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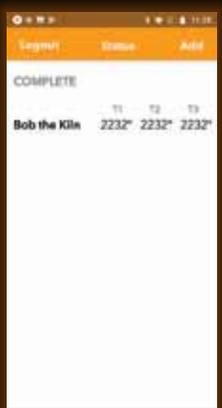


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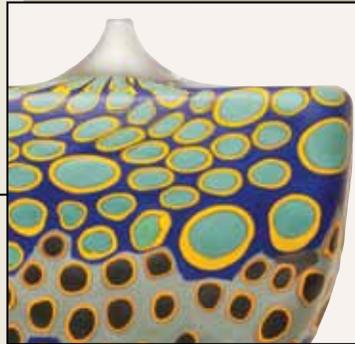
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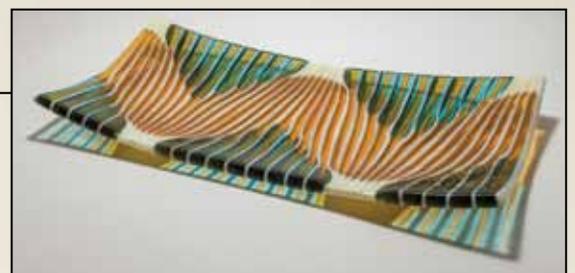
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*On the cover: Shayna Leib, 6 species.
Photo by Eric Tadsen*

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Publisher ~ Maureen James

Copy Editor ~ Darlene Welch

Accounting ~ Rhonda Sewell

Circulation Manager ~ Kathy Gentry

Advertising ~ Maureen James

Graphic Artists ~ Dave Burnett

Mark Waterbury

Contributing Artists and Writers

Colleen Bryan, Tony Glander

Tess McShane, Vicki Schneider

Staff of SGAA Headquarters

Paul Tarlow, Kimberly Thompson

Milon Townsend, Shawn Waggoner

Darlene Welch

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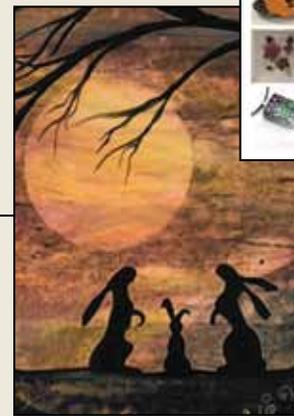
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Independent Artist



From *Wind and Water* to *Pâtisserie* The Evolution of Shayna Leib's Sculpture

by Shawn Waggoner

Like quilts fashioned from various colors and textures of coral reef, Shayna Leib's *Wind and Water* sculptures reflect the two major passions in her life—music and the ocean. Trained as a classical pianist, the artist relies upon the same part-to-whole nature of music that brings together individual notes and melodic lines in the creation of a greater composition. Growing up on the Central Coast of California, Leib became a diver and underwater photographer, further informing the direction of her art.

In a recent *American Craft* article, "Fear & Fascination," Judy Arginteanu wrote: "A large wall sculpture about 4.5 by 2 feet might contain some 40,000 individual pieces of hand-pulled, custom-colored cane, which Leib then slumps, cuts, and meticulously arranges in intricate patterns like those that nature seems to create so effortlessly."

Leib studied Russian literature, glassblowing, and classical piano while completing her bachelor of arts degree in philosophy at California Polytechnic State University in San Luis Obispo, California. Accepted into a PhD philosophy program in New York, she chose instead to pursue glass and metal at the University of Wisconsin-Madison (UW-Madison) and graduated with her MFA in 2003. Working as a metal fabricator and forger at Pearson Design Studios in Maine, Leib reproduced the famous designs by the late Ronald Hayes Pearson for his wife, Carolyn Pearson. Upon her return to California in 2004, she taught sculpture and drawing at Cal Poly until her move in 2005 to teach glass at the UW-Madison.

Currently Leib works in a variety of mediums including metal, ceramic, and photography, though glass remains her focus. She prefers to use the molten material, not for its mimetic qualities but for its ability to express flow, freeze a moment in time, and manipulate optics. She states: "The things I find beautiful have always been fractal in nature. I am intrigued by multitudes of tiny little parts—blades of grass all bending in the wind to the same rhythm. As you pan out, you have waves of form. Zoom in, and you see each individual blade of grass moving to the flow of the wind."

Leib's work, found in numerous private and public collections nationally, has been exhibited at SOFA Chicago and New York for the last decade. She is represented by Habatat Galleries Florida in West Palm Beach; showcased in museums, worldwide blogs, and magazines; and featured on the pages of *Contemporary Lampworking*, *The Best of American Glass Artists Volume L-Z*, and *A História Do Vidro (A History of Glass)*. Leib was recognized as a 2010 Wisconsin Arts Board Grant Recipient, nominated in 2011 for the Louis Comfort Tiffany Award, and listed in 2015 as one of the 30 Most Amazing Glass Artists Alive.

For the last year Leib has been creating work for her new series, *Pâtisserie*, a therapeutic exercise in retraining her mind to look at dessert as form rather than food. To glass, the artist combined porcelain and nearly every possible technique in both mediums to include glassblowing, hot sculpting, lampwork, fusing, casting, and grinding in glass as well as the ceramic techniques of hand building, throwing, and using a good old-fashioned pastry tube.

Music and the Sea

Leib began playing the piano at age 7 and took lessons all through college, a serious student practicing three hours a day. The complicated melodies of Sergei Rachmaninoff provided endless challenge and fascination.

“Playing his compositions is an exercise in pulling out a primary and secondary melody. Working with glass landscapes, there’s a lot of that going on. Each individual piece of cane is a single unit. When put together in swirls or waves, one side of the canvas has something akin to a calm buildup or meandering swell, and the other side has something more powerful like a wave motion. My work in glass is very musical, with both dramatic and supportive elements.”

Art influences also began in childhood, with drawing later transitioning to painting, glass, and 3-D arts. Cal Poly in Leib’s hometown of San Luis Obispo served as a crucial testing ground for the artist. “Music and glass offset the more cerebral aspects of being a philosophy major.”

Growing up on the central coast of California, Leib was by default connected to the sea. As a teen she swam in the moonlight without fear or trepidation. “It was either a primary force or a backdrop for all of my life. I was very blessed to grow up near this incredibly beautiful ocean.”



(Far left to right) Shayna Leib, *Six Species*, 14" x 50" x 8", 2011; *Benguela*, 30" x 15" x 6", 2008; *Cerise au Chocolat Noir*, 5" x 2.75", 2017. Photos of *Six Species* and *Cerise au Chocolat Noir* by Eric Tadsen. Photo of *Benguela* by Jamie Young.

Choosing Glass

Though accepted by Binghamton University–State University of New York for PhD studies in philosophy, Leib chose an artistic path and pursued her MFA in glass at UW-Madison. In the beginning, the historical relevance of attending the program founded by Harvey Littleton was lost on the young artist.

“My undergrad degree was in philosophy. I did not have a formal art background, but I had a strong portfolio in glass. It wasn’t until I was in the glass program that I began to realize the significance of where I was. Why I was so interested in cane remains an ironic mystery. As you know, Littleton was also very interested in cane patterns. For years I’d kept a notebook of interesting glass objects and patterns, and one of the objects in my notebook turned out to be a Littleton piece.”

In 2003, following graduation from UW-Madison, Leib worked as a metal fabricator and forger at Pearson Design Studios in Maine. Upon her return to California, an ad placed in the Glass Art Society newsletter led to an interview in Louisville, Kentucky, with the Architectural Glass Association. While there, Leib was introduced to the Tobin Hewett Gallery and subsequently accepted into the gallery’s emerging artists show where she sold two pieces.

“I was flabbergasted! They always tell you, ‘Plan on being broke your entire life if you’re an artist. Nobody makes it.’ That was a turning point in my life where something that people said was unattainable and unachievable just became something that wasn’t so far out of reach.” Following this early success, Leib began further developing her *Wind and Water* series.



(Left to right) Shayna Lieb, *Sunset Over the Tundra*, 22" x 36" x 7", 2013;
Vanilla Frozen Yogurt, 7.5" x 4.75", 2018. Photos by Eric Tadsen.

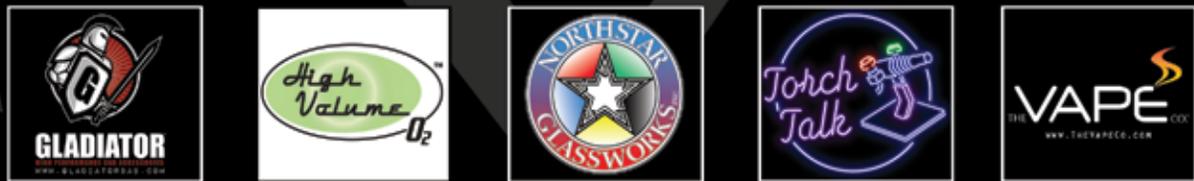
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The Birth of *Wind and Water*

Leib's landmark series was born out of investigating ways of working with cane that were outside of the box, resulting in her first landscape. "I noticed that standing the canes on end was a really good way to depict chaotic and gentle flow patterns. It was a no-brainer to take it in this direction. The more I developed the idea, the more it took off and created a life of its own."

It is not out of character for this artist to choose the most difficult and time-consuming projects. Requiring hot, warm, and cold processes, the *Wind and Water* series is a technical tour de force. With the help of one assistant, Leib performs all of the work necessary to create these labor-intensive sculptures in her 640-square-foot studio. Beginning with the fundamentals, cane is pulled in controlled colors, shapes, and sizes. Seven different shades of blue may be required to create a desired transition. Two weeks of cane pulling are necessary to create one monochromatic landscape.

Next, all of the cane is fired over different shapes and sizes of kiln washed metal molds. The slumping process produces very quick bends, gentle bends, and graceful bends. Finished cane is organized into dozens of bins based on color, diameter, and curvature. Some cane is cold worked on a belt sander or grinder to eliminate sharp edges.

Assembly is the final and most tricky aspect of Leib's process. Embedding canes into a matrix that cures in a finite amount of time presents a challenge. "I have to start in one corner and work 2 inches by 2 inches at a time. I keep working outward from there. It's a counterintuitive process and not organic at all. I have to hold the composition in my head as I work from one corner to the opposite corner, much like the way a 3-D printer would start at the bottom of an object, then build it up in layers until the whole object is finished. You want to jump around and work on various areas, but you can't because the material won't let you. And corrections are impossible."

Observation both above and below the water inspired Leib to include different flow patterns in one sculpture. "Visiting California again and looking at tide pools and watching the eel grass, the way motion happens and unfolds was something I found very intriguing. At what point does the current you're dealing with, whether it's wind or water, double back on itself and how does it function?"

Continuing to push the envelope, Leib attempted her first landscape in transparent color, *Stiniva 1*. Based on a memory of swimming in a Croatian cove, the color and motion of the water were replicated, though this was no easy feat.



Shayna Leib, *Stiniva*, 32" x 42" x 8", 2017.

Photo by Eric Tadsen.

"When you build up layers of transparent glass, boy, does it get dark quickly. I knew going in that I would have to overcompensate for the layering effect. Your brain suffers a lengthy exercise in trying to figure out how to keep a tone consistent. You need more shades than you'd ever think to accomplish that. The process tends to be really exhausting but also is responsible for some of my favorite pieces."

Purchased primarily by private collectors and museums, Leib's *Wind and Water* series can be found at the Henry Ford Museum, Dearborn, Michigan; Ringling Museum, Sarasota, Florida; and soon at the Museum of Glass, Tacoma, Washington, where Leib served a residency in March 2019. Public locations for the *Wind and Water* series include The Deep aquarium in Hull, U.K.; Eastman Kodak in Kingsport, Tennessee; and the Four Seasons Hotel, Washington, D.C.

Pâtisserie

Watching the popular television program, *The Great British Baking Show*, Leib lamented the fact that she was unable to eat any of the desserts prepared on the show due to food allergies. "There's a list of at least 100 things I cannot eat. At the top of the list is sugar, wheat, dairy, nuts, chocolate, and coffee, all the things that make life worth living. Because I couldn't eat them, I thought of the desserts created on the show as sculptures and decided to explore these forms using my materials."

Lacking skills as chef or baker, Leib educated herself about French pastries by following 200 French pastry chefs on Instagram. "I began to deconstruct pastries and try to figure out how I could make them, which parts would be cast glass, which parts would need to be blown, which parts would need to be ceramic. Would they be lampworked, slumped, or fused? Eighty percent of the time my brain completely bypassed the hunger response."

In 2017, Leib's *Pâtisserie* series was exhibited at SOFA Chicago. Upon completion of over 100 desserts in the French series, the artist began work on her American series. "Some of the more creative American desserts look like unicorn vomit compared to the elegance of the French desserts. In the U.S., we steal a lot of desserts from other cultures and just throw sprinkles or chocolate or cherries on top. There's a beauty, frivolity, and simplicity to the American desserts."



(Left to right) Shayna Leib, *Chocolat noir et mangue*, 6.5" x 6" x 3.5", 2017; *Chocolate covered fruit plate* (American Series), 7.5" x 4.5" x 2.5", 2018; *Chocolat au lait et caramel*, 6.5" x 4.5", 2017. Photos by Eric Tadsen.

Between the French and the American series, 50 percent were created in ceramic and 50 percent in glass. "The American series was fun but very challenging, especially the ceramics, which are unpredictable. My favorite pieces to make were the *Chocolate Covered Cherries*, *Chocolate Easter Bunnies*, the *Banana Split*, and my candy jars full of gummi bears, gum drops, jaw breakers, and candy corn." It took Leib two weeks to lampwork all of these candies on the torch.

In June 2019, both the American and French desserts will be exhibited side by side at Limoges in France in an exhibition sponsored by Fondation Bernardaud. Though lighthearted and guaranteed to bring a smile to the face of viewers young and old, Leib's desserts also convey a deeper message.

"The French use natural cherries while in America we use artificially colored cherries. In this country, we allow chemical food additives that are outlawed in France. If you look closely at the elements shared by both series, you'll find hidden messages about food additives, dyes, and the ingredients that make some Americans sick."



Sea Change

Located in a converted warehouse on the East Side of Madison, Wisconsin, Leib's studio is equipped with one glory hole, a 75-pound electric kiln with moly coils, two electric kilns, two color warmers, a pipe warmer, a lampworking setup with a Minor bench burner, a cold working shop, and an inventory of hundreds of bins of individual glass components. Access to the studio she's worked in since 2007 was recently in jeopardy, causing the artist to work 14-hour days to complete the *Pâtisserie* series before losing her workspace.

To Leib's relief, she will remain in her current location and take a much needed break from the dessert series as well as revisit her *Wind and Water* series. Exploration of individual works not associated with either series is also on her agenda.

Whatever the series or individual piece, Leib is solely responsible for the creation of all the work produced in her studio. "I know a lot of artists who have other people make part or all of their designs, but I want to go back to the roots of being an artist, working alone, creating everything myself. For me, I feel that is the most authentic way to be an artist, to make sure your hand is in everything you do."

Shayna Leib, Cove, 30" x 16" x 6", 2013.

Photo by Eric Tadsen.



Shayna Leib, Popsicles (American Series), 6" x 2.75" x 1", 2018.

Photo by Eric Tadsen.

The role of the artist in 2019, says Leib, remains the same as it has been since art making began. Artists, relying upon their sensitivity, take in and translate the world through a unique lens and share that with the public.

“These are extremely crazy times we’re living in. Millions of years of evolution and struggle to arrive, only to find that the ultimate expression of a human being is that everyone is on a phone or staring at a screen. These times present fodder for artist commentary, and it often takes an outside perspective to break through barriers and illuminate our world.” **GA**

Shayna Leib 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. Also listen on Spotify, IHeartRadio, and Google Play Music.

Shayna Leib
shayna@shaynaleib.com
www.shaynaleib.com

*Shayna Lieb, Gummy Bear Martini
from the American Series.
Photo by Eric Tadsen.*

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Cheyenne Malcolm's Personal Retrospective The Artist Behind Canned Heat Glass Studios

by Shawn Waggoner

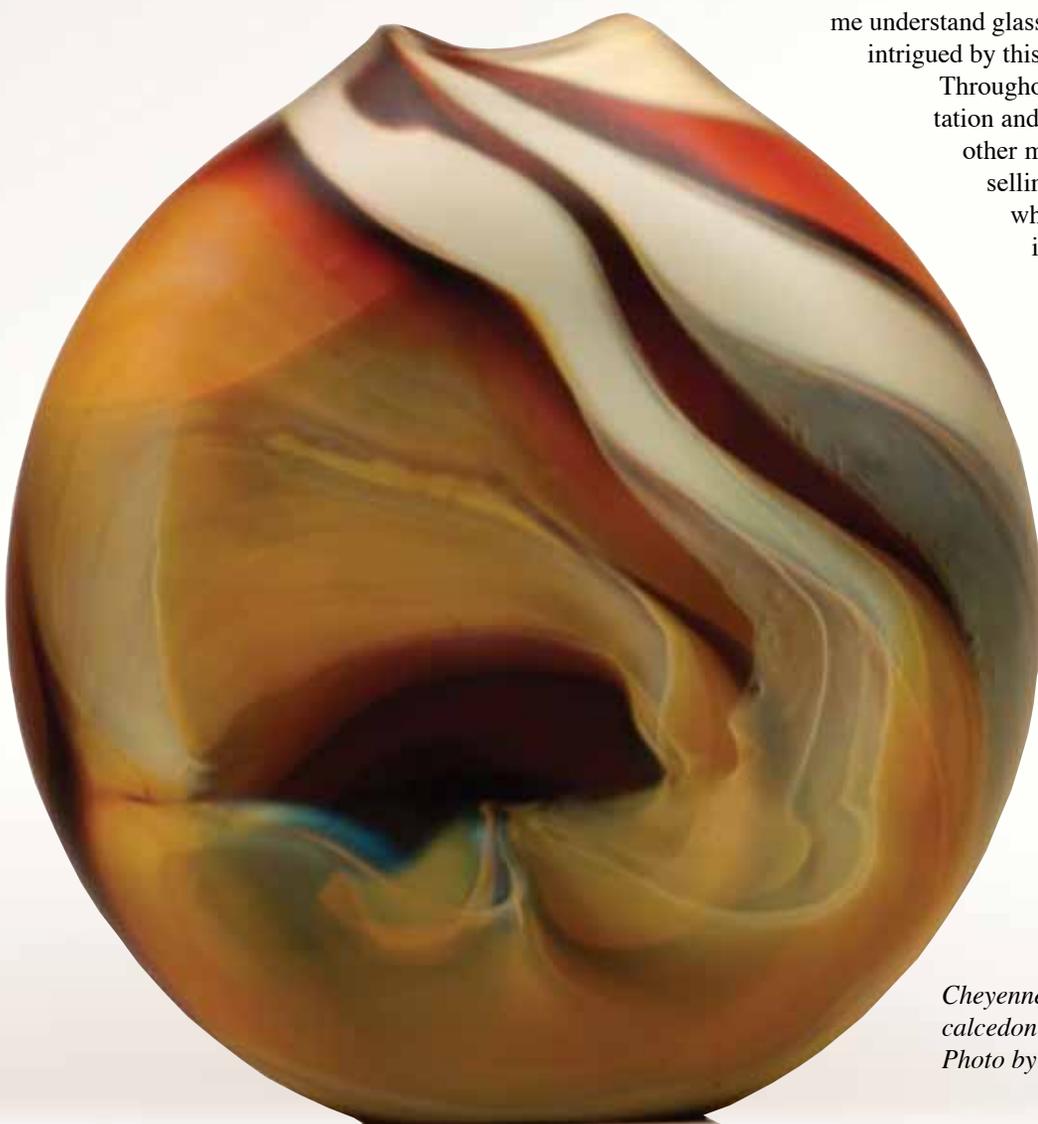
Cheyenne Malcolm manages a delicate balancing act between blowing glass for his personal line of sculptural vessels and building hot shop furnaces, annealers, and glory holes for other studios to finance his artwork. By founding Canned Heat Glass Studios, Milwaukie, Oregon, the artist discovered that developing and fabricating state-of-the-art equipment for other glassblowers is an art unto itself.

An accomplished glassblower with over two decades of experience, Malcolm's involvement with the molten medium runs the gamut from production blowing for Robert Held Art Glass in Vancouver, British Columbia, Canada, to assisting Richard Jolley in Knoxville, Tennessee, with his massive, figurative hot glass sculptures. Subsequent studies with artists such as Karen Willenbrink Johnsen and Martin Janecký, plus work with Lynn Read at Vitreluxe, Portland, Oregon, help to form Malcolm's informal but incomparable education in glass.

"I am a process driven artist. My career in glass has always been studio based. Learning different techniques and styles from different artists as I worked for them throughout the years has helped me understand glass and its myriad possibilities. I am still very intrigued by this demanding and unforgiving medium."

Throughout the career of a working artist, documentation and cataloging of work can take a back seat to other more pressing business, such as making and selling work. Such was the case with Malcolm, who during his down time from Canned Heat is creating for himself a personal retrospective collection of work he sold but failed to photograph.

Career choices of glassblowers are often defined by the high cost of hot glass. In 2006 Malcolm sold his Vetro Vita glass studio in Portland, Oregon, and invested those earnings in Canned Heat, where he now spends 80 percent of his time. As the company builds one of the world's largest glass studios in Asia, Malcom added a hot shop studio at Canned Heat, where he and his glass artist employees can continue their own research and development.



*Cheyenne Malcolm, Copper Calcedonia, homemade calcedonia with heavy copper, 14" x 14", 2013.
Photo by Lynne Read.*

Humble Beginnings

It was obvious to Malcolm upon watching his friend's uncle blow glass at the Laguna Beach Sawdust Festival that the path to glassblowing might be exotic, unusual, and potentially challenging. As he began to shag bits and bring punties to make drinking horns in this renaissance fair setting, the appeal of blowing glass overtook him.

Through friends, Malcolm discovered a glassblowing job opening at Mount St. Helens Glass in Centralia, Washington. There, for the next year, the young artist blew Christmas ornaments and perfumers while living out of his car. A move to Vancouver to work on a production line of blown pieces for Held further honed Malcolm's hot shop skills. Upon expiration of his Canadian work visa, he relocated to Seattle in 2002, took a job as a teacher's aide at Pratt Fine Arts Center, and eventually met and was hired by Jolley.

"These were my earliest steps toward an art career and finding my voice in glass. I knew this move to Knoxville, Tennessee, to work for Richard was the next step on my journey." A Pacific Northwest native, living in the south was outside of Malcolm's comfort zone.

At that time, Jolley was immersed in creating his large totems with heads. "I always turned pole for him on big pieces along with Tadashi Torii and Chris Satin. By far, this was the most involved artistic sculpting I had been a part of. Richard worked us really hard and was an old-school glassblower. You're there to learn from him, and you're the lucky one to be there. He made sure we stayed humble. My career as an artist really started to develop because of this experience."

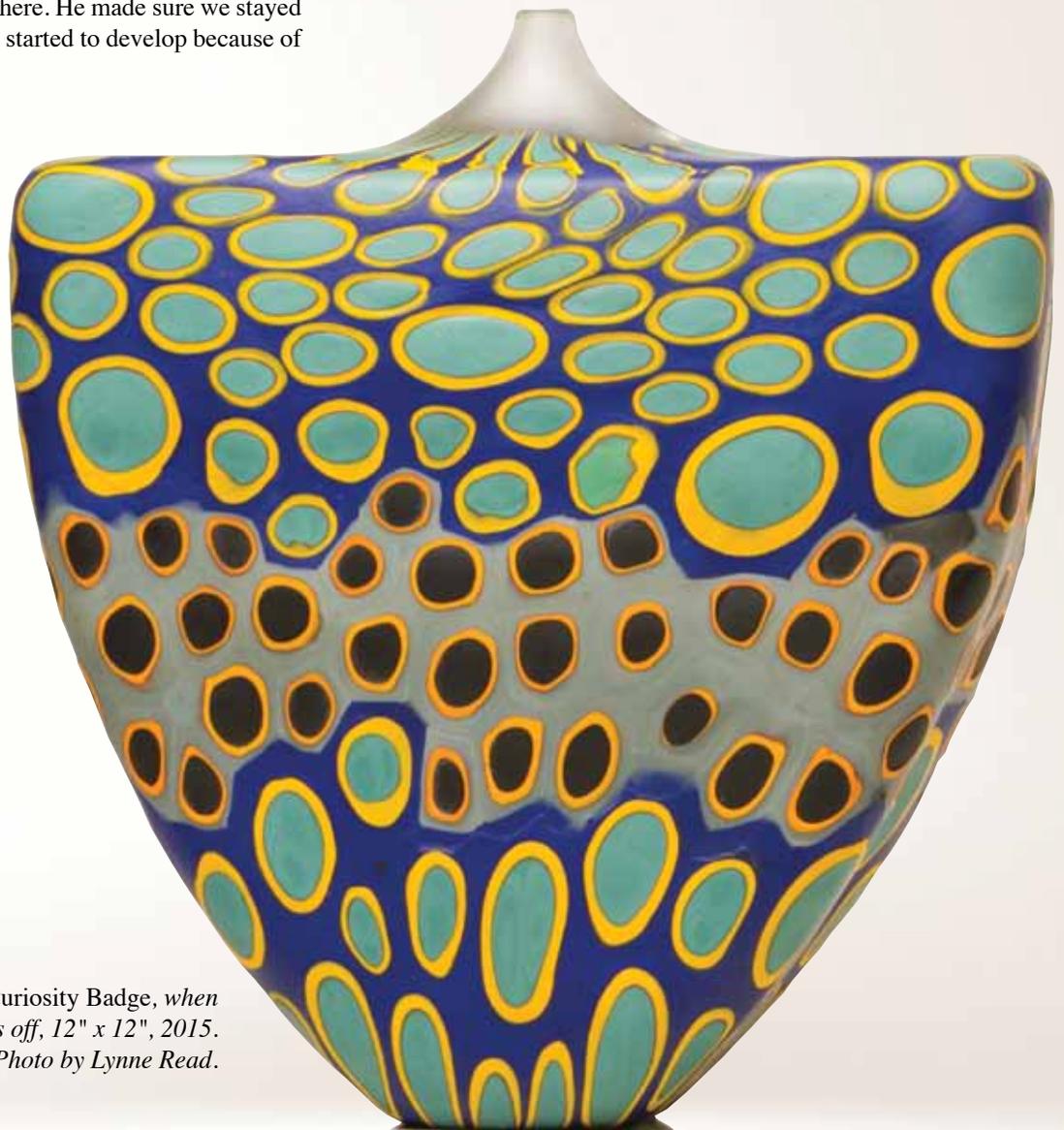
Inspired by Jolley, Malcolm began expressing his original ideas in glass via sculpting. "I spent years making things fast and on center. At Richard's we were taking five hours to build one head, creating each strand of hair in glass. It was a different style of working, and I liked it a lot." Malcolm also credits his time at Jolley's studio with his initial forays into equipment building.

If You Build It, They Will Come

Following his time at Jolley's studio, Malcolm moved to Boise, Idaho, his parents' hometown, to help a friend, Zion Warren, build a glassblowing studio. Over the course of the next four years, Malcolm began focusing more on his own work, doing a lot of sculpting and teaching classes. His small to medium vessels, which feature sculpted realistic forms such as heads, feet, and hands, were sold at Saturday markets and small galleries. Over time, the work advanced and was represented by R. Grey Gallery in Boise and Red Sands Gallery in Durango, Colorado.

Malcolm also built a Boise hot shop for artist and student, Lisa Tate. The project introduced him to his future boss, Steve Stadelman, who installed one of his electric furnaces in Tate's studio. When Stadelman saw all of the other equipment Malcolm had built, he offered him a job. A 2004 move to Portland put him back home in the Pacific Northwest, working for Stadelman making equipment four days a week and assisting other Portland glassblowers, mainly David Garcia and Read.

During Malcolm's time with Stadelman, he established a small home studio called Vetro Vita, which housed a glory hole, small kiln, and pickup box, but no furnace. The artist smashed sheets of Spectrum and leftover glass from other studios and melted it into murrine on a pastorelli plate. He created full-scale roll ups with no furnace for the next year and a half.



*Cheyenne Malcolm, Curiosity Badge, when playful curiosity pays off, 12" x 12", 2015.
Photo by Lynne Read.*



*Cheyenne Malcolm, Union, romantic interaction, soft touch, and warmth, 36" x 16", 2013.
Photo by Valerie Malcolm.*

In 2006, Stadelman went out of business, and Malcolm returned to assisting Reed and Garcia full time. Eventually, the artist built his own 80-pound furnace for Vetro Vita, which enabled him to rent out his shop to other artists.

Canned Heat Glass

Stadelman's retirement left a huge hole in the equipment building industry. When former clients began to call with technical issues and in need of new equipment, Malcolm had his home studio running half time. He juggled filling gallery orders and building small equipment for the next two years.

Eventually, more equipment orders were coming in than artwork orders, and Malcolm decided to sell Vetro Vita. He rationalized that he was able to produce work from other people's studios and could invest the earnings from the sale of his studio into his equipment building company. "By this time I had met my wife and wanted to survive better. I invested everything I had at that point into Canned Heat, made new molds for furnaces, rented a small shop, and started producing professional equipment." Word of mouth from satisfied customers helped the business grow rapidly.

Malcolm ran Canned Heat alone for the first two years until he hired Ben Sharp, a former studio technician at Pilchuck Glass School, Stanwood, Washington, as his shop manager three years ago. "Having him as part of the team has helped us be what we are today." A native of Gainesville, Florida, and graduate of Alfred University, Alfred, New York, Sharp began working with a scientific glassmaker in 1997 but transitioned the following year to the furnace. Sharp has produced color for Bullseye Glass Co. in Portland, Oregon, and taught at The Corning Museum of Glass Studio as well as GoggleWorks in Reading, Pennsylvania.

A small artist-owned company, Canned Heat Glass is a driving force in the MoSi2 (MOLY) movement, but also provides anything and everything needed to operate a modern glass studio. "The last five years of growth have been directly attributed to artists requesting affordable and dependable glass equipment. Every piece of equipment is built to order and made with the highest quality materials available."

Fifteen years ago people started to use molybdenum disilicide for melting glass. "MOLY elements eliminate combustion, so they're quiet and produce no exhaust. You don't lose your fluxes, and the glass stays nice and clean. In places that have cheaper electricity, it makes a lot of sense for melting glass in glass furnaces. They also don't burn fossil fuels, and as time goes on people will have to find new ways to generate or use electricity." After 10 years, the company also builds gas furnaces.

Canned Heat's four full-time employees and their backgrounds in glass are invaluable to the equipment the company designs and builds. "It's true what they say. It's not the boat; it's the sailor. I've seen some amazing glass come out of some rickety equipment, and I've seen some people with beautiful studios that couldn't get it going. I feel like I'm my own client. I make the equipment that I would want to work out of. Glass artists aren't always the most technical people, so I try to keep things simple, but being an artist myself is a huge benefit to Canned Heat. It keeps me constantly involved in research and development."

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For more information visit Chrysler.org/glass.

Top image: Chris Ahalt, *Seeing Red*, 2018

Left: Chris Ahalt, *Deflated Rhino*, 2018

Center: Joanna Manousis, *Parr Diamonds*, 2018

Right: Margot Jacobs Thigpen, *Scientific Series: Medusa*, 2017



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Pink Martinis and Lemon Murrine

Malcolm's artistic repertoire includes sculptures, goblets, and vessel forms. "I've always been impressed with artists who are known for one style, because I move around. I tend to work on an idea until I burn out, then revisit it at a later date." Early on the galleries drove the artist's aesthetic, because they were much better at selling his work. "I was focused on producing sellable pieces with a lot of color and not as much shape. I love color, and that's one of the things glass does so well."

Currently, six primary series remain in Malcolm's stable. His *Calcedonia* series is inspired by Italian marble. This piece exemplifies Malcolm's use of simpler form to highlight color. "I make the color myself from a recipe I've had for over 10 years. It's a mix of oxides such as tin and copper with a whole lot of silver nitrate. I add different components such as cobalt and white tin to adjust the color. You really can only get the good effects when you melt a full crucible of the stuff. It won't give you the love if you try to use a bar or overlay. It's amazing and wonderful how many colors come from one mixture."

Malcolm's Color Drops represent fluidity in homage to the viscosity and water-like qualities of his molten material. "These color drops seem like a moment stopped in time, like a photo of an actual drop of liquid right before it separates and forms a round drop. One thing that motivates me in design is how much I enjoy the process. These are super fun to make and can be quite large."



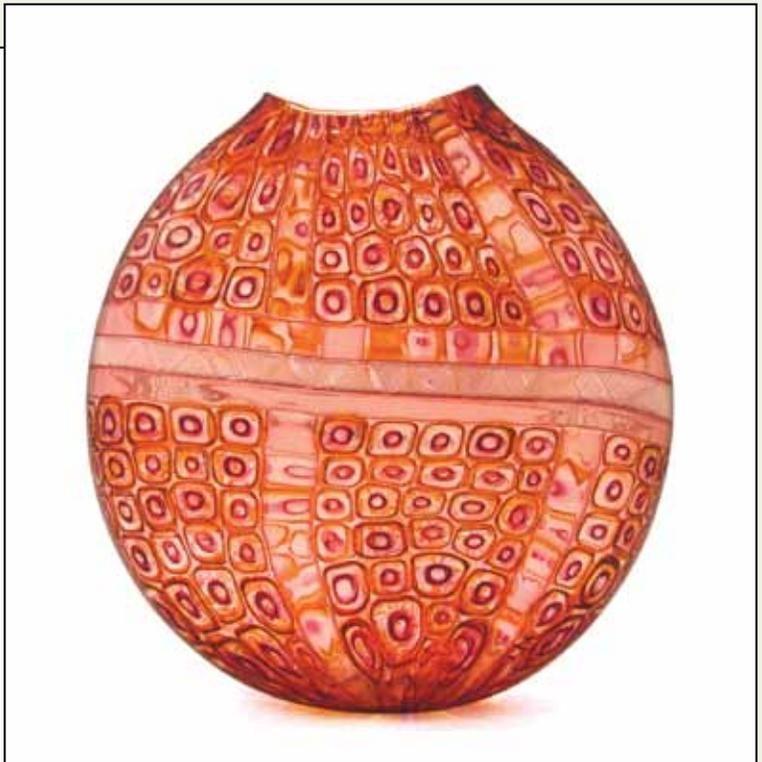
(Left to right) Cheyenne Malcolm, Lemon Murrine, transparent and opaque murrine exploration, 18" x 16" 2012. Photo by Lynne Read; Emerald Aviary, glass and metal, water fluid movement, light, 32" x 12", 2014. Photo by Valerie Malcolm.

Sunsets, a great source of inspiration for Malcolm, are recreated in his *Sonoma* series. "I don't slow down often in my day-to-day life. I think our society is moving faster and faster. I wanted to make pieces that might make you feel as if you were looking at a real sunset. That's a tall order, to evoke the emotion or sense of calming that a sunset inspires. Even if people say they're reminded of a sunset, I have succeeded."

In another of Malcolm's favorite works, *Union*, a not so representational sculpture reminiscent of birds, speaks to the love the artist feels for his wife. "For years I worked to impress other glassblowers and sell work. Those ambitions can get in the way of honest vision of what makes me happy."

Other pieces such as *Curiosity Badge* serve as a beacon to Malcolm's skill and experience as a murrine maker. Small round circles reminiscent of bubbly and innocent times are set up on plates, then rolled up in the hot shop. "I like making flat things, because they provide a better field of vision and more of a canvas to show color and decoration. *Lemon Murrine* is flat but not geometric. It expresses the joy of the making process. "Like cooking, when you're having a good experience in the kitchen, you taste that."





(Left to right) Cheyenne Malcolm, *Midnight in the Garden of Eden, custom batched calcedonia depth, space, color, 12" x 12", 2014*; Pendelton Murrine, *veil murrine, textiles, sweaters, blankets, 16" x 16", 2012*. Photos by Lynne Read.

The Inspiration in Doing

Malcolm has been building studio glass equipment for as long as he has been blowing glass. This symbiotic relationship has kept the artist in touch with the glass community and helped with the development of equipment designs. The list of clients for Canned Heat Glass includes Boyd and Lisa Sugiki, Jim Mongrain, Jason Christian, Michael Rogers, Rob Adamson, Fluïd Le Palais in France, Søktas in Australia, and Diego Borrell in Oaxaca, Mexico, among many others. Throughout the years, Malcolm has amassed an impressive glass collection of works taken in trade and gift.

It's not uncommon for the Canned Heat team to stick around and blow glass following a new furnace install. "We built Gray Barn Studio for Jimmy Anderegg, Conor McClellan, and Megan Stelljes in Northern Washington. I brought my family and Ben brought his family to camp out and blow glass after the install. They have a beautiful studio and are doing amazing things up there, cold and hot." In 2019, Malcolm and company are scheduled to install a furnace in the Maldives and have been invited to stay and blow glass for the gallery.

Currently, Canned Heat is building one of the world's largest glass studios in China for YZ Creative Art Center. The most comprehensive glass art center in Asia, YZ is part of a lakeside resort in Shanxi founded by David Yan, who believes that the arts are a doorway to building a global community of shared interests. Malcolm modeled the YZ glass studio after the hot shop at the Tacoma Museum of Glass. "Going to China twice this year has been an experience for sure. We are excited to return to blow glass in 2019 when the facility is complete."

At this point, Malcolm has guided Canned Heat Glass to the place where he can get some of his life back and re-create a retrospective collection of his own blown glass of the past. This time, the artist is able to investigate process without crunching numbers. "It's bringing me back to all of the reasons I began working in glass—my love for the medium and process. Any day that I can rationalize another day in the shop working is validation."

GA

Both Cheyenne Malcolm and Ben Sharp were guests on Glass Art magazine's Talking Out Your Glass podcast. Subscribe free on iTunes or Stitcher to hear these 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. Also listen on Spotify, IHeartRadio, and Google Play Music.



Cheyenne Malcom
Canned Heat Glass
 2425 SE Ochoco Street
 Milwaukie, Oregon 97222
cheyenne@cannedheatglass.com
www.cannedheatglass.com
vetrovita.com

Photo by Cora DeVé.

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NICK DEVILEY

THE GLASSROOTS ART SHOW MOVES TO ASHEVILLE



by Shawn Waggoner

Kind/Calm, bazooka girl collaboration, 2012.

Photography by Bang Le

Inspired by an abiding passion for functional glass, Nick Deviley founded Glassroots Art Show in 2009 as a way to legitimize glass pipes as an art form while adding to his ever-growing collection. Glassroots has become a fixture in the industry as a multifaceted event bringing together suppliers, toolmakers, high-end artists, production blowers, distribution companies, galleries, and head shops. After celebrating a decade in Madison, Wisconsin, in 2019 Glassroots is moving to Asheville, North Carolina, where the trade show will be held October 7–9.

An entrepreneur and self-made businessman since the age of 18, Deviley, now 37, began buying and selling glass pipes as a side hustle. His vast collection has recently found a home at his Glassroots Gallery in Sister Bay, Wisconsin. From his farmstead, where he resides with his wife, five children, and a flock of chickens, Deviley talked with *Glass Art* about his abiding love of the cannabis community and culture, his expanding glass collection, and Glassroots' new home.

Discuss your personal background and history. How and why did you fall in love with glass pipes?

I was born and raised in Green Bay, Wisconsin. I guess I would have been considered a jock troublemaker in high school where I smoked regularly, which made for an interesting life. I also started selling cannabis at that time. I bought my first glass pipe the day I turned 18 at a head shop in Oshkosh. To me, glass has always complemented cannabis as an upsell.

In 2001 at age 19, I discovered that I could order glass online. That was two years prior to Operation Pipe Dreams, the nationwide investigation by the U.S. government that targeted businesses selling drug paraphernalia. I would place \$500 to \$1,000 wholesale orders from places such as 4:20 Palace and 101 North. When those boxes arrived, I remember the feeling of opening the box and holding the glass, even though these were simple production spoons, Sherlocks, and bubblers. I was hooked.

How did the 2009 Oregon Hook Up inspire you to start Glassroots?

Toke City, a wildly popular website until Facebook killed it, played a huge role in the high-end functional glass market. Its owners, Mad City Don and Ninja, sent me out to the Oregon Hook Up to represent their magazine called *The Glass Aficionado*. The event opened my eyes to the possibilities for functional glass. I came home, called Don, and said, "Let's do this. Let's put a show on in Madison."

After Don and I parted ways following our inaugural Great Lakes Art Show, I had to come up with a new name. The moniker "Glassroots" definitely reflects my ideology, what I hoped the trade-show would represent at that time and to this day. It signifies that all aspects of glass will be represented, not just the hyped stuff or tubes or production. My dream was that this show would progress into all aspects of handmade glass art.

At that time, other than the Oregon Hook Up, all other industry shows took place in Las Vegas, Nevada, a location that is not appealing to everyone. Madison offered a healthy number of glassblowers plus the legacy of Harvey Littleton, father of the Studio Glass movement, who started the first hot glass educational programs at the University of Wisconsin-Madison.

There was also an open attitude toward cannabis culture in Madison. As soon as the Vietnam War was over, a group of people who pushed for the legalization of cannabis founded the Great Midwest Harvest Festival, which is alive and well today. My wife and I attended in 2009 and 2010, and there were thousands of people smoking openly and partaking of edibles. It definitely gave us a boost of confidence in bringing a counterculture show to the small city of Madison.

We went straight to the heart of this city and moved the show into the Monona Terrace, a building designed by Frank Lloyd Wright. We promoted cannabis culture and smoked in the public's eye at a time directly preceding the infamous Scott Walker coming into office.

Was starting Glassroots your way of legitimizing cannabis culture and exposing the average person to it in comfortable surrounds?

One of the ways. My way of legitimizing cannabis itself was to keep it available to people. The law obviously plays a huge role in how that is accomplished. Now that I have five kids, I choose not to do the same things I did in my 20s, but my goal then was to treat marijuana the same way the Wisconsin alcohol culture treated liquor. In my mind, marijuana is safer and healthier, and I wanted to keep it available to people.

Early on, what were the biggest challenges of putting on Glassroots, and how has that evolved over time?

My wife Mary, Allison Key, William Menzies, and Craig Lewis played a huge role in the show's success in the early years. The biggest challenge has always been getting people to come to Madison, especially the first three years. There was a summer and a winter CHAMPS plus a summer and winter AGE show, both in Vegas. It took awhile for people to see that weed had been decriminalized in Madison, and as long as you weren't doing something really silly in your hotel room, things would be fine here. We never had an issue. There were no major arrests in 10 years of Glassroots in Madison.



*Banjo's first bike,
2006.*



In the beginning, we tried not to grow outside of our initial floor plan because the vendors needed to make money, and success is based on word of mouth after a vendor leaves our show. We kept it small, family friendly, and focused on the original goal of helping the bread-and-butter production worker in our industry. Often they get overlooked, especially now that we have social media that focuses on high-end art pipes, which don't pay the bills for any head shop or 95 percent of anyone selling glass.

You have to offer a proportionate number of buyers to vendors on the trade show floor. To get 200 individual buyers into Madison is extremely difficult, because it is expensive to get here and stay here. People had to want to go out of their way to get to this show, but I actually loved that. It set Glassroots apart.

Glassroots became known for its live auctions to raise money for those in need. When and why did that begin?

We did a Flame Off in 2009, 2010, and 2011 and awarded a \$10,000 cash prize each year. Many times I was giving money to people who already had money, and that bothered me. At the time, the Colorado Project had been established to spread awareness of glassblowing by hosting philanthropic projects and events. I was interested in being involved—in promoting it and donating to it. This inspired me to start something similar at Glassroots.

Hundreds of people donated to our live and silent auctions. Show attendees and the public were allowed to bid on the pieces. In the last three years, the money was raised in four hours and all of the pieces left that night, so it was a mad dash of craziness!

Second Harvest, Madison's largest food pantry, was an easy choice to be the recipient of funds. The organization rates high in transparency and in the amount of money they raise and actually turn over to those in need. From 2014 through 2018 we were their largest donor in the month of November, and I didn't realize how vital these funds were until I presented my last and largest check to them for \$23,000 in 2018.

I no longer hold the Flame Off. It seemed many of the artists were tired of competing, and not having the Flame Off opened the door for dozens of people instead of just a handful to blow glass each year. It also allowed me to put first-year lampworkers on a torch next to Slinger or Bob Snodgrass. How cool is that, to be able to say you blew glass next to a veteran artist? It also took the spotlight off of the same people, put it on everybody, and introduced a level playing field in lampworking and the trade show itself.

Eventually, there will be a new charitable event and recipient in Asheville. I'm hoping to earmark dollars to help with the opioid addiction problem.

What is the Education Project, and when did that begin?

In 2013 to 2014 through our business, the Glassroots Guild, my business partner Allison Key and I brought in people to teach on an open stage. In the last few years, these events were held upstairs in the Monona Terrace in these fancy private rooms where they let us set up the torches.

Carmen Lozar, an established female artist, was willing and able to walk into a room of predominantly male students and a classroom full of pipers and teach a killer workshop. The students loved it. The only issue was that the classes overlapped the trade show, so they were never as well attended as I had hoped. It was obviously difficult for people to leave their booths. One year I had Slinger, John Kobuki, and Phil Siegel, artists who don't customarily leave their studios, teach classes of up to 12 students for a fee of only \$450. That was definitely a Glassroots highlight from a show promoter's perspective.



*Carmen Lozar,
Gun Eater, 2016.*

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*Detail of lamp
 by Joe Porcelli*

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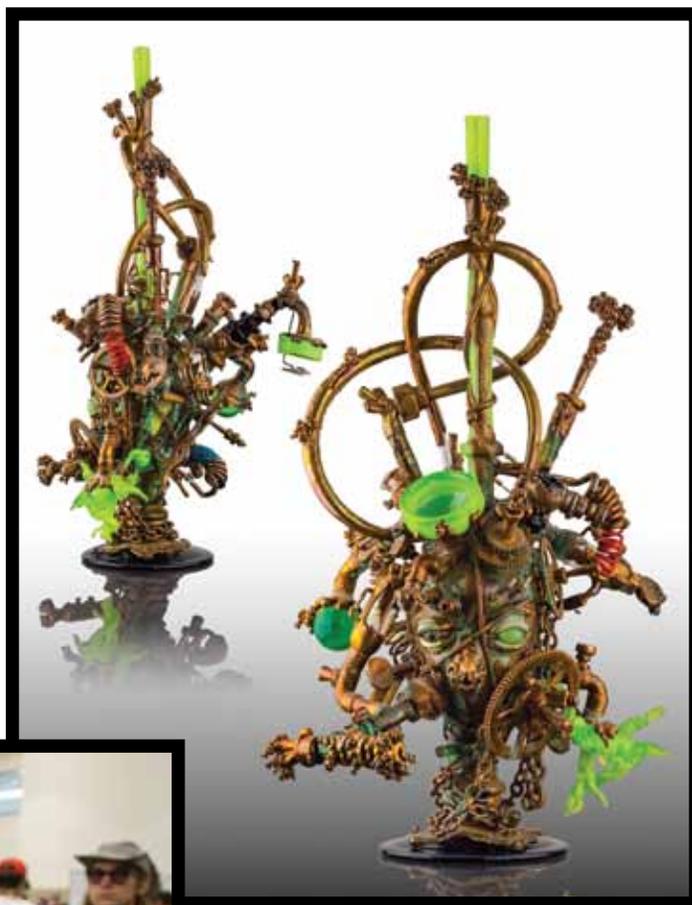
You said it was always your goal to bridge the two worlds of art and function. Explain that philosophy.

As function turns into art, the vessels that are being created attract higher dollars on the open market, especially work made by well-known artists who are pushing the boundaries of glass on a regular basis.

In 2006 I was staying in a house in Arcata, California. I knew a couple of glassblowers—Mouse, who has recently passed away, and Shag. They brought me into the studio, and Banjo walked in with this crazy 18-inch, pound and a half piece to smoke out of. That was my first introduction to high-end functional art.

Fast-forward a month, and Slinger is shooting *Degenerate Art*. In the film, Robert Mickelsen, who's holding Chaz Pyle's sandblasted *Gazelle* piece, asks why Chaz put a bowl in the piece. I remember thinking that I wouldn't buy it if it weren't a pipe.

Not having any idea that three years later I would start a trade show, I told myself that I was going to take this stuff and bring it to as many places as I could and show it to everybody. I took the pieces I was lucky enough to purchase from Chaz, Drew, Mouse, and Banjo, when glass was still affordable from these artists, and I brought it to as many places as I could. I told them that this work would be the wave of the future.



Snic Barnes, GMO, 2012. Featured on the cover of Fall 2012 issue of The Flow magazine.



After a decade in Madison, you're moving Glassroots to Asheville, North Carolina. Why?

Allison Key, my business partner, says, "Asheville is Madison on steroids." We were able to find a convention center located downtown with plenty of local restaurants, bars, and a hotel in close proximity. Many of Harvey Littleton's former students are residents of Asheville. There's a large population of lampworkers and hot glass companies such as Mountain Glass Arts and His Glassworks Inc., not to mention Penland School of Crafts nearby. Level 42 was a big inspiration in my feeling comfortable in moving the show, because I knew we had the opportunity to hold events in a really professional looking space.

The ideas behind Glassroots haven't change, but the show has to grow with a buyer base, and I believe that by being on the East Coast in a more well-known destination we will attract more buyers. The 2019 show is already more than half full.

The first year there will not have an educational component, as we are getting established with a new fire marshal. I want to get a feel for the building and city and have an opportunity to prove ourselves. I anticipate lampworking taking place again in 2020. There will be a charitable event in 2019. Lampworking will take place at Level 42, and pieces will be auctioned off at the after-party. We're still researching which organization will be the recipient of those funds.

Everything you've done with Glassroots was inspired by your love of pipes. Describe your collection and some of the artists represented.

At one point, 80 percent of my vendors were trading for booth costs and some years for their hotel rooms. Many artists early on in their careers didn't have the cash to do trade shows. I sold most of the production but kept ridiculous amounts of one-offs.

More than 500 artists are represented by the collection. I own an old gun by Kurt B, a meditating figure by Jahnnny Rise, and many pieces by Snic, including the last big piece he made in Philly before moving to Austin. That was the most expensive pipe I had purchased at that time at \$5,500. I have Zach P's early Bro Sticks purchased at Easy Street Gallery, a ridiculous amount of Bearclaw including the *Space Keys* set, the first Banjo *Bike*, and a bow and arrow by Elks that Run. My most expensive purchase was one of Slinger's 13 heavy bronze *Assault Girl* statues. The collection also contains Ghost's 2008 piece featuring a crucified alien and a lot of work by Kind and CAP'N CRUNK. All of these works would never be recognized as pipes by the uneducated viewer. I'd like to add more Clinton to my collection. He's on my top five list.

It's important to note that everything I have has never been used. Most of today's collectors use the work they buy and sell it to their friends for more. That blows my mind!

The people I've chosen to collect are real artists. They didn't change their values or beliefs or morals to go along with what is popular today. I respect people who kept it real and didn't allow their artistic vision to be swayed by dab kids.

What are the primary ways that the functional glass world has changed over the last decade? Does the federal legalization of marijuana offer a positive prognosis for American glass art?

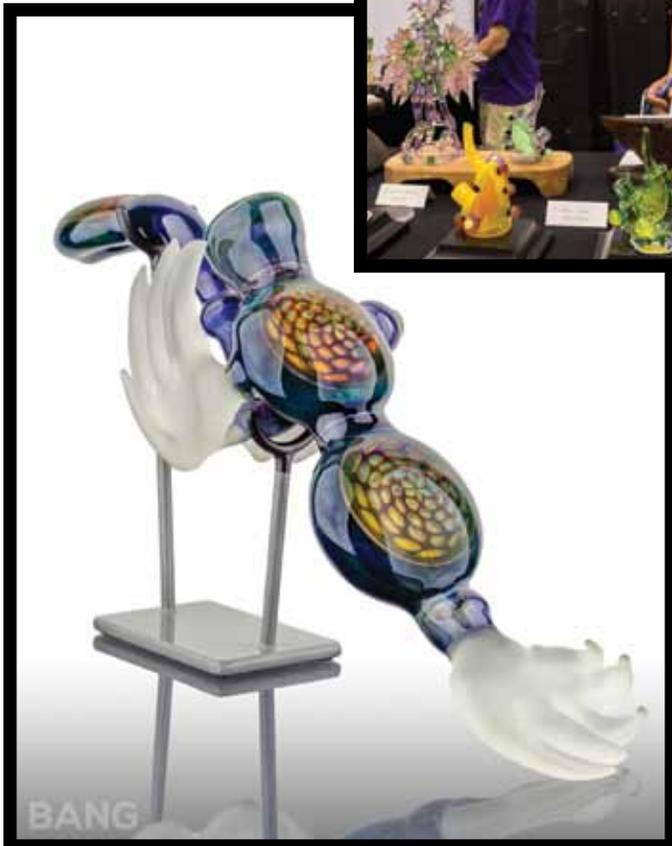
The future of cannabis culture comes down to education. There are enough shop owners interested in supporting individual glass artists to keep it alive. When corporate America begins selling mass-produced pipes, the educated consumer will know and look for the difference. As long as there are trade shows like Glassroots and Glass Vegas that are focusing solely on the American glass artist, there's hope. But when the art itself starts being replaced with a picture of the person who made it, we have entered the final phase of corporatization.

Most pipes are made for the dab community by artists driven by what the end user wants as opposed to what the artist wants to make. One day, the pieces I collected will be sought after by places like the Smithsonian, because they were made before the look, form, and function were fashioned with a consumer in mind instead of with true artistic vision and value.

GA

Nick Deviley 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. Also listen on Spotify, IHeartRadio, and Google Play Music.

Glass Roots Art Show 2019
www.glassrootsartshow.com



*Marbleslinger,
Wings of Icarus,
2006.*

Nortel

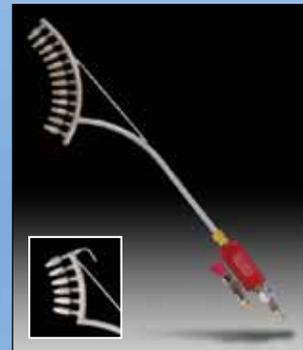
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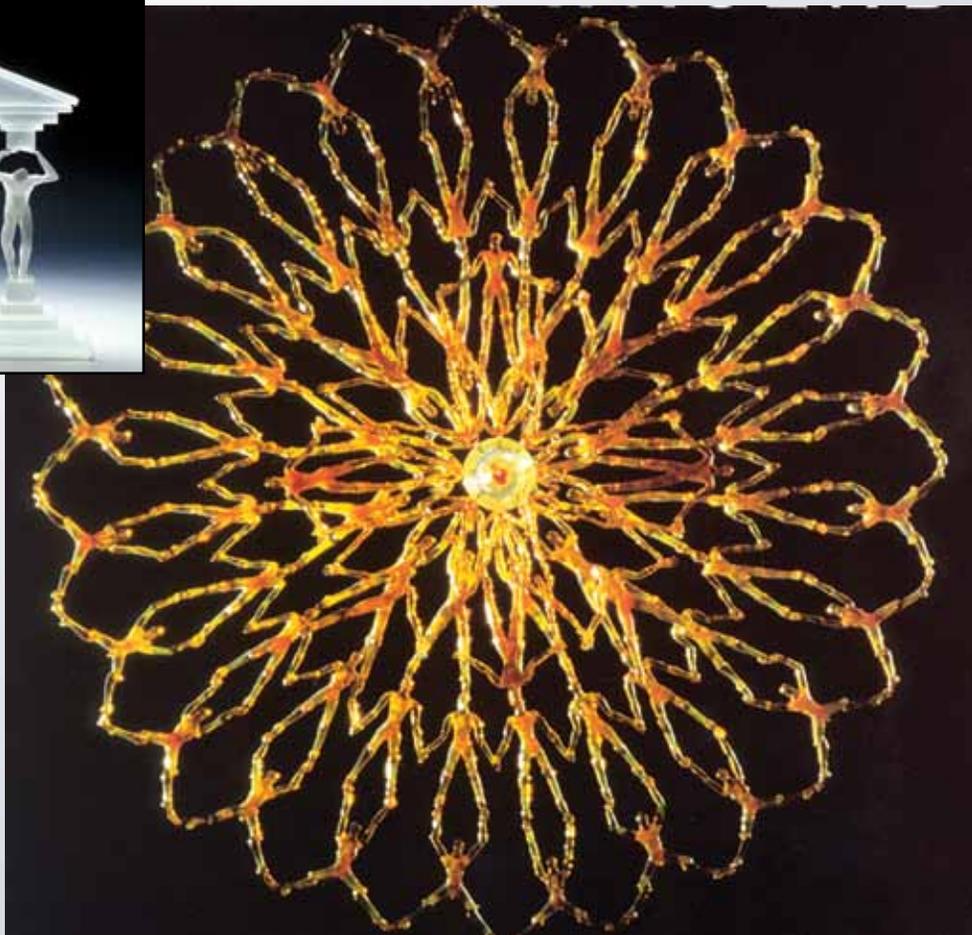
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Creativity

— USING THE RHYTHM AND HARMONY OF MULTIPLES



Acropolis 2



Generation

by *Milon Townsend*

Working in multiples has always seemed to be an inevitability to me. Being a flameworker, the size of individual components or sculptures is limited by the size of what I can handle and the size of the kiln I can fit it into. Combining multiple pieces to create an entire larger composition makes a lot of sense. It also serves as a nice way to combine similar or different objects into rhythmic arrangements or relationships that can bring about the dynamic tension that is hard to do with just one object by itself.

I spent many years as a production artist, making orders of large numbers of similar, nearly identical pieces so that value could be a constant, and individual pieces didn't need to be individually priced. This was also important so that a customer who ordered something from a model or sample at a trade show could see that what he or she received was essentially the same thing that was ordered. This requirement of consistency became a skill of its own and fairly cried out to be used in designing new work.

Combining Individual Elements

One of my most basic, constant, and effective creative processes has always been random juxtaposition—that is, observing what's lying around for whatever reason and considering how those disparate elements might possibly work together. Making a dozen or a hundred of an item and seeing them all laid out together in neat rows makes my mind hurtle toward the idea of combining them in some way.

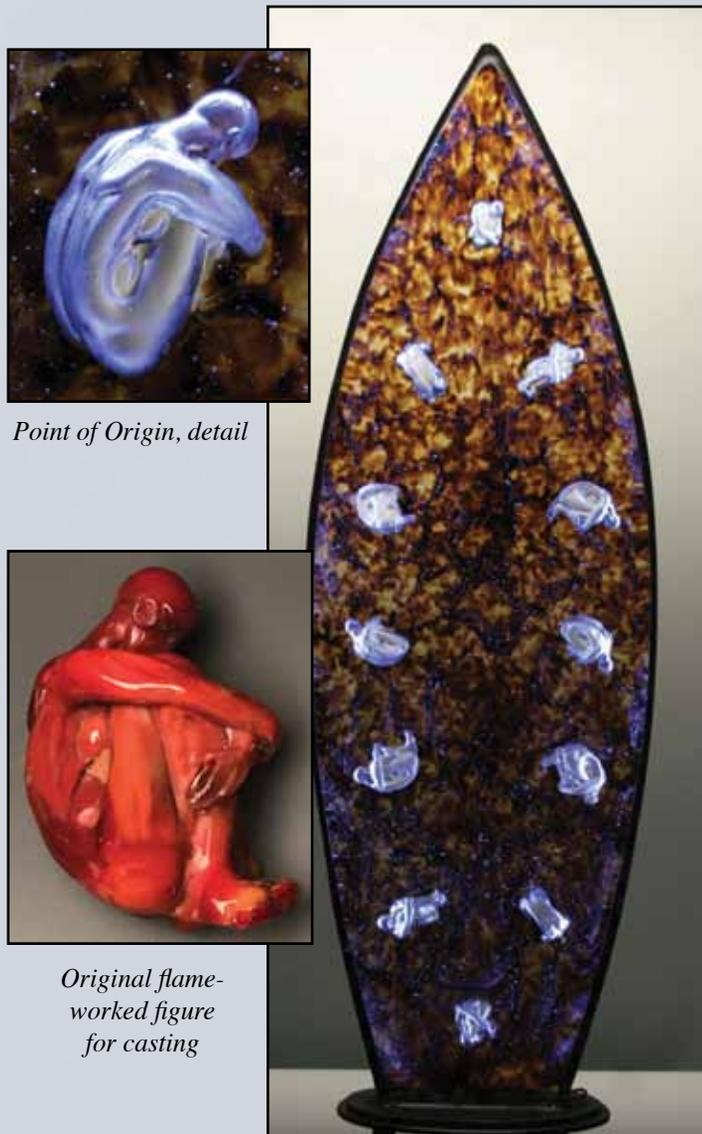
One time I was reading a story from one of our books to my son when he was small, and I had the flash of an idea, which I quickly jotted down in the margin of the book. Making a note of that idea took about 10 seconds, but making the hundreds of figures that comprised the finished piece fully occupied my time for the next several weeks. I needed only 120 for the first piece, *Generation*, a disc-like form with alternating male and female figures in a golden color. The next step was to create *Protogenesis*, four intersecting discs that required 480 figures, effectively quadrupling the scale.

Sometimes instead of using many similar or identical figures to create a sculpture based on symmetrical or mirror images, I'd use many unique figures to create one overall form or structure. *Conflagration* is composed of about 75 figures, each created specifically for the space defined by the figures preceding it. My overall purpose was to build a relatively large form in the shape of a flame that was made of a glass I'd had specially pulled by Northstar Glass, a streaky mix of yellow and ruby red. Many frameworkeers enjoy the freedom provided by borosilicate glass, which easily allows you to make components that can be joined at a later time.

Exploring the Use of Multiples

Family Tree was another project that called for the use of many figures. The main couple became the trunk and their parents (forebears) the roots. The next generation became the main branches, and the following generation became the small branches covered with leaves.

A number of my *Body Language* series pieces use more than one figure to create relationship, tension, and interaction. In the *Acropolis* series of pieces, I juxtapose figures that pull the viewer in and tell a more complex narrative relating to duty, obligation, and responsibility.



Point of Origin, detail

Original flame-worked figure for casting

Point of Origin

Fifteen years later, I added kiln casting to my vocabulary of languages, and the idea of multiple figures still interested me. Wherever you go, there you are. You can't escape your own perspective, whether you want to or not. Working in kiln casting, whether in lost wax or reverse relief, gives you a different approach to using multiples. Much of the casting process is based on the use of molds.

Achieving Rhythm and Harmony

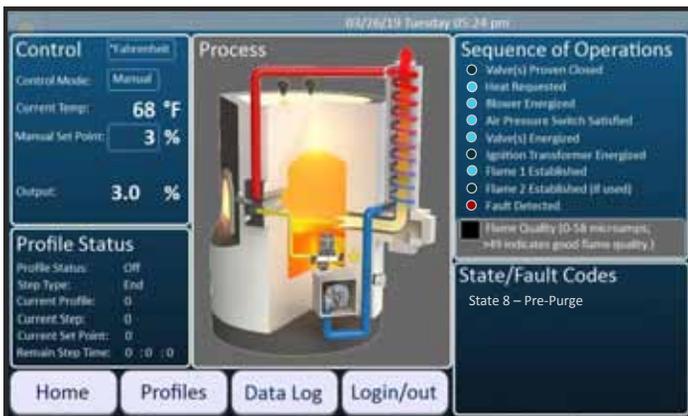
I often started by creating an original figure in frameworked glass. The next step was to make a silicone rubber mold, allowing me to create the wax or investment positive forms that would create the images in the finished work. I quickly caught on that by making a figure in the flame and making a silicone mold of that figure, I'd be able to make figures that weren't just similar, but identical. This allowed me to really play with the rhythm and harmony of the patterns created by the alignment of identical forms, allowing the eye to move from one line to the next and the next, smoothly flowing without the interruption of dissonant, conflicting curves.

Then I took it a step further. I made an original figure in the torch and used clay to mount it so that it sat at a specific angle. I made a silicone mold of the piece at that angle. Then I changed the mounting so that the figure was at a different angle and made a mold of that. Then another . . . and another . . . and another. When I was finished, I'd made molds of the same figure from six or seven different angles, allowing me to use them in a piece as though it was one figure moving through space. The fact that they were all made from the exact same initial model lent an inherent subconscious credibility to the effect.

In a similar fashion, I made molds of a single koi fish in silicone that I articulated into many different poses. When I combined these many differently shaped and sized koi, although they had all come from the one fish, I was able to create a series of pieces that spoke of koi ponds, of flowing water, and of multitudes of brightly colored fish.



Koi Fish



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Bringing Out the Unique Within Similar Elements

All of the aforementioned brings up a thorny issue you have to confront when working with molds: How do you ensure that each successive piece isn't just a carbon copy of the last? How will you make each one individual and unique? In casting glass, that isn't really a problem. Although the process itself is based on making molds from an original image, you then fill each mold with different colors, textures, and amounts of glass. In that way, I always found using molds to be a factor that liberated me. Gone was the angst of deciding how to make this piece the penultimate best, the superlative, the hyperbolic. The process allowed me to try different approaches to using the very same image, trying a different mix of colors or textures every time, and making each piece highly unique, though based on a common antecedent.

Of course, when working with multiples, you need to have a technical clue about how you're going to bring all the disparate elements together. Are you going to cast them into one solid piece of glass? Are you going to make pieces that are simply intended to be placed in relation to one another? Are they going to be mounted together on a base, hung together in a mobile, or fused together into one interlocked form? Let the pieces speak to you. Allow the possibilities of multiple and different combinations to open the way that you think. Then be willing to invest the time that it will take to make all of the components. The only way you'll ever know if it will work . . . that's right . . . is by trying it. All the way till it's finished! Good luck with that.

GA



Family Tree

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. Visit www.intuitiveglass.com or Google "Milon Townsend images" to view more of his work and go to thebluemoonpress.com for his educational materials. You can also e-mail milontownsend@gmail.com. The sequence presented here is excerpted from Milon's upcoming book on Creativity.



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What's New

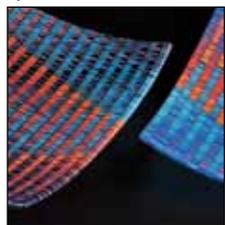


Wissmach Glass Company presents **Reactive Glass**. Glasses are called "reactive" when the metals in one glass react with the metals in another glass during firing. As a result, a fine, darker line is created where the two colors meet, which makes it possible for glass artists to create some very interesting effects in their fused glass art. Be sure to check the company's Kiln Glass catalog for a list of reactive colors.

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Bullseye Glass Co., has launched a new series of long-form educational courses that feature influential makers sharing their signature methods. The series' first offerings are *Tall Vessels with Amanda Simmons* (approximately 60 minutes) and



The Tapestry Project with Richard Parrish (approximately 85 minutes). These comprehensive courses are available to subscribers and nonsubscribers alike as separate one-time purchases. Now anyone unable to attend these perennially sold out courses in person can learn exactly how Simmons and Parrish work their magic.

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Contemporary Glass Initiatives from The Corning Museum of Glass

by Kimberly Thompson

Throughout 2019, The Corning Museum of Glass (CMoG) will present diverse programming dedicated to contemporary glass that includes dynamic exhibitions, installations, residencies, and public programs celebrating innovations in the medium as well as the artists and designers who are pushing those boundaries. These initiatives will include the exhibition *New Glass Now*, a landmark survey showcasing the breadth and depth of contemporary glassmaking worldwide, artist residencies, and special programs. The following programs presented by CMoG are designed to work together to promote contemporary glass art. Many of the public programs will include glassmaking demonstrations by guest artists represented in *New Glass Now*.

New Glass Now

May 12, 2019–January 5, 2020

New Glass Now will document the innovation and dexterity of artists, designers, and architects working in the challenging material of glass. A global survey designed to show the expansiveness of contemporary glassmaking, the exhibition will feature objects, installations, videos, and performances made in the last three years by 100 artists of 32 nationalities. The works included in *New Glass Now* were selected from some 1,400 submissions from 52 countries by a panel headed by Susie J. Silbert, Curator of Modern and Contemporary Glass at CMoG. Three guest curators will include Aric Chen, curator at large M+ museum, Hong Kong; Susanne Joker Johnsen, artist and head of exhibitions at the Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, Denmark; and American Artist Beth Lipman.

New Glass Now is the third exhibition in a groundbreaking series organized by the Museum to survey contemporary glass on an international scale. *Glass 1959* and *New Glass: A Worldwide Survey*, organized in 1959 and 1979, respectively, played an important role in creating and defining the field of contemporary glass.



Rui Sasaki,
Liquid Sunshine / I am a Pluviophile,
room-size installation,
Corning Museum of Glass
33rd Rakow Commission, 2018.
Courtesy of Yasushi Ichikawa.



Detail of Rui Sasaki's *Liquid Sunshine / I am a Pluviophile*,
2018. Courtesy of Yasushi Ichikawa.

New Glass Now | Context

May 12, 2019–January 5, 2020

A companion exhibition at the Museum's Rakow Research Library, *New Glass Now | Context* will examine CMOG's commitment to fostering the field of contemporary glass by featuring cutting-edge developments in contemporary glass in its exhibitions and publications. This Rakow installation will feature works from CMOG's previous two surveys in 1959 and 1979, *Glass 1959* and *New Glass: A Worldwide Survey*, to detail the history behind the two trailblazing exhibitions and their impact on the Studio Glass movement.

The installation will also provide insight into the democratic curatorial methodology that has served as the guiding principle since the works for *Glass 1959* were selected. *New Glass Now | Context* is co-curated by Susie J. Silbert, Curator of Modern and Contemporary Glass, and Colleen Rademaker, Associate Librarian, Special Collections at CMOG.

Rakow Commission

Throughout 2019–January 5, 2020

Japanese artist and educator Rui Sasaki was selected to create the Museum's 33rd Rakow Commission, which will be featured as the 100th work in *New Glass Now*. Sasaki uses an array of materials in addition to glass, including resin, ice, light, and performance, to highlight subtle aspects of everyday life. *Liquid Sunshine / I am a Pluviophile* is a room-sized installation that distills Sasaki's interest in weather.

Cloaked in darkness, the installation is meant to offer the on-looker a unique, immersive experience. The work consists of more than 200 blown glass "raindrops," each embedded with small dots of phosphorescent material that absorb simulated sunlight. Broad-spectrum lights, activated by motion detectors, turn off when the viewer approaches, leaving only the glowing outlines of the raindrops visible. Over time, the outlines fade in the same way that the memory of sunshine fades during the dark days of winter.



Jiro Kamata, *Ghost*, mirror, quartz coating, silver, 60 cm x 40 cm x 1 cm, 2017.



Jeroen Verhoeven and Joep Verhoeven, *Bubble Cabinet*, iridized borosilicate glass, 102 cm x 92 cm x 72 cm, 2017. Photo by Prudence Cuming Associates.

Larry Bell's *VFZ I*

Throughout 2019–January 5, 2020

The *VFZ I* (2017) sculpture by acclaimed American artist Larry Bell will be on view throughout 2019 in the Museum's Contemporary Art and Design Galleries. A recent acquisition, the sculpture comprises large sheets of glass that are laminated around colored cores of PET film and plastic interlay to create two monumental nested forms. The two large glass cubes control light through their subtle coloration and create a suggestive, finely modulated interior space. An innovator in the California Light and Space movement for six decades, Bell is inspired by the precise ways that glass reflects and transmits light.

Specialty Glass Residency – Mark Peiser

Throughout 2019

Celebrated craftsman Mark Peiser has been selected for the 2019 Specialty Glass Residency, a collaboration between Corning Incorporated and The Corning Museum of Glass. A pioneer and innovator, for more than 50 years Peiser has produced a body of work that is markedly different from project to project. Peiser's career-long trailblazing approach has involved the development of both new glass formulas and new methods of glass forming. He follows Karen LaMonte in the residency as the sixth artist to be granted access to Corning's patented materials, along with CMOG's collections, staff, and resources. His residency will last throughout 2019.



Tamás Ábel, Colour Therapy: Washington, D.C. + Budapest, video, 2 minutes, 40 seconds, 2017. Photo by Terre Nguyen and Benedek Bognár.



Doris Darling, Super Strong Lamp, blown glass and brass, 30 cm x 130 cm x 30 cm, 2016. Photo by Klaus Pichler.



Ida Wieth, Reach, blown, fused, and slumped glass, metal oxide, copper wire, 32 cm x 30 cm x 25 cm (brown), 25 cm x 28 cm x 24 cm (blue), 2018.

Contemporary Artists Working at CMOG

Ongoing

Throughout the year, many contemporary artists represented in *New Glass Now* will be working across the CMOG campus in a variety of capacities. They will be demonstrating for the public through the Guest Artist Series, creating new work at The Studio during artist residencies, and furthering their research at the Rakow Research Library.

The Guest Artist Series features world-class visiting artists at work in CMOG's Amphitheater Hot Shop. These extended demonstrations for visitors provide a fascinating peek at techniques, artistry, and improvisation of contemporary glassmaking. This year's guest artists in the Museum's Amphitheater Hot Shop include *New Glass Now* artists Megan Stelljes, Austin Stern, Micha Karlslund, and Stine Bidstrup. More will be added in the coming months, and details can be found at cmog.org/programs/guest-artists.

The Studio's Artist-in-Residence program brings artists from around the world to Corning, New York. Artists spend a month at The Studio exploring new directions in glass art or expanding on their current bodies of work while using the immense resources of the world's leading glass museum. This year, residents include *New Glass Now* artists Sarah Briland, Matthew Curtis, and Aya Oki, as well as Nadine Sterk and Lonny van Ryswyck from Antelier NL. Norwood Vivano will be working at the Rakow Research Library through a David Whitehouse Artist Research Residency.

40th Edition of *New Glass Review*

Published in May 2019

Since the first edition of *New Glass Review* in 1979, CMOG's annual publication on contemporary glass has brought unprecedented critical and popular attention to the material and the artists and designers who work with it. *New Glass Review* acts as a catalyst for furthering contemporary glass, setting the standard for the field, shining a light on known and unknown talent, exposing new trends, and engaging new thought leaders in glass. The 40th edition of *New Glass Review* (Spring 2019) will feature a new design and curatorial approach developed over the last two years by Silbert and comprises the 100 artworks and design objects included in the contemporary survey *New Glass Now*. The publication is distributed in May each year with *GLASS: The UrbanGlass Art Quarterly* and can be purchased at CMOG Museum Shops and online.



Ans Bakker, Zeeuws Licht no. 1, glass blown in sand molds, 26 cm x 27 cm x 27 cm, 2017. Photo by Johan Kole.

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GAS + British Glass Biennale New Partnership and Award Supports Worldwide Innovation and Collaboration



Attendees at the British Glass Biennale.

“We are thrilled with this new partnership! Supporting artists from all over the globe is at the core of the Glass Art Society’s mission. Working with the International Festival of Glass for the British Glass Biennale is another meaningful step in our evolving organization.”
– Brandi Clark, Interim Executive Director, Glass Art Society

by Tess McShane for the Glass Art Society

Photos Courtesy of the Glass Art Society

Recently, the Glass Art Society announced that it will sponsor an *International Artists Award* prize at the British Glass Biennale in August 2019. This award marks the start of an exciting new collaboration with the British Glass Biennale—one that shows GAS is committed to strengthening and broadening its reach and is excited to develop new and meaningful relationships with glass artists and organizations around the globe.

“This is a momentous occasion for the Biennale, and I am so delighted with this new collaboration,” says Janine Christley, Director of the International Festival of Glass. “GAS was such an inspiration when we launched the British Glass Biennale, and I have long admired the organization’s commitment to glass artists across the world.”

British Contemporary Glass Artists Shine

The British Glass Biennale, a part of the Ruskin Mill Trust, is the foremost juried exhibition of excellence in contemporary glass by British artists, designers, and craftspeople in the U.K. The British Biennale has also quickly sealed its reputation as the U.K.’s most comprehensive selling exhibition of contemporary glass among not only glassmakers, but also among glass enthusiasts and national and international glass collectors. As the reputation of the British Glass Biennale has steadily grown, so has its audience, with more than 6,000 visitors from all over the world attending the biannual event.

The theme of the 2019 British Glass Biennale is “Placemaking.” This design approach puts people at the center and develops a sense of belonging. Placemaking explores how the spaces we create are influenced by the landscape, the climate, and the diverse people around us. The festival will engage with this theme in the widest sense through technology, science, art, and imagination, encouraging a culture of participation where anyone can join in.



Martin Janecký at work.

A Stellar New Partnership

The winning artwork will be chosen by members of the GAS Board of Directors including the following: Natali Rodrigues (President), Tracy Kirchmann and Jessica Julius, (Co-Vice Presidents), Heather McElwee (Treasurer), Kelly Conway (Secretary), Glen Hardymon, Mike Hernandez, Nadania Idriss, Jeff Lindsay, Lynn Read, Debra Ruzinsky, Masahiro “Nick” Sasaki, Jan Smith, Demetra Theofanous, David Willis, and Caitlin Vitalo.

The award honoree will be announced at the opening ceremony of the British Glass Biennale on August 22, 2019. The award includes a monetary gift and an invitation to present at the GAS conference in 2020. The honoree will also benefit from joint promotions by GAS, the British Glass Biennale, and the International Festival of Glass.

This new partnership between the Glass Art Society and the British Glass Biennale, as well as the relationships built from international conferences held in the past and those planned for the future, represents the GAS Board of Director’s hopefulness and willingness to expand, strengthen, and broaden its reach worldwide. “We are thrilled with this new partnership,” says Brandi P. Clark, Interim Executive Director. “Supporting artists from all over the globe is at the core of the Glass Art Society’s mission. Working with the International Festival of Glass for the British Glass Biennale is another meaningful step in our evolving organization.”

The British Glass Biennale private viewing and awards ceremony takes place August 22, 2019. The event opens August 23 and closes September 28, 2019. For more information about the British Glass Biennale, follow the event on Twitter @BritishGlassBiennale or go to www.rmlt.org.uk/news/british-glass-biennale. GA

To become a member or to learn more about the Glass Art Society, follow us on Facebook, Twitter, LinkedIn, or Instagram @glassartsociety, or visit www.glassart.org.

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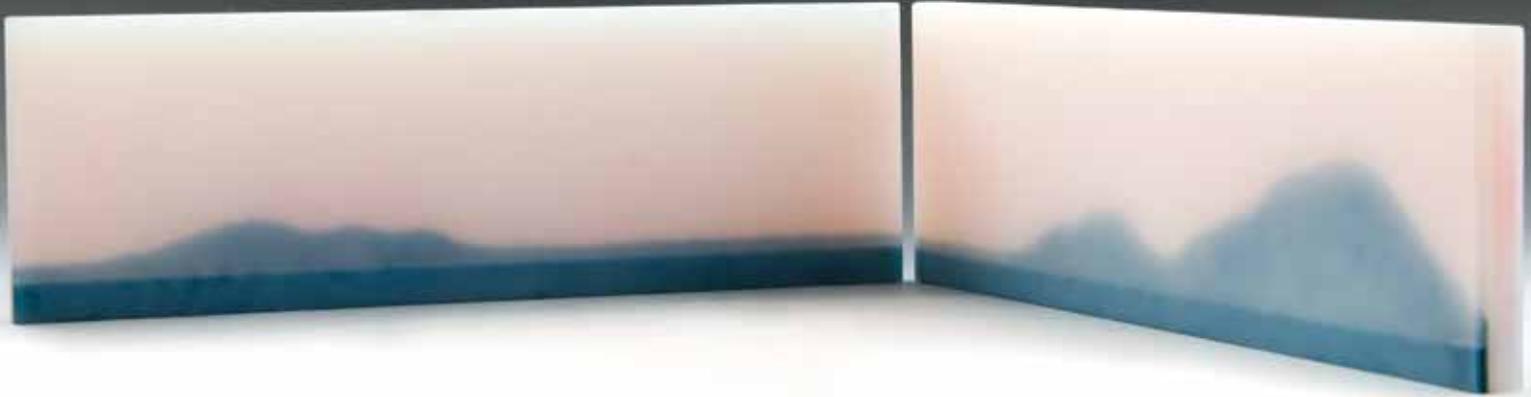
Pictured (L to R): Carol Milne, Robin Lehman, Evelyn Dunstan, Kate MacLeod, Donna Rice

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Vitrum Studio's Judith Finn Conway and Kevin O'Toole Educating a New Generation of Kiln Forming Artists



by Shawn Waggoner

Judith Finn Conway, Shoreline Glimpse,
two pieces, 7" x 20", 2010. Photo by Greg Staley.

One can sometimes look back at a chance meeting to discover that there are no coincidences, only fate. Veteran glass instructor Judith Conway recognized in her pupil Kevin O'Toole an uncanny artistic ability and attention to detail reminiscent of her own. A friendship that began as a circumstantial meeting of teacher and student served as the cornerstone of Vitrum Studio, a kiln formed glass teaching facility with an international reputation.

Founded in 2001 in Beltsville, Maryland, Vitrum Studio provided kiln forming education as well as a wide range of Bullseye fusible glass and supplies to thousands of students from all over the globe. Though the brick-and-mortar studio closed two years ago, Conway and O'Toole continue to share their kiln forming experience and expertise in a series of five available e-books, with more on the horizon.

It Happened One Night Course

In the spring of 1998, Conway was teaching glass courses at the Montpelier Arts Center in Laurel, Maryland. O'Toole, who was taking classes in ceramics and bronze casting at the center, tried to sign up for Conway's *pâte de verre* course as well. He learned it was sold out and instead registered for her stained glass workshop. Though this represented his first formal glass training, O'Toole's love of the material began as a child with collected antique bottles purchased from auctions that he attended with his father. He never forgot the compelling color and transparency experienced as light passed through the glass.

Halfway through her stained glass class, Conway began to notice in O'Toole not only unique artistic ability, but also the patience required to produce fine craftsmanship. "If you've ever taught, you know that you learn a lot about a person even in a six-week night course. Kevin immediately impressed me with his artistic ability and eye for detail, qualities I had never seen before in a beginning student."

O'Toole, a trained landscape architect, and Conway, then marketing manager for Behnke Nurseries, a 70-year-old plant nursery in the area, quickly discovered their shared love of all things botanical. When charged with the duty of establishing a nursery website, Conway hired O'Toole as their Web designer. Though neither had Web design experience, Conway knew that together they could figure it out.

"Kevin was more than a little nervous when I introduced him around the nursery as our new Web designer. Soon he excelled at not only designing our website, but in creating detailed maps for all of the departments in the 11-acre nursery, which was laid out much like a rabbit warren."

As O'Toole's interest in kiln forming glass deepened, his mentor Conway loaned him a small kiln "with no malice aforethought," she says. Access to that kiln permanently hooked O'Toole on fusing. Soon after, both artists found they needed larger studio spaces than either of them could afford independently. It made perfect sense to combine strengths and talents in a joint studio. Conway, who had been teaching glass in the area since the late 1970s, suggested they provide glass instruction as a means to pay studio rent.

Conway and O'Toole christened their new facility Vitrum Studio and focused solely on kiln formed glass instruction, bypassing stained glass. Says Conway: "At that point, I had been working in kiln formed glass for quite some time. It was a lot less restrictive than stained glass as a process with no need for lead lines. I could simply cut beautiful colored glass, layer it up, fire it in the kiln, and it was done, thus eliminating the time required to lead up a panel. I was completely infatuated with the fusing process and results." Adds O'Toole: "I had more experience with sculptural materials such as bronze and wood. Kiln forming fit that aesthetic a bit better than stained glass did. I was attracted to the freedom that fusing allows the artist."

Vitrum Studio was the first exclusive Bullseye Fusible Compatible Glass retail studio/teaching facility in the country. Conway's long history of glass instruction all over Washington, D.C., Maryland, and Virginia attracted students to the new location as word spread quickly about this reputable new glass fusing studio. Vitrum Studio grew rapidly and unexpectedly into an internationally recognized teaching institution.

A Little Help from Our Friends

Conway, a Bullseye customer for as long as she has been working in glass, was invited to participate in the company's first teacher's forum. She took classes from Bullseye's earliest instructors who traversed the country to teach people about fusing. "I have always appreciated Bullseye's color palette and the quality of the material they manufacture, but also their dedication to educating artists on how to use their glass. We like them as a company, but also love the product they create."

In early spring of 2003, the Montpelier Arts Center offered Conway space for a kiln formed glass exhibit. "Lani McGregor and Ted Sawyer of Bullseye Glass jumped at the chance and put together an amazing exhibit, *Glass: Heat Transformed*. Bullseye graciously offered to assemble and send an exhibit of works from their private collection that demonstrated what could be done in the medium," explains Conway. "The historic exhibition featured a wide range of kiln formed glass that showcased the history of the art form both geographically and chronologically from the early years through the present. The *Glass: Heat Transformed* exhibit, which encompassed all three galleries in the Arts Center, attracted a lot of attention to the emerging medium of kiln formed glass."

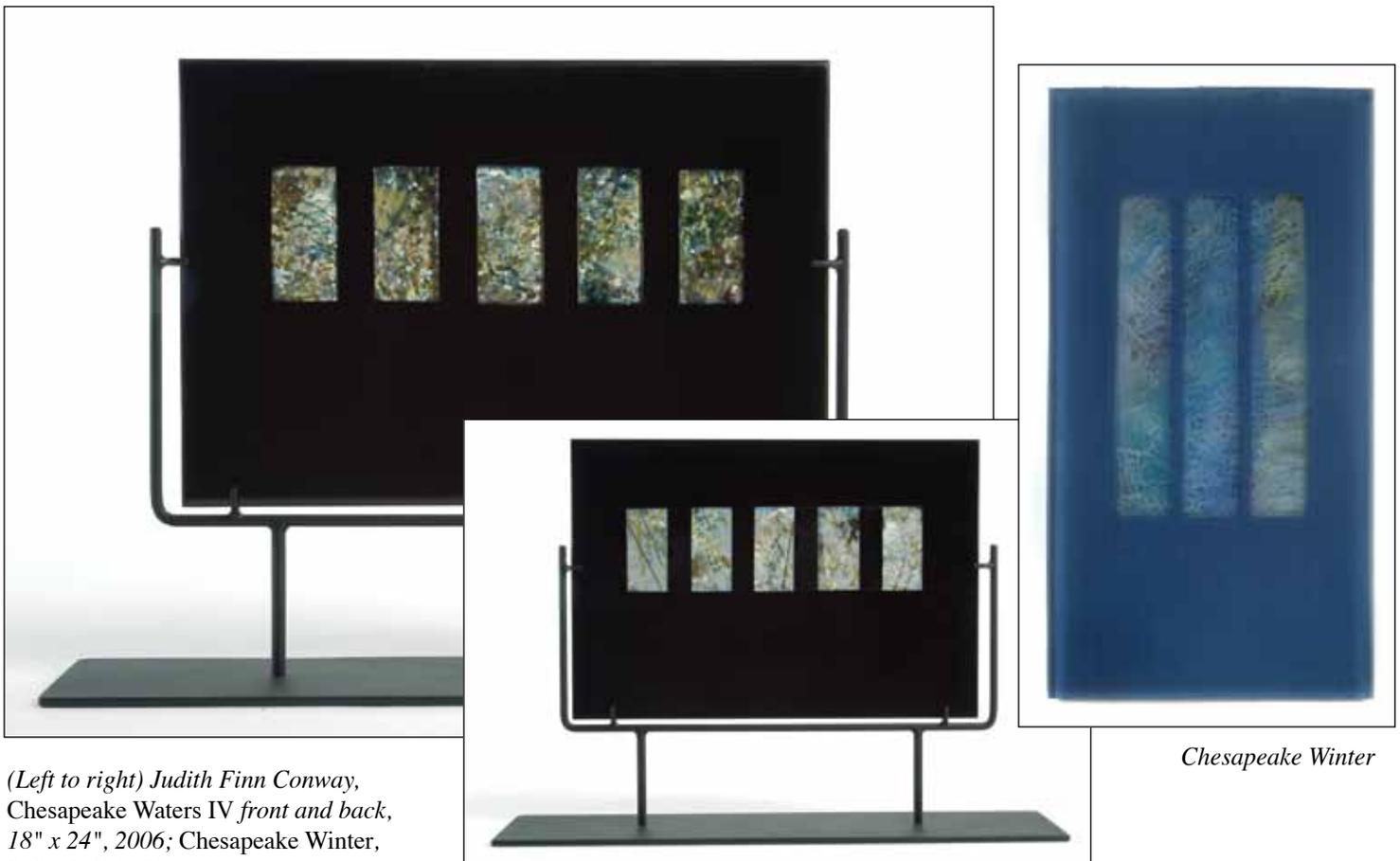
If You Build It, They Will Come

Vitrum Studio taught or hosted a major class every weekend and soon outgrew its original space. Conway and O'Toole leased an adjoining space for the classroom and office area, then a few years later leased a third space for an additional classroom and storage for all of the class samples and equipment.

Visiting instructors, including Brock Craig, Avery Anderson, Roger Thomas, and Steve Klein, were invited from around the U.S. to teach their specialties. "One of the best parts of running Vitrum was the long-lasting friendships we formed. Through those relationships and the information we shared, we all grew as instructors and technicians of the art form," says O'Toole.

Conway likens teaching to putting on a full play production every weekend. "The physical space had to be prepared with samples, available materials for the students, and ample workspace. We had to be thoroughly versed in the material and techniques and able to explain those to students as well as sidestep any problems we saw students beginning to have with their projects. That's what made our courses so popular. We were well prepared, and students knew they could come in the first day, make samples, fire them overnight, see the results the next morning, then work on more advanced projects the next day."

With the addition of a second classroom space, Vitrum Studio began hosting two or three classes every weekend, always to rave reviews and always full with waiting lists. Students came from all over the United States and abroad. Conway was and is in demand as a teacher and traveled to Norway, England, Switzerland, and the U.K. to teach some of the techniques and courses that Vitrum developed.



(Left to right) Judith Finn Conway, Chesapeake Waters IV front and back, 18" x 24", 2006; Chesapeake Winter, 20" x 10", 2010.

Photos by Greg Staley.

Chesapeake Winter

Chesapeake Waters IV (Back)



A Side of Self-Expression

For many of the early years, while teaching classes and retailing Bullseye glass and supplies, Conway and O'Toole somehow managed to design and fabricate their own individual artworks in kiln formed glass. Conway began her *Chesapeake Waters* series in the summer of 2004. Marking a new direction in her work, the series depicts abstracted images of the Chesapeake Bay's waters and shores as observed from sailing the bay with her husband and enjoying its endless natural beauty.

"It was important to me to interpret environs that I love in the medium that I love. Based on photos I've taken over the years, the pieces reflect what it would be like to view the images through a picture window, revealing tiny glimpses of different areas. Often with larger work there's so much going on that it's difficult to appreciate the details." Conway's imagery is set into a strip-cut frame. The dark transparent color allows the viewer to see a different scene from the front and the back of the piece.

O'Toole began producing his fantasy series of optical instruments in the mid 2000s based on his appreciation of antique telescopes, microscopes, binoculars, and the like. Taking advantage of the optical properties of glass, the artist relies upon many different techniques such as slumping, fusing, and cold working to create these complex sculptures.

Blue Basalt Monocular is comprised of seven different components including a cast, polished, and cold worked lens. The back or cone-shaped part of the sculpture was fused, then slumped into a mold. O'Toole combines individual glass components with metal or wood in the assembly of his final object. "To create the blue color for this piece, I heated sheet glass in a kiln, then pulled it out and quenched it so it would crack into small pieces that were later tack fused together. The outside surface is textured and lava like, the result of impressions left from the tack fused glass."

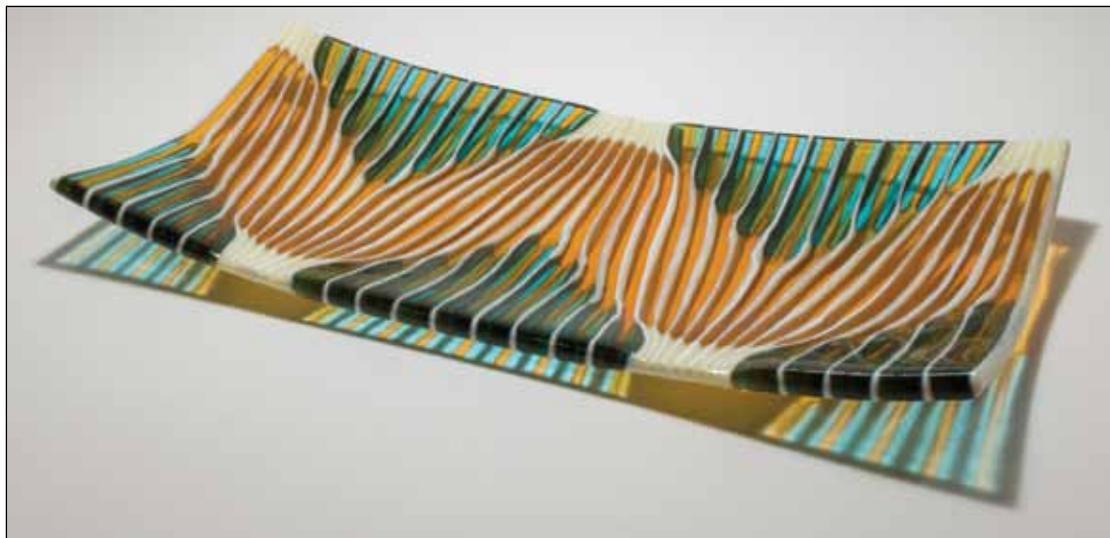
All Good Things Must End

Working seven days a week at Vitrum had become a strain that left Conway and O'Toole with no time to create or even think about their own art. Conway and her husband were ready to have more time together and freedom to travel, and O'Toole needed time to recharge and explore his own artwork.

"We realized that teaching and running the studio was exciting when it was growing, and we were still learning all the time," says O'Toole. "But after 14 years, it was more about filling the classes, booking the teachers, developing more new classes, and running a retail operation than it was about learning and growing."

Closing Vitrum Studio at the end of 2016 was a hard decision for Conway and O'Toole, made even more so by the regulatory problems that Bullseye Glass was facing that year. The partners hated the idea of closing the doors and losing contact with their staff and students, but they also knew the time had come. "We wanted to close the studio while it was still successful and at a high point," says Conway.

(Top to bottom)
Kevin O'Toole, *Microscope*,
30" x 10" x 8", 2015;
Autumn Delta,
14.25" x 6.5" x 1.5", 2018.
Photos by the artist.



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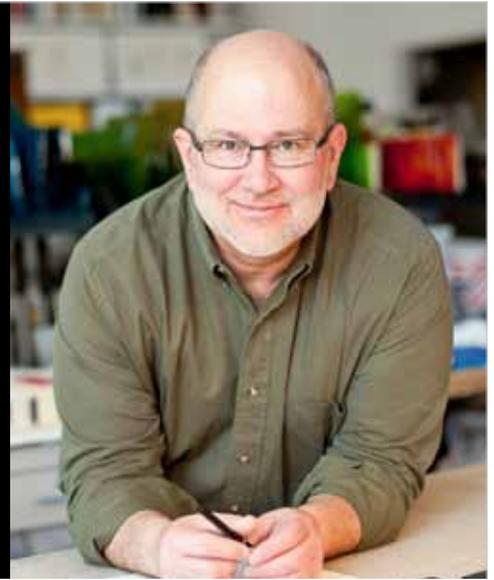
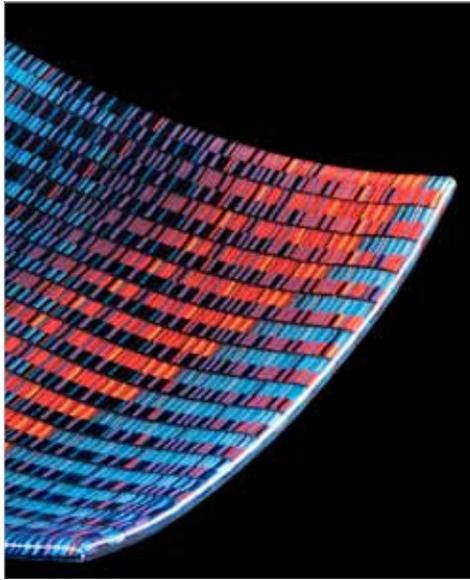
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Vitrum Studio E-Books

It didn't take long for Conway and O'Toole to realize that they could take everything they had learned and developed over 15 years of running Vitrum Studio and transform it into a collection of e-books for the fusing community. This business model would allow for more personal freedom while still providing both artist instructors with a creative challenge that would benefit students.

"We could only reach a finite number of people teaching in a brick and mortar location," says O'Toole. "The e-books seemed like a natural way to take everything we'd learned, put it into a book, and reach anyone who wanted to be reached."

Vitrum Studio e-books are a natural extension of Vitrum Studio's classes. They contain beautifully crafted projects and richly illustrated step-by-step instructions that delve deeply into the process of each project, exploring how and why each technique works. The first e-book, *StripCut Reimagined*, was published in early October 2017. Says Conway: "Strip cutting is a demanding but incredibly rewarding technique if you figure out what those strips of glass are going to do based on how they're laid out. As we worked on the book, we realized we actually had two more books worth of information to share."

Eventually the e-books started writing themselves. As Conway and O'Toole worked on new samples, one idea would lead to myriad future projects. "We love working with fused glass and seeing what the material does. Our e-books provided a great way for us to explore," says O'Toole. "Also, the level of detail you can go into in a typical kiln forming class is limited. Students can only absorb so much. In an e-book, we can convey a much higher level of detail and cover broader aspects of the technique."

"We were constantly turning down requests to go and teach elsewhere and fielding complaints from people who couldn't get into our classes, because we could only teach 16 people at a time to do it properly. These e-books provided an ideal way to reach those people."

Five Vitrum Studio e-Books are now available.

- *StripCut Reimagined: Book 1, Varying the Line Width*
- *StripCut Reimagined: Book 2, Filling the Void, Spanning the Space*
- *StripCut Reimagined Book 3*
- *Finding Place: Light and Landscape Book 1*
- *Finding Place: Light and Landscape Book 2*



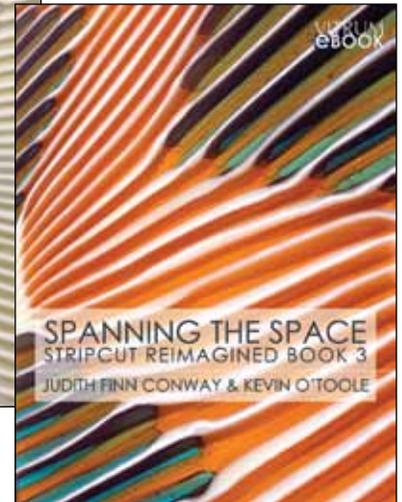
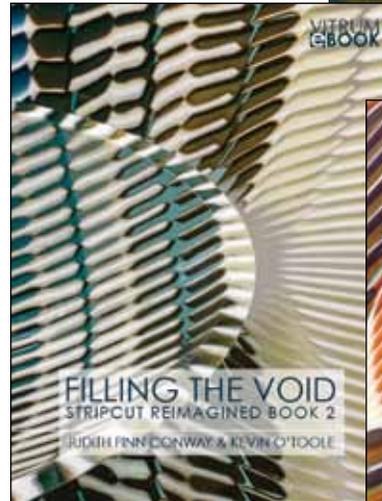
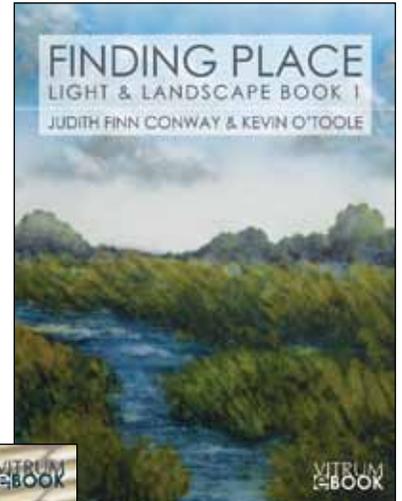
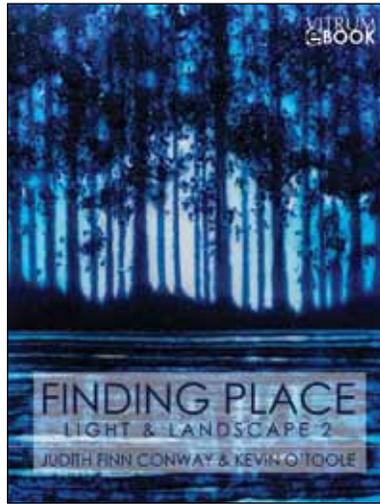
(Top to bottom)
Judith Finn Conway,
Marsh at Daybreak,
3 pieces, 10" x 18", 2011.
Photo by Greg Staley.
Kevin O'Toole, Chan Axe,
9" x 31" x 1", 2005.
Photo by the artist.

The Supportive World of Kiln Forming Glass

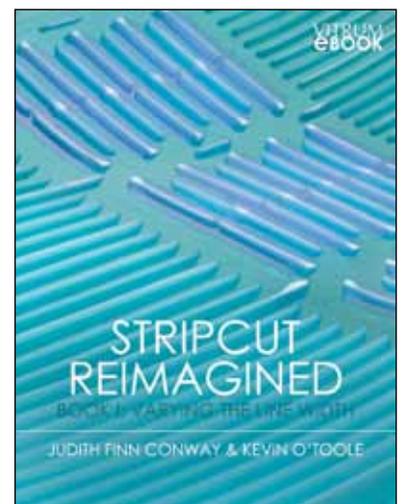
As Conway and O’Toole begin work on their sixth e-Book, *Optic Topics: Creating Intricate Patterns with Stringers*, creating intricate patterns with stringers, they stop from time to time to reflect on the continuously popular technique and materials they are blessed to work with. “The magical properties of glass, transparency, and translucency are not like anything else. They’re addictive. Kiln formed glass continues to be so attractive to artists, because you can come to it from so many levels. You can have a small kiln, work with a small amount of material in a small home studio, and still produce very interesting results. Fusing is also good for architectural applications where you’re using hundreds of fused glass tiles on the interior or exterior surfaces of buildings. Casting, slumping, simple flat fusing—there are so many fascinating processes you can put the glass through,” says O’Toole.

With all of the online fusing support groups, access to the best technical information is now practically instantaneous. Social networks provide inspiration by showing the best kiln forming artists around the globe. Some of Conway’s and O’Toole’s favorite artists such as Jessica Loughin, April Sargent, Sibylle Peretti, and Mel Douglas are creating technically and aesthetically groundbreaking work with glass in the kiln and inspiring others to push the fusing envelope.

As they begin to research and create samples for their seventh e-book, to be titled either *Powder Imagery* or *Botanical Portraits in Glass*, Conway and O’Toole ponder advice for artists interested in exploring kiln forming for the first time. They recommend taking a beginning class, subscribing to Bullseye’s Video Education Series, and experimenting with the material. “Don’t try to make anything right away,” says O’Toole. “First answer the question, what will happen if . . .”



Judith Conway and Kevin O’Toole were recently guests 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. Also listen on Spotify, IHeartRadio, and Google Play Music.



**Judith Finn Conway
Kevin O’Toole
Vitrum Studio**
vitrum@vitrumstudio.com
www.vitrumstudio.com



ANDREW LANG

Blowing Dichroic

Andrew Lang, Dichro Lace Donut, 12" x 4", 2018.

by Colleen Bryan

Photography by Jane Love

Andrew Lang blows dichroic glass sculptures in the Maryland suburbs of the District of Columbia. For the past year and a half, the artist has pursued his obsession with form, size, and intensity of color in blown sculptures with exteriors covered in dichro. "I'm in love with the effect of dichro on interesting forms. My perusal of the Internet hasn't shown anyone else who is taking flat sheets of dichroic glass and blowing it out into objects of the size that I make."

Lang, formerly a steel sculptor, worked copper coated welding rods into delicate animated figures but found it a challenging way to make a living. To solve the money problem, he went into accounting and stayed at it for 42 years. At his retirement, Lang's body could no longer manage the fine work of welding, so he transitioned to glassblowing and worked his way into the new medium, eventually creating a wall of blown glass pieces that most viewers assumed was made by multiple artists.

"I call my style of using dichroic glass "Dichro 360/360" to describe how I encapsulate the entire surface of my pieces. My goal is to create seamless surfaces of striking colors or fascinating patterns. Occasionally I apply nondichroic ornamentation to a piece as gold tips or nondichroic bands to give the pieces an additional 'kick.' Otherwise, I let the dichro and the shape carry the entire message."

His sense that he might be getting somewhere with his new art form was affirmed when Tony Glander, president of the American Glass Guild and fellow member of the National Capital Area Glass Guild, saw an array of dichro pieces stored in Lang's garage and urged him to get them out into circulation. Generously, Glander introduced the artist to the editorial staff of *Glass Art*.

Choice of Materials

Influenced by the likes of Walt Disney, Roy Lichtenstein, and James Rosenquist, Lang delights in art that is shiny and wildly color



*Andrew Lang, Gold Tipped Arabian Knight,
18" x 9", 2018.*



*Andrew Lang shielding Paul Swartwood
while Phil Valencia assists.*

ful. "I'm a fan of bright things." Perhaps as a result, his early work was disparaged by other artists as being a little too '60s, but Lang was undeterred in his pursuit of pop. "Once I established the overall quality of brightness that I like, I discovered that I could put small pieces of contrasting dichroic glass on the outside of my objects to further visual interest. Before long, I was covering the entire surface of my sculptures with dichro."

Dichroic glass is a multilayer coating of quartz crystals and metal oxides deposited on glass in a vacuum chamber. Crystals and oxides are vaporized using an electron beam gun and deposited on a spinning glass disc at the top of the chamber to produce a thin film that is only 35 millionths of an inch thick. Dichro tends to be manufactured in 19-inch sheets with wonderfully rich, highly saturated colors and sometimes in complex patterns.

Dichro changes with light, registering different colors as it is used against changing backgrounds or as the viewer shifts angles. Lang now chooses to use dichro, with its attendant colors and patterns, as the palette from which he conceptualizes, then creates the surface of his blown sculptures.

Problems with Fading and Cost

There are problems inherent with blowing dichro. Fragments of the material are commonly used by fusing artists to lend interesting colors or accents to jewelry or small objects, but when blown, the surface of the glass stretches and thins. The highly saturated colors and patterns that make dichro so appealing become less intense on the expanding surface. "Colors mute and patterns fade when blown too far. If I blow a piece out to 6 inches it might look pretty good, but I like to blow it out as big as I can."

Through much experimentation, Lang learned to mitigate those characteristics of dichro. "When half-inch-square patterns on a black background are blown out, they become essentially a black object with muted lines of color. I found that tiny geometrically shaped patterns stay sharper when blown than if you start with a larger pattern. If you're having trouble going large with a plain colored dichro, using multiple layers helps preserve the rich hue. I may use three or four layers of color on transparent backgrounds with one sheet of black underlay. I haven't yet hit the physical boundary of how many layers of dichro I can stack, but four layers for a large piece can easily cost \$150."

Lang says he has spent thousands of dollars experimenting to address such issues. "One in every five objects I make fails, either because it loses color intensity or it actually breaks. An artist must be prepared to fail a lot in trying to take dichro large, and I could write a travel guide to the places in the process where those failures are likely to happen."

Making sizeable blown dichroic glass sculptures requires significant investment, both in the dichroic glass itself and in labor. Lang secures this notable investment in every piece through his choice of materials. He relies on Coatings By Sandberg (CBS), a Southern California-based family business run by Howard Sandberg, for all his dichroic glass and for able consultation on proposed projects. "I make my dichroic sculptures using only glass created by CBS. Their product is reliable and consistent. Further, whenever I am using a dichroic pattern or color I don't yet know, I find that I can reach out to CBS for insight. As far as I'm concerned, they are the premier manufacturer of dichroic in the U.S., perhaps the world." Having that caliber of resource lends greater confidence to an otherwise tenuous process.

The artist's current adventure is working with a type of dichro called Splatter. "I'm on my fourth iteration now, and I'm still getting inconsistent depth and coverage. In blowing it out, I'm getting vaguely colored glass balls, so next I'll try putting solid black underneath and several more dichro layers on top. As usual, I am hunting for killer pop."

Chasing Light

Another challenge with dichro sculptures is managing how actively the surface interacts with ambient and direct light. Shape matters as much as the surface coating itself, since light bounces off the surface at different angles. Dichroic sculptures are particularly light-sensitive objects, which can be complicating in photographs or as they are taken into highly variable light for shows and galleries.

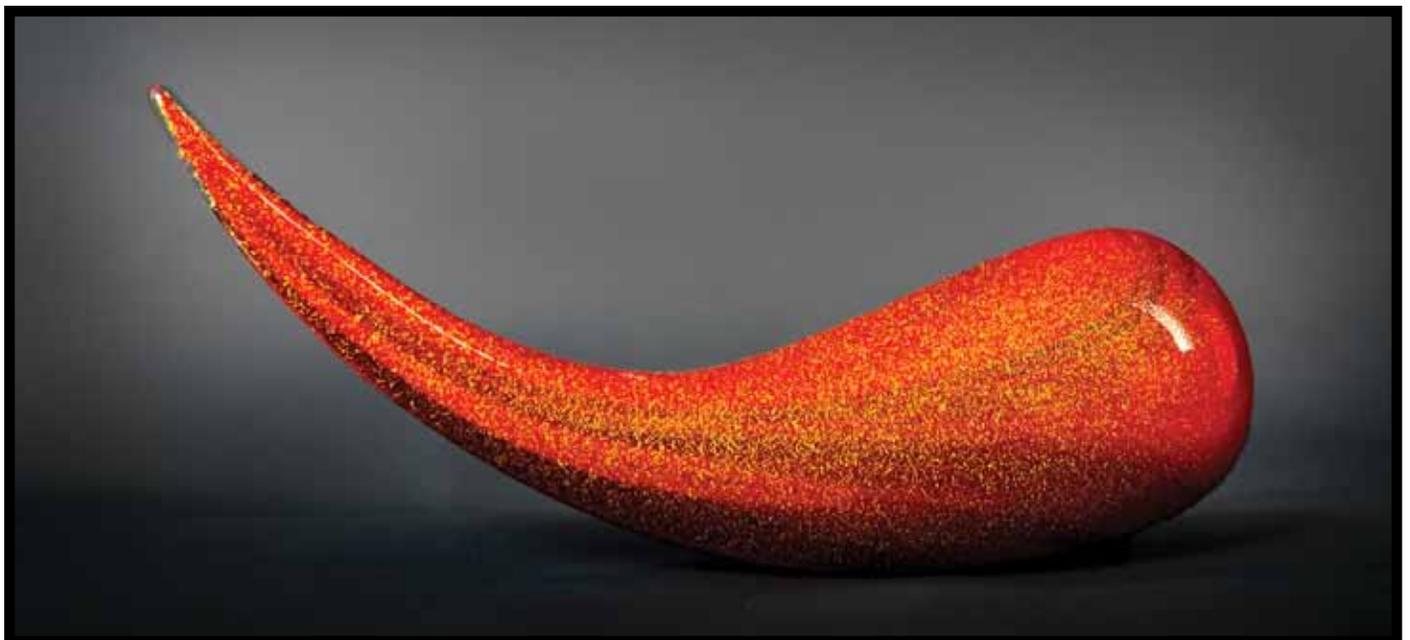
This feature creates real challenges in placement and marketing. "I've been in a number of shows where the pieces look sumptuous under a couple of good spotlights. Then I've taken the same pieces into a show with ceiling lights in a space the size of a ballroom, and they looked rather drab. Dichro is a tricky beast."

Despite or perhaps because of the challenges inherent in his chosen undertaking, Lang finds dichroic sculpting fascinating, exciting, and fun. "Trying to create pieces that are different from what the viewer has seen before, objects that intrigue and delight them—that is my goal. Being able to pursue it is worth all of the expense and missteps."



Andrew Lang, Noble Green Arabian Knight, 18" x 8.5", 2018.

Andrew Lang, Prometheus' Gift, 18" x 8.5" x 5", 2018.



the flow



The Summer 2019 Marble and Paperweight Issue from *The Flow*

This issue is a great place to find intriguing new marble and paperweight designs, get an introduction to some of the best marble artists and events anywhere, and learn techniques for creating these fascinating round glass marvels.



Paperweights by Clinton Smith
Photos by Katie Malone Photography

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Cariad Glass

It Takes a Team to Make Art Happen

Lang works out of a studio called Glen Echo Glassworks located outside Washington, D.C. The structure was built in the early 1890s as part of a Chautauqua center and morphed identities several times before reaching its current one as a National Park Service Center for the arts.

At 70 years old, with various physical maladies, Lang frankly relies on a team of people working with him to produce his designs. "My creative juices are still going strong, but mobility issues and substantial tremors mean that without these people my glass wouldn't exist."

Lang initiates each new shape by making a full-size model out of paper and masking tape. "I've found that a two-dimensional drawing doesn't give enough sense of a piece, so communicating through drawings alone is really difficult. We need a three-dimensional model." Once he is done identifying the shape of the glass to be blown, Lang relies on two or three key people to translate the model into glass.

The Glassworks is owned and run by gifted glass artist Paul Swartwood from whom Lang began taking glass lessons six-and-a-half years ago and who now serves as chief gaffer on Lang's sculptures. Swartwood has worked in glass for more than 20 years, including a four-year stint with noted glass company Simon Pearce.

When Lang's design is large enough to require shifting to a second blowpipe, Phil Valencia of Valencia Glass acts as his very capable second gaffer. The final member of the team is Sharon Moffitt, who works for Weisser Glass in Kensington, Maryland. "I call Sharon the queen of cold work. She can do magic."

Lang stays at the glory hole with the team throughout the sculpting process, both to assure that the paper model continues to guide the process and to make split-second changes if necessary. "We were making one of my donut shapes recently when it broke off of the pipe. The gaffers managed to keep it from shattering on the floor, and in that moment, I was able to tell Paul how to change the design. The hole became the mouth of a vase. If I were to be the one to create something useful from what would otherwise have been a

total fail, I had to be there. If something goes wrong, glass breaks, but if I am there, I can often draw on some hair-trigger creativity to identify a save that Paul, with his great skill, can actualize."

Since most gaffers don't want to be distracted in the middle of blowing a pipe of molten glass, Lang recognizes his good fortune in working with gaffers who engage him as part of the team. He sees it as paramount to preserving the finished object as his own design product. "The direction of the tail of a comet form, the size of the object, the intensity of color and pattern . . . my one chance to influence the direction the glass is taking it while it's hot. Once it cools you can cold work it, but only to a limited degree. Being there through the gaffing is my greatest assurance of getting the piece I'm after."

Lang is a small producer, making 75 or 80 pieces in a good year. Beyond experimentation, he and his team commonly work a single shape in brief series, but they do not reproduce identical objects. The process is iterative, building one piece upon prior ones until he feels that particular artistic exploration is complete. "Even when I repeat a shape, I don't repeat the previous color or pattern. With a palette as large as the one available to me, I see no need for replication."



Andrew Lang, Blue Dream Dichro Bowl, 8" x 4".



Andrew Lang, Blue Tower Arabian Knight, 21" x 9", 2018.



Andrew Lang, Emerald Future Arabian Knight, 18" x 8.5, 2018.

Steel Versus Glassblowing

Glassblowing contrasts with welding steel more than it compares, Lang notes, and his artistic expression is different between the two art forms. "My steelwork was additive and incremental, while my glassblowing is dynamic, moving quickly to completion while the glass is molten. My steelwork encompassed more representational designs, such as a series of acrobats, circus performers, and high-wire aerialists wrought from copper coated welding rods. My glass is abstract in easily accessible forms of an impressive and welcoming size. *Blue Tower* in my *Arabian Knight* series looks vaguely as though it might have come out of the Middle East, but it is evocative rather than representational."

The creative process is what unites the two forms. The artist's greatest pleasure is being able to create art that brings delight to the viewer.

Inspiration and Support

Lang started glassblowing in late 2012. As a relative newbie, he draws on advice from more experienced artists such as Rhoda Baer, a glass artist and photographer. Lang is also inspired by Nancy Weisser, glass artist and owner of Weisser Glass, who built a thriving business in glass retail and instruction while in serious pursuit of new and challenging glasswork.

Sculptor Anish Kapoor provides a wellspring for Lang's ideas of form. "He has an enormous silver steel bean as big as a house on the waterfront in Chicago. I made a ten-by-six-inch version of that shape out of dichro. I am also indebted to Jeff Koons, who is willing to marry outrageous concepts and banal themes with luscious surfaces."

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Artwork by Leslie Perlis

Some people work well in isolation, but Lang sought to replace the business community he left when he retired from accounting with a new one centered around glass. He found that in the National Capital Area Glass Guild, where he is now a director. The 130-member guild provides an opportunity to volunteer and a means to be involved in the larger glass world. "I joined the glass guild to meet and form community with other glass artists. I now feel very much a part of a glass movement around the country. The guild is a good organization that tries to help artists increase their knowledge, further their art, and strengthen their ability to sell art glass. It costs very little and gives access to shows and group activities."

Unlike most new glassmakers, Lang retired from his career as a CPA with the luxury of time and enough money to afford his new explorations. That also allowed him to emphasize showing his work over the need to sell his glass immediately. "I have been in half a dozen local shows, where I've made most of my sales. I maintain a pretty, simple, and updated website with contact information. I can afford not to be in a hurry, am content to make the best pieces I can, and I'm in no great rush to sell them. Clearly, I'm a lucky man."

Looking to the Future

Most of the glass Lang makes requires two or three gaffers, but he loves the impact of large work and is keen to make unusually shaped dichroic sculpture as large as possible. Currently, a boundary of 18 inches by 2 feet is prescribed by the size of Glen Echo's largest glory hole and annealing oven. "I'd love to work someplace with a larger fabricating capacity so I can push the boundaries of size. I'd have to begin by finding fellow artists with a shared sense of adventure. With them I could explore the amounts and types of dichro that needed to produce a major visual impact. Fortunately, at this point I know an awful lot about successfully working with dichro."

Toward that end, Lang is seeking a fellowship experience where he could further those explorations. "I see a lot of glass, and I have collected a fair amount of both glass and writings about glassmaking. I read voluminously and go to glass shows, but I am sheltered in some ways. I'd love a fellowship and work team who might be interested in exploring the questions of dichro and size. I'll bring the dichro, and I'm certain that together we can create awesome new pieces."

In summary, Lang reflects: "I aim to delight myself by moving toward ever better, brighter, more exciting work. I am trying to make objects that seem both of the future and mythical. My great hope is for my art to be seen as a genuine breakthrough in the field by other artists, by art collectors, and by those who display significant art glass for an appreciative public."

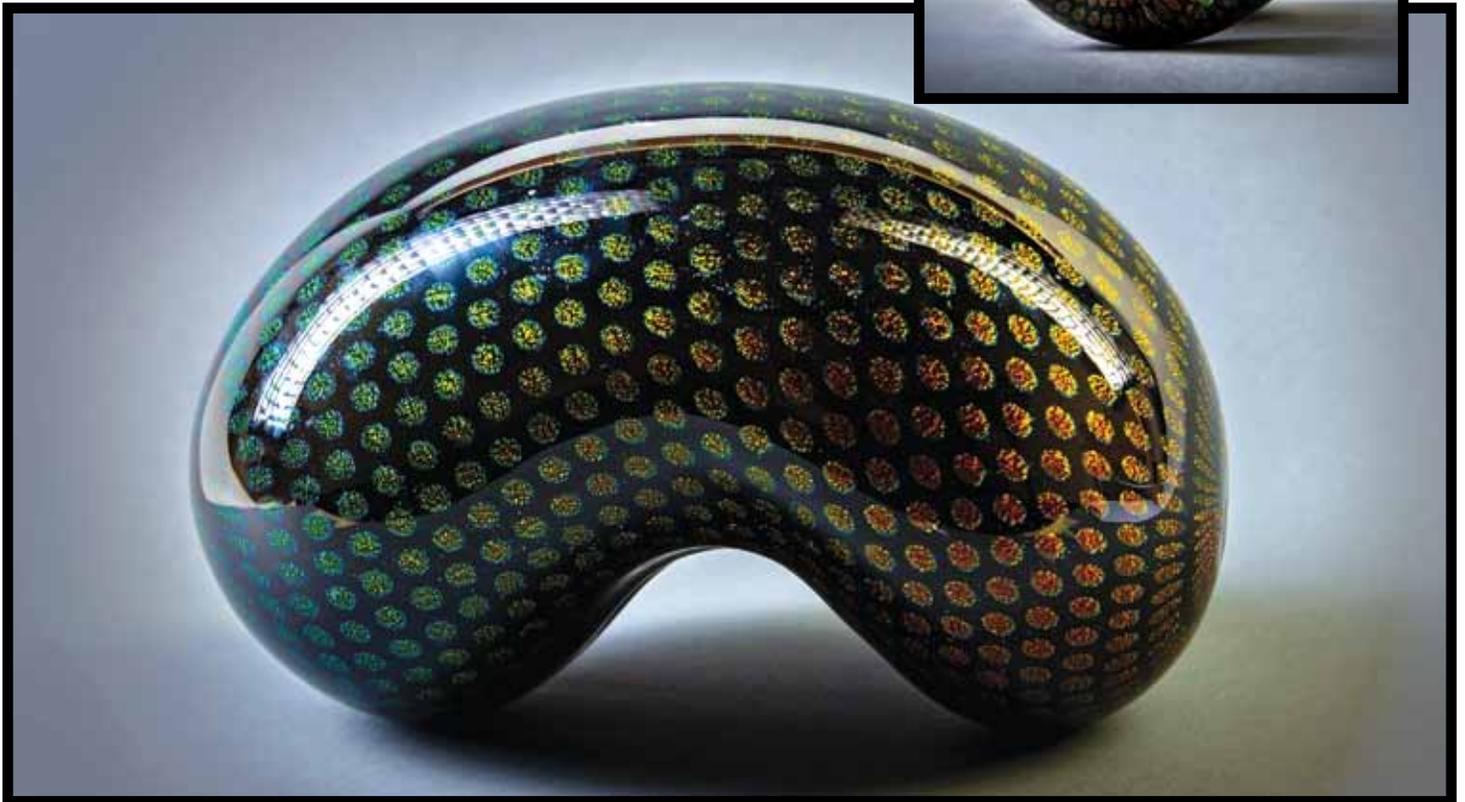
GA

Andrew Lang

(301) 983-3206

andrewlangnow@gmail

www.andrewlangglass.com



(Left to right), Andrew Lang, The Bean, side view and end detail, 10" x 6" x 6", 2017.

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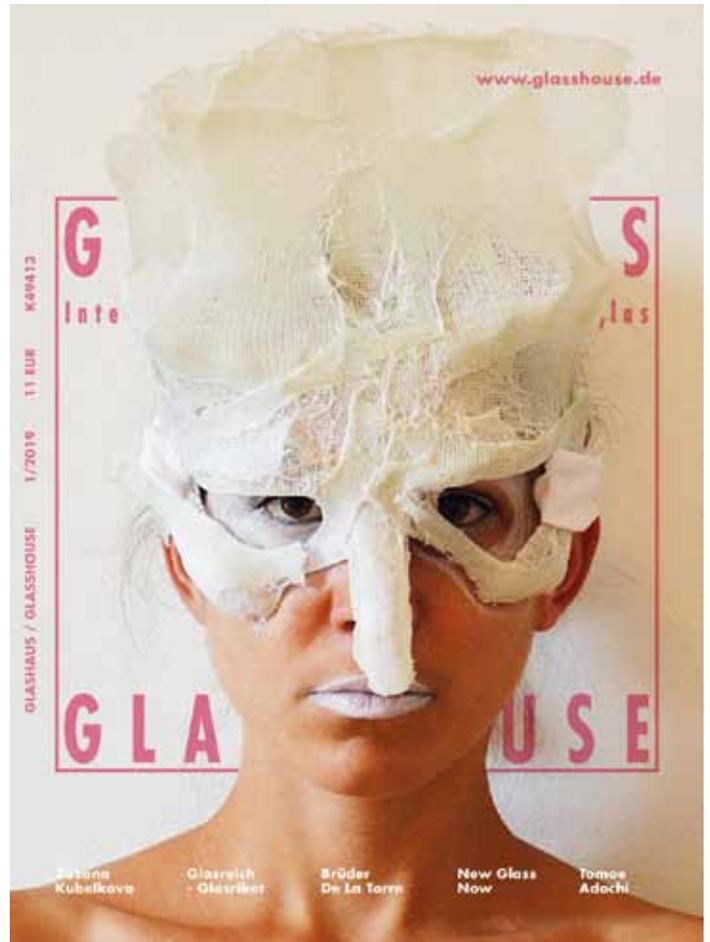
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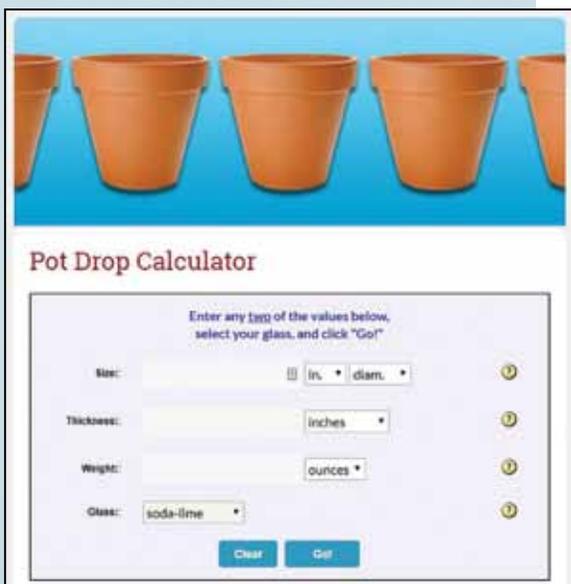
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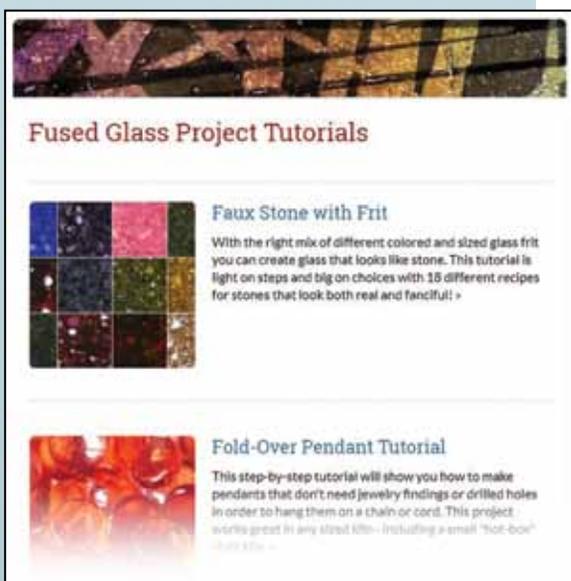


Fusing Schedules and Online Calculators

Thousands of projects have been fired using firing schedules that were downloaded from FusedGlass.Org. Built based on a full understanding of glass behavior, these schedules are conservative and clearly explained. Pair them with the site's technical tutorial on understanding firing schedules, and almost any project firing can be accomplished with success.

The site also provides two online calculators for determining how much glass to use in specific situations. The Pot Drop Calculator understands how the amount of glass in a pot drop—aka aperture pour—relates to the size of the glass disk that is created on the kiln shelf.

Choose two values from weight, diameter, and thickness and the calculator will tell you the third. For example, if you want to make a 12-inch (30 cm) disk of glass that is 1/4-inch (6 mm) thick, the Pot Drop Calculator will tell you that you need 41 ounces or 1,158 grams. The Casting Calculator performs a similar calculation, allowing an artist to quickly determine the weight of glass needed to perfectly fit a specified volume.



Improved Community Gallery and More

The site also includes a section on various recipes for fused glass materials including liquid powder line medium, anti-devitrification spray, and more. There's also a gallery of user work that includes thousands of images and continues to grow every day. Other changes include a more reliable log-in capability, the ability to set your own profile picture, and a responsive website design to ensure that the site can now be used easily on full-size screens, phones, and tablets.

Reasons to Register

Using FusedGlass.Org is completely free. Users are encouraged to register, also free, so that they can post in the forum, add images to the community gallery, and connect with other members. An additional benefit for registered members who update their profile picture includes entry in regular drawings for free fusing e-books from FusedGlassBooks.com. **GA**

Do you have suggestions for information or tools you'd like to see added to FusedGlass.Org? If so, e-mail paul@fusedglass.org.



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

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

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Cariad Glass

Justine and Chris Dodd Adding Beauty to the Welsh Countryside

by Vicki Schneider



Some days it's difficult to believe in the power of love, but Justine and Chris Dodd, the happily married couple and owners of Cariad Glass, make it easy. Everything about their lives and their business exemplifies love. They've even named their stained glass business Cariad Glass, a Welsh word that literally means "love, affection, sweetheart."

"We wanted a Welsh word that would be easy for English speakers to say, and the fact that it is *such* a lovely word, we felt it was perfect!" Justine reflects. "We always say we love glass, so Cariad Glass sums us up perfectly!"

Cariad Glass is a stained glass studio and school overlooking the stunning River Teifi in the small market town of Llandysul in rural West Wales, U.K. The Dodds teach classes, painstakingly restore old windows and doors, and produce a wide range of glass gifts and bespoke glass panels. They work primarily with sheet glass and lead, but they also use copper foil and add sandblasting and kiln fired painting in their work.

Chris started his education in stained glass nearly 18 years ago when their middle son Ben was born. At the time they were living in Central England working in community television. With them both working full time and all the demands of raising two young children, they felt it was really important for each of them to take one night a week to do something alone. Justine signed up for a watercolor painting class, which laid the foundation for the whimsical glass silhouettes she now incorporates into many of their glass panels. Chris tried his hand at stained glass, taking an eight-week evening class. He recalls, "I loved it because of its practicality. Once I'd gotten a lot of the techniques, I could see what was in my head in front of me. It was a eureka moment when I could translate the images in my head. That was great!"

After a short while, the news of Chris' new hobby had spread to his friends and friends of his friends who wanted him to create a window for them. In a short time his commission work was off to a good start.

(Clockwise from bottom left) Justine Dodd, Lilac Landscape and Summer in Wales, both 6" x 6" small framed painted panels of the Welsh landscape; Corgi Sampler, 8" x 8" created for Christmas and inspired by the family Corgi Paddy.

Off to Wales

Some years before their kids were even born, the Dodds had fantasized about living in Wales. Once their third child was born, they realized their small house could no longer accommodate them and Chris' fledgling business. The time had come to make a move.

One day, Chris, Justine, their three kids, and three dogs headed out on a road trip to West Wales. When they walked into the second house on their list, it was kismet. The house was in a rural setting, had more bedrooms, more space, a really big garden, and a log-burning range that was identical to the one they had in their first home. Moving here would cost them far less than staying in England. They had found not just *a* home, but *their* home, so they moved, leaving behind all of their friends and family to start a new adventure in a new country with a new language.

As they were adjusting to their new environment, Chris was working as a carpenter and doing stained glass on the side on their dining room table. While on jobs, he'd often come across a broken window and would mend it. Window by window, his stained glass business in Wales started.

Chris recalls, "Just after my 40th birthday, we decided to put an advert in the paper saying 'Stained Glass Commissions, Repairs,' and we got quite a big response from local people who wanted repair work." When they realized they couldn't continue doing it from home, they found a shop in the village about one mile away. There was a nice window on the front and enough space for Chris to have two benches and set up their studio.

For seven years, Justine worked at a local harp center while Chris worked on his own at the studio. There wasn't enough time in the day for Chris to do all the commissions, repairs, and exhibitions as well as take care of the advertising and the finances.

Justine knew that they could really make the business work if only she could be in two places at the same time. Then during Christmastime five years ago, Justine, having finally left the Harp Centre, couldn't bear to think about finding another position. She remembers asking Chris if they could work together for a while. "I thought that if we could do that for a couple of months, we'd be fine. Then I'd have to get a proper job. But five years later, we're still here, and it's just about working . . . just about," she giggles. Chris responds in his quiet, declarative voice, "It *is* working!"



(Clockwise from left) Chris Dodd, full relead and restoration in 2017 for this 3' x 4' original panel; Justine Dodd, And Baby Makes Three, 12" diameter panel, 2018; The Running Hares, approximately 15" diameter, 2017.



The Creative Process

According to Chris, “We’ve always worked well together. We’re each other’s best friend.” One of their keys to success is they have successfully divided the studio’s workload according to their individual skills and interests.

When it comes to their art, Chris explains: “We’ve got a nice production line between the two of us. Justine is a demon at cutting glass—very good and quick. She will cut the glass and get some really nice effects adding her watercolor painting techniques onto the glass. I’m mainly Mr. Lead Man. I do all the lead and most of the soldering, so it’s a nice production line. If I’m working on a bigger commission, Justine works on the smaller pieces.”

When they design a commissioned piece, the tasks are split about 50/50. Justine described the process. “Sometimes one or the other of us will hear what the customer wants and can almost see it and feel how it would come out. Sometimes Chris will say, ‘Yes, I can see that panel. Get me the back of an envelope. I’m going to scribble it down.’ It doesn’t matter if it’s my idea or Chris’ design as long as one of us comes up with something.”

The glass panels Cariat Glass produces have a very recognizable, nature-centric aesthetic, often consisting of multiple linear segments embellished with painted silhouettes. Drawing each figure freehand, they fire traditional stained glass paints by Reusche onto the glass. Justine particularly enjoys the new effects she gets through experimentation by flicking the paints with water, sponging them on, and working with dry and wet brushes. Many of her designs are unplanned.

“I never know exactly how they’re going to work. I just find some nice glass that works well together. I really enjoy working with more pale colors such as pale lemon yellow with really pale white—just subtle kinds of colors. I also want my pieces to speak to people and incorporate ‘Welsh magic.’ That’s what I try to get across.”

Down to Business

There’s more to running a successful studio than creating art, and the couple have figured that out as well. Justine tends to do almost all the social media, most of the e-mailing, and interacting with customers. If there’s a restoration query, Chris will address that. If it’s a commission query, then either of them can handle it. When it comes to pricing, Justine says, “Chris does all the costings, but we do talk about it together. Not because we decided that sort of split. It’s just that that’s how it works.”

Cariat Glass started out primarily doing restoration work, and that has continued to be its primary source of revenue, followed closely by commissions. A lot of their restoration work comes from nearby Aberystwyth, the capital of Ceredigion, which was a large seaside town during the Victorian era. The town is filled with beautiful Victorian homes displaying original Victorian stained glass that is getting wobbly and in need of repair. Chris is up to the task, using age-old techniques to bring the windows and doors back to their former glory.



(Top to bottom) Chris and Justine Dodd, detail and complete commission for Chapel of Rest, Aberystwyth, Ceredigion, Wales, 2018. Each panel 4' x 4'.

Classes, aka Tuitions

When they started teaching four years ago, classes were a bit slow in taking hold. According to Justine, the enrollment over the past few years has gone through the roof, with people asking if there's a waiting list. Lately, whenever they announce a new course date, it fills up literally within a day.

Chris thinks the dramatic increase in enrollment is because people now want the experience. "It's a thing of doing. At the end of the day you can say, 'I made that!'"

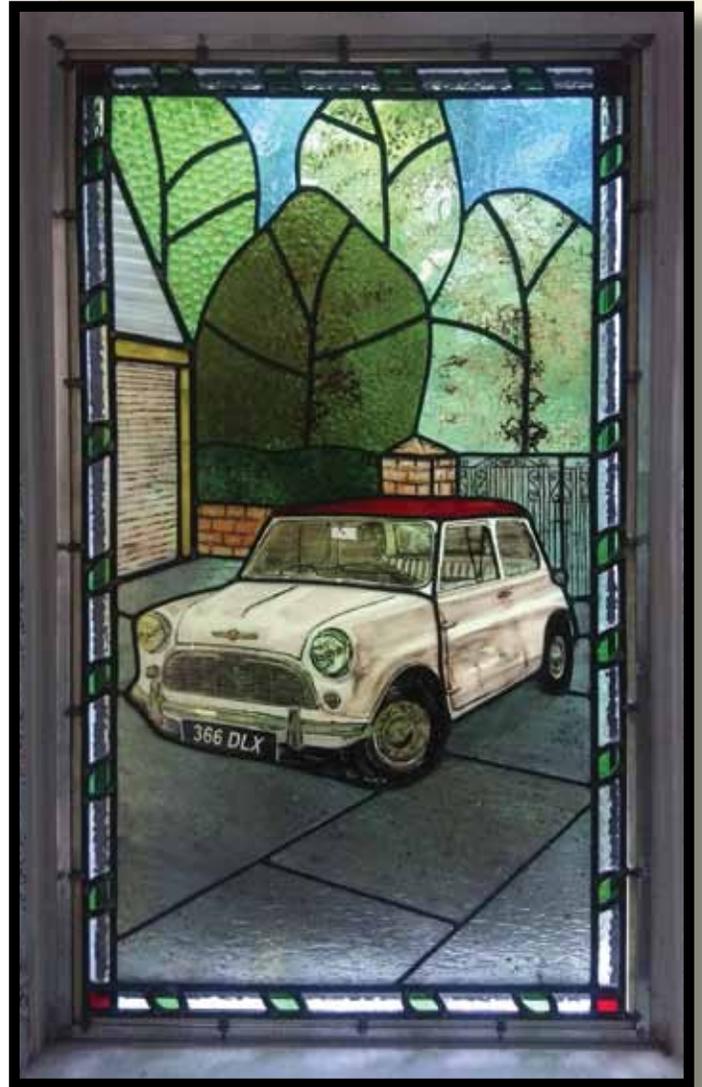
One of the advantages to studying at Cariat Glass is the amount of individual attention you receive. Justine explains, "We only have room for five people, so it's more like a one-to-one. With two of us, we can really guide you through the process."

When people go to Cariat Glass for classes, they are going to a working stained glass studio. There's a lot of inspiration all over the walls, along with patterns and projects in various stages of completion, and right outside the door is what Justine calls, "the most beautiful place you could imagine."

The couple teach leaded and mosaic classes from March through October in response to the really cold weather. Almost 90 percent of their students are brand new. The remaining 10 percent may be people who previously took a mosaic class, for example, then return for a leaded class.

Cariat Glass also tries to schedule a two-day master class once a year for returning students to produce a larger panel of their own design. Justine reports, "This year we have people screaming to do a master class." With everything else that's going on, however, they may not be able to find time.

The Dodds realize that classes may be expensive for some, but they are confident their pricing is right. Tuition for a leaded glass class is 95 pounds, which is approximately \$125 U.S. The tuition includes instruction from 9 a.m. to 5 p.m., all materials, and the finished projects that students take home with pride. The mosaic class, which is two hours shorter, is 75 pounds, which is approximately \$100 U.S.



Chris Dodd, Vintage Mini Cooper commission, 35" x 20", 2018.

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Exhibitions

Rounding out their revenue stream are weeklong exhibitions run by local craft cooperatives. These exhibitions run from Easter to about October, the prime tourist season. Cariad Glass also participates in Christmas shows, their most profitable exhibitions.

According to Justine, exhibition work is very unpredictable. They can do the same show at the same time in the same upscale location and do very well one year, then make no sales the next. Justine explains, "Exhibitions are the hardest thing to plan, because there's always that 'what if' factor. If we don't do any exhibitions at all, do people think, 'Oh, they're closed'—people always think the worst—or do you miss out on the potential for new pupils or new commissions? Exhibitions may not bring in a lot of money, but they generate a lot of interest."

Motivation

"Because it's just Chris and me, we spread ourselves very, very thinly," Justine laughs. "Very thinly." When they get tired or their motivation is lagging, they go out for a nearby walk or they go to the beach, only a 20-minute drive from where they are. "We reconnect with nature and why we're here," says Justine. "That's what recharges our creativity and gets us back going again."

Chris loves waking up every morning living in Wales and being with his beautiful wife and his three talented children. "Business-wise, I'm doing something I want to do. Not many people have that privilege. I'm my own boss, in charge of my own destiny."

Economy's Effect

Cariad Glass is celebrating its 10-year anniversary, an impressive feat, particularly in light of their location and the challenging economic times. Justine explains, "This part of Wales is not a touristy section. Over the past 10 years, we've only had one year that wasn't a recession. Our success has been from really, really hard work, being completely dedicated to what we do, and being passionate about what we do. The easy thing would have been to have just done stained glass as a hobby and enjoyed it as a hobby, but not made it our full-time career."

"The whole of the British economy at the moment is in such a mess. Brexit and all of that uncertainty has made people less willing to treat themselves or to spend a little bit more on that very special thing. All of our work apart from windows, doors, or repair work is a luxury. Nobody has to have that 'hanging thing.' I think we have that sort of functionality versus a 'gotta have' thing. Because there isn't that huge amount of disposable income, then people make choices."

It's really important to the Dodds that their guests support the town. They are like a two-person tourist bureau, sending people off to the local café for their lunch and encouraging them to stay locally if they can. "We feel very strongly about trying to support and promote where we make our work and how inspirational it is to live here."



(Clockwise from top left) Chris Dodd, Vintage Jaguar commission for the same client as the Mini Cooper, both license plates correct to the real cars, 15" x 30", 2016; Justine Dodd, Autumn Fawn, 6" x 6" framed panel, 2018; Chris and Justine Dodd, commemorative World War I panel for All Saints Church, Ammanford, Carmarthenshire, Wales, 36" x 56" (each panel 36" x 18"), 2016.

Getting the Word Out

It's difficult building a business reliant on discretionary income in a small rural village in a depressed economy. "There are people here who have never set foot in the studio at all—people who live here. We can go a whole week without anyone coming into the studio, but I've only got to put something on Facebook or Instagram and it's out there to everybody," remarks Justine.

Showing an image of a stained glass panel one of their students has made garners excitement, shares the work with the community, and may lead to more students. Their restorations and commissions come mostly from social media as well, with Google searches for "stained glass Wales" accounting for a significant portion of their work.

What Lies Ahead

Justine and Chris aren't interested in becoming a massive company with staff. They like their lifestyle, but they realize that there are opportunities outside of their hometown that could be very lucrative and ease their financial struggles.

Working with a business advisor from Business Wales, they are stepping beyond their comfort zone and exploring ways to reach markets in the United States, London, and other trendy places that would appreciate their creations. To Justine, each day is a feeling that they are still on holiday. "It still feels brand new. I literally come in to work and I'm shaky wanting to get started." So when the old Tina Turner song "What's Love Got to Do with It?" comes to mind, in the case of Cariad Glass it's everything.

GA

Justine and Chris Dodd Cariad Glass

chris@cariadglass.co.uk
www.cariadglass.co.uk

Vicki Schneider is humbled to follow the tradition of Venetian flameworking artists to produce decorative solid and blown glass art. Primarily working off-hand in COE 104 soft glass, her creations are informed and inspired by her "extra-ordinary" childhood growing up on the Jersey shore. Her current bodies of work include Mama's Garden, composed of life-like blown and solid flowers, and Childhood, vignettes celebrating the innocence of youth.



In 2009, Schneider opened Expressive Glass, a nine-torch teaching studio in Buffalo, New York, with the goal to share her knowledge and passion for glass with novice and experienced glassworkers. She also seeks to build the flameworking community in Western New York. Over the past eleven years, the artist has introduced more than 500 students to the magic of this amazing medium and has studied with and hosted many of the world's most accomplished and respected artists. Learn more about Vicki's work and her studio at www.expressiveglass.com.

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SGAA Launches an All-New Online Resource Center



by The Staff of SGAA Headquarters

After almost an entire year of research, development, and programming, the Stained Glass Association of America (SGAA) is excited to launch an all-new website at www.stainedglass.org. During the summer of 2018, the Board of Directors took a hard look at the association's tools, resources, and publications for members and the public and drastically reenvisioned how SGAA can be a resource center while facilitating awareness for the glass industry online.

An Abundant Resource for Stained Glass Enthusiasts

Many publications that have previously been available in limited print quantities have already been added to the new SGAA website, with additional resources scheduled to be added throughout the next year. Visitors to the new website will be able to learn more about the different potentialities of architectural glass, how to be good stewards of their stained glass, and other basic knowledge about stained glass as a material.

One of the key features of the new SGAA website is an online member profile page, or resource listing, that highlights the work of our members in *Accredited Professionals and Professional Studios: A Sourcebook Online*. It is searchable and has the distribution and availability that our printed version could no longer provide. These profiles serve as a searchable directory for visitors to "Find a Studio" that provides services they may be looking for close to their own location. Basic assets of the website have also been completely redesigned to be more user friendly. Maintaining membership, subscribing to *Stained Glass* quarterly magazine, and purchasing back issues have all been streamlined.

Building New Relationships

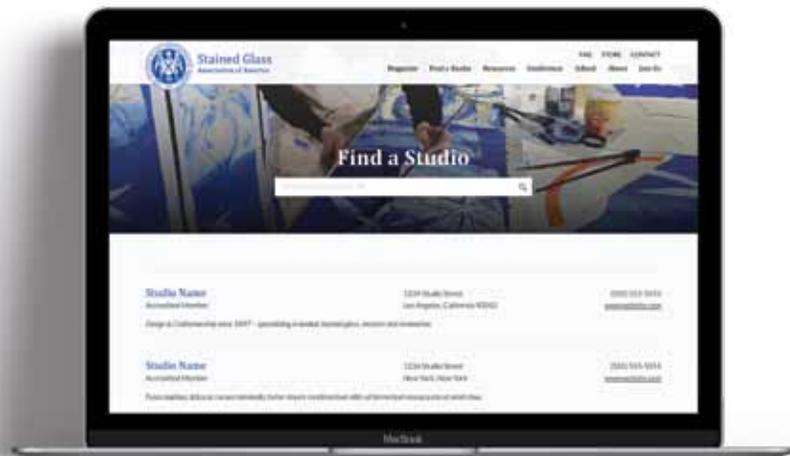
As part of the website's launch, SGAA has scheduled an intense travel schedule for Executive Administrator Megan McElfresh to continue building new relationships in person across the industry. During the summer and fall of 2019, she will attend notable conferences and events around the country to publicize and raise awareness for the new website, SGAA's resources and publications, and the services of its members.

Meanwhile, other programs continue to grow and see renewed energy. Planning continues for the most intense, ambitious SGAA conference yet, and continued improvements are being made to *Stained Glass* quarterly magazine. The organization is working hard to connect with a new, growing subscriber base and increase the awareness of SGAA in general within the greater field of architectural and public art as it relates to stewardship and preservation.

It has been so exciting to completely rebuild a foundation for the SGAA in a way that will allow for a new, convenient digital avenue to serve our community and our members. We are looking forward to the years ahead and will continue to build on these exciting changes.

GA

Visit www.stainedglass.org to view the new additions to the website and learn more about becoming a member of SGAA.



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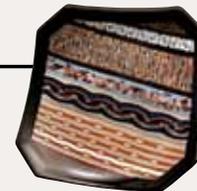


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AGG/SGAA Conference Speakers



by Tony Glander

This year's 14th Annual American Glass Guild Conference offers great learning opportunities. For the first time, the American Glass Guild (AGG) and the Stained Glass Association of America (SGAA) are joining together June 3–5, 2019, in San Antonio, Texas, in order to combine their educational talents. Preconference classes will be on June 1 and 2. This historic conference will be a great opportunity for members of both organizations to network alongside their shared interest—stained glass. Conference hosts Cynthia Courage, Jack Whitworth, and Bryant Stanton have been working hard to organize an incredible event that will not only have everything AGG members have come to enjoy at a conference, but with even more educational opportunities provided by both the AGG and the SGAA.

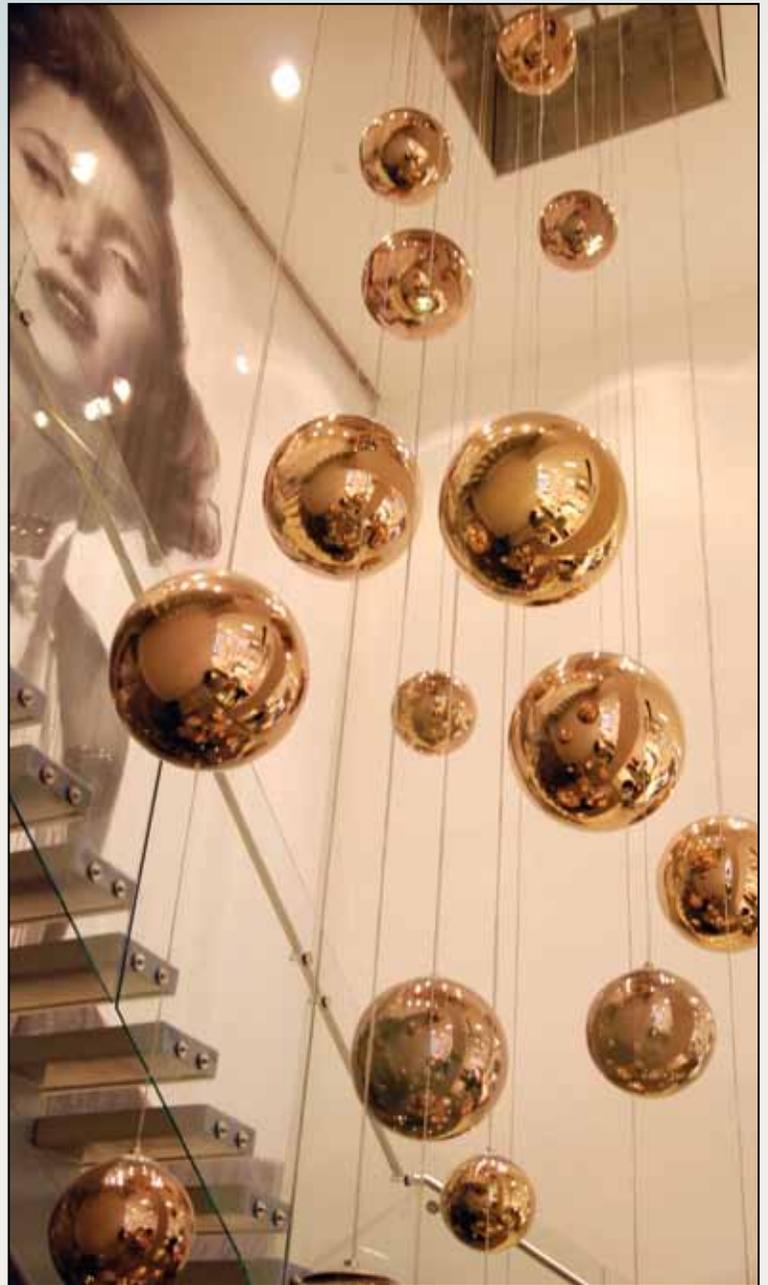
A Vast Array of Classes and Demos

Award winning artist, designer, and creative director at Barley Studios in the U.K., **Helen Whittaker**, MA, FMGP, will be presenting at the conference. Her commissions can be seen in prestigious buildings across the U.K., and her art is currently being displayed at the Art Workers Guild in London *Painting with Glass* exhibition.

Hallie Monroe will be teaching “An Introduction to Glass Painting.” This class is being held at Whitmore studio and will cover all the basics of learning to paint on glass with vitreous paint. Students will have the opportunity to choose from selected art or bring their own art to trace onto the glass using water and gum arabic, clove oil, and a water based medium. Monroe will help students explore the different possibilities with different tools and mediums.

Stained glass veteran **Ralph Mills** will be teaching “Restoration 101,” a class designed to help students learn the ABCs of restoration. Topics include documentation, rubbings, disassembly, cleaning, glass conservation, glazing, cementing, finishing, and many more secrets of restoration.

“Drones and Docs: New Perspectives for Gathering Information” is an exciting two-part class that will be taught by **Adam Dusenbury** of White Cloud Drones, San Antonio, Texas. Part one covers collecting and transmitting real-time data with the use of a drone. Dusenbury will explain and demonstrate how flying drones can be used by the glass industry to help with inspecting difficult-to-access sites. He will also cover the latest in technology such as laser measuring, flare-infrared, and mapping and will compare the pros and cons of self-owned drone technology versus the hiring of drone contractors. Part two of this class makes documentation understandable.



Angel Gilding's Bel Vetro Globes.
The artist will be teaching a preconference class.

Jules Mominee of Mominee Studios, Evansville, Indiana, will take us through the process of providing documentation that complies with the Secretary of the Interior's Standards for Historic Preservation for stained glass restoration projects. He will cover the requirements and tools—photography, photogrammetry, and archival procedures—for gathering and organizing all the data necessary to create a complete record of an historic stained glass window. This is necessary in order to have enough information to be able to accurately replicate the window, if need be, and to document precisely what was done.

Rolf Achilles, an art historian with a special interest in stained glass windows, will present "Great Panes in the West." The rise of the American West coincides with the beginning of the nation's interest in stained glass, but the vastness and lack of suitable transportation throughout the area west of the Mississippi often made it difficult for traditional European fabricators, specifically German and French, to gain access to that part of the U.S. That led to local, regional, Chicago, and St. Louis stained glass fabricators locating near convenient railroad transportation and, since the 1960s, close to an interstate highway. This talk will focus on some of the fine traditional windows such as Mayer and Tiffany, as well as superb installations of the recent past.

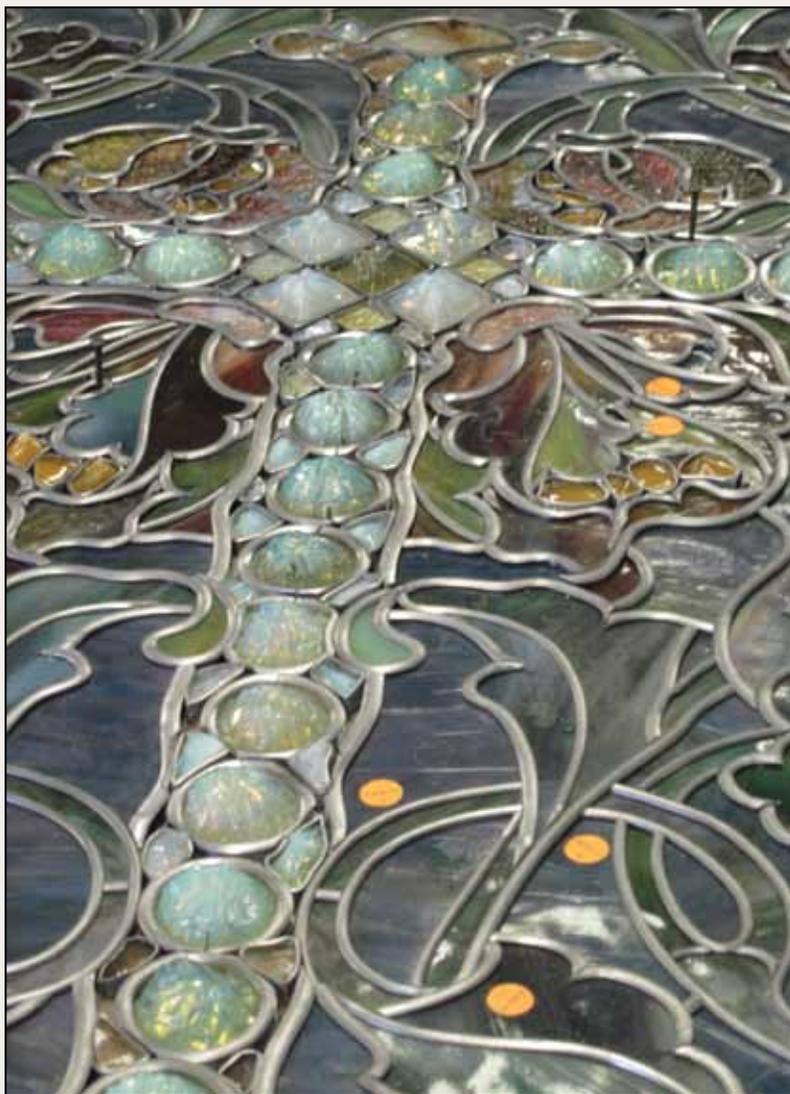
Laurie Wells, a 35-year veteran of the historic masonry restoration field, will focus on two case studies of stone tracery window replacements. The first project at Packer Memorial Church, Lehigh University, Bethlehem, Pennsylvania, involved the replacement of 30 sandstone tracery windows. The second case study is from the First Presbyterian Church, Oklahoma City, Oklahoma. The great west window suffered near catastrophic failure when a microburst impacted the window and pushed it inward 16 inches. Learn how Old World Stone used 3-D scanning and robotic milling techniques in combination with traditional craft skills to replicate the original limestone window tracery.

Laurel Porcari has had a full-time focus on large-scale commissions for over a decade. Busy creating both private and public pieces, her works are featured in the permanent collections of New York's Montefiore Medical Center, Baylor University Medical Center, and more. Porcari will discuss her fused glasswork from gallery pieces to large-scale installations.

Also planned for the conference are a number of demonstrations. **Vic Rothman** worked at the Greenland Studio for years before opening his own studio in 1991. Over the years he has worked on a number of Tiffany and La Farge window restorations. The artist will discuss and show restoration techniques, including proper reinforcement practices. **Tony Glander** will also show fused glass techniques and discuss using a layer of dichroic coating to add extra flare to stained glass work.

Tours that Celebrate Glass

A stained glass tour with stops at eight notable stained glass installations will be offered on Wednesday. The tour will include Lila Cockrell Theatre and the Confluence of Civilizations in America Mosaic, Basilica of the National Shrine of the Little Flower, and Temple Beth-El, among others. Tour cost includes lunch and a one-hour reception.



Restoration work by Ralph Mills.

San Antonio, being such a great walkable city, offers a number of sites available to those who wish to simply stroll the town. According to Cynthia Courage, the presenters and guests that the conference has lined up for its amazing event are diversified and very dynamic. "The schedule of events is emerging with professionals and artists from around the planet coming to attend. The energy that is building within both organizations is exciting and thrilling. We know that this event will be historic, but mostly it will be a group of extremely talented people all in one place at the same time. This type of momentum means that anything is possible, artist's dreams will be expanding, and relationships will be forged. It will be fun!"

With all of these plans in place, it's easy to understand why the slogan for the conference is "Celebrate Glass." If you have an appreciation for stained glass, there is no better event than this conference. Not only will it celebrate glass, but it will also offer attendees a chance to network as well as become inspired and educated with the best and most dedicated stained glass leaders in America today. See you in San Antonio!

GA

Visit www.americanglassguild.org for more information on the upcoming convention and on becoming a member of American glass Guild.

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