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July/August 2019



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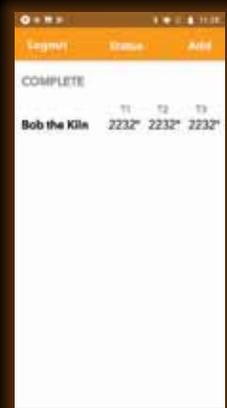
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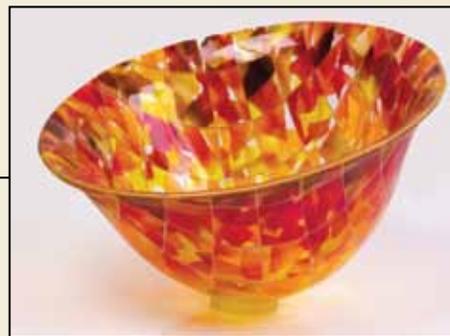
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Victor Trabucco

A Pioneer and Magician with Glass

by Vicki Schneider

A trip to the mall 45 years ago started Victor Trabucco on a journey that changed his life forever and brought us one of the world's most highly respected paperweight makers. While shopping at a mall, he and his wife Bev saw a man doing glass demos. Bev particularly liked one of the figurines. Rather than buying the piece, Victor thought he could probably make one himself. Building on a bit of guidance he got from Al Varrier, a glass artist working in another mall, and a lot of trial and error, Victor succeeded. Through that experience, he developed a fascination with glass that has lasted a lifetime.

Over the years, Victor has risen to the top of the glass industry. Examples of his work are displayed in the Museum of American Glass, The Chicago Art Institute, The Bergstrom-Mahler Museum of Glass, The Royal Ontario Museum, and The Corning Museum of Glass and are owned by heads of state, professional athletes, major corporations, and stars of stage and screen.

"Once I started working with glass, I found it really captivating. I just wanted to learn more about it and kept experimenting. Anyone who works with glass knows it is more of a disease than anything else. Once you get hooked on it, you just can't get away from it," states Victor.

Before glass, Victor was following in his father's footsteps as an ironworker, which is how he learned to use a torch and weld. One winter when he was laid off from construction and after his pivotal trip to the mall, he started making little ships and other small glass objects for sale. Victor opened a little store in Old Town USA, a crafts emporium in the Buffalo, New York, area. "Everything I had made over the winter and summer got sold during the Christmas season. I said, 'I could make a living at this,' and I never turned back." He quit ironworking and started doing glass full time.

At the time Victor began working with glass, he recalls that people were enamored with furnace work as the Studio Glass movement was taking hold. Lampworking wasn't thought of very seriously. Trabucco was going to make sure that attitude changed and dedicated his career to seeing how far he could push torchwork.

Not being formally taught, Victor discovered a lot of things on his own. "There are things I found that are actually 180 degrees different than what you are often taught. Some of those have been the secrets to a portion of my success."

(Left to right) Victor Trabucco, Fuchsia Sculpture, lampworked and fused glass, 13" high, 2015; Cattleya Orchid Inclusion, paperweight technique, ground and polished crystal, 10" high, 2016.





Early Challenges

When Victor started his glass career, he worked with borosilicate, which had a very limited palette. Once he was exposed to paperweights and their stunning colors, he knew he had to start working with soft glass. His biggest challenge at that point was obtaining crystal to make his paperweights. There weren't many sources, and he recalls spending a lot of money to get crystal made that was compatible with the German and Italian colors.

Trabucco confronted another set of challenges when he tried to grind and polish his paperweights. Through years of experimentation, he developed his own automation so he could polish very big pieces of crystal. Corning Glass also benefitted from his automated processes. During his three years as a consultant for them, he built machines, refined processes, and made fixtures that streamlined their production. Victor proudly states, "Sixty percent of their production went through the system that I built."

Prior to his involvement with Corning, Victor recalls, "A lot of people were getting carpal tunnel and tendonitis. Very few were able to retire without being hurt." Using the equipment that he developed, Victor estimates that he saved Corning millions of dollars, not to mention all of the employees whom he helped avoid painful and debilitating repetitive motion injuries.

Other Innovations

When one looks at Victor's paperweights, his attention to detail and flawless technique are evident. Initially, learning how to encase his flowers was one of his biggest challenges. "Our early work was much more flat, and the flowers were almost two-dimensional compared to what they are today. I feel I'm one of the pioneers who pushed that technique to get it much more dimensional. My more dimensional weights really drove other artists to see what could be done in a paperweight."

Victor loves working at a torch, but over time he found that using a torch alone was limiting the size of his weights. "I was probably the first one of the lampwork paperweight makers to use a glory hole with the torch. I kept that as a guarded secret for a long time, but eventually it became obvious that with all the big pieces I was making, I wasn't doing them on a torch." Another significant advancement Victor developed was a way to eliminate the harsh line that typically divided the top portion of a weight from the bottom, making that transition seamless.

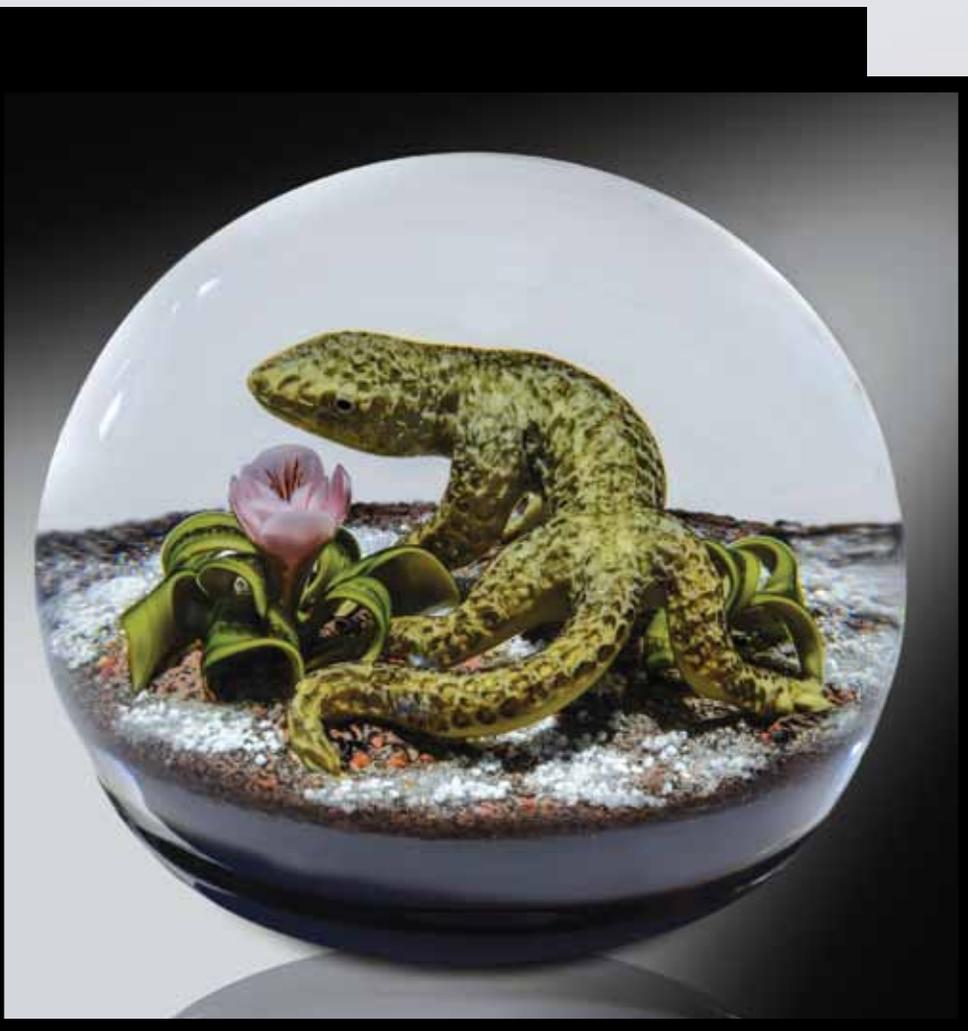
Trabucco is always thinking and always looking for improvements. "A lot of times I'll get an idea late in the evening, go out in the shop, and work on it whenever it strikes me. Sometimes I'll start really early in the morning, or sometimes I'll be out there really late at night. I'll be 70 years old in a few months. I probably worked seven days a week for over 30 years. Now I'm just working a little more normal. I'll go out there probably about three or four days a week."

Pièce de Résistance

Most paperweight collectors can distinguish Victor's weights from other artists. "There are very few flaws in our work. We don't put anything out that isn't as good as we can possibly make it."

The paperweight that made the biggest impression on collectors is a 5-inch lizard weight that took him more than 10 years to refine. "It's even larger than the *Pantin Lizard*, the French weight that's in the Corning Museum, and my weight is right next to it. I'm pretty proud of that. There are probably about 500 scales, little murine canes, that were put all over the body of the lizard. There is a lot going on when you encase it to not break the parts or get air traps inside of it.

"When we were first able to make that lizard weight, collectors from all over the world wanted them. People like Leo Kaplan just said, "Every one you make, just send it. You don't even have to call us. Just send it out."



Victor Trabucco, Super Magnum Lizard, paperweight technique, 5" diameter, 2001.

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Setting the Standard

Victor admires other artists including Cesare Toffolo, Loren Stump, and Bob Banford, but he is not envious. "There is no one that I would say I wish I was doing what they're doing or was at their level. I am really pleased with what I've accomplished."

Recently a very fine glass artist looked at his work and remarked, "Do you make these in outer space?" Victor proudly recounts, "They were so clean and pristine, he just couldn't believe they could be made without all those bubbles and distortions. Those kinds of things mean a lot to me when another artist really looks at my work and recognizes how far I've taken it. I don't really care for things that are thrown together and called art. It should take someone years of skills and talent to create it."

The first advice Victor would offer new lampworkers is to do the work. "I have met some people who are always worried about how they want to be famous or they want to be known. They get all worked up about that, but I say, if you can make a living and you are doing what you love doing, that's the reward in itself. I was never after fame or anything like that. I've always just done my work."

"Learning and discovering things are so rewarding. It's just something I'm driven to do. You need to make some money." Victor quips, "I've always had the idea that I don't want to be a 'starving artist.' I've been very successful in the business part of it. The primary part of it is just to learn and meet the challenge of working with the material. It is just a never-ending learning process."

Even though Victor has mastered the skills of lampworking boro and soft glass, casting, fusing, and cold working, he thinks of himself more generically as a glass artist. "Most artists really specialize in one thing. They dedicate their careers to it, and that's as far as they go. I found, however, that when you start bringing all the other related techniques together, that's how you create things that haven't been done before. To me, if you have an idea or a dream, if you can't execute it, if you don't have the technique, that's all it is—a dream."



Victor Trabucco, Cherries and Blossoms Sculpture, lampworked and fused, 8" high, 2016.



Victor Trabucco, Cattleya Orchid Sculpture, lampworked and fused glass, 13" high, 2015.



Victor Trabucco, Pear Vase, cast and fused glass, 10" high, 2019.

Architectural Work

Exemplifying his many skills, Victor has patented a process that places sculpture in between two panes of glass. Some of the glass panels are almost 50 feet long, depending on where they were installed.

One of his exquisite creations is on display at Shea's Performing Art Center in Buffalo. "I think there are almost 100 pounds of crystal involved in that piece. Each of the slabs is about 2.5 inches thick, 15 inches high, and 10 inches wide. That was all done on the machines that I designed so that I could grind and polish those big pieces of crystal."

Most of Victor's panels are sculptural clear glass between the panes. Pushing his process further, he's made 5-foot windows that have fused colored glass on the surface. He recently finished one with grapes and grapevines for a man's wine cellar.

Currently Victor is collaborating with a stained glass artist on a piece that will be displayed at an office building at Father Baker's in Lackawanna, New York. The project has been commissioned to honor Father Baker, a local priest and church administrator who has been proposed for canonization. Filled with awe, Victor explains, "It's going to be a very religious piece. It will have all the robes and the faces. I actually have Father Baker's cross that he wore sitting right here in front of me. I have a process where I can photograph that and put it into a line drawing in the glass. I'm going to fire that in and use gold enamels to make it look like the cross and Christ."



Victor Trabucco, Bee and Blossom, paperweight technique, 3-1/2" diameter, 2014.

A Family Affair

Early on, Victor's wife assisted him in the studio. "She's always been 100 percent behind me in any decision I've made as far as my business and doing the work."

When their twin sons Jon and David were in high school, Victor started working with them in the studio. "Both of them are really fine glass artists, and we had quite a team together for 22 years. We still get together occasionally to make some really amazing pieces." Jon, an accomplished woodworker, continues to work with his father whenever there are more orders than Victor can handle. When they do large installations, Jon does all the woodworking. David has become a successful personal trainer who can still work glass as the need arises.

A Touch of Magic

Victor is a multifaceted person. When he pursues something, it often becomes an obsession that leads to mastery. He loves playing pool and has studied karate and kung fu, but the nonglass activity he's best known for is magic. "I became interested in magic when I was about 12 years old. It's really a big part of my life, especially today."

Trabucco has done some consulting work for well-known magicians David Blaine and David Copperfield. Everything he designs or performs is with a deck of cards or coins. "The thing that I pride myself with is that I've come up with techniques that fool other magicians. It's doing things thousands and thousands of times, over and over, until you get it so smooth that it's undetectable. It's the same thing I do with the glass, just come up with refinements. I like to do that."



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www.paperweight.tv

Victor Trabucco, Chalice, paperweight technique, lampworked base, 8" high, 2001.

What Lies Ahead

Victor shared his future plans. "I think I'm just going to continue trying to solve different problems and create different pieces. Now that I am older, I teach at Corning at least once a year. I find teaching to be very enjoyable, so that's probably the direction that I'll be going in.

"When I teach at Corning, I tell them up front that I'm not going to show them all the final steps I use to create our weights, but I give them a really good start." Victor tells them what he's thinking about and what he's looking at so they can better understand what's going on in the flame. He knows from experience that the things he's telling them will save them years and years of experimenting. "I've had some people take my class six times, because each time they come back, they have different eyes. They really see things differently each time."

Known for his secrecy in glass and magic, Victor has begun sharing more openly. He recently developed a more cost-effective polariscope to help artists and manufacturers streamline their annealing processes. His educational video, *Polariscope 101*, offers valuable insights into the annealing process and how to use a polariscope to determine if a piece has an acceptable amount of stress in it.

Victor reflects, "Forty-five years ago no one thought any serious work could really be done at the torch. Today there's a lot of respect for what we do at the torch." One of the reasons lampworking has gained such respect is due to the hard work, passion, and tenacity of pioneers like Victor Trabucco. **GA**

Visit youtu.be/A-LEhRIAz7o to view Victor Trabucco as he shares tips and techniques for using a polariscope to enhance your glass art. More information on the classes Victor will be teaching for The Studio at The Corning Museum of Glass can be found at www.cmog.org.

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Silvia “Lilla” Tabasso Illuminating Nature’s Process

by Sara Sally LaGrand

Photography by Roberto Marossi, Courtesy of Caterina Tognon

A Latin term *vanitas*, meaning vanity, has become synonymous in art as a symbol of the transience of earthly life and the inevitability of death. Most notably it’s found in still life paintings with rotting fruit and dying flowers, a practice made famous by Flemish painters in the 17th century. It’s hard not to think of this when viewing the bittersweet glasswork of Italian artist Silvia “Lilla” Tabasso. Her work mimics the process of nature from the realistic and subtle variations of color in flowers in full bloom but also of the fading and wilting of dying petals, dry branches, and decayed leaves.

*Silvia Tabasso, Primavera, lampworked Murano glass,
40 cm x 35 cm x 48 cm. Created specifically for TEFAF 2019.*



Celebrating the Full Cycle of Life

Tabasso's work evokes a sweet kind of pain. The flora sadly shoots out from concrete crevices, an impossible and unexpected presentation. Sometimes browning blossoms languish in dirty water of a transparent vase, as in her entry in the 2016 exhibition *Lifeforms*, also aptly named *Vanitas*. Her entry not only made it into the participant category, but the traveling exhibition as well.

Founder and curator of the *Lifeforms* exhibition, artist Robert Michelsen recently described Tabasso and her creations. "Unlike most artists who create work based on life forms, Silvia celebrates death and decay as an integral part of the cycle of life. Her pieces exude a visceral realness that is gripping and moving. It engages the view in a dialogue instead of straightforward representation." He finds her work not only challenging but mysterious as well. "Her work appears so natural that it could easily be mistaken for an actual life form. The fact that she creates her work from a medium as challenging as glass makes it all the more compelling"

(Top to bottom) Silvia Tabasso, Muretto Narcisi, lampworked Murano glass, concrete, 30 cm x 26 cm x 34 cm; Muretto Papaveri, lampworked Murano glass, concrete, 17 cm x 11 cm x 31 cm. Both works created specifically for Design Basel 2018.



(Left to right) Silvia Tabasso, Aglio Orsino with Insects, lampworked Murano glass, 35 cm x 30 cm x 40cm; Vanitas with Tulips, lampworked Murano glass, 23 cm x 25 cm x 26cm. Both created specifically for Design Basel 2018.

Finding Inspiration in Venice

Tabasso holds a degree in biology from the University of Milan, Italy, although she never worked in the field. She was born in Milan and still lives there. The artist finds, however, that art and artists not typical to the Milanese culture and traditions most inspire and inform her work, such as the glassworkers of Venice and the exquisite work of Bohemian masters Rudolf and Leopold Blaschka.

There are no glass schools in Milan, Tabasso lamented, so she started her journey in glass far from her childhood home. She began to experiment after a trip to buy beads in Venice, where she viewed the fantastic work she found there. “I started working with glass in 2001. I could not go to Venice to study because of the work I was doing for my family in the antique business.”

In the beginning of her glass practice, it was a matter of trial and error as she first made floral sculptural beads for jewelry designs before jumping fully into sculpture. “I started as a hobby with the jewelry and little glass beads from Venice, but during a trip to Murano, I bought some blown glass beads and felt that I wanted to make my own pieces. I set up a workshop in my family’s antique shop and worked there for two years before leaving to work on glass full time.”

With no formal glass training and no opportunity to study with the masters, Tabasso began melting glass, figuring it out as she went along. Then her twin girls were born, and now nine years later, much of her life is consumed with raising her children. However, she doesn’t let that stop her, and her work continues to thrive.

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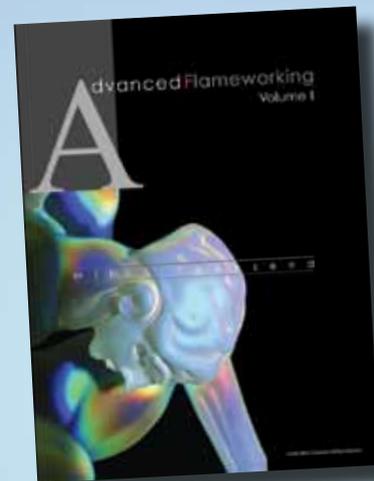
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*Silvia Tabasso, Agapanthus, lampworked
Murano glass, 47 cm x 56 cm x 62 cm.
Created specifically for TEFAF 2019.*

Illustrating How Nature Prevails

Silvia combines the concrete with the glass flowers to illustrate that despite everything, nature will prevail. This concept is important to her. She likes the juxtaposition of thriving in an impossible place. Often, her work harkens back to a time when the hyperrealism of still lifes gave shape to extreme realism. In 2018, Tabasso's work was featured at *Homo Faber*, an exhibit on the island of San Giorgio in the lagoon near Venice. This major cultural exhibition, organized by the Michelangelo Foundation, ran from September 14–10, 2018, and was dedicated to the very best in European craftsmanship.

Jean Blanchaert, curator for the "Best of Europe" section of *Homo Faber* says of Tabasso's work: "Lilla Tabasso descends on her mother's side from the Piva family, great antique dealers in Italy. Throughout her life, she breathed in the beauty, quality, and authenticity in the furniture, in the paintings, and in the objects displayed by her grandfather, her uncles, and her mother in their galleries in Milano. At university, though, she chose to study biology, and later she started with her extraordinary lampwork technique."

Blanchaert continued: "As the curator of the section 'Best of Europe' at *Homo Faber*, the best contemporary creations of craftspeople and artists were exhibited. One of the first names that came to my mind was Lilla Tabasso. I think that the result of her work is a mixture between her roots, her studies, and her talent."

Pleasant Surprises

Famous Italian artist Lucia Santini says of Tobasso's art: "The first time I saw the works of Lilla Tabasso for an exhibition at the Murano Museum of Glass, I think I was struck, literally. With my eyes I looked for who could be the maker of such a great wonder. There was a woman in front of the counter. It was her—a woman, finally! And not Venetian, but Milanese. That was my second surprise.

"It was so strange, and I had—I don't know why—a subtle satisfaction, that it was someone from outside. I believe that Lilla gives emotions that really touch the viewer. Lilla reminded me of the wreaths of Botticelli's *Primavera*, I believe she made me slip back to the first time I saw the works of Blascka."

GA

Lilla Tabasso is represented by Gallery Caterina Tonon Arte Contemporanea in Venice, Italy. You can find her work by visiting www.caterinatognon.com.

Silvia "Lilla" Tabasso

lilla1@hotmail.it

Instagram @lillatabasso_glass_and_jewelry

www.caterinatognon.com (Gallerist)



Silvia Tabasso, Autumn, lampworked Murano glass, 40 cm x 35 cm x 48 cm. Created specifically for TEFAF 2019.

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

LaGrand has taught flameworking all over the world and has work published in many books and magazines. Her art can also be found in international public and private collections. Visit www.sarasallylagrand.com to find out more about the artist.

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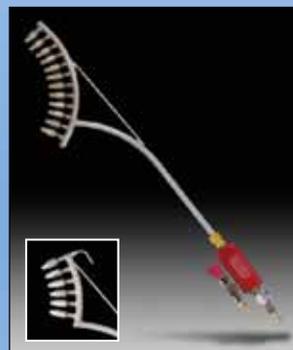
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Imagination Leading Reinvention

by Colleen Bryan

Bob Harley Dawg's life has not followed an unbroken road. One gets the impression that the rough spots and curve balls have made him more agile, more interested, and more innovative than he might be otherwise. Dawg wields his torch in small town mid-America, creating worlds of imaginary characters, affirming devotion to his young family, working long determined hours in his studio, and using technology to reach out across the world.

As Dawg tells his origin story, the listener glimpses the comic book figures he shapes with his torch. Growing up without a dad, tossed into lots of chaos, he spent 20 years as an aggressive, athletic construction plumber running an operation of 135 guys out of Reno, Nevada. Stopped in 2007 by a motorcycle wreck with a drunk driver who severed his leg at the knee, Dawg encountered a brash young surgeon who reattached his leg and set him on a two-year course of rehabilitation, but he was unable to return to construction trades.

"I was casting about for what to do next when a friend who had been my plumber's apprentice invited me over to watch his hobby—glassblowing marbles. He jumped on the torch, showed me how to make a marble, and invited me to try it. Next thing we knew, the sun was coming up. We'd worked glass all night long."

From there on Bob was captivated, finding torchwork both therapeutic and addictive. "I bought a torch, a kiln, and glass, then messed around with it. I took classes from SALT, Eusheen Goines, Phil Segil, and Darby Holmes. Within a year I developed a business plan."

The Reno Rendition

That business plan included a building in the center of Reno, Nevada, with space for a glassblowing studio, smoke shop, tattoo shop, and art gallery. "I wanted a place where people could come both to make and buy glass. I featured only local artists."

Business license in hand, Bob entered a two-year lease on a 2,500-square-foot building on Virginia Street, the main drag through the heart of downtown Reno. He built it out to house four glassblowing artists, a full smoke shop, and two tattoo booths. Watercolors, oil paintings, chinks, acrylics, and bronze sculptures by local artists fill the walls. For the past five years, Dawg has supported his family entirely through his skills as a lampworker.

California to Heartland

The Reno studio ran for two years before Bob's mother and uncle, in Missouri and California respectively, experienced medical crises that demanded attention. "Needing to take care of relatives, I boxed up my studio and moved it to a farm in Modesto, California. I brought my mom home to California nearer my uncle and converted an old barn into a shop and studio that housed four working artists."

When the health crises were resolved, Bob and his wife Carey began looking for a place in the Midwest more conducive to raising their young family. They settled on their current home in Marshall, Illinois. "There is an art colony here called Gaslight. Marshall is just a little bitty old town where all the people know each other and wave as they drive by."

The family moved in late 2017. Bob set up a small personal glassblowing studio in his garage and placed his work in a local art gallery in town, where he soon got on the board of directors.

Drawing from Childhood and Legacy

Bob started with functional glass, where the most ornate flame-work is currently underway, but he is happy to create glass across a broadly diverse portfolio without centering on any one thing. “The more things I can make, the more opportunity I have to earn money and support my family.” Still, a couple of distinct product lines generate the most interest.

One line is a bizarre series of intricate sculptural work that features teeth and horns. Bob harks back to his childhood love of *The Maxx* comic books. “As a kid I was enthralled by creatures called the Isz that had monster teeth and came out in packs to attack Maxx, the protagonist. SALT’s use of teeth in his torchwork triggered my memories of those creatures.

“I developed a series of characters I call NSOD, which stands for No Sense of Direction. So far, I have 35 clans of characters, each with its own bios, planets, and storylines. Some clans aren’t even aware of each other. Others walk the planet and know of all the others. I’ve sold more than 4,000 of these characters. Some people buy entire clans.” Bob incorporates NSOD characters in his collaborations with other artists as well as work he does alone in his studio. Eventually, he intends to make a comic book and trading cards featuring his characters and clans.

Another popular product line nods to the artist’s lineage. With large stature, a fiery red beard, and heavy tattoos, Bob lays believable claim to Viking heritage, which he often explores in his glasswork. Starting with a Viking ship and pendants, he soon generated demand for ornate sandblasted Viking drinking horns. “I’ve made more than 200 in the past year, and they are both fun to make and profitable. I sell them with nice display stands and holsters. These horns have universal appeal, reaching out to a swath of people who aren’t necessarily smokers or drinkers. They push beyond the demand for functional glass.”

Dawg House Glass comes with a hashtag, #DHG4LIFE. “I try to give people a product that lasts. I guarantee it forever. If the buyer chips a tooth or breaks a horn and pays shipping, I’ll repair a piece for free as long as it can be repaired. That brings me a lot of repeat customers.”

(Left to Right) Bob Dawg, detail of Monster Lock Screamer in the NSOD Army. Photo by Mrs. Green Diamond; Bob Dawg holding the Glass Vegas collab piece; Demon Tree collab; and NSOD Sorcerer collab. All collab work created with Modified Creations Glass. Second through fourth photos by Doug Baldwin.



Interactive Television

Bob distributes his work through smoke shops around the world and by streaming his studio live on Twitch.tv. Originally conceived as a platform for gamers, in late 2015 Twitch.tv opened creative channels to allow artists, builders, and crafters to stream their creative processes live before online audiences. Now these channels show people knitting, crocheting, doing makeup, baking, woodworking, blacksmithing, forming clay, torchworking, and glassblowing. Think Bob Ross oil painting on a canvas while answering questions in real time from viewers all over the world.

The demographic for Twitch.tv skews younger than for the glass art industry as a whole, providing glassmakers an opening to a new audience and customer base. There is also money to be earned from the activity itself as well as from product purchases. "Some kids on there are millionaires, since they are paid by Twitch.tv to stream their gaming."

The interactive nature of the enterprise is a huge draw, Bob says. "People tune in and ask for something specific that I'm not making, and I can tell them I'll be making that item again in two days. They can check back then and watch me make it live, and I'll even send it to them when it is done." He thinks it is hard to exaggerate the appeal of paying for a custom item and watching as it's created. "Every time you look at the object, you remember the experience. It deepens your appreciation."



(Left to Right) Bob Dawg, Viking Drinking Horn XI "Grendel" collab with Rassy Glass; Viking Drinking Horn XXL "conception" collab with Ryan Fitt. Photos by Dawg House Glass and Jared Courtland Art, respectively.

Tracking Audiences

Twitch.tv provides three ways to know who is watching the stream. First, it signals as people enter the room, so the host and viewers can engage each other in the live chat. Secondly, orders for merchandise drive payment. Finally, participants receive periodic viewership reports.

"I affiliated with Twitch.tv a year ago. I work in my studio for 12 to 14 hours a day anyway, so the only real change is that I stream my work. Subscribers pay nominally for one of three membership tiers, and each has its own set of privileges. Some tiers allow people to watch all of the past episodes, to enter into monthly free glass giveaways, and to create personal emotes for Bob's stream. Viewers can also donate to the broadcast or place direct orders for a glass project that Bob is working on.

At the end of each month, Bob gets a check for 50 percent of the Twitch subscriptions plus all of the donations. "I get a check for between \$200 and \$600 each month. Since I'm doing what I already intended to do anyway, it is free money." He estimates that 50 percent of his glass sales initiate from his broadcast. "I send glass all over the world."

Twitch.tv GeoMaps each channel's audience and produces monthly reports of the top 15 locations from which viewers connected. "My top five right now are 920 viewers from the United States, 898 from Sweden, 781 from Germany, 731 from the Cocos (Keeling) Islands, and 549 from Russia."

With a Twitch feature dubbed "Raid," the host of one channel can ship his entire audience to another room at the end of his broadcast. "I follow a lot of other people and channels on Twitch and check in there as a consumer to say hi. I'll be broadcasting, and the host of a U.K. cooking channel that I follow will raid my room bringing 150 people with him. The same thing happens regularly with another glassblower and sand carver."



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Underlying Technology

Bob is trying to persuade more glassblowers to stream on Twitch. “I did a broadcast for *Torch Talk* on Facebook that I titled “Making Money While You Make Money.” I talked through the type of cameras and microphones I use. The more people who tune into the free creative opportunities on Twitch and stream, the greater prospect we have of awakening interest in glass art among lucrative new international audiences.”

Two 32-inch monitors sit on Bob’s workbench. One is the broadcast screen. The other has the chat stream enlarged so he can easily read it. Audience members type in their questions or comments, and he responds. “They talk among themselves and ask technical questions about techniques they might be stuck on.” Hot keys on the computer keyboard let him navigate between three or four camera angles throughout the session, and filters on his camera lenses reduce the solar flare of the torch so viewers see better detail.

“I enjoy everything I do. I smile and dance and sing. I’m not very good at any of that, but I do it all on my broadcast. People tune in to watch me live every day over their lunch hour from a local restaurant or tavern. Different smoke shops around the world keep my stream playing so that when people walk into their store and pick up one of my objects they can say, ‘That’s Dawghouse Glass. He’s on the TV making one of these now. You want to talk to him live?’ That helps them sell merchandise and helps me bump up my viewership.”

Traveling Studio Classes

Bob is a guest artist at other studios and makes an annual trek to Glass Vegas. “Our first year there I did a demo. In 2018 I got into one of their competitions and took second place with a Viking horn shot glass.”

The artist has traveled across North America teaching five- and ten-day classes. “The host studio pays for my flight plus room and board, and students pay fees for group classes. Ten to 15 students come from around the world to learn. I do a lot of demonstrations, showing students how I work and why I do things in a certain way, but we always have a hands-on day with torches and tools. I ground my classes on solid, lasting techniques, not shortcuts.”

Dawg’s curriculum focuses initially on layout and design for the projects, then he does the prep work. “We spend a whole day of prep making vac stacks and wig-wags, honeycombs, different layered colors, tubing, horns, and opal encasements. We return to our layout and design board and make projects like sculpted shot glasses, pendants, old-school bent pipes (Sherlocks), minitubes, hummingbird feeders, and Viking horns. I’ll ask what kinds of systems they’re running for ventilation in their home studios. I teach flame chemistry and safety as well as business and marketing.” He also shares approaches to breaking social anxiety as part of his studio teaching. “The more comfortable you are talking to people, the better you are at selling your product.”



(Left to right) Bob Dawg, Q-Tip Holder collab with Modified Creations Glass; Maiden Voyage collab with Bigfoot Glass. Photos by Dawg House Glass and Doug Baldwin, respectively.



*Bob Dawg, The Bounty.
Photo by Mrs. Green Diamond.*

Raising the Value Equation

A well-developed network of paid sponsors support Bob both on the Twitch.tv broadcast and in his teaching classroom. “They give me the items that I give away in the broadcast or raffle for students in my teaching.”

Lampwork Supply donates color for colored glass, and High Volume Oxygen donates gift certificates for money off on their oxygen concentrator systems. For each of his last three classes, Glass Hive donated \$1,000 kilns. The Blast Shield manufactures and donates tools to give away. FireKist donates blow hose assemblies. Northstar Color donates color packages and sponsors classes. Mike Close donates marble molds, and Elton Bishop donates foot pedals.

The cross promotion allows Dawg to enliven his teaching and streaming without raising his costs. “Students pay \$400 for a four-to five-day class and win a \$1,000 kiln or glassblowing tools or \$250 foot pedals. I generally give away 20 items to a class of 12 students as another way of thanking students for letting me be their teacher. As I mention the sponsors in my posts, my live feeds, and my broadcasts around the world, then do simple raffles in the classes I teach, the cross promotion obviously benefits the sponsors too.”

The Next Venture

As we spoke, Bob was busy negotiating the purchase of an old gas station in his small town that he intends to transform into The Dream Station. The new studio will include space, benches, and equipment for five artists — Bob and a long-time collaborator Modified Creations Glass plus CBD Glass Art, Gubs Glass, and Igloo Glass, three new colleagues. These artists will move to Illinois from Alabama, Washington State, California, and Alaska respectively, to work with Bob in his new studio.

Little retrofit is needed. “We’ll build our hoods, benches, and shelving, but the site already offers open space for a full cold working room, lathes, and benches. I do a lot of cold working, sandblasting, and deep carving into glass. We’ll all be able to run on Twitch.tv and have more cameras and artists to vary the stream. I have a lot of artwork to hang. In time, we’ll probably host private classes and invite people to come watch us working live. For now, we are concentrating on getting our resident artists moved and set up. Baby steps.”

The studio will bring a change in nomenclature. “My studio has always been called The Dawghouse, playing off of my last name.” Now, with multiple resident artists, his new studio will be known as The Dream Station, and we can’t wait to see how the next installment of his story unfolds.

Adapting Glass to an Era of Social Media

Bob waxes philosophical about how the age of social media has transformed his craft. From a culture of apprenticeships and closely guarded trade secrets, we have entered an era where everything is shared. He observes that some people in glass still attempt to hide their trade secrets and techniques, thinking they will be protecting their livelihoods. However, he is convinced that such efforts are ultimately futile, since they fail to recognize the reality of the different era we live in. “With social media, everything from music to clothing to cake making to glass can be found all over Pinterest and Facebook and Instagram. Those are the places people flock to. Reticence hinders our industry.”

Bob is convinced that glass artists need to be openhanded and collaborative about sharing knowledge with others, especially as schools drop arts programming, the country outsources manufacturing, and college training is unaffordable to many. “What you don’t share dies with you, and the art doesn’t have a chance to evolve. We are in a time when everything is evolving faster than ever before.” The relevance of the glass art industry, he believes, depends on shifting the old paradigm.

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Creativity —

CHANGE YOUR MATERIALS TO CHANGE THE WAY YOU THINK, PART I



Northern Pike

by Milton Townsend

Not to say that we get stuck in a rut, but we sometimes get comfortable to the point of hesitating to go out of that comfortable zone. As Bayles and Orland tell us in *Art and Fear*, it's important to make a way for the new, the untried, the uncomfortable. By leaving our main area of skill and success, we naturally risk encountering failure. If we don't venture into new territory in our artistic exploration, however, we become other than the questing soul who started out the journey. We abandon the essence of our searching self and settle for the constriction of success.

Sounds strange, I know. We work so hard to succeed. It's okay to let it go on a little, but if we don't maintain some stretching, some trying something new, we tend to get a little stale. If we're not excited about our work, how can we expect anyone else to be? So the question becomes: How do we grow and try new things without risking upsetting the whole apple cart?

Exploring New Possibilities

Sometimes, using our material differently or using different forms of our material will take us into that place where we're experimenting and learning again. It also allows us to maintain a modicum of control and exercise our extant and thoroughly earned skill sets.

I've found that incorporating frit and powder into my work provides much of what I've been talking about. Using rods and tubes generally makes color application pretty manipulated and leaves the tracks of purpose and intention clearly written on the surface of the work. Frits and powders, in their organic imprecision, provide just that taste of naturalness, what Paul Stankard refers to as "organic credibility."

With me, a natural first step into a new pool of possibility is to try what I've already been doing with the new, whatever that is at the moment. Making a great white shark that needs a shaded area of white on the bottom of his belly or a pufferfish that needs a darker area above and a lighter area below were just that. I found that by rolling the target area of hot glass back and forth in the colored powder, it would adhere. It takes about four layers to get an opaque section of the new color. By making each pickup a little narrower, you get a nice, natural shading of color that gently leads the eye into the opaque section that is very organic . . . very natural . . . nice. That's not possible without using powder. It's a good addition to my existing vocabulary of techniques.

Benefits of Working with Frits and Powders

Frit is available in a large number of particle sizes. Powder is actually just very fine frit. Butterscotch is a silver-based color. When it is heated in a reducing flame and starved of oxygen, the metal comes to the surface and spreads out around each individual particle of color. Using Butterscotch or Blue Moon, a silver-based blue, on a neutral background such as gray serves to highlight this reactivity that the silver-based colors portray.

I have often made an octopus with this color combination that brings to mind the actual coloration and texture of the real creature. As the artist, you can choose to melt the frit particles smooth so that you have a simple color differentiation. You can also leave them smoothly protruding or as actual fairly rough components sticking out from the surface. They all work. You get to choose. Very effective.

Many years ago, I made a series of frogs and toads on paperweights. Each frog or toad was made of a base color, sometimes solid and sometimes opaque layers of colored powder for the background. I picked up carefully sorted frit as an embellishment and a nod to the organic nature of coloration in nature. Each paperweight was composed of a clear core covered with multiple different frits, then covered with a layer of large clear frit. That served to bring out depth and translucency in the base frit colors.

I've also found that employing frit and powder is a useful way to represent some of the detailed and organic patterning on fish. Multiple layers of frit, on and underneath layers of clear and transparent glass, worked effectively for the pumpkinseed sunfish. The lines of spots on the northern pike were achieved through laying out the frit in lines prior to pickup.



Octopus



Pufferfish

Figuring Out How to Execute New Techniques

One of the things you'll find when buying frit and powder is that there are no consistent, useful, and convenient tools or any equipment with which to apply it. Different artists have come up with their own approaches. I've pirated pickup trays, bowls, and gravy boats useful for returning the frit to jars from the restaurant supply store. One of the things you'll have to wrestle with is exactly that. Whenever you're developing a new method or technique or approach, you are going to have to figure out how to execute it.

Using the frit and powder to work in the forms I'm already comfortable with and that are familiar to me was a little new, a little different. The time comes, however, when whatever new thing I'm doing speaks to me and takes me in a new direction where I wouldn't have been able to go before. This often requires leaving the available sources of that new-to-me material and making or modifying it myself.

I'm interested in the crystalline forms of geodes and natural amethyst, and I wanted to try to replicate that in the glass I use. That way, I'd be able to blend flameworked figures with it, fusing them together while hot and obviate the need for adhesives. I started with an actual amethyst specimen that had been lying around the shop for years, looked at the color gradation, and figured out what colors I had that could be applied to the project. Other important determinations were: What order were the colors shading in the form? What color was the outside of the piece that held it together?

It looked as if I could use clear around the outside, changing to Purple Rain or Chinese Lavender for the next layer, finishing with a darker transparent purple like Momka's Violet Iris in the center. I made and sorted my own frit, then dropped and melted them into a large diameter tube with Heavy Blue Leprechaun fine frit for the outer layer. After annealing, I was able to create sliced sections of an "amethyst" geode that allowed me to join pieces together in the flame for a permanent, convenient, adhesive-free connection.



Real Geode



Bowls of Prepared Frit



Slice on bandsaw



Open up cut halves



Individual slice

Incorporating New into Old

It takes time to familiarize yourself with the way that a new technique works, to codify it to the point where you can achieve uniform and predictable results. You might need to come up with a group of tools or equipment, or buy them, to facilitate the application of this new form/method/technique.

After having learned about how to use this new thing by itself, you'll need to begin to think in that new language and incorporate it into your extant work. Some new work will give you an entirely new element to build on, and some of it will be able to be incorporated into existing work and make it more subtle—better or more interesting in some way. After digesting it for a time, you will create entirely new ways of using it in very different works.

I couldn't have made these new forms without the new explorations into using my material in new ways. I was able to incorporate this new-to-me material form into my work over the course of a decade or so. It takes me five to 10 years to learn to speak fluently in the language of a major new material form or technical process, and I find it worth the investment and commitment to get there.

GA

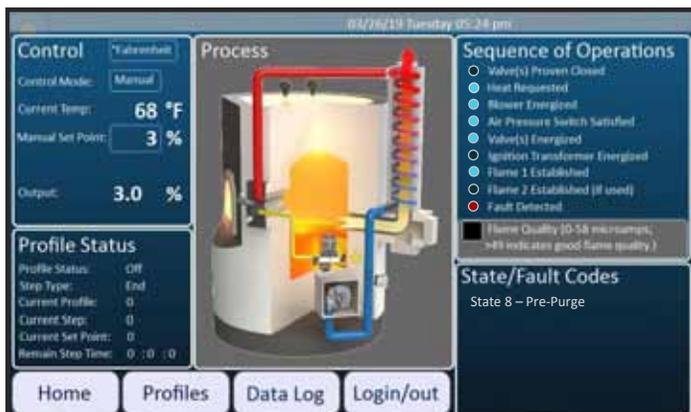


Finished Dragon on Geode Slice

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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Honoring the Past, Shaping the Future The 2020 GAS Conference in Småland, Sweden



by *The Glass Art Society Staff*

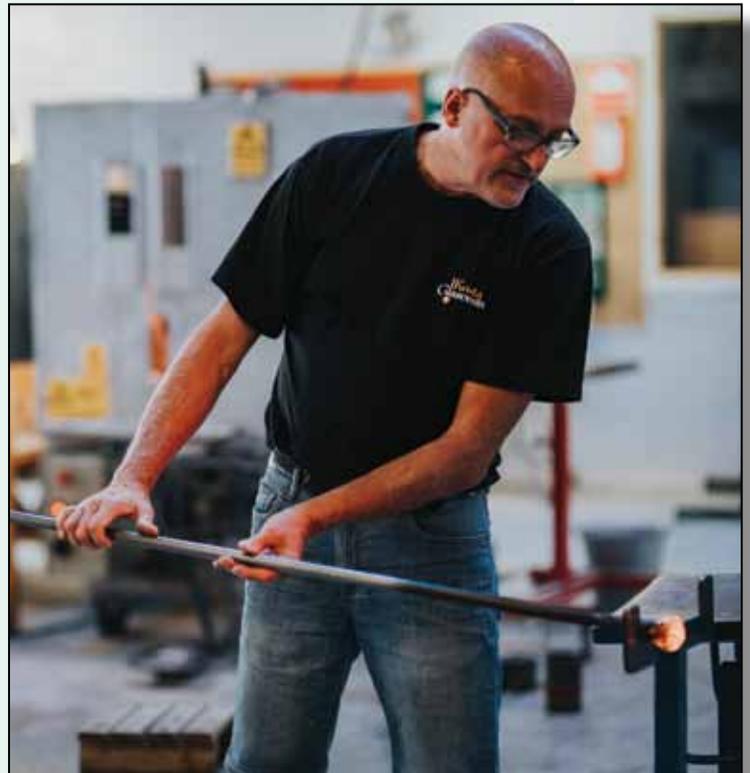
Photography by AB Destination Småland

For the second time in three years, the Glass Art Society (GAS) is heading to Europe May 20–23 for its annual Glass Art Society Conference. The 49th Annual Conference, to be held in Småland, Sweden, will be a conference like no other. The Kingdom of Crystal (Glasriket) offers a more rural setting than most GAS Conferences and will allow many unique events and experiences.

Expanding the Traditions of Swedish Glass Art

In the Kingdom of Crystal, handblown glass has been made since 1742. While glassmaking is evolving in the region, you will still find glassblowers working hand in hand with designers to stretch the possibilities of glass. The 2020 GAS Conference hopes to stretch those possibilities even further. The glass community in Sweden takes the traditions founded in the glass factories and combines them with new and innovative techniques to create areas of growth and opportunity. By bringing glassworkers to Sweden from across the globe, GAS hopes to create an exchange that will not only introduce others to these opportunities but will also educate attendees about the sustainable practices that play such a significant role in working with glass in Sweden.

“There are so many opportunities for glassmakers in Sweden, and we hope to expose our membership to those opportunities while sharing the distinct international flair of a GAS conference with the glass community in Småland,” said Brandi Clark, Interim Executive Director of the Glass Art Society.





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The Kingdom of Crystal is made up of Kronoberg and Kalmar counties, and there will be conference activities across the region. Venues will include Kosta Glass Factory, Kosta Glass Center, Målerås Glassworks, Pukeberg Glassworks, and The Glass Factory in Emmaboda along with many others. GAS will be transporting people between the various venues and towns to make sure that attendees can make the most of their visit.

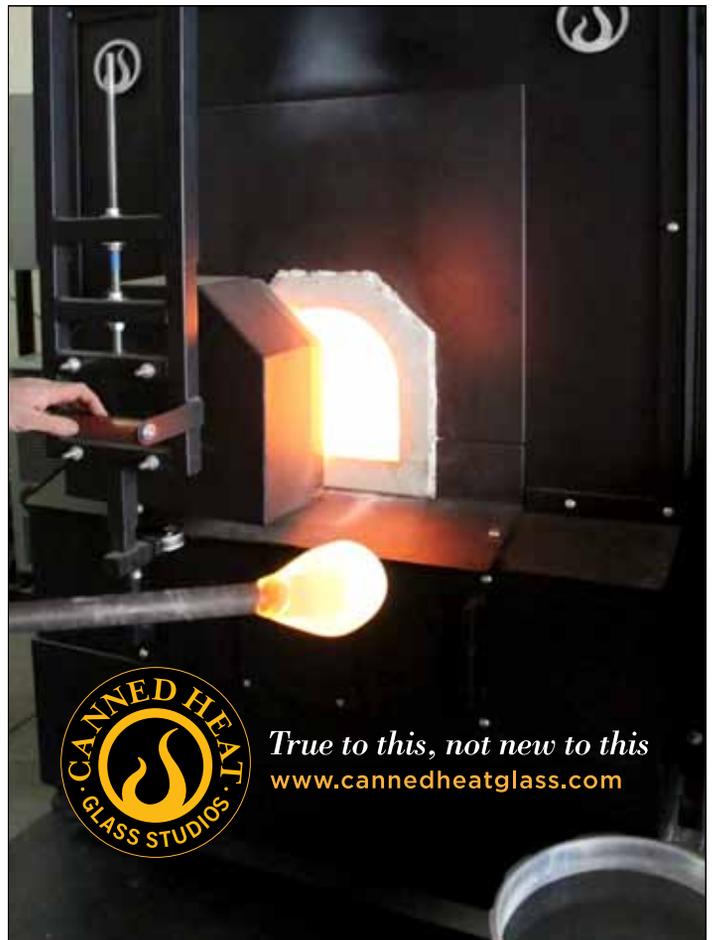
New Possibilities for the Glass Art Community

Each new conference brings with it new possibilities—possibilities for education, growth, and forming connections—not only for the individual artist but for our community as a whole. We open ourselves up to new ways of communicating, expressing ourselves, working with others, and working with the common thread that brings us all together—glass.

In Sweden, we have the possibility of learning from a culture that greatly values the contribution that the glass factories and workers have made for more than 250 years. With the partnerships built during this conference, the Glass Art Society not only continues its pledge to take a more active role in leading the global glass community, but it also prioritizes sustainability, innovation, and the future of glass. More information about the 2020 GAS Conference in Småland, Sweden, will be available on the GAS website starting this summer.

GA

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Mark Peiser

2019 Corning Specialty Glass Resident



Mark Peiser, *Wisteria Trees*, 29.4 cm x 27 cm, 1978. Created in Penland, North Carolina. Purchased with the aid of funds from the National Endowment of the Arts. (79.4.135)

by Kimberly Thompson

Photos Courtesy of The Corning Museum of Glass

Celebrated craftsman Mark Peiser has been selected for the 2019 Specialty Glass Residency, a collaboration between Corning Incorporated and The Corning Museum of Glass (CMoG). A pioneer and perfectionist, Peiser has worked with glass for more than 50 years and has produced a body of work that is notably unique from project to project. His residency will last throughout 2019.

“This is a very special opportunity, and I thank Corning and all those involved who will make it happen. I’m sure it will be a memorable experience,” Peiser said. “Over time, I have found Corning to be the best and most complete source for information on glass and have come to rely on its glass art experts many times.”

Specialty Glass Artist Residency Program

Corning Incorporated, which has developed and patented many specialty glass formulations over the past century of research in glass, provides the resident artist access to a variety of glass materials and to staff having technical expertise in glass formulation, melting, and forming. CMoG provides access to its extensive resources, including its glassmaking facilities, collections, and the Rakow Research Library.

The resident artist works closely with the Museum’s glassmakers, research scientists, curators, and other staff to better understand glass and its historical and artistic contexts. Peiser is the sixth artist to take part in the residency, which is by invitation only, following metal sculptor, Albert Paley (2014–2015) and glass artists Tom Patti (2015), Toots Zynsky (2016), Anna Mlasowsky (2016), and Karen LaMonte (2018).

A Diversified Background

Peiser tried his hand at many things before turning to glass. He was a designer and architectural model maker, a pianist, and a woodworker among other things. He even explored how to build harpsichords for a time before concluding that there were just too many parts. When none of those ventures provided the fulfillment he craved, it was a series of unforeseen coincidences that eventually led him to Penland School of Crafts in 1967 and a career in glass. Now, more than half a century later, his name is synonymous with invention and mastery of material. His work is included in collections across the United States, as well as internationally in Europe, China, and Japan.



“Mark Peiser is a voracious learner and lifelong student of glass, with an infectious enthusiasm for the subject and genuine inquiry into the possibilities of glass,” said Susie Silbert, curator of modern and contemporary glass at The Corning Museum of Glass. “Reserved by nature, Peiser is at his most animated when speaking about glass. Over the course of his career, he has consulted with various Corning scientists, resulting in rewarding experiences for all parties. With the depth of his interest and inquiry, he is an ideal recipient of the Specialty Glass Residency.”

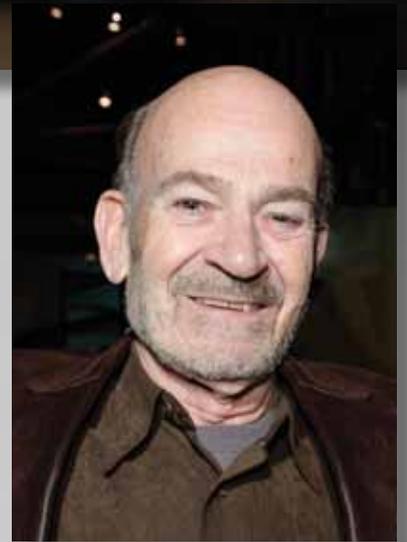
Developing New Glass Formulas

Peiser’s inventiveness and methodical use of glass have led to the development of countless new formulas, with each new project demanding a new and creative way of thinking. He values the aspect of collaboration that comes with glassmaking, placing special importance upon the collaboration between a glassmaker’s intent and the opportunities through glass.

“If you force glass into something it doesn’t want to do, you’re in for a world of hurt,” Peiser said. “But if you learn its disposition and inclinations, then can come up with a project that shows and exploits both of your interests, glass can be the belle of the ball.”

GA

Visit www.cmog.org for more information about the many educational opportunities offered at of The Corning Museum of Glass.



(Clockwise from top left) Mark Peiser, Ormand Oak PWV214, 20.2 cm x 21.8, 1979. Created with the assistance of Dale Brownscombe. Gift of the Ben W. Heineman Sr. Family. (2007.4.195); Section One Veils (“Palomar” series), 56.5 cm x 27.9 cm x 27.9 cm, 2009. (2009.4.341) Both works created in Penland, North Carolina; portrait of the artist.

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Kate MacLeod

Experimenting with Dichro
in the Pacific Northwest

by Colleen Bryan

Kate MacLeod is a woman of many facets whose image alters with shifting light, not unlike the dichroic glass she loves working with. The fused glass artist experiments from her home studio in Bend, Oregon, where serial attempts at retirement have yet to gain a foothold.

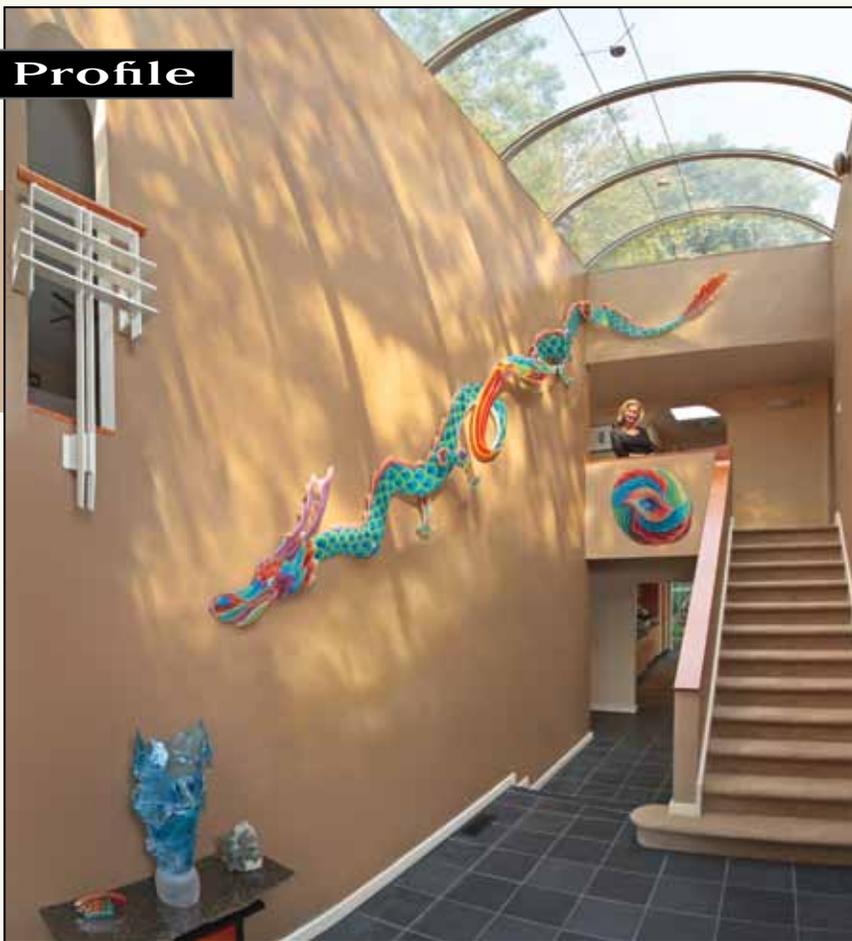
Art was always MacLeod's foremost love. "I have a bachelor's degree in fine art and painting, but it turned out that I was a very bad waitress, so I got an MBA in finance and became an accountant." She made a career as a comptroller across several industries.

Kate and her husband met in San Diego, California, and retired together to Bend, Oregon, in 2005. There, the erstwhile artist was attracted to working in stained glass for the added dimension of transmitted light that it brought to her familiar discipline of painting. "Then I started to hear about fusing, and with Bullseye just across the mountain, I took a weeklong fusing course. I have hardly lifted a brush to paint since then except to do a watercolor of something that will become glass."

In 2006 the retirees decided that the Palm Springs of the Northwest needed a glass art gallery, so they opened one called Glass Symphony with a fusing studio in the back. "We were doing okay until the recession hit. We felt the shock in 2008 and closed the shop in 2010."

The artist salvaged a few things of considerable value from the experience. First, her clients were really wonderful people who appreciate glass art. "Some of them commissioned me for substantial projects even after the store closed." Second, it gave her an opportunity to study and learn from the techniques of fine artists who displayed work in the gallery, people like Ulla Darni, whose reverse painting on glass lamps and chandeliers is remarkable for its brush strokes and use of color. Then there's Randy Strong's blown and fused glass that features a layer of clear glass powder between colors to keep them from bleeding into each other.

Finally, MacLeod took the opportunity when the store closed to experiment with lots of expensive leftover dichro. "I got a chance to experiment and play with it. With flat dichro, the mirrored color is too much and affronts the senses, so I started bending, shaping, fracturing, and putting frit on it. That foundation works well with three-dimensional pieces, since you see more of the colors as the object bends. I learned to paint on dichro with glass powder in a sgraffito, scratch-away style."



Kate MacLeod, Eleanor, kiln formed glass, dichroic accents, 22' x 3' x 6", 2011. Photo by Joseph Painter.

Dragon

MacLeod considers a 22-foot glass dragon her best single piece of artwork, both in terms of size and artistic content. *Dragon* won the Coatings by Sandberg (CBS) International Dichroic by Design first place prize in 2011 and launched its maker's name as a glass artist.

The couple who commissioned the piece had visited MacLeod at Glass Symphony and flew her back to Philadelphia, Pennsylvania, for a site visit of their midcentury modern home. They pointed to a 20-by-20-foot wall opposite a hall and stairway under a long curvilinear skylight, and said "This is your wall."

The female member of the couple was a world champion dragon boat racer, and early on it was decided that the sculpture would be a dragon. MacLeod spent several days looking at the wall and drawing, then sought and got permission to use an additional four feet to carry the sculpture around a corner to give the piece more energy. "By the time I left Pennsylvania, I had the angle the dragon needed to come down. From there, I spent time looking at pictures of dragon boats and researching dragons."

Without a studio, she tackled drawing the piece by spreading paper down a 22-foot-long hall floor in her home. "I would stand on a ladder and look down on the drawing to gain perspective." When the drawing was complete, she lined the walls with the sketch to tackle color. "It was a labor of love. I worked on nothing but that sculpture for four months. I was a madwoman to live with, but I felt it move like a thing alive from the vision in my head to an actual piece of art."

Her creation was a benevolent dragon whom the owner named Eleanor. Every part of the dragon is detailed with leaves and flowers, with a considerable use of dichroic. The piece is lit by hidden spotlights in addition to the skylight.

A few years later, the male member of the couple commissioned MacLeod to make him a cubist dragon. “He appreciates cubist art, so I drew and fabricated three different cubist dragons in glass. One dragon with his unearthly blood-chilling scream references the horse in Picasso’s *Guernica*. The central male dragon is a self-portrait of the artist. The final, a flirtatious female dragon focuses attention on the central self-assured male. The three panels are mounted on a wall opposite the original *Eleanor* sculpture.

Kate Rocks!

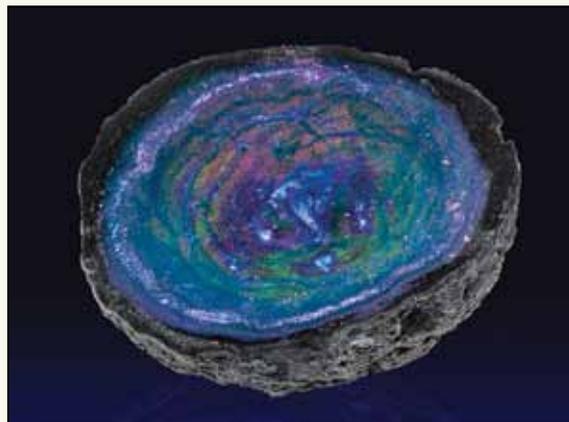
MacLeod’s most recent body of work is a collection of meteorite look-alikes she dubbed *Kate Rocks!*, inspired by the photographs returned to earth by the Hubble spaceship. “I wanted to capture the impression of nebulae brought to earth in the form of meteorites.”

Dichro immediately suggested itself as the medium. Still, the artist experimented with trial after trial for more than two and a half years. Solid glass needed casting. The tricky part was figuring out how to make the cast attain the undercuts and rough texture typical of rocks. “The ‘ah-ha’ moment came when I found I could carve up sea sponges to achieve that look. That launched *Kate Rocks!* and was by far the best prolonged period of exploration in my life.”

The artist started the series with solid black crusts to recreate a meteorite having burned its way through the atmosphere. She soon found, however, that you don’t get a lot of light down into a rock completely encased in solid black. MacLeod switched to a translucent crust that brought the rocks to life. “Each object glows from the inside, since points in the crust allow light to enter its heart and light up the dichro. The result is almost eerie. Transmitted light along with reflected color really lets the object sing.” The density of each cast glass rock provides for tactile as well as visual experience.

The artist’s current goal with the series is to make a meteorite that measures at least one foot in diameter. Her challenge is finding the right sea sponge. “I may have to make a trip to Florida and walk the beaches to find the right form.” Some things just aren’t available from Amazon.

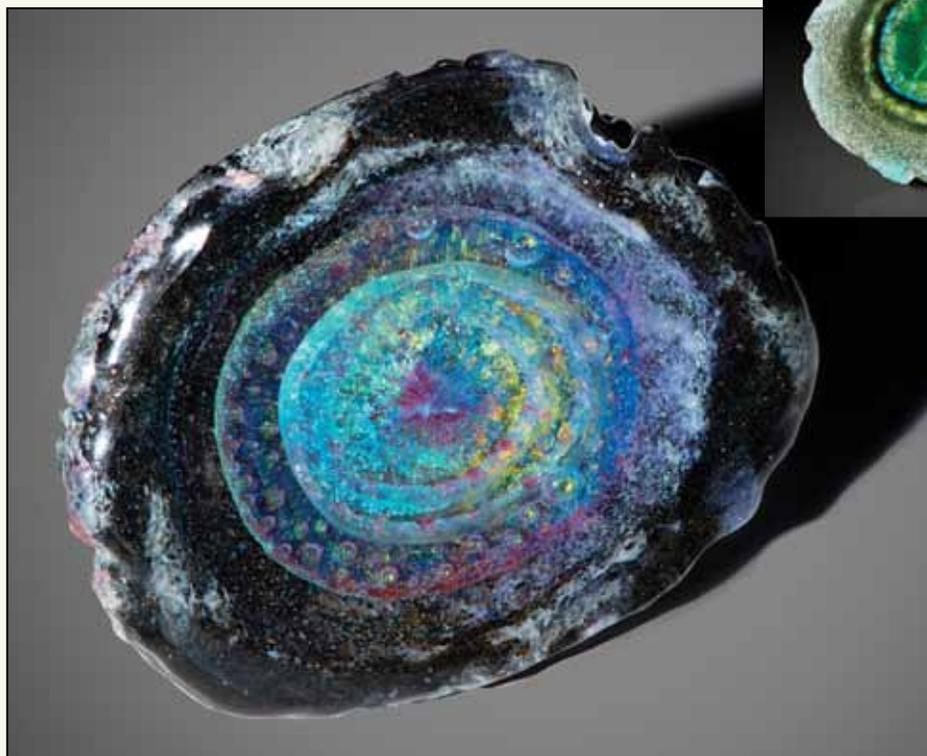
AAE Glass in Florida sells two video tutorials by MacLeod on how to make *Kate Rocks!*, including one on making the concentric circles that are at the heart of some nebulae. “I’ve gotten as many as four concentric circles within a single object. The rocks are labor intensive but very cool.”



Kate MacLeod, GMB Black Hole, kiln formed cast glass with Green Magenta Blue Dichro, 6" x 5" x 3", 2015. Photo by Gary Alvis.



Kate MacLeod, Green Glow Rock, kiln formed glass with CBS glow powder, 4-1/2" x 4" x 2-1/2", 2018. Photo by Gary Alvis.



Kate MacLeod, Triple Dichroic Ring Rock, kiln formed cast glass, 2019. Photo Gary Alvis.



Kate MacLeod, Daisy Rock, kiln formed cast glass, 4-1/2" x 5-1/2" x 2", 2018. Stand by Carson Janssen. Photo by Gary Alvis.

Fused Glass Panels

While MacLeod is currently engrossed in making objects, she professes to also love making panels. "There is nothing better than natural light coming through windows."

The artist did some work for a client's Portland penthouse and subsequently for their home in Hawaii. A flat, round 19-inch plate prototype *Dichroic Gecko* created for this client received first place in the 2013 International Dichroic by Design Competition sponsored by CBS.

"I made two six-foot-eight-inch-tall panels for their two homes in Hawaii. One was the *Monstera* leaf. Two panels were both fired faceup and laminated together. Some of the leaves look whitish, since I put my powder over Bullseye's Opaline 0403 glass. With transmitted light, the color pops rather than fading into everything behind it."

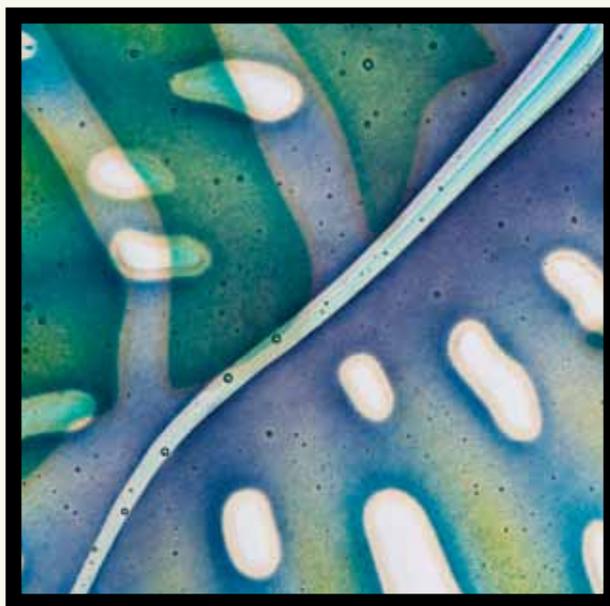
MacLeod cautions, "You have to watch how hot you fire opaline glass to avoid having it go completely white. I am so grateful to Bullseye for developing opaline and their whole line of stable glasses. Whenever I need something to keep background color from bleeding through the glass, I find that Opaline 0403 as a base for my powders gives it an additional oom-pah!"



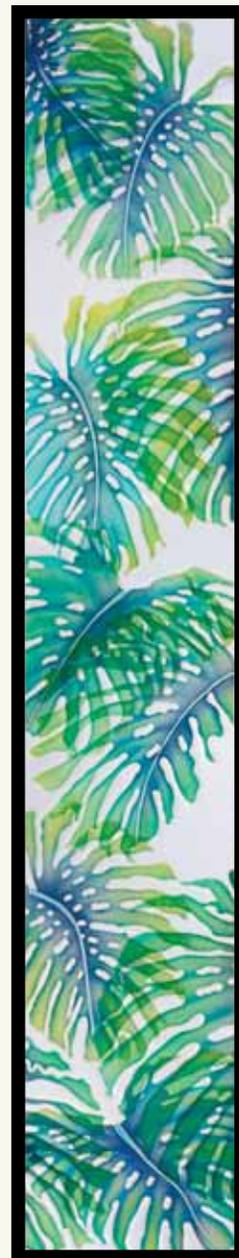
Kate MacLeod, Ginger Panel in reflected light, kiln formed laminated glass, 79" x 14" x 3/4", 2013. Photo by Gary Alvis.



Kate MacLeod, Palm Panel detail, kiln formed laminated glass, demonstrates use of Bullseye 0403 Opaline Striker, 79" x 14" x 3/4", 2013. Photo by Gary Alvis.



Kate MacLeod, Monstera Palm detail, kiln formed laminated glass, 79" x 14" x 3/4", 2013. Photo by Gary Alvis.



Kate MacLeod, Monstera Palm, kiln formed laminated glass, 79" x 14" x 3/4", 2013. Photo by Gary Alvis.

Readers' Forum

Dear Glass Art,

We were extremely privileged to be approached by *Glass Art* to appear as a feature about our studio in rural West Wales, United Kingdom. Having never had an opportunity like this before, we didn't really know how things would work. After all, our two countries are quite a few miles—and time zones!—apart, but we need not have worried.

From the very first contact with Vicki, our minds were at ease. As a fellow glass artist, she understood the difficulties of running a busy studio and could not have been more helpful when scheduling a Skype call at a time to suit all our schedules. The completed article is an absolute delight. Through our Skype chat, Vicki was able to listen to our history and story, and how she pulled this all together with wit, understanding, and empathy was absolutely wonderful. She truly did understand our problems and triumphs, and we felt that she completely understood our work. It was as if we had met in person!

We can't thank Vicki enough for her wonderful words. It was a pleasure working with her, and we hope to stay in touch.

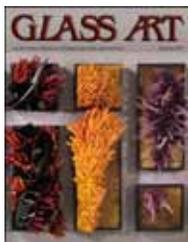
Justine and Chris Dodd
Cariad Glass



Autumn Fawn
by Justine Dodd

Glass Art would like to extend a sincere thank-you to our readers who take the time to let us know how we are doing. You can share your opinions by Contacting us via postal mail, e-mail, or phone.

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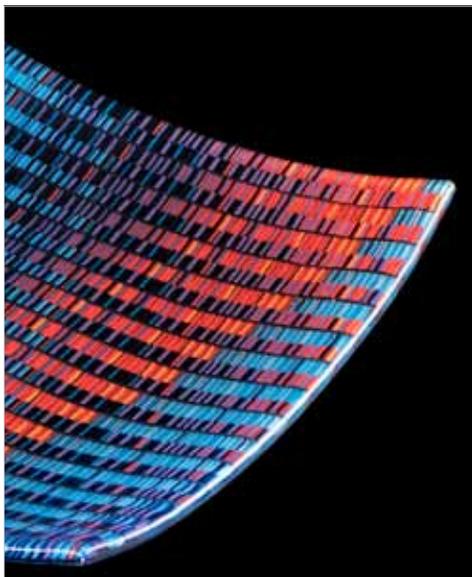


Pictured (L to R): Carol Milne, Robin Lehman, Evelyn Dunstan, Kate MacLeod, Donna Rice

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Testing and Teaching

After twice winning the Dichroic by Design first place prize, MacLeod found herself a bit of a guinea pig for new CBS products, a role she quite enjoys. "It is lots of fun to be able to experiment early on with products like glow powder and dichroic extract. I remember being given a tiny vial of dichroic extract before anyone had yet figured out how to use it in fusing. I found that lightly tack-fusing clear powder onto the glass gave the surface texture and made painting with the extract much easier. CBS developed a YouTube video on how to paint like that."

Having enjoyed teaching in other industries and past lives, MacLeod drifted naturally toward teaching her glass techniques. "I am fully immersed in a classroom. It is nice to get into artwork and teach for a week and not worry about your gross margin."

While teaching a CBS class next door to Tanya Veit, the two artists struck up a friendship and Veit invited MacLeod to instruct at her AAE Glass facility at Cape Coral, Florida. Previously, she taught at D&L in Denver, Colorado, and recently at Helios in Austin, Texas. Increasingly, however, MacLeod's lingering day job as an accountant gets in the way of scheduled teaching gigs, and the artist finds air travel wearying.

"My plan now is to honor my teaching commitments through May 2019, then take two years off from teaching to free up some developmental time. I am eager to find out what's next that I can do with glass, where I can go from here."

"My developmental process starts with a vision in my head. From there, it involves many, many errors. Ideas such as my dragons can literally haunt me in my dreams. Then I'll have long stretches when I'm obsessed with working things out and cannot sleep. By the time whatever *it* is comes to fruition, all seems very simple, straightforward, and easy to teach to others, but in the creative phase, I operate a lot in gray areas. Creativity will not come unless I make the time and space for it. Finding time to make things happen—that's the biggest challenge in a creative life."

Grateful for Gifts, Materials, and Time

These days, MacLeod continues to work flexible hours as an accountant, but winter brings down time that she enjoys spending in her studio. She is proud of the hard work she has put into her glassmaking and grateful for two innate gifts. "Across disciplines, I synthesize information well. I put facts together in unusual ways to come up with creative answers that work. Since early childhood, I have been able to create a vision in my mind, move from flat pattern to three-dimensional object, and get the medium to work in fabricating what I imagined." All these qualities have proven to be invaluable to her work as an artist.

Kate is also grateful for her suppliers and the fact that Bullseye is still around and was able to prevail through recent environmental challenges. "I know it was a tough battle. I am so glad we still have materials to work with." As for CBS, the source of her beloved dichro, she says: "Now if there were only a way to get trichroic glass. Well, actually one of CBS' colors, GMB, might qualify. It transmits green and reflects magenta or blue depending on the angle. I absolutely love it. Now I wonder how I might be able to use it in some geode panels . . ."

It sounds as though the time for new development might already be well underway. Stay tuned. GA

Kate MacLeod, Dichroic Artist
Bend, Oregon
k8macleod@gmail.com
www.katemacleodglass.net



*Kate MacLeod,
Light of Lanai
billiard table lamp,
kiln formed glass,
48" x 16" x 18", 2013.
Frame by Carson Janssen.
Photo by Gary Alvis.*

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Artwork by Leslie Perlis



We Have Options



by Bob Leatherbarrow

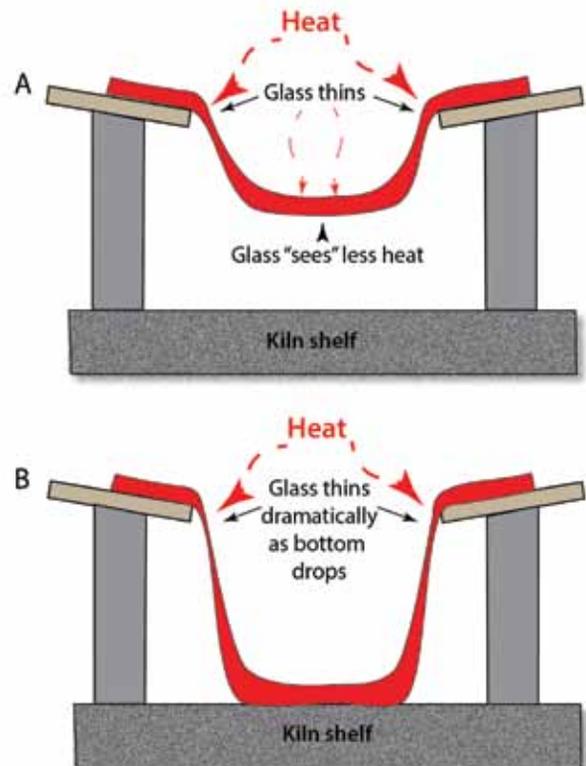
In making pages for the books, the skip segment option was used to end the fuse and prevent bubble growth.

When it comes to controllers designed specifically for kiln formed glass, many have programming options that allow you to better manage how glass is fired, thus improving the outcome of your art. Options such as *skip segment*, *add time to hold*, *add temperature to hold*, *suspend*, and *power tame/power ratio* enable you to either modify the program without stopping the firing to reprogram the kiln or to modify the behavior of the kiln itself. Check your manual for the availability of these or similar options on your controller.

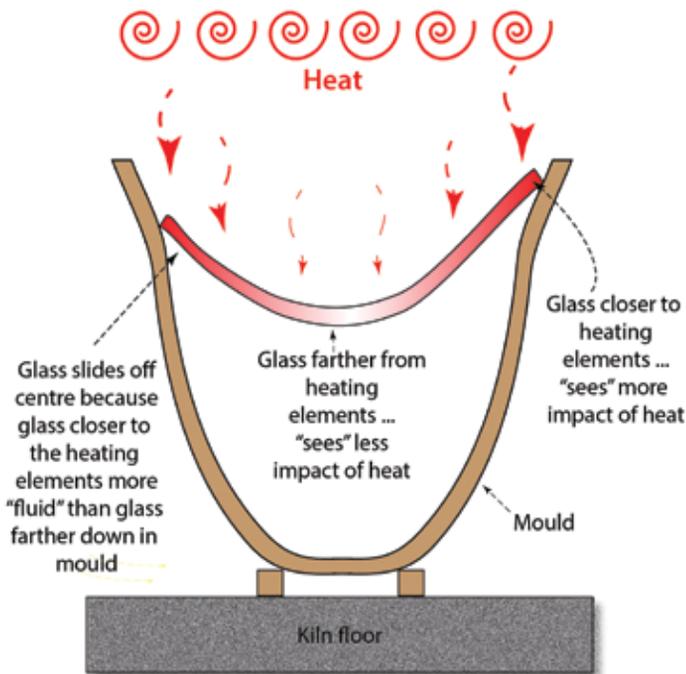
Skip Segment, Add Time, Add Temperature, and Suspend Options

Skip segment ends the firing in the current segment of the program and advances the program to the next segment. Use it when, after making observations, you decide the project is either fully fused or completely slumped, and you want to advance to the annealing segment. This will not only save time and electricity but, more important, will help you control the outcome of the project by limiting the amount of marking on the underside of the bowl when slumping.

When you are taking the “low and slow” approach with a new glass design or mold, *skip segment* also allows you to program additional, optional segments in a slumping program. Let’s say that you program the kiln in several segments, the first of which involves a hold at the anticipated slumping temperature, then one or more additional segments, each of which involves a hold at 25°F hotter than the previous segment. If the slump is not proceeding at a particular temperature, activate the *skip segment* option to advance to the next hotter temperature. Keep skipping until the slump is proceeding at an acceptable rate or until the slump is complete. At that time, use the *skip segment* option to advance to the annealing segment, skipping past any additional slumping segments as needed. This approach is particularly useful for drop-out slumps.



(Figure 1) The rim of the drop-out thins, because glass “sees” more heat as the slumping progresses.



(Figure 2) The rim “sees” more heat than the bowl bottom and slips off center in a deep-form mold.

To modify parameters within a segment while firing, use the *add time to hold*, *add temperature to hold*, and *suspend* options. By pressing the *add time to hold* feature, an additional five minutes is added to the hold time in the current segment. Use this option when the project is not quite fully fused or completely slumped. The *add time to hold* feature can be repeated as many times as needed within the current segment, with each activation adding another five minutes to the hold.



The power tame option was used to prevent thermal shock by reducing the heating ability of the lid elements during initial heating.

When the *add temperature to hold* is selected, the temperature at the hold part of the segment is increased by 5°F. This can be useful if the full fuse or slump is not quite complete.

The *suspend* option temporarily interrupts the heating while ramping up to the temperature set point, the desired temperature attained in a particular segment. The controller maintains the temperature at which the *suspend* feature is activated for 30 minutes or until the option is deactivated. This feature is again particularly useful when slumping drop-outs or deep-form shapes. If the slump appears to be progressing at an acceptable rate and there is concern that additional heat will cause the glass to slump too rapidly, maintaining the temperature at a fixed value using the *suspend* feature is an excellent solution.

Varying Power Ratios for Better Control

Power tame or *power ratio* is used to change the heating efficiency of the kiln in any segment by varying the ratio of power delivered to the top and side elements. When using this option you can select any ratio of power to the lid. A setting of “60” means that the power is going into the lid elements 60 percent of the amount of time that the power is going to the side elements. This option has three extremely valuable uses.

First, the setup for glass on a drop-out ring commonly results in the glass being very close to the lid elements. This can result in the glass being thermally shocked during initial heating. Decreasing the power to the lid helps reduce the likelihood of thermal shock.

Second, when slumping glass on either a drop-out ring or deep mold, the deeper parts of the slumped glass “see” less of the heat from the lid elements compared to the rim. The result on drop-outs can be projects with very steep sides and very thin glass on the sides just below the rim (Figure 1). With steep-sided molds, parts of the rim nearest the lid elements may slip down the side of the mold resulting in asymmetrically shaped bowls (Figure 2). By reducing the power to the lid, the glass “sees” more heat across the entire side of the glass or mold, so the glass is pulled down more evenly.

Third, reducing the power to the lid to, say, 10 percent, reduces the efficiency of the kiln, and it can actually start to cool down even though the program is instructing it to heat up. This is very useful if glass is slumping faster than desired. Instead of stopping the program and entering a new program, just reduce the kiln efficiency and allow the kiln temperature to drop.

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Additional Valuable Options

There are some other obvious, very handy options. *Delay* is a built-in timer that, once it has completed the programmed time, allows the programmed firing cycle to begin. This can be used to ensure that the process temperature is reached at a convenient time. I regularly use the *view segment* option to know exactly where I am in the overall cycle. The *review program* option is an excellent check to make sure that all of the segments in the overall program have been entered properly.

A helpful way to store programs in the controller is to use the number of segments in the program as the stored program number. For example, a program with 4 segments (2 segments for heating up to process temperature and 2 segments for annealing) would be named “stored program 4.”

Some or all of these options may be available on your controller. Check the manual to see which options you have and how to access them. Become familiar with them, and you will be in more control of your controller. **GA**



The skip segment option was used here to gradually increase the temperature, thereby controlling the rate of slumping in this deep-form bowl.

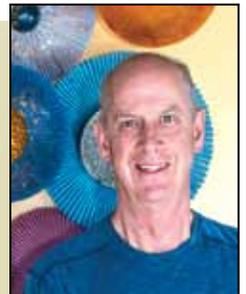


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In 2008 Leatherbarrow moved his studio to Salt Spring Island, British Columbia, where he continues to make glass and write e-books on his signature techniques. He has also been a popular instructor on both the national and international kiln formed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

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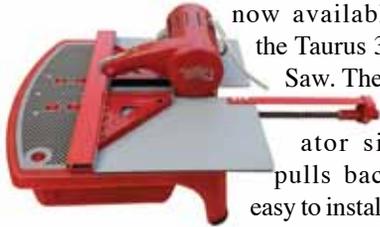
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Glass Art for Kids Starting Them Young



Projects done by
a 5-year-old



by Dennis Brady

I'm often asked how young kids can be introduced to glass art. I don't know what the absolute youngest is, but I've had my 4-year-old granddaughter make fusing projects to be fired. I've also done lots of school groups as young as 6-year-old first graders as well as birthday parties for groups from 6 to 60. I've not done a class with kindergarten kids yet, but I can see no reason why I couldn't.

History, Science, and Safety

If you have time, give the kids a little history on how the glass was made. I like to tell them that I think the first glass was probably made after some prehistoric cave person found sand melted from a lighting strike and thought, "I wonder if I can make that?" You could tell them how in Roman times, glass was so difficult to make and was so valuable that only the very rich could afford it. Glass was also so valuable at that time that it was worth as much as gold.

Tell them how each new technology that was discovered allowed more glass to be melted to higher temperatures and created the evolution of how glass is made. You'll also want to share how the process progressed from burning wood to coal to gas, and now electricity and even solar mirrors.

Kids are also fascinated by science. I like to tell them, "With glass, we use science to produce art." Tell them how when glass is heated and melts, it doesn't do it like other things quickly, but instead does it r-e-a-l-l-y slow. It's not a rocket rabbit but a toddling turtle. Tell them how glass is so sticky that even when it's fully melted, it's not like water but more like pancake batter or peanut butter. Explain how it's actually a liquid in a solid state.

Before you get started, remember that it's always safety first. Start by explaining how glass is super-super sharp and why you should be extra-extra careful handling it. Show them how to handle glass slowly to avoid cuts and how to "Crab Grab" it when picking it up. Also have Band-Aids ready—lots of Band-Aids. It is inevitable that some kids will cut themselves.

Preparation

It's always important to be fully prepared and well organized for any classes you teach, but that's especially true when working with children. Here are some essentials that will make teaching kids much easier.

Student Kit. If you plan to have each student make a specific project, it'll be much easier for you if you prepack a kit of all of the tools and materials each student will need. That way all you need to do is give each student a bag of stuff.

Instructor Kit. What do you think you will need? You can't take everything you have, but you should take everything you expect you might need. Fall back to the always applicable, "Better to have it and not need it than to need it and not have it."

Examples. Provide examples of the kinds of things that students can make. Photos are good, but physical samples that they can see and touch are better.



A 4-year old handling glass with the "crab grab"

*Class materials
for student use*



Materials. If you've designed your class to have students select from various bits and create their own custom projects, have a large collection of things available that they can use. Some examples of materials you could have available for students to choose from when creating their own projects include precut 1/2", 3/4", and 1" squares; premade pebbles in assorted sizes and colors; puddles; Freeze and Fuse elements; silica/plaster castings for sculpture; stringers; and vitribulbs, if you have them.

Tools. When working with kids, tools are inexpensive and easy to come by. They include things like plastic spoons and small brushes from the dollar store; plastic or paper cups for mixing P/S casting compound; pencils for drawing on KP or CFP; a box cutter for cutting CFP; and glass and mosaic cutters.

Videos. If the location where you're teaching has a video monitor or a projector and screen, perhaps you might consider loading a collection of photos and short videos onto a laptop to use as part of your instructions.

Possible Issues

When working with kids, there will always be challenges that present themselves. Here are some potential problems and suggestions for dealing with them.

Speed Demons. Some kids will rocket through projects at turbo speed, then get bored and become disruptive to the others. Try to have something to keep them occupied. If you have a Frit Maker, they'll *love* using it to smash up glass to make frit. If you have pebbles and precut squares available for students to use, the different sizes and colors often get mixed up. Maybe you can ask your speedster to help you sort them out.

Short Attention Span. Some kids have the attention span of a butterfly and can't stay focused long enough to finish a project. You may have to step in to help them stay focused.

Decision Paralysis. I've had kids, who are usually from helicopter parents, ask me, "Can you show me the right way to do this?" I tell them they should experiment and try some different things and see which ones they like. This is a chance for you to encourage them to make decisions for themselves and not rely on others to do it for them.

Stackers. Some kids will want to stack pieces as high as they can. A common question from these kids is, "How high can I pile the glass?" I tell them, "We have to pick up your project and carry it to the kiln, so if it's piled up too high the pile can fall over. Maybe no more than three layers is a good idea."



Freeze and Fuse Flowers

Loss of Control. If you allow it to happen, you can quickly and easily lose control. Take command at the beginning and establish rules—no fighting, no shouting, and no throwing things.

Making a Mess. Some kids are helpful, and some are not. I make a point of telling them: "If you take out any glass bits and don't use them, don't leave them on the table. Put them back where you got them. If you're using glass frit, don't just pour it out. Use one of the plastic spoons to take some frit from the jar and use a brush to brush it off the spoon. Then spread it around where you want it."

Spectators. It's your call if you want to allow spectators to watch. I discourage it unless they're helping with the class. If they aren't helping, they're interfering.

Parent Participation. This is usually more destructive than constructive. Well-meaning parents too often become helicopter parents who, in their efforts to help their child, will hover over like a helicopter and do the project for the child. Unless the parents are helping me—not their child—I ask them to stay out of the classroom. For groups where some parents have helped taxi kids to the class, I put them in a different place and give them a project of their own to work on. I've had *many* kids make it a point of thanking me for keeping the parents out.

Glass Powder. Glass frit is fun to work with, but you probably should avoid having younger kids use powder, enamels, or mica.



Making Freeze and Fuse Flowers

Glass Art Project Ideas for Working with Kids

There are loads of projects that will work with younger artists. Think about having them make fused glass tiles, trays, or bowls, for example. Another possibility is to do an embossing project with ceramic fiber paper. You can let students draw their own design or have some precut stencils for them to trace from.

Glass fish can be made from the cutoff corners left over after cutting out a circle from a square piece of glass. Also consider having them create a glass garden by tack-fusing assorted elements onto a piece of 6" x 6" or 8" x 8" clear glass. The finished piece can be hung as a suncatcher, slumped into a tray, or draped to form a self-standing scene.

Christmas ornaments are always fun to make. Set out the base components and assorted elements to add to the base pieces to create Christmas trees, snowmen, snowflakes, and other holiday and wintertime themes. Students can also make wind chimes by tack-fusing pebbles onto clear glass squares and corners cut off from circles, then stringing the decorated glass pieces with small lengths of craft chain.

Stained Glass School Projects

When I lived on Denman Island, each year I had the 12-year-old kids in the sixth grade class make a 5-foot-wide by 3-foot-tall stained glass window to be installed in their school. I helped draw the cutting pattern, but the design concept was selected by each student offering a suggestion. Then a vote was taken to see which design got the most votes. The resulting design featured an eagle in flight carrying a fish in its claws that it had captured. The kids not only got to make a stained glass window for their school, but they were also introduced to how democracy works.

Make It Fun

Kids will want to participate if you remember to make it fun. Plan your class in advance, prepare for everything you expect to need, manage and control your class, and do your best to anticipate any problems. Do that and the experience will be fun for everyone.

If you want to provide handouts, feel free to print out and hand out anything from the Glass Campus website or from the *Teaching Glass Art* book. The same applies to any photos or any videos on the website. They are posted for all to share.

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Visit Glass Campus at www.glasscampus.com to find a multitude of tips and techniques for creating glass art.

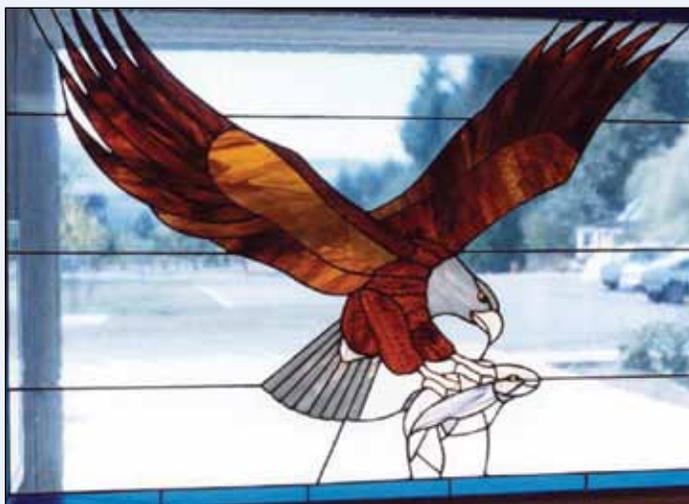


Freeze and Fuse suncatchers

Glass fish



Soldering the Eagle window



The finished Eagle window installed

Dennis Brady has been a full-time professional glass artisan since 1980 and currently works with stained glass, fusing, casting, glassblowing, and sandblasting. He has authored and published six books of stained glass patterns plus *A Lazy Man's Guide to Stained Glass*. Along with his sons, Dane and Jason Brady, he operates several companies. DeBrady Glassworks produces glass art; Victorian Art Glass sells tools, equipment, and supplies; and Master Artisan Products manufactures molds and tools for glass artisans. He has also created the website Glass Campus, which offers over 100 tutorials and videos teaching numerous glass art techniques as well as tips on how to make a living as a glass artisan.

Dennis teaches extensively in his home studio in Victoria, British Columbia, Canada, and as a guest instructor in several other countries. He is also a contributing artist for *Glass Patterns Quarterly* live and recorded *Glass Expert Webinars™* and *Master Glass Artisan Lecture Series™*. His "push the boundaries" approach to experimentation and innovation is always, "How fast can I go until I skid into the ditch?" Visit www.debrady.com to learn more about Dennis and his art.



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Beginning Fritography
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Dennis Brady
Glass Casting
July 9



Susan Hirsch
Creating an Heirloom in Glass
July 11



Kent Laurer
Faceted Dichroic Glass
July 16



Gil Reynolds
Flow Bar and Advanced Pattern Bars
July 18



Joseph Cavaliere
Marketing for Artists
Lecture
July 25



Harish Dewani
Realistic Sandblasting
July 30



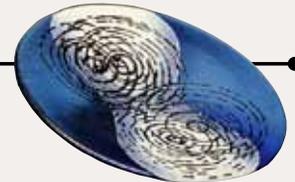
Joe Porcelli
The Difference Between Doing Business and Making Money
Lecture
August 1



Dennis Brady
Mica Magic
August 20



Gil Reynolds
Four Ways to Shape Glass in a Kiln
Lecture
August 22



Susan McGarry
Kaleidoscope Pattern Bar
Adventure 101
August 27



Dennis Brady
Simply Super Sandblasting
September 12



Randy Wardell
Joy of Fusing
September 17



Dennis Brady
Kiln Sculpture
October 1 and 3

New



Visit the Glass Expert Webinars™ link under “What’s New” at www.GlassPatterns.com for more details and local times.

Featuring the latest from the Contemporary Glass Society

Celestial Bodies

Celestial Bodies

CGS Open Exhibition at the International Festival of Glass, UK

August 23–September 28, 2019

Sponsored by Mark Holford and Alan J Poole

by Pam Reekie

The Contemporary Glass Society (CGS) is commemorating 50 years since the moon landing by inviting its members to take part in a fun exhibition to celebrate celestial bodies. Exhibitors are invited to use their creative minds to journey to a galaxy far, far away. The theme for the International Festival of Glass is “Place Making,” so CGS members have decided that our place will be out of this world!

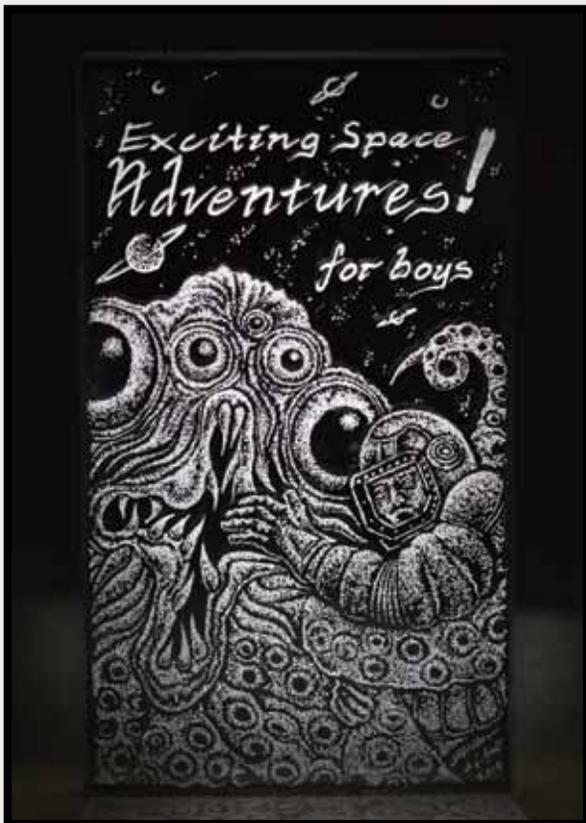
Celestial Bodies is open to all CGS members worldwide. The brief to our members is to make a piece of glass no more than 12 cm x 12 cm in any direction and less than 2 cm deep, which will allow them to hang in our cases. To make it challenging, all pieces of work will be sold for either £50 or £100. This is a fantastic, fun fundraising show. Our exhibition always gets lots of coverage, and we sell many pieces, often to major glass collectors.



Jenny Arton



James Cockrill, Rhea



Dominic Fonde, Exciting Space Adventures for Boys.
Photo by Yasutaka Akane.

There will also be a £250 prize for Best in Show sponsored by Alan J Poole plus two Runner-Up prizes of £100 each and the People's Prize of £250 sponsored by Mark Holford. Altogether, 126 Celestial Bodies from CGS members across the world will be displayed in this exciting show. Be sure to come and find us during the Festival in the Ruskin Centre, Stourbridge, England, and boost your collection with one of these fantastic, unique glassworks.

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The Contemporary Glass Society is a charitable organization registered in the UK and is funded entirely through its members and donations from individuals and organizations. Visit www.cgs.org.uk to learn more about becoming a CGS member.

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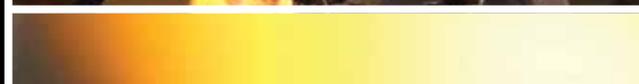
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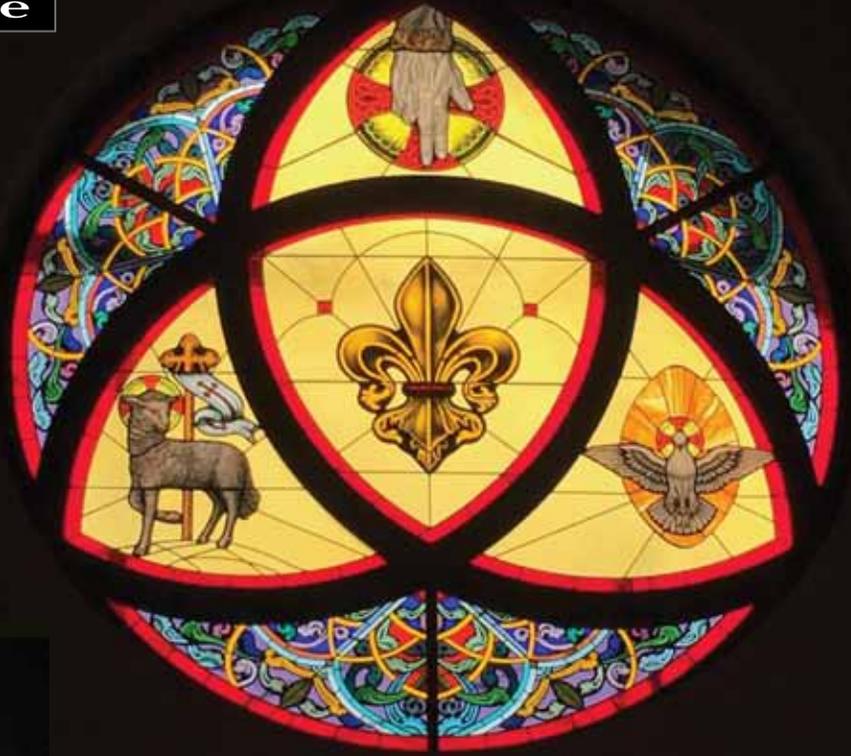
Kimmo – Plazmakollab Part 4
Kaleb Folck – Plazmakollab Part 3
Nathan Belmont – Plazmakollab Part 2
Dellene Peralta – Plazmakollab Part 1
Raven Copeland – Double Dichroic Vortex Marble
Ben Ramsey – Mini Rig
Carmen Lozar – Sculpting Natural Forms from Borosilicate
Bob Snodgrass – The Artist's Background in Boro
Shane Fero & Robert Mickelsen – Goblets
Miles Parker – Basics for Creating Borosilicate Marbles
Eli Mazet – Shot Glass Creation & Decoration
James Yaun – Fuming with Different Torches
Josh Mazet – Multiple Marble Techniques
Lewis Wilson – An Old-School Approach to Sculpting
Christian Luginger – Wine Glasses Using Venetian Techniques
Steve Bates – Techniques for Piece Construction
Berzerker – Dark Matter Clay Mold Making
Freddy Ferron with James Yaun – Fume Theory & Implosion Marbles
Dellene Peralta – Hollow Head Sculptures
Chris Schutz – Pipemaking 101
Preston Hanna – Working with Bunsen Burners
Kevin Jordan – Two-Piece Sherlock with Cold Clamp
Bandhu Dunham – Creating Marble Runs
Big Z – Encasing Opals & Rig Assembly
Big Z – Bonus Content
Suellen Fowler – Signature Perfume Bottles
Chris Schutz – Glassblowing Basics
Eusheen – Implosion Marbles
Dan Coyle – Iconic Glass Munnys
Salt – Issues Affecting the Lampworking World
Mr. Gray – Signature Leaves
Elbo – Signature Nussy Pieces
Berzerker – Breakthrough Techniques for Dichroic Extract
Micro – Millefiori from Beginning to End
Micro – Millefiori Q&A
Matt Eskuche – Hollow Sculpture
Salt – The Salt Style Q&A
Salt – Fine Frit & Carving, Eyeballs & Horns, and Marketing Tips
Robert Mickelsen – Sculpting Hollow Anatomy
Robert Mickelsen – Glass Photography for Idiots!
Nathan (N8) Miers – Incalmo Dish Techniques
Eusheen & Natey – Fillacellos, Wig-Wags, and More
Banjo – Banjo's Latest Work
Lisa St. Martin – Dichroic Glass & Metallic Techniques

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Cynthia Courage and Attenhofer's Stained Glass

Preserving the Glass Art Legacy
of the Big Easy



The 10-foot-diameter Great Rose Window designed by Attenhofer's for the new Most Holy Trinity church incorporates the Trinitarian logos of the new parish.

by Colleen Bryan

New Orleans evokes images of gracious architecture and scrolled ironwork . . . fierce, fast storms yielding to bird-song . . . live oaks and cypress trees draped in Spanish moss. While those notions clearly exert their magic, restoration specialist Cynthia Courage also takes a more pragmatic view when it comes to preserving the architectural glass treasures of her beloved Louisiana.

"We have a unique environment down here that is a great place to live but brutal for stained glass windows. Humidity is often 100 percent, and summer temps can rise to 100 degrees." Metal frames turn to rust when a window's protective frame has not been properly maintained. As seals fail, both windows and structures are destroyed by seeping water and pollutants. Few owners can prioritize money consistently over decades to preserve and protect stained glass, and failing continuous investment, historic treasures are laid open to each passing storm.

For 31 years, Courage has worked to address those challenges from Attenhofer's Stained Glass in Metairie, Louisiana, a 15-minute drive from New Orleans. Now 45 years old, Attenhofer's is the oldest continuously operating stained glass studio in their region. Courage specializes in preserving legacy windows. Sussing them out amidst the historic architecture, she assesses damage and value, develops relationships with their owner communities, and restores and protects the legacy stained glass for a new era in an ever-changing landscape.



This window, In Memory of the Storm, was restored by Attenhofer's for St. Theresa of Avila Parish in New Orleans, Louisiana.

Cynthia was the first licensed contractor in Louisiana with a specialty in stained glass repair. “In order to get jobs of more than six figures I needed a contractor’s license and insurance. I’ve worked in many dozens of churches, including many whole-church projects, and developed lifelong relationships. Some of my original contacts are gone now, retired or passed on, and I’m getting to know young ’uns who have taken up the banner.”

The artist was introduced to stained glass restoration in 1988 by Ken Attenhofer, founder and former owner of the studio. Attenhofer touted the career potential in the stock of New Orleans windows that was, at the time, approaching 75 to 100 years old. By 2000, Courage was running the business for Attenhofer, and in 2002 bought it outright. Since then, she has owned and run the studio from a rented space. She recently acquired and has moved to a new building.

Reverberations of Katrina

In 2005, Hurricane Katrina was a signature event for the Gulf Coast. Like a meteor striking the ground, the storm left a lasting imprint on the land, the people, and the architecture that is still clearly visible more than 15 years into recovery.

Courage rode out the storm in Baton Rouge, Louisiana, after sitting for 14 hours in traffic with animals and children. “That was a really ugly time.” After three days she returned to assess damage and leave again. Two weeks later she shipped her children off to relatives and returned with her partner, a mail carrier, to get back to work.

“Most of what we did in those early days was hold customers’ hands, conduct surveys, write estimates, and help people file their insurance claims. There was no UPS delivery because the bridges were out, so we couldn’t order materials and supplies even if a client had ready financing to begin a project. Most of the actual restoration work didn’t start for nearly nine months.”

Lots of people left the Gulf following the storm, but Cynthia chose to stay. “I thought that if I left and moved away, I’d always wonder what happened and what I could have done. I decided to be one of the ones to stay and help. It was exciting to anticipate what I might expect to see in five years, in 10. Now here we are 15 years out, and a lot has unfolded just as I expected. Some areas will never come back, while others are rebounding stronger than ever.”



Damage sustained during Hurricane Katrina at St. Theresa of Avila Parish

Reclaiming Treasures to Begin Anew

Artists and preservation specialists have been pivotal to New Orleans’ recovery from Katrina, even where former treasures could not be saved in their original places. Attenhofer’s latest significant work was for a massive, newly built \$14 million Most Holy Trinity Church on the North Shore. Many parishioners for the new church were displaced from the Chalmette neighborhood of New Orleans’ 9th Ward where the old St. Maurice’s Catholic Church once stood. Chalmette experienced walls of water as high as 27 feet during Katrina. The church itself took on nearly seven feet of flood water. “The archdiocese closed the church and commissioned us to remove its windows and temporarily store them against the day when they might be renovated and repurposed.”

Attenhofer’s was instructed to handle the project quietly, giving the removal phase the flavor of a stealth thriller. “The neighborhood was neither particularly dangerous nor safe, but the few residents who remained were on edge, given the nature of all they were experiencing. It would have been easy to misconstrue our purpose. We decided to work under the guise of night, first taking photographs of every window in situ, then dismantling everything, even the circular windows, from the interior only.” Each window was photographed, measured, catalogued, documented, and crated for temporary storage.

The condition of the windows at removal was grievous. A hand on one of the figures had been smashed by vandals. The face of Joan of Arc had been lost without any surviving imagery to work from. Evidence that the windows had been through an earlier major storm was obvious in distinctively different artistic styles and one much finer hand.



Attenhofer’s crew removed the last window from the old studio in preparation for the move to their new workplace.

Restoration was a monumental undertaking on every front. The congregation met for years in a strip mall as it raised funds. Three years of actual work on the windows were interrupted by frequent delays and holds while the community raised money to proceed.

The job was further complicated by the emotional context. Community transplants needed to recognize their old windows in the renovation. Architects used the photographs from St. Maurice along with the dimensions of each window to scale and morph those from the old church to fit plans for the new building. Memorial plates were preserved. New glass and fresh painting replaced what was lost to vandals and storms. “A missing face needed to be repainted in a style that referenced the armor and other features from the same window. One of my artists did a beautiful job matching the finer hand of an earlier artist in the repairs.”

The old windows required squaring off to homogenize dimensions for the new structure—shrinking here, adding there to make them fit the plans for the new building. Attenhofer’s was further commissioned to design and fabricate a rose window incorporating the Trinitarian logos of the new parish. Finally, every window needed protection against recurrent environmental assaults.

Courage respects the distinct roles of a conservation artist and an original designer. “As a conservation artist, the goal is not to make a personal statement that stands out against the original work like a thumbprint. You use as much information as you can get and your best judgment. As a painter, I’d learned from Europe to “edge etch” so they would not be mistaken for original, but the goal is stylistic coherence.”

The artist and her team were the installers who mounted 125 units comprising 20 sets of windows, medallions, and the new rose window. The transplanted parishioners found great solace in seeing the familiar pieces of their old church in their new one. “They specifically acknowledged and thanked us in their dedication book, and we were invited to be part of their dedication ceremony. It was one of the finer moments for a completed project from our studio.”

Expanding into New Space

Glass Art spoke with Cynthia in the middle of moving Attenhofer’s Stained Glass from its historic location into next-door revitalized space. The impetus behind the move was the purchase of a building, a business goal that long eluded the small business owner.

“I didn’t think I could afford this kind of space in Metairie.” Location was a big factor. Central Avenue is a major road, and we’re so close to New Orleans. Our artists appreciate the convenience, but real estate prices, property taxes, and insurance are all high here. I would have to go out 30 miles to get larger space at a more reasonable price, but that would be far less accessible to our artists. Also, I must be zoned specifically to operate my building as a fabricator, and that requirement further limits potential studio space.”

The new space is a corner location with 3,200 square feet, nearly double what she left. Thirty-three linear feet of glass windows span the front and round one side of the building to create a bright, open feel. The corner location also improves cross flow ventilation. “We’re still not a gigantic studio, but the layout of the new space allows us to work a lot of volume inside a small footprint.”

In preparing for the move, Courage oversaw installation of more serviceable flooring, newly painted walls and baseboards, open shelving, and pegboard storage systems. The studio is located on one of highest points in the area and has never been known to flood. Still, the front is raised four feet from the ground. The studio gains garage access through three doors, and a fence encloses outside space for a shed, scaffolding storage, and a table and chair. “So far, the customer feedback has been, ‘Wow this is nice!’ I’m thrilled to have a studio that is both better and mine.”



Removing the last windows from the flooded St. Maurice



Removing the rose windows from St. Maurice



Cynthia Courage holding a small rose window removed from St. Maurice



A set of windows at Divine Mercy Parish were restored and installed in various sites throughout the church, doors only.

The new space allows the studio to extend its functions. “Attenhofer’s hasn’t offered classes in nearly 20 years, but in this new location with its 12 parking spots we can begin again. A couple of artists have indicated they want to teach here.”

Cynthia imagines that with classes she may end up making more retail sales to supply students. The back of the building is set up for finish work, kilns, painting, and teaching. A nearby, separately owned storage facility provides safe, temperature-controlled storage for windows during protracted fundraising, renovation, and reconstruction schedules.

The new studio also supports the artist’s growing commission portfolio. Courage already reports more contracts for new cemetery windows and residential work. “We can paint, fire, sandblast, and fuse glass. We even bend glass for lamp repairs. I did all new work for a church on Franklin Avenue and beveled glass doors for an Uptown New Orleans client.”

Concurrently, the Internet and economic boom times are changing the market for historic windows beyond the Gulf area. “When I first got into this trade, nobody wanted religious windows except for the churches that owned them and could not always afford to maintain them. Now these windows or fragments of them are being traded on e-Bay. Buyers are scarfing them up and paying to have them restored. Since many places are losing their old treasures to crime, urban development, or weather, people are placing a higher value on what remains.”

Architectural Spelunking

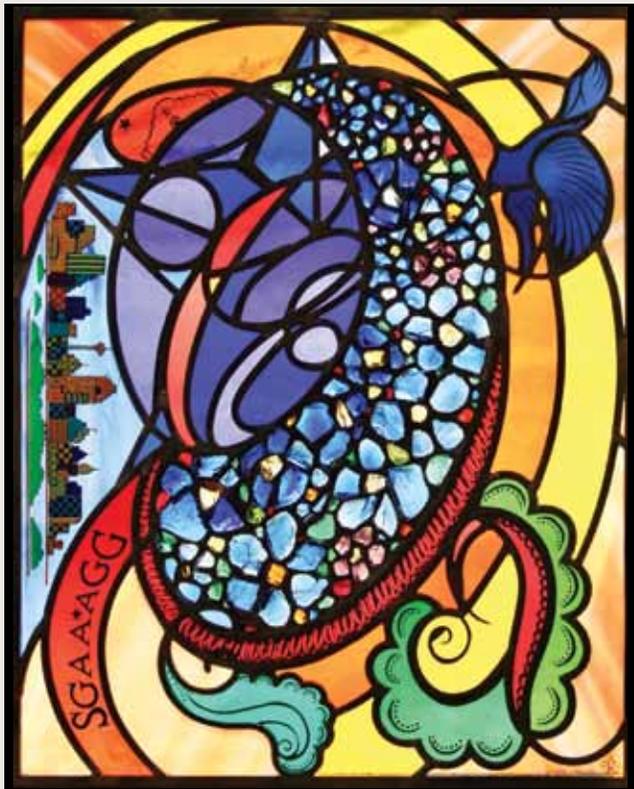
Everywhere, always, restoration is a race against time. “Everybody wants to do a simple repair, but in time you don’t have a choice. You either do a wholesale restoration or lose the window entirely. Climate and weather play a huge part in longevity. We identified numerous windows that were in jeopardy prior to Katrina and that did fail in the storm.”

While owners come to terms with the need to undertake a restoration, Courage adopts a philosophical approach while keeping myriad projects in various states of play. “Things often start a year or two or five years out. Like the Big Easy, we learn to go with the flow and let things happen when they’re ready. I’ve done a lot of storm assessments, and there are many windows out there I can’t wait to get started on. We sometimes end up helping them write proposals to find money so we can do a job.”

One such prospect came from Our Lady of Lourdes Church on historic Napoleon Avenue. The building was prominent at one time, but age, neglect, and rust left the frames in deplorable condition. “At one point, the parish called and told me they’d had a break-in. I went out to find the frames rusted so badly they had compressed against and blown the sheet glass. The windows were like baklava, with layers of rust waffling so that it crushed and broke the glass itself.”

About three years ago, the archdiocese sold off the property. Ownership of the windows was transferred to a Catholic Archdiocese in Alabama with plans to build a chapel in one of its high schools. Beforehand, they hired Attenhofer’s to pull out the beautiful Emil Frei painted glass windows and crate them for temperature controlled storage. “Since then, we’re drooling over them—priceless windows in desperate repair.”

Ownership of the windows was transferred to a high school in Alabama with plans to build a beautiful chapel. When Attenhofer’s began its own physical move in October 2018, Cynthia again contacted the owners asking for a status update, but nothing is moving forward. The artist told her co-worker, Anastasiia, “We are going to draw up and chart everything we can remember about this church. Someday someone somewhere is going to wonder what is in these 14 to 15 crates in storage. They have the potential to make an awesome statement somewhere, and I want to be in the best position to work on that project when it comes.”



A window designed to commemorate the first AGG/ SGAA 2019 Conference features famous Texas themes and landmarks.

Drawing Strength, Paying Forward

Courage credits Kathy Jordan and Ken Leap with a lot of the instruction that allowed her to hone her craft. “I learned to paint on glass 30 years ago, but I’ve taken Jordan’s intensive weeklong restoration and painting class 10 times and recommend it for anyone who wants to learn to paint like old masters. She’s a gift.”

Cynthia works through glass associations to strengthen relationships with other artists who have expertise in glass restoration. “Even when you feel very comfortable in your own technical knowledge and skills, sometimes you encounter a problem stemming from decisions made by original fabricators and architects decades ago. When we’re called in to remedy problems 75 feet in the air, a robust and ready upline of help in the arts of restoration, conservation, and preservation can be invaluable.”

In turn, Courage tries to share the knowledge she has acquired and give back to her industry through active participation in the Stained Glass Association of America (SGAA) and the Art Glass Guild (AGG). “I have a lot of respect for the work they do to keep the industry growing forward.” Their quarterly publication helps people in remote reaches of the glass world keep in touch with the pulse of the industry.

“As I age and have done my share of windows, I hope to be able to help others.” One of the ways she does that is as a director on the board of the AGG. Courage is a conference co-chair for 2019. “I produced a piece of contemporary art for exhibit in Cleveland, Ohio, that will go on exhibit in San Antonio, Texas, during 2019. It will be auctioned at the end of the conference, with proceeds split between the SGAA and the AGG.”

Cynthia says the AGG role has an unexpected benefit. “I hear early about upcoming classes, conferences, and locations, and it’s great fun anticipating which class I want to take next. Right now, I’m drooling at the prospect of Ellen Mandelbaum’s painting class. She paints so freely that her work resembles that of a water colorist. I don’t think I’ll be done learning until I’m dead.” Meanwhile, Attenhofer’s and its intrepid owner stay busy preserving and restoring the stained glass art treasures of the Gulf Coast.

GA



This window, Mom’s Sofa, was designed by Cynthia Courage and dedicated to her mother’s memory.

Cynthia Courage
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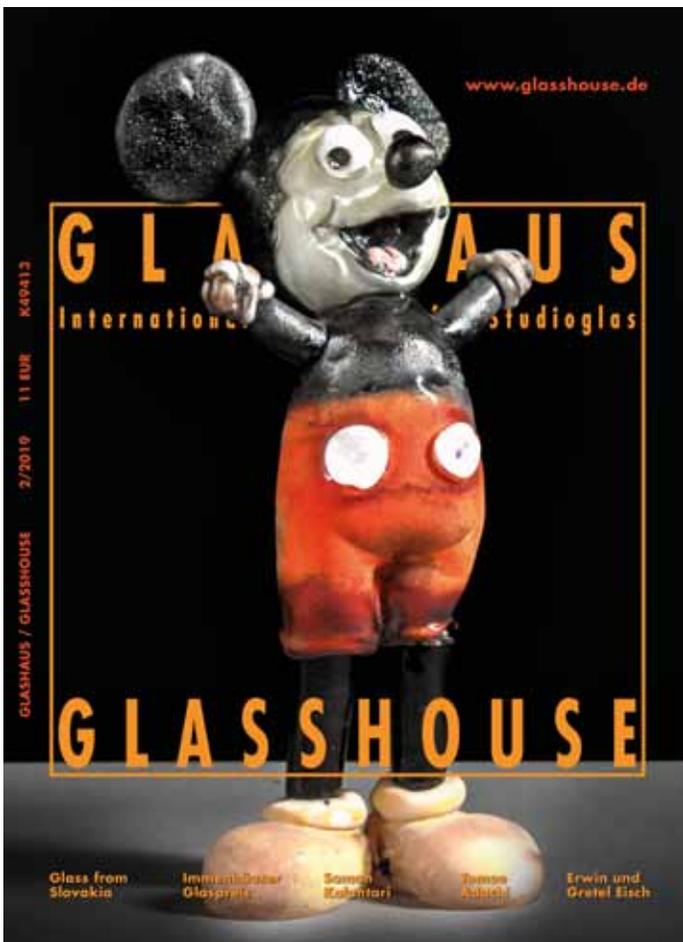
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San Antonio 2019

Celebrating the Wonder of American Stained Glass



by Troy Moody

The very first joint conference between the American Glass Guild (AGG) and the Stained Glass Association of America (SGAA), held in San Antonio, Texas, was a truly unique event celebrating the art, craft, culture, and business of American stained glass. Over the course of five days, attendees were treated to various educational, community building, and networking opportunities while enjoying the local sights and flavors of this jewel of a city.

One of the many highlights of this historic gathering was the celebration of three individuals recognized for their outstanding and continued merit serving the American stained glass community through the presentation of the 2019 Joseph Barnes Award, the Nicholas Parrendo Lifetime Achievement Award, and the first ever AGG/SGAA Joint Presidents' Award.

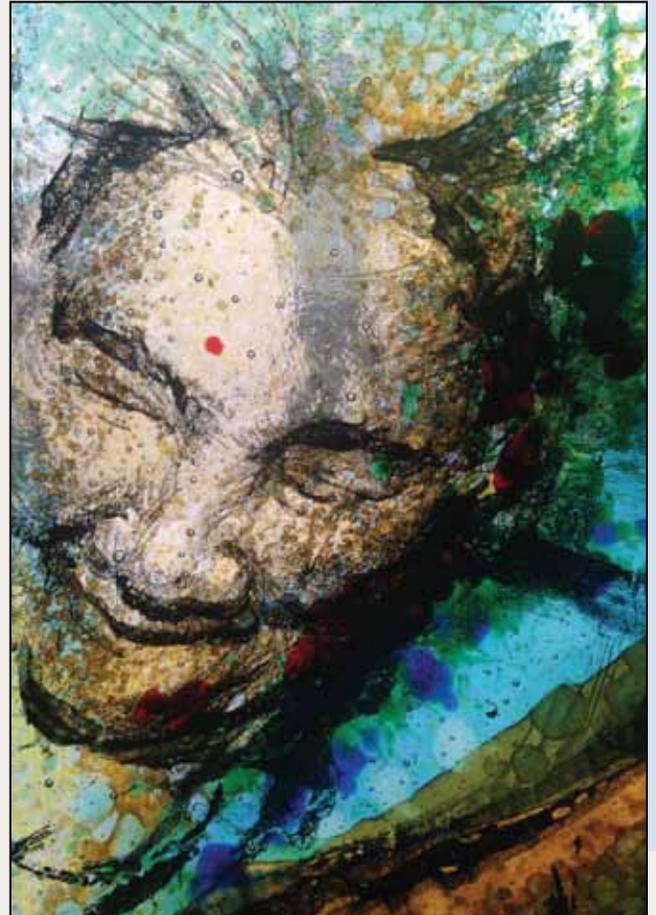
The 2019 Joseph Barnes Award

Kathy Jordan was presented with the Joseph Barnes Award. This award was established specifically to celebrate individuals who serve the glass community with a kindness toward others and an enthusiasm for the glass industry. Anyone who's had the pleasure of spending even the briefest of moments with Kathy can attest that her enthusiasm for all things art glass is evident and palpable. Her career has spanned thirty-plus years. During that time, she has been fabricating, conserving, and restoring stained glass projects of all sizes across the country.

Jordan is an established glass painter and instructor who specializes in historic vitreous paint replication. She has trained with internationally respected glass artisans for more than a quarter of a century while exploring and acquiring both traditional and contemporary approaches and techniques. The artist has committed decades of her professional life to acquiring a specialized and nuanced art glass education. In recent years, she has been sharing that acquired knowledge with leagues of glass friends and colleagues through casual mentorship and intimate workshops. Sincere in her willingness to pass on this specialized knowledge, she continues to develop a pathway for the future of the art glass industry.

Involved with the AGG since its inception, Kathy has served as a volunteer, an effervescent auction chair, and previous board member. Her hardworking, generous spirit, coupled with kindness and enthusiasm, continues to impact the American glass industry.

Joseph Barnes was beloved for his extensive knowledge of and enthusiasm for glass. He recognized the charm and beauty of glass as a design material and cherished his role in the greater American glass community. Kathy Jordan is an excellent choice for the award bearing his name and honoring his legacy.



Kathy Jordan's 2017 AGN exhibition panel

The 2019 Nicholas Parrendo Lifetime Achievement Award

Vic Rothman is the recipient of the 2019 Nicholas Parrendo Lifetime Achievement Award. With more than four decades of active involvement in the stained glass field, Rothman has developed a reputation for unwavering commitment, craftsmanship, intelligence, and integrity. The artist is a reluctantly venerable character, a gritty and romantic figure representing a unique time and place in the New York City stained glass subculture.

After graduating with a degree in marketing and management, Vic was happily entrenched in the Greenwich folk music scene when he discovered stained glass at a craft show demonstration. He was more than intrigued and immediately began exploring the craft. His new "hobby" quickly spun out of control, and his transition into the odd world of colored glass and architectural installations was swift and complete.



Judith Schaechter, *Lo, the Cow Faced Maiden*



Vic Rothman posing with Kathy Barnard

Rothman took an entry level position at legendary Greenland Studio after a stint managing the Glass Masters Guild, and within a couple of years he was shop foreman. When Greenland closed in 1991, Vic launched his own studio, where he continues to approach the business of stained glass on his own terms with the same dogged authenticity he exhibits in each of his life encounters.

Vic has been awarded three Lucy G. Moses preservation awards by The New York Landmarks Conservancy and is one of the founding directors of the American Glass Guild. His life experience, passion, vocabulary, and communicative style make him an invaluable resource for our expanding stained glass community.

Nick Parrendo was an inspiration to countless members of the American stained glass community. He was fearless in his humility, and his approach to lifework was intentionally joy based. Nick's relentless work ethic and a genuine love for his fellow man are traits to which we should all aspire. Vic Rothman is a deserving recipient of an award celebrating these ideals.



Judith Schaechter

The Inaugural AGG/SGAA Joint Presidents' Award

San Antonio 2019 was the first joint conference between these two distinguished organizations, and as such, the directors of both the AGG and the SGAA felt it appropriate to initiate a Joint Presidents' Award. One name kept surfacing among those considered for this inaugural award.

Judith Schaechter is a larger-than-life figure on the American stained glass scene. Her

awards and accolades are far too copious to list here. She has been granted numerous prestigious fellowships and has been featured in countless publications. Her work has also been exhibited and collected worldwide. The artist has served on the faculty of the Rhode Island School of Design as well as the New York Academy of Art, and she is currently an adjunct professor in the Crafts Department at The University of the Arts in Philadelphia, Pennsylvania.

Judith's storied wit and towering intellect combined with an unwavering pursuit of perfection make her a force to be reckoned with, not only in the stained glass world but in the greater fine art realm. Her ferocious approach to art is disciplined and innovative, and the attention she brings to the field of stained glass and her sincere ambassadorship benefits us all. While Judith so rightly deserves to occupy the uppermost echelon of her profession, she maintains a refreshing approachability and delightful demeanor. Her enormous talent, coupled with an unyielding curiosity and persistent humanity, have resulted in a life less ordinary, a life worthy of examination, and a lifetime of achievements most certainly worthy of this premier joint award.

The American Glass Guild and the Stained Glass Association of America are organizations built through the shared experiences of hundreds of individual members working in the varied facets of our global stained glass community. Whether the future holds more joint conferences is yet to be seen, but the examples set by these three stellar artists will surely continue to provide inspiration and encouragement to our noble field as each organization pursues its own stained glass realities.

GA

Visit www.americanglassguild.org for more information on upcoming AGG events and becoming a member.

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Mosaic Arts International 2019

Introduction by Tami Macala, President, SAMA

Photography by the Artists Unless Otherwise Noted

The 18th Annual Mosaic Arts International Exhibition series (MAI), sponsored by the Society of American Mosaic Artists (SAMA), invigorated a new perspective of mosaic art in numerous contexts while celebrating both established and emerging artists working in the medium today. The 58 selected works reflected the multiplicity of the mosaic medium and its endless applications.

SAMA was honored to present this annual exhibition series in partnership with two iconic cultural institutions located in Nashville, Tennessee—The Parthenon Museum and the Nashville Public Library Art Gallery. The result was a collection of works that SAMA proudly presented to thousands of visitors in hopes of expanding their appreciation and understanding of mosaic art.

MAI 2019 Fine Art Jurors

Joseph S. Mella

Nashville, Tennessee, USA

“I was fascinated by the range of art that was submitted. One outstanding work of art served as a metaphor for the artist’s personal experience with cancer, while others strove to comment on current events. Having captivated artists for millennia, natural forms still find their place in some of the best art in this exhibition. Meghan Walsh’s Best in Show, *Mushin*, finds its roots in the forces of nature and, in particular, the sea.”

Kim Emerson

San Diego, California, USA

“As artists, I believe the beauty of our ideas must transcend the human spirit in a time of great need to understand the world around us. The *how* is the artist’s sole responsibility.”

Toyoharu Kii

Tokyo, Japan

“Pursue what is the uniqueness of mosaic. Look for things you cannot do with other techniques. This is the basic stance when making a work as a mosaic. The identity of mosaic as an art form is in there.”



Meghan Walsh, *Mushin*

Best in Show

Meghan Walsh

Washington, D.C.

Mushin

29" x 19" x 9"

Stone, glass, shells, horseshoe crab carcass, pottery, kiln cones
2018

“There is untranslatable wisdom that we can attempt to express through our artwork. The sea contains primordial wisdom along with the wisdom of cultures left behind for survival in a new world. The horseshoe crab, dating back to 450 million years ago—even before dinosaurs—holds untranslatable wisdom itself.

Technical Distinction Award

Excellence in the methods, materials, and execution of traditional mosaic making

Anabella Wewer

Macungie, Pennsylvania

Vino Versato

18" x 18" x 11"

Marble, Litovi glass, porcelain

2018

"I enjoy the hunt for the right colors and materials and love every second of cutting material to find the right color or the unexpected gifts within. I hunted for just the right marble to make the spill look real, to transition from the white to the woman-made Litovi that was the perfect color—matching the towel that I had actually spilled wine on."



Anabella Wewer, *Vino Versato*



Mia Tavonatti, *Origin*

Contemporary Innovation Award

Encouraging experimentation and challenging the definition of mosaic art

Mia Tavonatti

Santa Ana, California

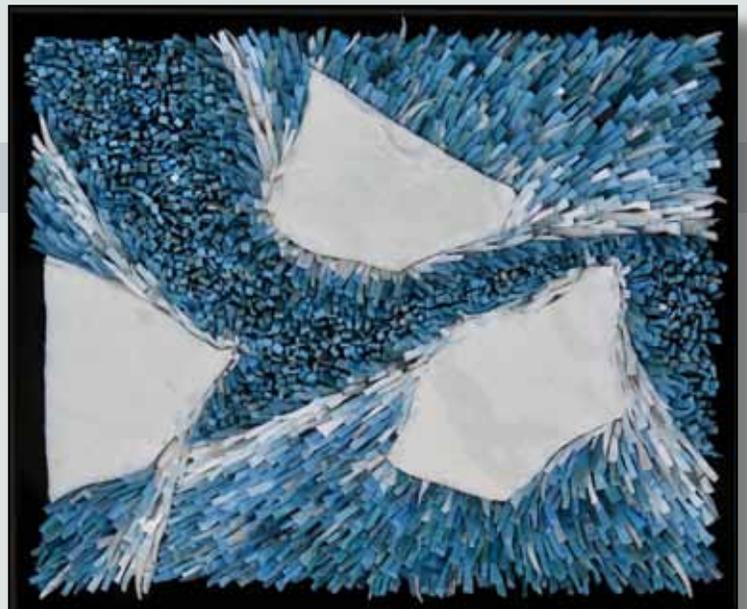
Origin

15" x 11" x 6"

Stained glass, smalti, fused glass, fiberglass mesh, resin support

2018

"Water is the ultimate mirror, reflecting not only our self-image, but also the light, winds, and stormy weather of our souls as seen in its ripples and currents. With great effort, the soul is liberated after lying dormant for years beneath the surface of emotional waters that are too deep to tread."



Margo Anton, *Going with the Floe*

Jurors' Choice: Kim Emerson

Margo Anton

St. Albert, Alberta, Canada

Going with the Floe

7.75" x 9" x 1.50"

Smalti, sea spines, transparent, kyanite

2018

"I've never traveled north far enough to see ice floes. I imagine a dramatic scene—large pieces of ice moving swiftly, jostling and careening off one another. Like the ice floes, people bounce off one another, with relationships forming and ending, coming together, moving in unison for a time, then splitting apart. Try as I might to fight this reality, my efforts are to no avail. It's best to go with the floe."

Juror's Choice: Joseph S. Mella

Kate Butler

Bungendore, Australia

Remember Paris?

27.50" x 27.50" x 3"

Unglazed porcelain, vitreous glass, hand-formed substrate

2017

“Vast tracts of the Great Barrier Reef in Australia, which was the largest living structure on our planet and full of life, energy, and dazzling color, are now bleached or dead. Some corals are able to recover but only if we act quickly and reduce the threats we impose. The alternative is having this national treasure fade into a distant memory.”



Kate Butler, Remember Paris?



Karen Ami, Novel Ties, Chapter X

Juror's Choice: Toyoharu Kii

Karen Ami

Chicago, Illinois, USA

Novel Ties, Chapter X

28" x 23.50" x 7"

Clay, slip, marble, slate, mortar on polystyrene

2018

“Destruction and repair is a metaphor for life cycles and changes. It is how beauty is found in the damaged, then reborn as whole. I love love, and I love art. It is an exploration and investigation, a struggle to express without words, and in that struggle, a gift of truth.”

MAI 2019 Site-Specific Juror

Kim Emerson

San Diego, California, USA

“It is said that public art is not for the lighthearted! Mosaics as public art is time consuming, more costly, and sometimes a real challenge to convince any client that it is a good investment. One must please a community or finicky client, plan the entire process with no mistakes or setbacks, work with community volunteers and committees, ensure that everyone is productive while having a good time, install without any glitches, and create a project that will last *forever!*”

Best Architectural Project

Excellence in design and installation methods that sustain harmony with the surrounding architecture and environment



Mia Tavonatti, Baptismal Font and Pool

Mia Tavonatti

Santa Ana, California, USA

Baptismal Font and Pool

Installation at Holy Trinity Catholic Church, Ladera Ranch, California, USA

Fabrication and Installation by Mia Tavonatti Productions, Inc.

Assistants: Tara Tavonatti, Ann Marie Price

Handblown glass bowl: Caleb Siemon

36' x 36" x 36" (Baptismal Font); 50" x 32" (Face); 10' x 8" (Pool)

Stained glass, smalti, fused glass

2017

“This mosaic reflects the genesis of life symbolized in traditional Catholic baptisms. The mosaic water flows from the back of the font, over the top, under the blown glass infinity water bowl, and down the curved face of the font, culminating in an explosion of light reminiscent of the ‘spark of life’ at the bottom of the immersion pool.”

Best Community Mosaic

Excellence in design and installation methods to represent the community and organization for whom it is installed

Kathleen Crocetti

Watsonville, California, USA

Installation on Main Street, Downtown Watsonville, California, USA

Celebrating the Diversity of Labor

Twelve 46"-diameter circular sidewalk insets; four 36"-diameter insets

Porcelain tile, mortar bed, thinset, grout

2017

“An exciting aspect of my job is helping the local community members articulate what is unique about their neighborhood—bringing neighbors with potentially divergent ideas together to facilitate a conversation that not only gives individuals a voice in creating images for their public spaces, but also allows them to make deeper connections with each other.”



Kathleen Crocetti, Celebrating the Diversity of Labor

Juror’s Choice: Kim Emerson

Eileen Gay

Sparks, Nevada, USA

Installation at Airport Heights Elementary School, Anchorage, Alaska, USA

Talking Trees

8.50' x 18'

Glazed porcelain tile, fused glass accents, modified thinset, urethane grout, artist-fabricated EPS/concrete sculptural forms

Photo by Kevin Smith

2018

“A concrete sculptural mosaic of trees and logs representing Time, Weather, and Nature surround a central form that features Alaska’s State Flower, the forget-me-not. The circular positioning creates a gathering place for talking, listening, sharing, and learning. The space encourages use as an outdoor classroom or for other presentations.”



Eileen Gay, Talking Trees. Photo by Kevin Smith.

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GA

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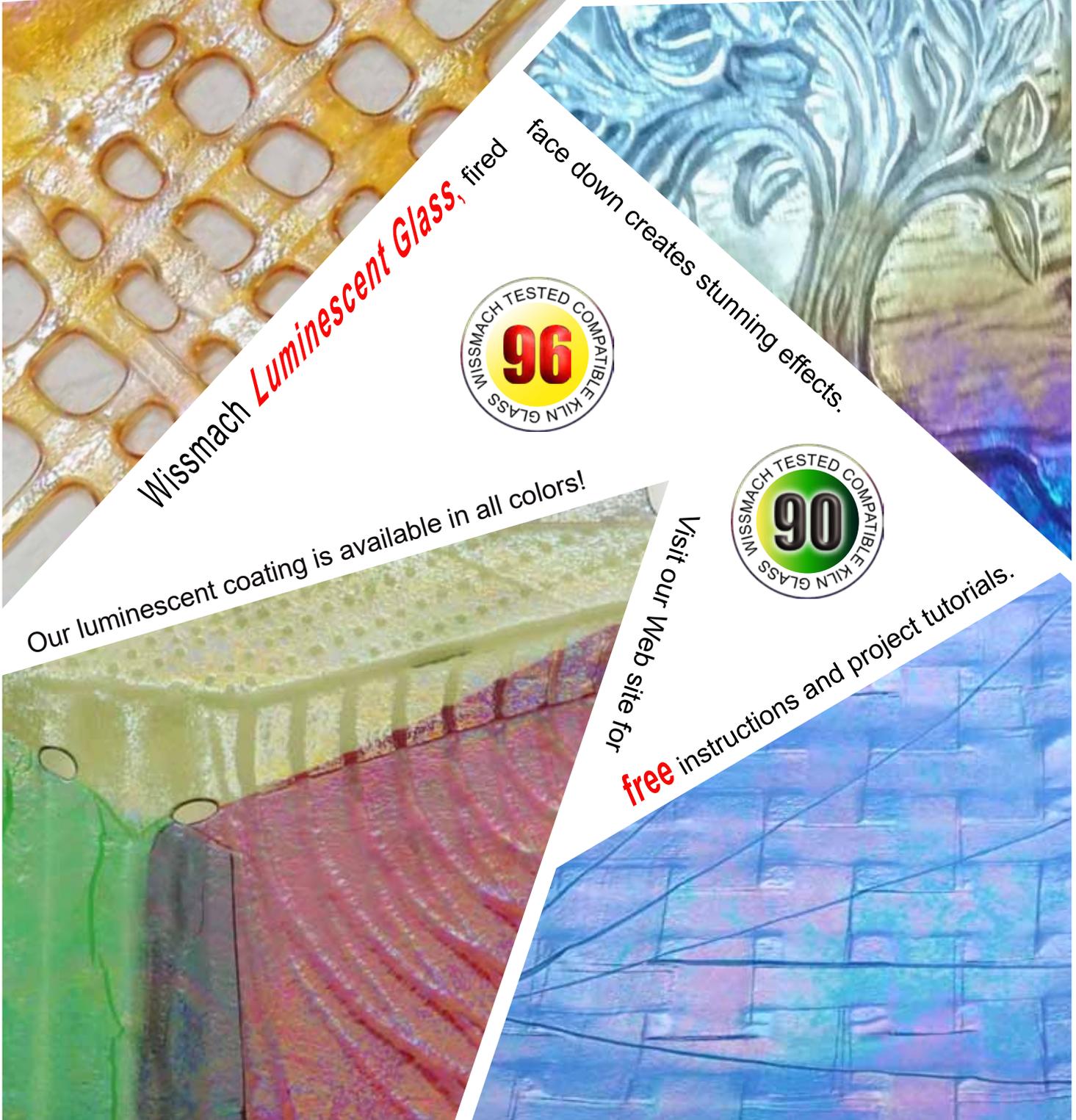


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