitting articles to the Spring 2019 issue is December 1, 2018.

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## The Glass Art Society New Leadership, New Office, New Perspective

As the May 2018 Glass Art Society (GAS) conference in Murano, Italy, came to a close, GAS members began looking forward to the many new experiences their organization is set to encounter. These include a new executive director, new office space, and a look at the much anticipated 2019 conference.

### New Executive Director

The Glass Art Society (GAS) Board of Directors is pleased to announce the appointment of Brandi Clark as the new interim executive director. She started her position on July 19, 2018. "The board was looking for a person who could advance the Glass Art Society's mission and honor the society's history. We have found that in Clark," says GAS Board President Natali Rodrigues. "She is a creative and strategic thinker who will not lose sight of where we have come from and where we are going. We're confident that she will lead the organization with openness and clear vision. Her leadership experience and connections to the glass community are extensive. We are all excited to work with her."

Clark is a native of Texas and a graduate of Texas A&M. She has a solid background in nonprofit arts administration and was most recently the executive director of Cascadia Art Museum in Edmonds, Washington. She has also worked for the Houston Symphony, Pennsylvania Guild of Craftsman, 5th Avenue Theatre, and Pratt Fine Arts Center.



*Glass Art Society New Interim Executive Director Brandi Clark.  
Photo by Jonah Raup.*



"The Glass Art Society is such an important leader in the world of glass, and it's really exciting to be part of it," says Clark. "I look forward to reaching out to our growing community of artists, educators, and collectors around the world and working together to achieve great things."

As GAS charts its course for the next phase, Clark and the staff look forward to continuing to improve the process and welcome members' suggestions. "I'm incredibly honored and excited to have been appointed," says

Clark. "This is a unique opportunity to merge my background in arts administration with a focus on glass. I'm excited to take on all of the GAS programs and initiatives, while working to grow and strengthen the glass community. I look forward to meeting as many members as possible at the 2019 Glass Art Society conference in St. Petersburg, Florida.

### New Office Space

In addition to experiencing new leadership, for the first time in over a decade the Glass Art Society is moving to a new space. The church that has been home to the GAS office has been sold, and the organization is excited to be leasing a new space only ten blocks away in the bustling downtown Ballard neighborhood of Seattle, Washington. After September 4, the new address for GAS will be:

Glass Art Society  
2208 NW Market #200  
Seattle, Washington 98107

The GAS phone and fax numbers and all other contact information will stay the same.



*Sunset Dining on St. Pete Beach. Photo courtesy of Visit St. Petersburg/Clearwater.*



## New Perspective

The 2019 GAS Conference, *Charting a Course: Visions in Glass*, will explore the new energy of St. Petersburg and the Florida Gulf Coast, from Sarasota to Tampa, offering a new perspective on future directions in glass for the GAS Conference to be held March 28–30, 2019. St. Petersburg is a city of youthful, vibrant arts communities and dynamic change, as well as famous fine white sandy beaches. The city has benefited from the migration of forward thinking young entrepreneurs, artists, and businesses attracted by its livability. It is a glass loving town and home to the Chihuly Collection, the Morean Arts Center and hot shop, Imagine Museum, Duncan McClellan Gallery and hot shop, and the Zen Glass Studio, all participating as conference venues and all located within two miles of each other.

The themes for *Charting a Course: Visions in Glass* include:

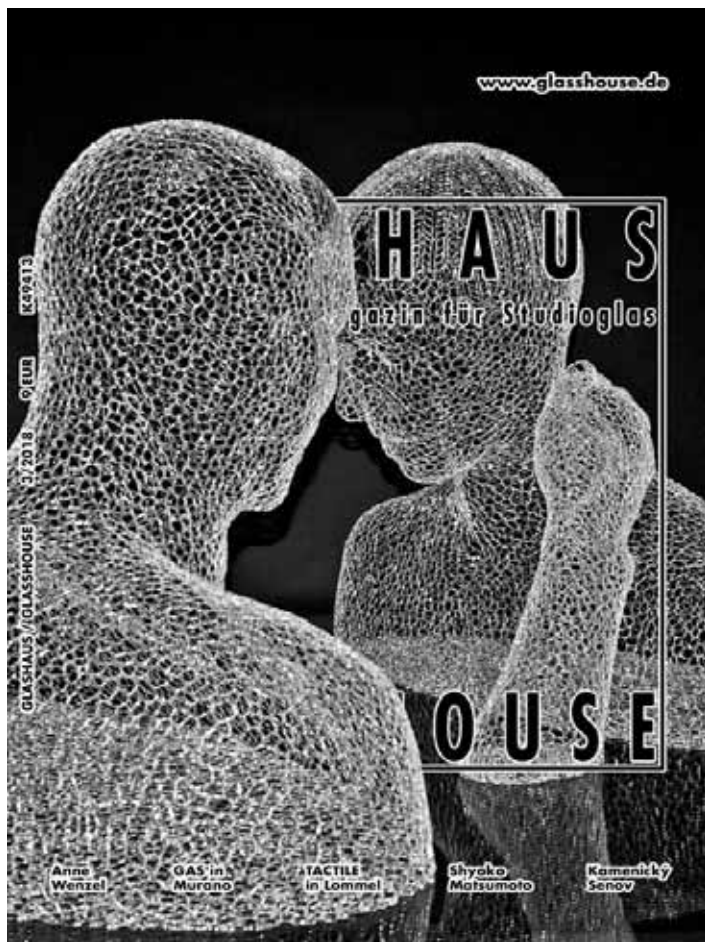
- Charting career skills and new routes of success.
- New relationships with the science and technology of glass.
- New creative directions in the work of emerging glass artists.
- Changes in market conditions and developing responsive strategies.
- Exploring new directions in collecting.

As of publication, 39 artists are scheduled to present various lectures and demonstrations on these important topics. **You must be a GAS member in good standing to register for and attend the conference.** You won't want to miss being a part of this great event, Glass-Sun-St. Pete!

GA

Visit [www.glassart.org](http://www.glassart.org) for more information on the Glass Art Society and becoming a member.

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# Creativity

## CONTINUOUSLY DEVELOP

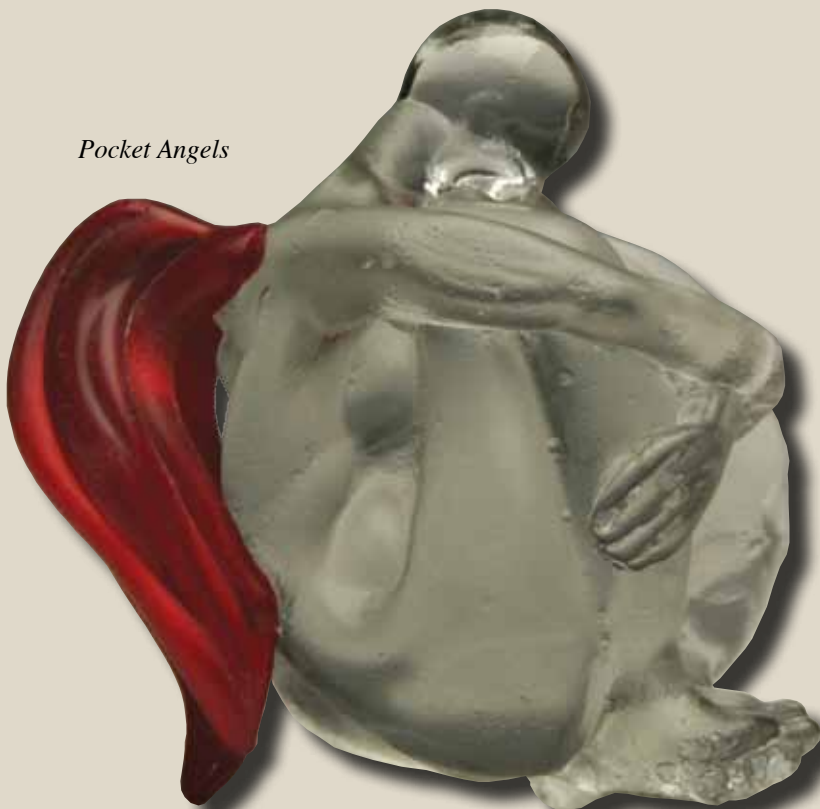
by Milon Townsend

Some ideas and images follow me around. They are constantly tugging at my subconscious, wanting in to whatever project I'm working on, however I'm making it. Many artists are the same way. Bertil Vallien has used boat forms in his work throughout his career. Monet was known to paint water lilies from time to time. Paul Stankard might have made some floral pieces during his career. Follow artists long enough, and you'll notice/understand/see how their inner selves are expressed in the external world through their artwork.

### Becoming Aware of the Persistent Image

I've been haunted by an apparition throughout my own career. This figure appears in my work, over and over and over again. It appears unbidden. It shows up unannounced and uninvited. It whispers in my dreams and shapes the way I think. It means one thing in one sculpture and something else in another. It is ambiguous. It changes as I do, as my perception of it changes, although I cannot tell if I am leading or following . . . making meaning or realizing it . . . inventing or discovering. It speaks to the best of my intentions and holds up a mirror to my regrets. It is the possible, the impossible, the finite, the infinite, the momentary, the eternal, as broad as all humanity and as personal as myself. I did not choose it. It chose me.

*Pocket Angels*



RECURRING THEMES  
RECURRING THEMES  
RECURRING THEMES  
RECURRING THEMES  
RECURRING THEMES  
RECURRING THEMES  
RECURRING THEMES



*Black and White*

For me, it hasn't been a plan, per se, but an awareness. Given how frequently this figure has cropped up in my work, I've given it thought and come to some rudimentary understanding of what it is and what it means to me. That brings me to what I consider a very important point—I do not explain my work. The title of the piece typically will give a clue as to what I was thinking, but I want viewers to own their own sense of the work. Viewers, your audience, bring to the symbolism that is your artwork their own history, their own experience, their own emotional baggage. For the artist to presume that he or she somehow has a better, truer, or more correct understanding of the work than the audience is to rob them of their co-creatorship, their participation in the work. I view my responsibility as putting together a series of ideas and images—for me in an often narrative form, for the viewer to . . . view. For their consideration. For them to come up with . . . whatever.



For me to explain is rare, infrequent, unusual, but for the purpose of this article, I'll share a little of what I'm thinking about this piece. For me, the curled figure represents potentiality, an awaiting, an awareness ready to stretch out and *be*. It is the possibility that each unawakened soul represents, the limitless possibility that each person holds as latent power, often underutilized or unrecognized.

Wings are a constant companion in my work as well, and you'll see them not just in this little figure, but everywhere. They are another indication of my hopeful view of the future of our species, not flight in a literal sense, but the flight of the spirit, of ascension to greater heights. When the figure or the wings show up, I give them respect and often a place at the table. I don't feel a need to completely understand, just a sense that they somehow belong to my overall worldview and that I'm comfortable having them along for the ride.

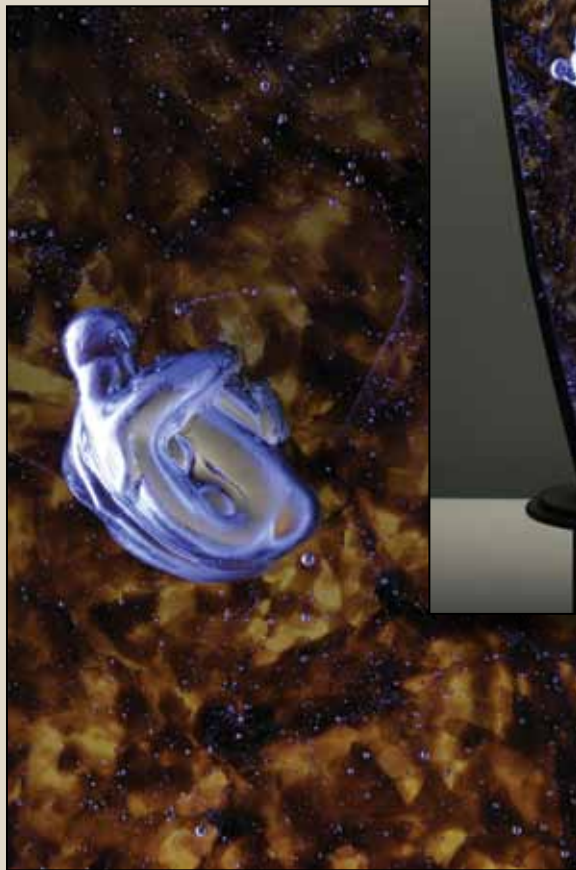
## The Siren Call of the Difficult

I don't even remember the first time I made this image. It has something to do with the fact that it's difficult. I don't want to feel limited, as though there is a category of image that is unavailable to me just because it's hard to do. Rodin used this kind of form, as did Barry Sautner, an incredible artist who etched glass away until his image remained. It reminds me of his *Umbilical Man*, and I think that the ideas and associations that it brings up are similar.

In *Generation*, a large complex sculpture with many figures radiating out from the center, this figure was the crux, the focal point, the center from which all of that focus and energy originally sprang. In *Black and White* I used it as a metaphor to ask whether or not a parent of one color could raise the child of another, or how we think about children and if they're born with preconceptions, or not.

I used it in *Suspension*, a piece in which the bubbles in the clear crystal rose up, creating the visual implication that the figure was descending and asking the question, what then? It became a shaped void around which liquid crystal with veils and text moved and flowed, a stable point in a fluid world.

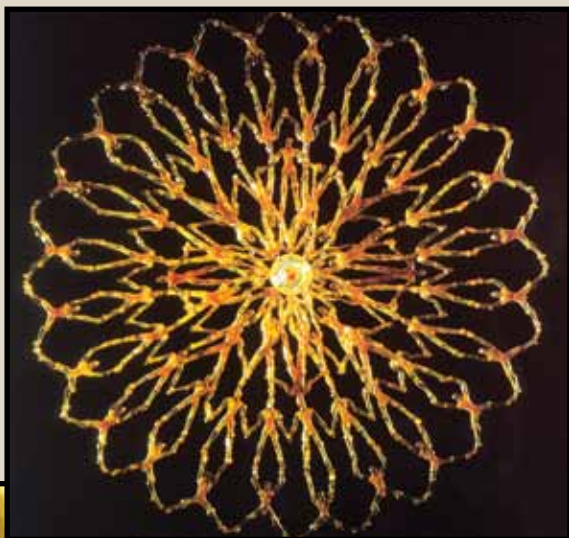
In *Immersion*, another cast piece, it is descending inside the blue/green water segment of an overall larger piece. I had this little figure lying around, or maybe I made it on purpose, when I started kiln casting. For my *Point of Origin* series of work, I took the form and made six molds of it, positioned at different angles. This gave me the very interesting dynamic that made it appear as though a figure were moving and turning in space, since in a sense, it was. I used the image in a series of pieces exploring that idea. Then I scaled it up, creating a rendition that was much larger, purposefully built for larger work.



*Point of Origin*



In *Dawn of Awareness*, I'm using it in the context of an ovoid external form that allows me to look at ideas of the nascent figure, the latency of life, of what could be. Again, I refuse to explain the work, not only allowing, but requiring my audience to interpret, to come to their own understanding of the work. This is important to me. While artists work with their own set of symbols and images and present them for review and consideration, we must not rob the viewer of his or her own vision, understanding, connections, and conclusions. We can learn deeper and broader ways of understanding our own work through their eyes, through the lens of their experiences and worldview.



*Dawn of Awareness*

### Creative Combinations from Within

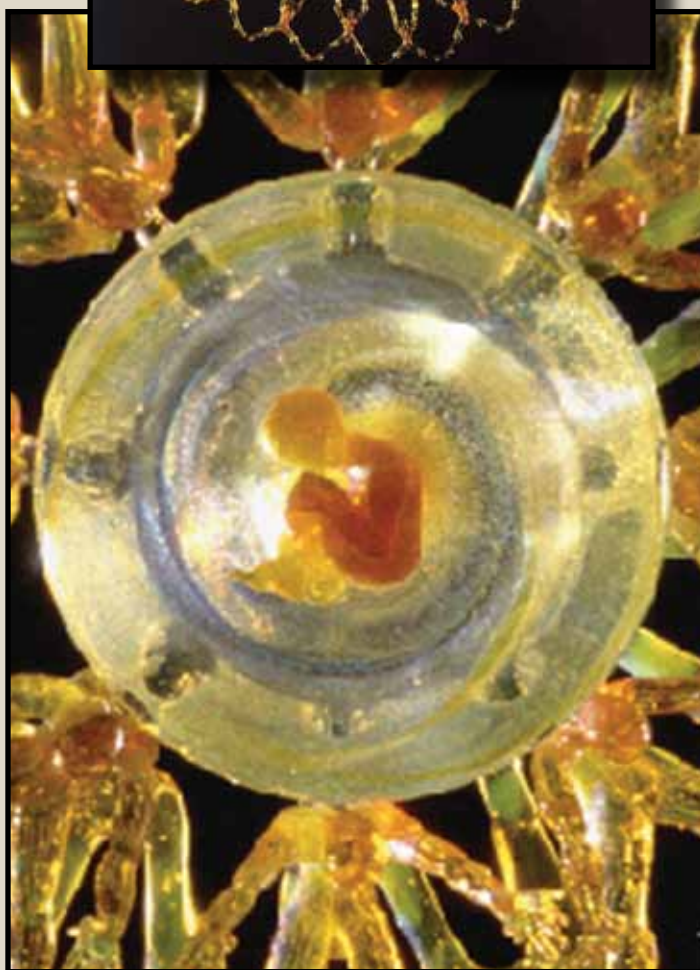
In *Adoration of the Froggi*, I combined the amphibian frog images I'd been working very heavily with at that time, with the curled figure of the sleeping/resting child in the center of a lotus. This was a challenging piece because of the proximity of the mass of hot glass that was radiating heat onto the piece while applying the tiny toes of the 12 frogs surrounding the figure.

I took the same figure, cast it in wax, added soft glass wings, invested it, steamed it, and recast it with Uroboros 96 to create the *Pocket Angels*. I took the same piece, did the same thing, then painted it with refractory paints, heated it up, and hot cast it in the hot shop by pouring furnace glass under and over it in two layers.

I next took the same figure and scaled it up to 40 pounds of glass in a casting, again with wings. Wings show up over and over and over again, in different configurations in the work. This little umbilical figure—and wings—seem to repeat on me as much as beans in a big enchilada.

Soooo . . . Keep your eyes open. Keep your ears attuned. Keep your antennae working. Those with eyes will see, with ears will hear, and if you pay attention, some other, deeper, less intellectual, more emotional or psychical part of yourself will cry out for your attention. Be there, or be nowhere.

GA



*Generation*



*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 [www.thebluemoonpress.com](http://www.thebluemoonpress.com) for his educational materials. You can also contact him at [milontownsend@gmail.com](mailto:milontownsend@gmail.com). The sequence presented here is excerpted from Townsend's upcoming book on Creativity.*

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1. Glass Art 2. Publication Number 1068-2147 3 Filing Date: 9-13-2018, 4. Bimonthly 5. Six issues 6. 1 yr. \$30, 2yr. \$48, 3yr. \$60, 7. 8300 Hidden Valley Road, Westport KY 40077, 8. 8300 Hidden Valley Rd., Westport KY 40077 9. (Publisher) Maureen James, 8300 Hidden Valley Road, Westport KY 40077, (Editor & Managing Editor) Shawn Waggoner, 415 E 2nd St. Salida CO 81201, 10. Steven and Maureen James, 8300 Hidden Valley Road, Westport, KY 40077 11. None 12. N/A, 13. Glass Art, 14. Nov-Dec 2017, Jan-Feb 2018, March-April 2018, May-June 2018, July-August 2018, Sept-Oct 2018 15. Extent and Nature of Circulation: Average Number of Copies Each Issue During Preceding 12 Months: 15A. Total no. of copies (net press run) 3000 15B(1): 1848 15B(2): 0 15B(3): 216 15B(4): 0 15C: 2064 15D(1): 0 15D(2): 0 15D(3): 0 15D(4): 27 15E: 27 15F: 2091 15G: 909 15H: 3000 15I: 99% 15. Extent and nature of Circulation: Actual no. of copies of single issue published nearest filing date: 15A: Total no. of copies (net press run): 2000 15B(1): 1416 15B(2): 0 15B(3): 35 15B(4): 0 15C: 1451 15D(1): 0 15D(2): 0 15D(3): 0 15D(4): 0 15E: 0 15F: 1451 15G: 549 15H: 2000 15I: 100% 16. Electronic Copy Circulation: Average No Copies Each issue During Previous 12 months: 16A: 116 16B: 2180 16C: 2207 16D: 99% 16. No Copies of Single Issue Published Nearest to Filing Date 16A: 118 16B: 1569 16C: 1569 16D: 100% 17. Publication of Statement of Ownership is required and will be printed in the Nov-Dec 2018 issue of this publication. 18. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and or civil sanctions (including multiple damage and civil penalties), signed Maureen James, Publisher, Date: 9-13-2018.

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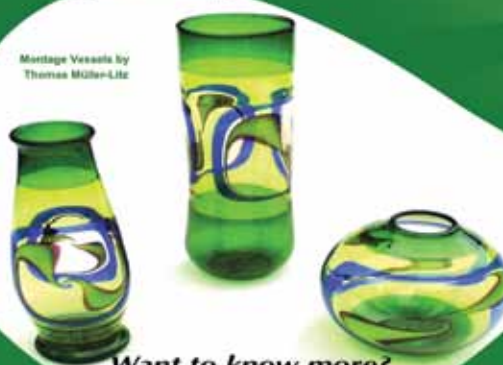
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# Contemporary Glass Society

## The New Graduate Review 2018



*by Sarah Brown, CGS Trustee*

**G**raduating is a massive milestone at the start of your creative career. You have spent several years working purely on what you love, exploring and navigating your way to finding your own path. Finally, you are free of the deadlines that often felt like barriers to your creative success, but now the real work starts—beginning your practice on your own without the fabulous equipment that you took for granted while completing your studies and setting time to focus. Particularly, you are missing your peers who let you ask questions and keep you accountable. It's the most exciting time, too, exploring how you'd like to use your newfound experience and get to show your practice to the world.

The Contemporary Glass Society provides a number of opportunities for which you can apply to exhibit your work, both online and in gallery settings. It's also a great way to get to know the wider glass community. I know that when I left the university, I really felt as if I knew nobody else who worked in a creative career, let alone in glass, a practice in which I so wanted to make a success. Since joining CGS I have gotten to know people from all over the country and the world, and it has encouraged me to get out there and attend events, show my face and my work, and apply for things I would never have dreamed of doing. I also did not want to give up, as tempting as that has been at times!

*Natsumi Jones,  
May Your Wish Come True,  
15 cm x 7 cm, 2018.  
Photo by the artist.*



## The New Graduate Review 2018 Winners

I'm so excited to present the following 18 graduates from the U.K. and Ireland whom CGS has selected. It was a tough competition with over 50 entries from 17 colleges. The work was of exceptional standard this year and showed the breath of the techniques and skills needed to work with this fascinating material that included lampworking, casting, blowing, and fusing. I can't wait to see where their careers will take them.

The selection panel was comprised of Laura Johnston, architectural artist; Michael Barnes, glass collector; Sarah L. Brown, glass artist; and Pam Reekie, glass collector and CGS administrator. They had a long and arduous task to select the artists to be included in the Winners and Highly Commended categories, plus another 12 Commended graduates to be included in the review.



*Jonathan Michie, The Hunt,  
2500 cm x 1500 cm x 1500 cm,  
2018.  
Photo by David James Wood.*



*Marzena Ostromecka,  
PLAY\_ZONE,  
140 cm x 180 cm x 100 cm,  
2018. Photo by the artist.*

### Natsumi Jones, First Place Winner

Graduating from the University of Sunderland, Course: BA (Hons) Glass & Ceramics, Website: [natsumijones.com](http://natsumijones.com), E-mail: [natsumi.jones.art@gmail.com](mailto:natsumi.jones.art@gmail.com).

"This installation artwork consists of hundreds of delicately powder printed glass leaves hanging from the ceiling. Each leaf has a different person's wish written on it that was collected from anonymous people through a wish box set up in a public space. The idea comes from the myths and the traditional custom from Japan, my country of origin. The leaf was often used as a device to deliver a person's wish or prayer and connects the physical and spiritual world. The leaf itself is a physical manifestation of a person's wish, while the reflected shadow of the wish on the wall is the alter bridge to the place where the fulfilment of the wish may be answered.

### Jonathan Michie, Second Place Winner

Graduating from the University of Sunderland, Course: BA (Hons) Glass & Ceramics, Website: [www.theneocraftworkshop.com](http://www.theneocraftworkshop.com), E-mail: [jonnymichie92@gmail.com](mailto:jonnymichie92@gmail.com)

"By undertaking increasingly more ambitious projects, I came to the realization that each work of art is a journey of self-improvement and not merely a beautiful object." In order to design each of the unique joints for the piece, Michie creates an algorithm using the computer program, Grasshopper 3D. These were then individually 3-D printed and gathered to hold the structure together and secure the glass to the frame.

### Marzena Ostromecka, Third Place Winner

Graduating From: Edinburgh College of Art, Course: MFA Glass Website: [www.cooljazzcats.com](http://www.cooljazzcats.com), E-mail: [m.ostromecka@gmail.com](mailto:m.ostromecka@gmail.com)

"PLAY\_ZONE is an interactive installation that challenges the perception of glass as a fragile and dangerous material by inviting the audience to touch and experience it intimately. The inspiration came from a desire to marry music and glass design through an imagina-

tive play between sounds and colors. PLAY\_ZONE is an instrument made predominantly of glass with built-in interactive components triggered by touch that is encouraged by its tactile design."

### Additional Winners

Winners were also announced in the following categories.

#### Highly Commended

Megan McGuirk, National College of Art and Design, Dublin. (BA)  
Laura McKinley, Royal College of Art, London. (MA)  
Kaja Upelj, Royal College of Art, London. (MA)

#### Commended (Other Graduates included in the Review)

Alice Antliff, Plymouth College of Art. (BA)  
Bethany Antliff, Plymouth College of Art. (BA)  
Katie Fawcett, University of Wales Trinity Saint David, Swansea. (BA)  
Clare Flatley, Royal College of Art, London. (MA)  
Madeleine Hughes, University of Wolverhampton. (BA)  
Susan Knox, De Montfort University, Leicester. (BA)  
Sheila Labatt, Royal College of Art, London. (PhD)  
Julie Light, Central Saint Martins College of Art and Design, London. (MA)  
Roberta Mason, Royal College of Art, London. (MA)  
Bhimanshu Pandel, Edinburgh College of Art. (MFA)  
Caroline Reed, Kensington and Chelsea College, London. (BTec)  
Alise Stopiņa, University of Sunderland. (BA)

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*The CGS New Graduate Review is a 16-page publication that will be circulated to all CGS Members and Associates, as well as through the Neues Glas – New Glass: Art & Architecture magazine and the CRAFTS social media site. Visit [www.cgs.org.uk](http://www.cgs.org.uk) to find out more about the Contemporary Glass Society.*

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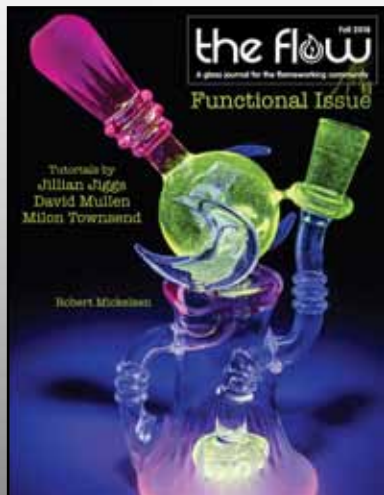
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*Some of David Mullen's  
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# Making Heat Work for You



*Dark reaction rims around the jade pebbles in this roll-up are the result of increased heatwork achieved through multiple firings.*

*by Bob Leatherbarrow*

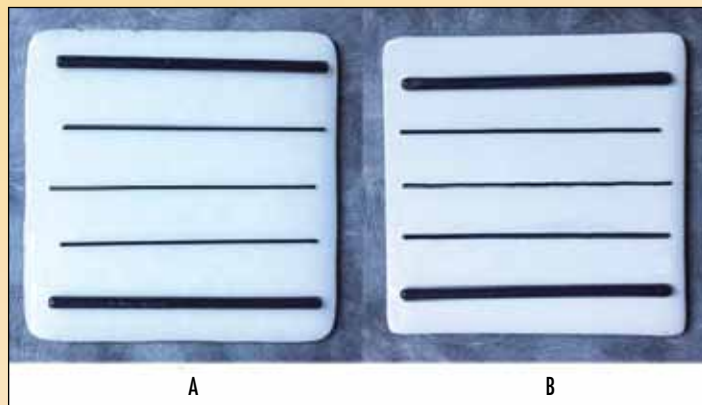
Every time you program a firing schedule for your kiln formed glass project, you are not only determining a ramp rate up to a process temperature and a hold once you get there, but also the amount of heatwork being stored in your artwork. What is heatwork? It is the combined effect of temperature and time on glass, the temperature of which is between the softening point (the temperature at which glass may slump under its own weight) and the process temperature (from slumping to full fuse). What does the impact of heatwork look like? The greater the amount of heatwork, the more completely fused the piece will look.

## Understanding the Basics of Heatwork

Here are some important facts about heatwork. Glass heated slowly, for example, at 300°F/hr, above the softening point exhibits more heatwork, or a greater degree of fusing, than glass heated quickly, for example, at 600°F/hr (Figure 1). Heatwork increases in glass not only during heating above the softening point to the process temperature but also as it cools back down to the softening temperature. Heatwork is also cumulative. Every time a project is refired in the kiln, the amount of heatwork stored in the piece increases. That is, for each firing of a piece to the same process temperature at the same ramp rate, the piece looks more fully fused (Figure 2).

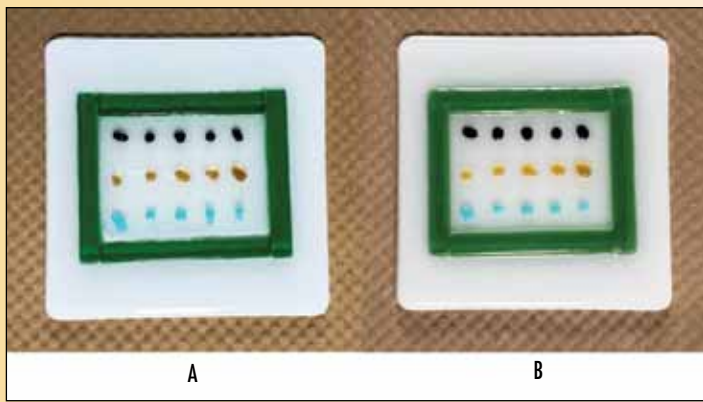
Heatwork has an important relationship to the chemistry of some glass colors. Striker glass, which may appear transparent or translucent before firing, changes in color or hue with increased heatwork. Bullseye Gold Purple Opalescent and Ruby Red Tint are examples of striker glass. A 45-minute soak at 1250°F is necessary for these glasses to achieve the amount of heatwork needed for attaining their target colors (Figure 3).

Glass such as Bullseye Opaline increases in opacity with increased heatwork. With moderate heatwork, Opaline exhibits a milky white, somewhat fiery translucence (Figure 4). With increased heatwork, Opaline becomes opaque. Increased heatwork also enables reactions between chemical compounds within the glass—for example, copper and sulphur—to result in darker colors as the reaction progresses to completion. Excessive heatwork can cause colors to diverge from their target color or opacity. It can also cause them to undergo a compatibility shift resulting in breakage. This applies, for example, to cadmium- and selenium-bearing colors such as reds, oranges, and yellows.



*(Figure 1) Stringers and rods heated at different rates to the same temperature show different amounts of heatwork. Tile A was heated at 600°F/hr and shows less heatwork than Tile B, which was heated at 300°F/hr. Stringers and rods heated at different rates to the same temperature show different amounts of heatwork and degrees of fusing.*





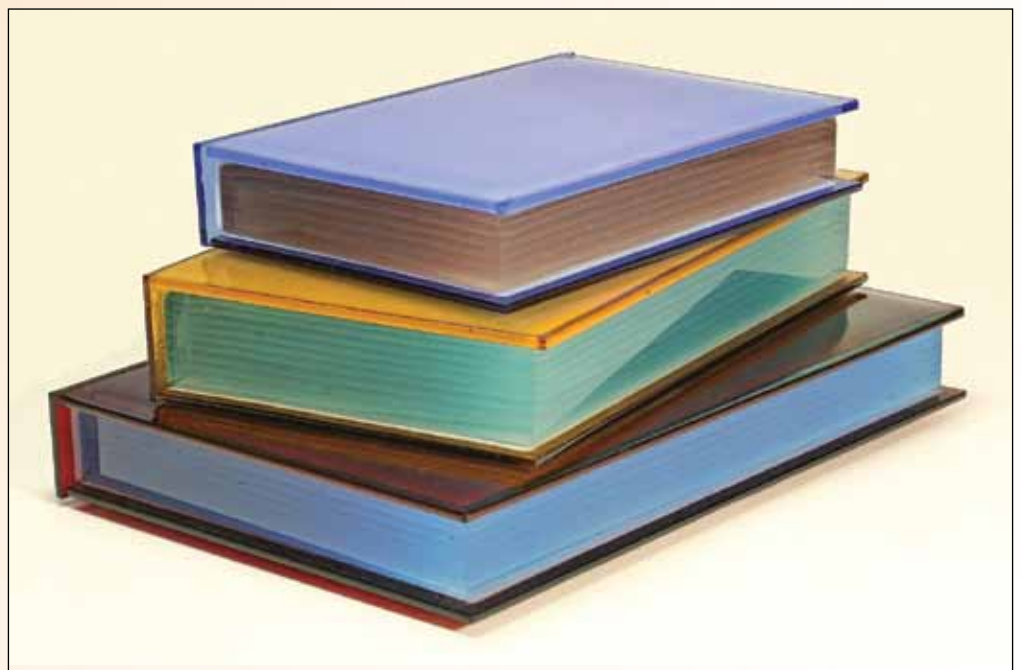
(Figure 2) Repeated firing of the same tile at the same ramp rate (300°F/hr) to the same target temperature (1380°F) shows increased heatwork. Tile A was fired once and was heated at 600°F/hr and shows less heatwork, or degree of fusing, than Tile B, which was fired three times.

### Benefits of Low-and-Slow Firing Schedules

That's all very interesting but how do we take the impact of heatwork into account when developing kiln formed glass firing schedules? There is more than one way to fire a project to get the same fused look. The same amount of heatwork, expressed as the same degree of fusing, can be achieved by firing to a lower temperature with a long soak or by firing to a higher temperature with a short soak or no soak at all, using the same ramp rate. However, firing slowly to a target temperature results in more heatwork than if you fire quickly. Frequent discussions on social media indicate that there are two schools of thought on how to develop firing schedules. Some artists prefer the high-temperature approach, and others prefer the low-temperature approach. From a heatwork point of view, both of these approaches work.

By heating to a lower temperature for a longer period of time using the low-and-slow approach, you have more control over the outcome of the process. The low-and-slow approach can be applied to any kiln forming process. Full-fusing at a lower temperature, say 1450°F, for a longer soak, say 30 to 45 minutes, can help reduce the size of bubbles caused by air trapped between layers, improve the crispness and quality of lines, and reduce or eliminate the bonding of kiln wash onto the glass. You have the time to observe when the surface of the glass first becomes flat, and by advancing to the annealing schedule, limit the opportunity for bubbles to grow.

(Figure 3) Heatwork was used to mature the striker marigold colored book cover to its target color and to design a low-and-slow approach to ensure bubble-free pages.



For tack fusing, taking a low-and-slow approach results in sharper contacts between the design elements and the base glass as well as better bonding of the design pieces. Again, you have the time to make critical observations. The onset of slumping depends on many factors and is easiest to determine by taking the low-and-slow approach. You can make observations and reposition the glass on the mold if it is slumping unevenly. You can also reduce marks on the underside of the bowl where the glass touches the mold by observing when the glass initially fills the mold and advancing the controller to the annealing part of the schedule. The low-and-slow approach also reduces the variation in glass thickness in dropout molds.

A corollary of the low-and-slow approach is that heatwork cannot be reversed, so the effects in an overfired project are permanent. By firing with minimal heatwork, it is possible to monitor the firing and prolong it as necessary to get the desired effect.

### Additional Considerations

It's important to consider the cumulative impact of heatwork when projects are fired multiple times. If the project calls for multiple firings to the same process temperature, say for a tack fused piece, it may be appropriate to underfire in the initial firing so that later firings will result in sharp contacts.

Finally, plan your firing schedules to optimize heatwork. If striker glass is used, increase the heatwork by including a hold at 1250°F to ensure that the color matures to the desired hue and opacity. If the glass is susceptible to devitrification and/or compatibility shifts, reduce the heatwork by lowering the target temperature or the soak time at that temperature. When using glass in a challenging project that is heatwork sensitive, it is a good practice to test-fire samples using the planned sequence of firing cycles.

The next time you start programming your kiln, think about heatwork as well as the ramp rate, process temperature, and soak time. Your glass will love it!

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(Figure 4) The desired look of soft white translucent Bullseye Opaline glass in Mt. Harris was achieved by testing firing schedules prior to executing the project.

Bob Leatherbarrow established Leatherbarrow Glass Studio in Calgary, Alberta, Canada, in 1988 and has created original kiln formed glass ever since. Known for his innovative styles, techniques, and designs, he has taken an experimental approach to developing unique textures and color palettes using glass powders. His glass bowls and sculptures explore the subtle hues and delicate beauty of naturally occurring textures and encourage the viewer to ponder their origin.

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





## What's New



Olympic Color Rods presents **Kenova Round Blocks**, part of the company's Blockhead Blocks line of hardwood shaping tools for glassblowers. Kenova Round Blocks, named in honor of the late block master Walter Evans, are modeled on notes and

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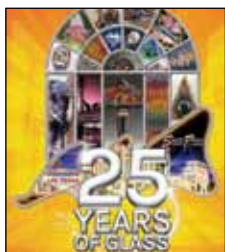
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**The 2019 Glass Cutting Tournament** will be held in Las Vegas, Nevada, at 5 p.m. on Friday, April 5, 2019, to celebrate the **25th Anniversary of the Glass Craft & Bead Expo**. Many prizes are available for the winners, and in the new format for 2019, more experienced entrants will be competing against the super pros for a true crowning of

the champion. Winners will be determined by the number of pieces cut in three minutes, and accuracy will be considered. Visit the KBW Glass Art Educational Foundation Booth (#1023) before 4:00 p.m. on Friday and fill out the simple entry form. Anyone is eligible to enter, even past participants. Names will be drawn at 4:00 p.m. and posted at both the KBW booth and the stage area where the contest will take place. Be sure to check the boards for your name, since you must be present to compete and win. It's free to enter, and there will be prizes for the top cutters in each of the rounds. All participants will be cutting clear glass from the same pattern, which is available on the KBW Facebook page. Start practicing today!

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**Bullseye Glass** continues to expand its **online education series** with three new videos—*Laser-Printed Sepia Decals*, *Milestone Decals* and *Petrified Wood Bowls*. The company has also released two informative lectures from BECon 2017—*The Portland Vase*:

*Continued on page 59*

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# Linda Lichtman

## Glass Painting in Architectural Glass

by Colleen Bryan

Linda Lichtman applies a painterly aesthetic to hand-blown stained and flashed glass in urban Somerville, Massachusetts. She works with two-dimensional glass elaborated with etching, silver stains, enamels, paints, and sandblasting. "I love working with two or three layers of flashed glass and lots of colors. I specialize in figurative but not realistic renderings."

For most of her career, Lichtman's work has emphasized site-specific public art for civic buildings, hospitals, transportation stations, libraries, and schools. She has exhibited smaller glass paintings in solo shows and in group exhibitions through much of Europe, the United States, Canada, and Japan.

After three decades of maintaining a glass studio in Cambridge, Massachusetts, Lichtman has worked for the past four years as the only glassmaker among 45 materials artists in Somerville. The building is owned by a civil and environmental engineer who enjoys artists and leases the repurposed old coffin factory as studio space to painters, sculptors, bookmakers, and ceramic artists.

### Turning Toward Glass

Lichtman started drawing and painting in childhood but entered the career world as a social worker. By her late 20s, she left social work and focused on going to art school to pursue a lifelong interest in art. A college friend wrote a dissertation on stained glass, and Lichtman tagged along to visit the oldest stained glass studio in Boston, Massachusetts. "It knocked me over and brought me to glass art."

The Massachusetts College of Art had no glass program at the time. The nearby Museum of Fine Arts in Boston offered courses in stained glass at its art school, and Lichtman took several of them.

The artist began her research by reading the seminal book *The Technique of Stained Glass* (1977) by Patrick Reyntiens OBE, still considered the leading practitioner of stained glass in England. She liked and respected Reyntiens work, which combines a personal artistic vision with a technical mastery that he has sometimes employed in collaborations with well-known painters. "He wrote as an artist, not as a craftsman. I called him up, and his wife wrote back suggesting that I come study with him at Burleighfield House art center in Buckinghamshire, England. I left my son with a friend for a month and did just that. It was a great experience." Reyntiens encouraged Lichtman in her own work by his interest and inquiry, and influenced her with his style and perspective.



*Linda Lichtman, Quercus Alba (The White Oak), acid-etched stained glass, leaded, vitreous paints and stains, 15" x 10', 1999. Located at Charter Oak State College, New Britain, Connecticut. Photo by John Horner.*

People who seriously wanted to learn two-dimensional glass as an art form during that era headed to England or Germany, and Lichtman followed suit. Beyond the workshop with Reyntiens, she grounded her knowledge and skill in the nitty-gritty work of her new trade through an apprenticeship with Lawrence Lee, a master painter in Kent, England. Upon returning to North America, she studied with Stephen Belanger-Taylor near Toronto, Canada.

Initially concentrating on glass painting, Lichtman found that she was doing more traditional work than really pleased her. Gradually, she was drawn to public art, especially in places where people might not generally expect to encounter art. "I am intrigued by art's capacity to add to and change the environment when combined with architecture. That has been my lifetime pursuit."



## The Perils of Studio Rental

For nearly 35 years, Lichtman worked from a glass studio in Cambridge before new directions from the university that owned the building forced her to leave it in 2010. Her yearning after the lost autonomy and functionality of the Cambridge studio bleeds through the artist's discussion today.

"It was a perfect studio for me. I did a lot of acid etching, and that studio was well equipped for the process. Moving a glass studio is always difficult, but equipping a new one for acid work is particularly so. Acid etching requires quite a bit of water, with changed plumbing to contain what might be flushed into the drain and a scientific-quality fume hood. Such retrofits are costly, between \$25,000 and \$50,000, if they are not to spread toxins outside the system. I have yet to be able to replace the setup I had in Cambridge in my current studio."

Beyond the cost implications of retrofitting for acid, renting introduces a level of negotiation that severely curtails the direction of Lichtman's artwork. "When you mention acid, people get nervous. No one wants to be exposed to it."

Lichtman understands the reticence. "Harry Clark did fabulous work in Ireland at the beginning of the 20th Century using acid on stained glass without adequate venting and equipment. He died in his early 40s of compromised lung function. Now we have a different approach and material."

## German Studio System

Some opportunity to mitigate these limitations, especially on larger projects, may exist in the German glass studio system that grew up to support the rebuilding of churches and public buildings after the devastation of World War II. The large commercial studios work with independent glass artists who lack their own fabrication capabilities. In Germany, this way of collaboration acquired a distinct cultural overlay that is quite different from what takes place in America and other countries. Lichtman wanted to find out for herself how the German studios worked, so she joined a seminar for 25 international artists at the Hein Derix Studio, Germany in 1986.

With the extensive glassworking and fabrication facilities, even with environmentally sensitive processes such as acid etching, access to lots of glass, and teams of skilled glass crafters that the commercial studios marshal, independent artists can bid and win, on average, about 40 percent of a project budget. That can allow the artist to produce and deliver massive public artwork within a few months.

*Linda Lichtman, Light Garden, acid-etched stained glass, leaded, vitreous paints, stains and enamels, varied sizes, 2001–2009. Located at one of 35 sites at the Dana Farber Cancer Institute, Boston, Massachusetts. Pictured is the Waiting Area in Phase III.  
Photo by John Horner.*



Now the German studio model has grown its market to international artists. Six or seven studios are well-known within the community of glass artists, and the model has seeded in the United Kingdom and a few places in the United States. Lichtman subscribes to newsletters from Glasmalerei Peters Studio in Paderborn, Germany, and Franz Mayer & Company in Munich, Germany. Both studios send owners to meet artists in other countries, make personal contacts, and show pictures of what they can do by way of supporting the glass artist. Among the services they provide, studios track the availability of public art competitions in the United States and Europe and send out monthly lists that describe what is available, the competition deadlines, and what the architectural projects are looking for by way of glass art solutions.

### Retaining an Artistic Voice When Outsourcing Fabrication

The process of using a commercial studio is straightforward. The independent artist competes for a large project and handles the design. Upon award, fabrication teams go to work in the commercial studio. It is common for the independent artists to retain some aspects of the work for themselves. Painting is often the most personal expression of an artist's work. Generally, Lichtman retains painting and etching, since those are key to her signature style. "If somebody else paints my work, I'm not as thrilled as when I have done my own painting and like the result."

*Linda Lichtman, Totems of Light, vitreous enamels on float glass, 36' x 5' (two panels), 2006. The East Window at the MBTA Airport Transit Station, Boston, Massachusetts.  
Photo by John Horner.*



*Linda Lichtman, Windswept Blue, flashed glass, etched, with painted enamels, laminated onto float glass (tempered, laminated), 3' x 53', 2008.  
Located at the Harvard Divinity School, Cambridge, Massachusetts.  
Photo by John Horner.*



Every function that the artist retains slows the schedule and means that the studios don't make quite as much money, so artists must be clear and specific about how they want to work with the studio. "They have their own people who paint in glass and who sometimes want to do the work, but if an artist is really into retaining some hands-on fabrication beyond design, stipulating that can be important to the finished piece." On the other hand, Lichtman notes, some famous artists outsource the entire fabrication. Chagall, for instance, did his own oil painting but knew nothing about fabricating glass, so he worked with a couple of studios to do that work for him. Now artists who are already well known in other mediums such as photography or painting or sculpture are interested in moving their new work into glass and use the studios to fabricate it.

Lichtman cautions artists who consider using the studio system to be very specific in selecting the materials for the portion of work they retain. She worked with a German studio on *Windswept Blue*, a clerestory level panel in an all-purpose meeting room at Harvard Divinity School. "I designed seven large panels lit from behind by artificial light. The people from the studio selected a color of double-flashed glass I knew would be extremely hard to etch down to the third layer. It made for a tough fabricating job that was not as free and colorful as I would have liked and that ate into the profit of the project, but Harvard loved it."

The whole German studio system is only a few decades old, but on balance, Lichtman finds it a good resource for an independent artist who wants to compete for large-scale public projects.

## Favorite and Not-So-Favorite Projects

Lichtman is most attached to work such as the projects that she completed for the Dana Farber Cancer Institute in Boston. The hospital wanted decorative glass to provide light and privacy to new exam and consultation rooms, as only artificial light was available. The artist designed panels for 28 sites, which thematically tied the space together. Stained and opaque glass was sandblasted, acid etched, and engraved, then embellished with vitreous paints and silver stain.

"The work totally changed the space. I really like to have my work in places where it will make a difference to people who see it. It is nice to have something to look at during their long waiting periods and to distract them for a while from why they're in the hospital. *Light Garden* appealed to the doctors, nurses, and patients. I visit it every now and then and find that I still like it."

That personal response to where in the architecture her glass is located and how it functions for the people who use it is key to Lichtman's assessment of her own success with a given project. Sometimes her creations leave her cold. For instance, she is less enamored by two huge windows she designed for the Boston Logan International Airport. They are installed on either end of a station that connects to the train and have high visibility, but people are generally rushing past. The goal was to have two windows that were striking, colorful, more abstract than figurative, and for a given price.



Linda Lichtman, *Tree of Knowledge, Tree of Light*, acid-etched stained glass, leaded, vitreous paints, stains and enamels, 12' x 3'6", 1990. Located at the Brookline Public Library, Brookline, Massachusetts. Photo by Bruce Martin.

Linda Lichtman, *Primary Ties*, acid-etched and engraved stained glass, vitreous paints, stains and enamels, steel wires and steel rebar, 14" x 12", 1994.

Lichtman won the competition and saw the finished architectural model but was unable to walk through the building or choose a space that would be good for the work. Her product, *Totems of Light*, is made of tempered flat glass embellished with vitreous enamels. The piece consists of two elongated panels installed the full height (36 feet) of the airport station. The windows are too far apart to provide visual reference to each other. Much of the fine detail in her painting is likely lost on the scurrying travelers.

"People mention that they like the windows, but this is one project where I wish I could have a do-over, having seen and felt the scale. If I had understood more about the scale of the airport station, I would have wanted another couple of windows to give the artwork more gravitas in occupying the enormous space. Whether that would have been possible within their budget, I don't know. That is one of the difficulties of working on public art."

### Small Work versus Architectural Scale

Not all of Lichtman's work is large-scale public art. *Sushi a la Carte* was a series of 15 freestanding pieces that the artist developed as a color study and sold separately. For almost four years, she worked depicting fish in glass. The series of individual glass paintings was rendered in a variety of colors on flashed glass, acid etched, painted, and silver stained. The figurative renderings are expressed with more than a touch of whimsy.

The most recent piece Lichtman completed was for a longtime friend's 70th birthday. She describes a large window in the friend's stairwell that looked out onto a brick wall. "It is a tall, narrow window—a very nice shape. I made a color study comprised of squares and acid-etched glass. I saw it again recently and was quite happy that she has it and that she no longer sees the brick wall!"

The artist draws satisfaction from smaller projects such as the one for her friend when they allow her to meet her own needs along with those of the other person. "That gets harder when the other person's needs are very specific. When I can decide for myself what color palette or subjects I choose in my work, that is satisfying to me." For that reason, residential work is the least of what she does.

Lichtman always has some smaller projects going in her studio for slow times, projects where she can follow her own inquiries and inclinations. Those often end up for individual sale. "I'm most interested in public art, however, discussing the work with passersby, working with the space, and imagining what the users will like and enjoy. Architectural pieces are more challenging and generally more interesting."

GA



Linda Lichtman, Flatfish Dreaming of the Third Dimension, acid-etched stained glass, leaded, vitreous paints, stains and enamels, 12" x 15", 1991.



Linda Lichtman, Portrait of the Artist as a Red Snapper, acid-etched flashed glass, leaded and laminated, vitreous paints, stains and enamels, 19" x 14", 1988.

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## What's New

Continued from page 53

**Rethinking Roman Cameo Glass** with Richard Whiteley and **Resurrection: The Transformation from Tradition** with Tim Carey and Ted Sawyer. Visit the company's website for



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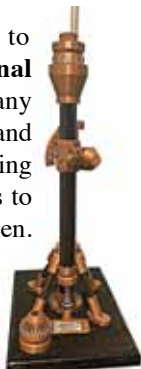
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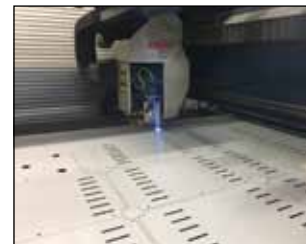


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# AGG **Rocks** Cleveland



*Text and Photography by Tony Glander*

**R**oy Clark had a saying that he would hate to wake up in the morning with a friend at the front door saying, “You should have been there last night!” If you missed the American Glass Guild (AGG) Conference in Cleveland, Ohio, June 22–24, 2018, then I’m sorry to say, “You should have been there.”

The conference was held at the Downtown Cleveland Westin Hotel, just blocks away from Lake Erie and the Rock and Roll Hall of Fame. It was packed with activity. Workshops were held at the hotel as well as Whitney Stained Glass Studios. With an incredible historical selection of stained glass art throughout the city, Cleveland is a stained glass lover’s dream. Attendees had time to meet and greet and express their creative sides. An air of education and sharing spread throughout the weekend.

## **Workshops and Classes**

This year’s workshops covered a wide range of techniques. Thursday, at Whitney Stained Glass Studio, Sasha Zhitneva taught a class entitled *Fused Glass as a Painterly Medium*. Indre McCraw’s glass painting class covered various painting techniques that were utilized in individual projects. There was also a group project that later ended up in the fundraising auction. Back at the hotel, Michael Dupille taught a class on how to create plaster molds used for kiln casting.

Friday’s half-day workshops continued with the variety of techniques. Graham Fox taught a great class explaining and demonstrating how to repair stained glass. Rich Lamothe used products from Bohle to teach a contemporary class on glass lamination. Keynote speaker Karl Heinz Traut discussed designing architectural glass art using Lamberts glass, and I taught a class on the basics of screen-printing on glass. Samples from all the workshops were displayed in the conference room for the remainder of the conference for attendees to see.

## **Friday Explorations and Creations**

Cleveland’s historical stained glass was explored by a trolley tour Friday afternoon. Some of the highlights of the six incredible stops were Trinity Cathedral, President Garfield’s Monument, and Tiffany’s Wade Chapel. These historical monuments revealed not only stained glass but some incredible mosaics as well.



*(Top) Hallie Monroe’s panel paying tribute to David Bowie. (Bottom) Amy Valuck’s **Untitled** panel consisting of fused and stained glass.*



Friday night turned into an incredible artistic networking session with food, drinks, and fun artwork! Attendees wandered the sixth floor lobby where an exhibition of stained glass art by AGG members provided a colorful backdrop. Over a dozen members displayed incredible glass panels. Included in the exhibition was also a display of students' work from Ken Leap's classes at Bryn Athyn College. Leap also led a great social art making event. At the beginning of the event, a 9 foot by 12 foot canvas was hung, charcoal sticks were handed out, and attendees were invited to draw on the canvas. Later, pastel sticks were passed around, and people started coloring in the images they had created. It became the center of the evening's events as the creation unfolded. Attendees enjoyed the casual atmosphere of the evening.

## Saturday Inspiration

Saturday started an exciting day of speakers and demonstrations. Karl Heinz Traut from Germany was the keynote speaker and gave an inspirational talk about designing with Lamberts Glass. Judith Schaechter delivered a humorous look at her art and how she approaches it. John Blazy impressed the crowd with his work with dichroic lamination for both small and large installations as well as guitars. Barbara Krueger educated the AGG attendees on Douglas Phillips' stained glass work and his connection to training with Jim Whitney, the AGG scholarship's namesake.



Ken Leap adds to Friday's canvas.

In the late afternoon there were three demonstrations that attendees could stroll through. Kathy Jordan explained how shaping and enhancing brushes enhance stained glass painting. Hallie Monroe demystified enamel paints through great demonstrations and examples. Finally, Janet Lipstreu enlightened attendees on the use of LED light boxes including how to order and operate them.

## Weekend Wonders

Saturday evening was a combination of food, awards, and laughter. An incredible silent auction ran throughout the day. The banquet offered a time to honor two of the industry's leaders. Robert Jayson from Bendheim was presented with the AGG Nicholas Parrendo Lifetime Achievement Award for his impressive life of learning, leading, and supporting the stained glass industry. Sam Halstead received the AGG Inspiration Award for his documentary, *Lighting the Way* that explored the German pioneers of contemporary stained glass. After the banquet, the live auction brought a lot of friendly competition and laughter, and raised funds for some incredibly unique stained glass panels and other artwork.

Sunday was another full day of education and camaraderie. Mike Dupille presented a great talk on the engineering of large-scale art glass installations. Daniella Peltz covered stained glass paints and its problems over time. Kathy Barnard and Indre McCraw gave insights into their incredibly creative styles of art glass. Tom Krepcio helped attendees with computer file storage by explaining how to archive digital files properly.

Three more demonstrations gave participants time to walk around and visually understand various techniques. Graham Fox demonstrated casting molds. Judith Schaechter explained how she works with flash glass, and Charles Devillier explained a variety of leading tips, tricks, and techniques. To end the conference events, a closing reception was held Sunday evening at Whitney Stained Glass. Attendees marveled at an impressive studio, which was also an amazing museum of both past and present stained glass art.

## A Unique Organization

The American Glass Guild is unique in its membership. It is an organization of volunteers. From planning to execution, a great conference like this could only be done by the dedication of a cooperative community. From conference planning to auction to exhibition, it is a community that works and plays well together and welcomes anyone to join.

This coming year promises to be another great conference. Plans are already underway for May 30 through June 2, 2019, in San Antonio, Texas. The American Glass Guild will be joining the Stained Glass Association of America for what promises to be a great joint conference in a great city. Make plans now to attend, then join the education and the fun.

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Visit [www.americanglassguild.org](http://www.americanglassguild.org) to learn more about AGG and how to become a member.

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photo by Steven P. Widoff

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\*You must be a GAS member in good standing to register for this event.  
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