GLASS ART

For the Creative Professional
Working in Hot, Warm,
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November/December 2020

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Above:
Maureen Henriques,
Sterling Silver Necklace
and Brooch.
On the cover:
Suzanne Head,
White Rabbit Mask.

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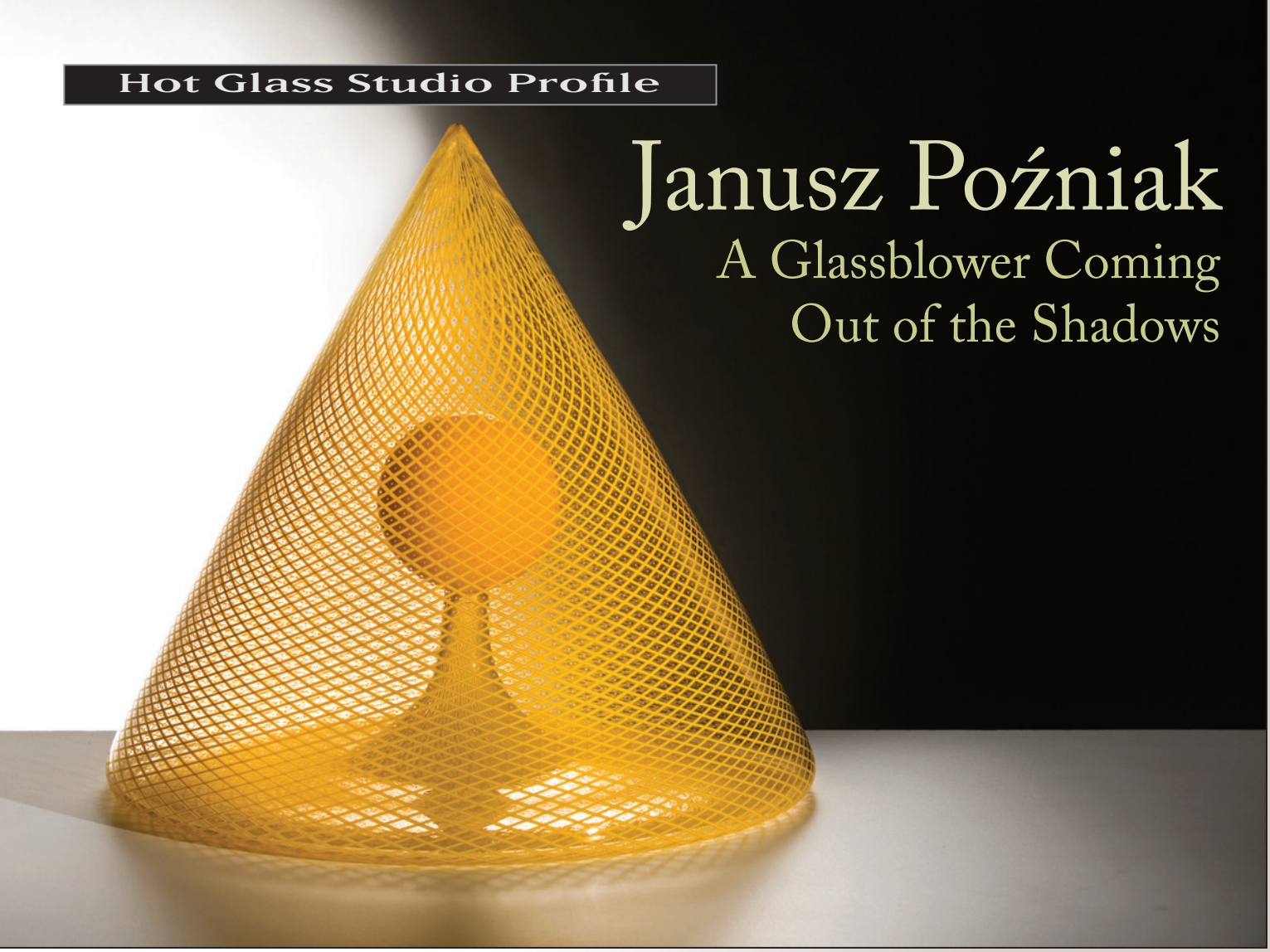
Janusz Poźniak

A Glassblower Coming Out of the Shadows



by Vicki Schneider

Photography by Russell Johnson

What does it take to succeed in glass? Some might argue that all one needs is exceptional skill, a full understanding of the medium, hard work, and a creative vision. But assuming one wants to pay the bills, that's not enough. Unless the artist's work has gained visibility among an appreciative audience, the artist cannot become a commercial success. Visibility was the one element that until recently had eluded Janusz Poźniak. Thankfully, all that has changed. Over the past year, in large part due to his notable participation in the Netflix reality series *Blown Away*, Janusz has gained the followers he so richly deserves.

Poźniak has been blowing glass for 30 years. He embraces the frustrations inherent in working with glass and strives to produce pieces that are unique to him and impeccably made. "My attention to detail is always pretty ridiculous. I've been criticized and praised for that. I'm my own worst enemy as far as that goes. If you can't be critical of your own work and want things to be better, then you're not going to progress."

For the past 29 years, Poźniak has focused a large portion of his time assisting other artists with their work. From an early engagement in Dale Chuhuly's studio to a 30-year association with Dante Marioni, Janusz has developed his skills and deep understanding of glass. He has devoted significant time working with notable artists who include Lino Tagliapietra, Sonja Blomdahl, Josiah McElheny, Dick Marquis, and Preston Singletary. Poźniak is eternally grateful to each artist who has helped him strengthen his abilities, refine his vision, and pave the way for the success he is experiencing today.

The Early Days

Having been raised in England to blue-collar parents, Janusz is somewhat surprised that they didn't resist his interest in the arts. He appreciates their full support throughout his life, but that support was especially important to him when he decided to leave the country to progress further in glass.

After Poźniak completed a three-year degree course in glass in London, he decided he wanted to continue. "I was fortunately offered a job at the Glasshouse studio in Covent Garden, London, which is the most established studio in England and the oldest one at that time." He worked there for three years, which is longer than typical, and then, having garnered as much information as he could, he determined it was time to move on.

Short of opening a studio of his own, there were no other attractive options in England. He thought about relocating to Venice, but at the time Murano was still pretty much closed to outsiders looking to study and learn. His remaining two most appealing alternatives were to go to Sweden or the United States. Both were tempting for a young 25-year-old guy, but he decided that America would be more in tune with what he wanted. He wound up leaving England carrying only his backpack and never went back.

Poźniak thought the best way for him to travel and explore the United States was by getting a Greyhound bus pass. After landing in New York, he got on a bus and headed to Boston, Massachusetts. He looked around a couple of studios there, got back on the bus, and checked out Chicago, Illinois. Then he went all the way to Seattle, Washington, sleeping on the bus, which cleverly saved him the expense of hotel stays. He arrived in Seattle in the summertime when most of the studios were closed. Nonetheless, he fell in love with the area's beauty. After spending several nights on the couch of glassblower Walter Lieberman and being shown around by Norman Courtney, the founder of the glass program at the Pratt Fine Art Center, Janusz was determined that somehow he would settle in Seattle.

(Left to right) Janusz Poźniak, Urna*, reticello blown glass, 16" x 16" x 16", 2012;* Grace*, reticello blown glass, 26" x 8" x 6".*

It was then that the fates conspired to help him. A glassblowing friend of his, Brian Pike, who at the time was an exchange student, actually had Dale Chihuly's personal telephone number! With what one might call chutzpah, Poźniak called Chihuly and left a message on his personal answering machine saying, "Hey, Dale. My name's Janusz, I'm from England, and I'm looking for a job." That resulted in a quick phone interview with the head of the hot shop, a review of his resume and slides, and an invitation to be their hot shop tech. "That was right at the point when Dale was just about blowing up. He had been working with Lino Tagliapietra for a little bit and had started the Venetian series. He was about to transition to the boat house, his big studio they still have now. It was perfect timing for me. I helped build the equipment and set up the hot shop in this big new studio. When all of that was done and ready, they agreed to let me be a full-time blower on the blow team."

After working with Chihuly, Janusz developed a 30-year working relationship assisting Dante Marioni that lasts to this day. On days that Dante isn't working, Janusz has full access to his hot shop and can work on his own designs. That is particularly convenient, because Janusz and his family also rent an apartment in the same building that houses the hot shop.

Janusz Poźniak, both photos of Face Vase *artwork, mold-blown glass, all 11" x 6" x 5", 2002.*

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Blown Away

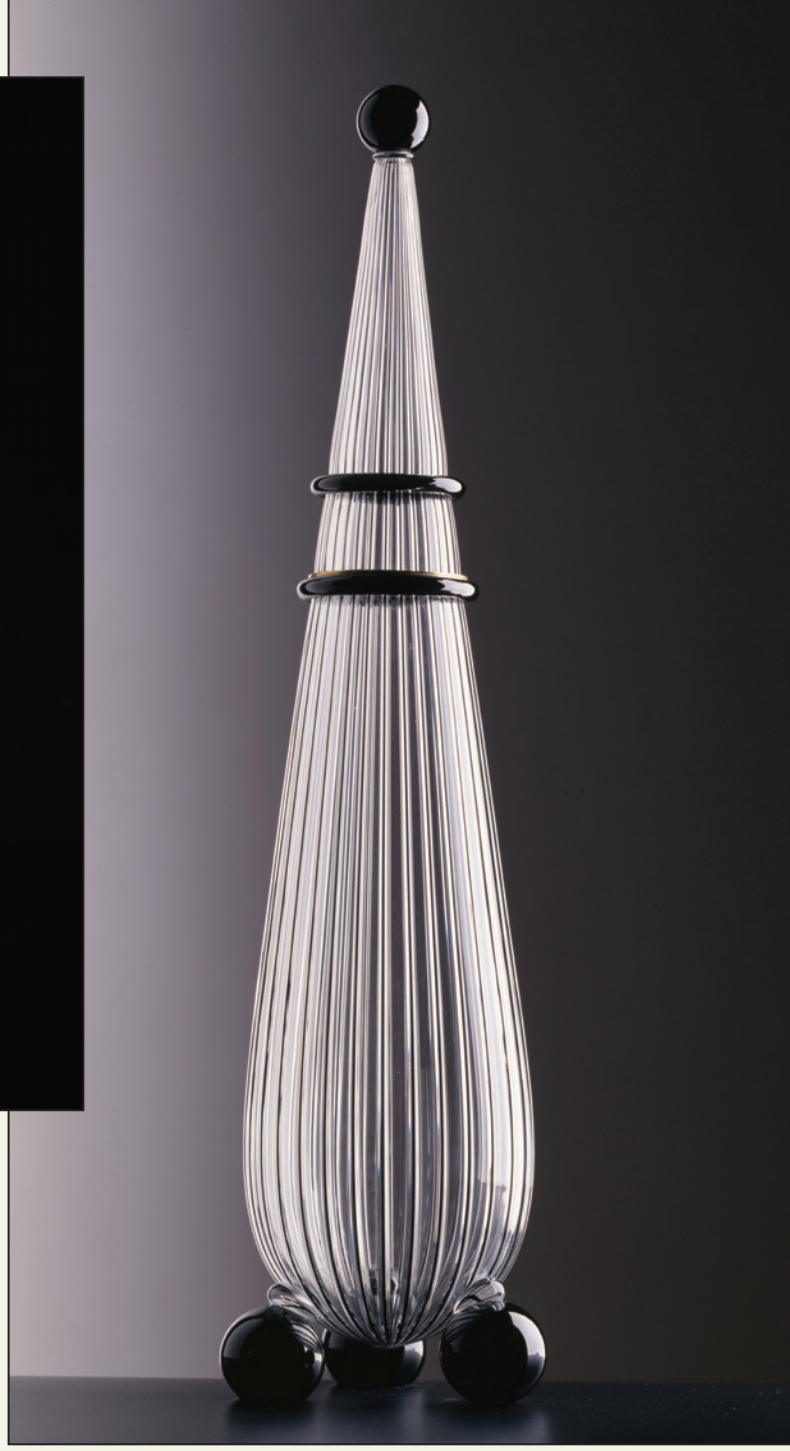
In 2019, Netflix produced its first reality show competition for glassblowers called *Blown Away*. Spoiler alert! Janusz was one of the two artists who made it to the last show. From the start it was quite possible, and even probable, that Janusz was not going to be part of the *Blown Away* cast. In fact, when he first became aware of the competition, he had no interest in participating in it. After a few weeks had passed, however, his wife suggested that it might be a good opportunity for him. His friend Dante Marioni agreed, and with some reluctance Janusz decided to apply.

Poźniak is not quite sure why he or any of the other contestants were selected but surmises that the producers wanted to have a broad range of artists with varying backgrounds and demographics. He described himself as filling the part of "the grizzled old veteran."

It's true that Janusz was older and more experienced than most of the other glassblowers, but "old and grizzled" is not an apt description. Poźniak is an attractive man with a quick smile and an obvious commitment to his young, growing family. He came across as a warm, centered, and accomplished glassblower who was able to handle the often challenging environment in the hot shop with grace.

(Clockwise from bottom left) Janusz Poźniak, Silver Lady, *blown glass, cane, and mirroring, 34" x 12" x 12", 2012;* Squiggle Sticks, *blown glass in varying sizes, 1998;* Jester, *blown glass and grahl, 17" x 13" x 25", 2012.*

Janusz Poźniak, Sanctuary*, reticello blown glass, 16" x 16" x 16", 2010.*



Janusz Poźniak, Cage Jar*, blown glass and cane, 20" x 5" x 5", 2001.*

Behind the Scenes

The shop environment, especially initially, was very challenging. "They couldn't really show how hard it was in that first episode. It looks hot, but nothing like how hot it was. People were passing out. Cameramen were throwing up. It was bad! They shut the shop down for a few days, cut holes in the roof, put in a big circus HVAC system, and plugged that in. They did their best. They were exceptional!"

The producers had designed the show to provide a somewhat level playing field. Glassworkers each had the same amount of time to complete their projects, and each was assisted by students with whom they had never worked before. Contrary to what one might expect, other than when he was in front of the judges, Janusz didn't find his time in the hot shop particularly stressful. The evening before the taping, however, was a different story.

A very trying situation that could have disqualified him did not make it into the edited show. In the middle of creating a very large light shade, Poźniak's glory hole totally died. Luckily one of the other participants had already finished his project. Within several frantic moments, Janusz took the initiative and ran his tools and project to the now vacant glory hole so he could complete his piece. Even though the producers weren't quite sure if he was breaking the rules and what they should do about that, they all pulled together and made the best of a bad situation.

Janusz is very glad he did the show. His participation resulted in a huge boost to his visibility, which gave him enough economic freedom so he could again work on his own designs. "I was busy before. I was just busy doing other people's work. Professionally I'm on a much better track now focusing more on making work that I want to make. I'm really back on target and going in the right direction."

Poźniak is touched by the thousands of messages that are still pouring in every week from people all over the world expressing their support for him. "It's just been nuts. It's really humbled me and given me a different outlook. I think it's a shame more people can't get that sort of feedback and positivity in their lives, because oftentimes it just isn't there and life can be pretty draining."

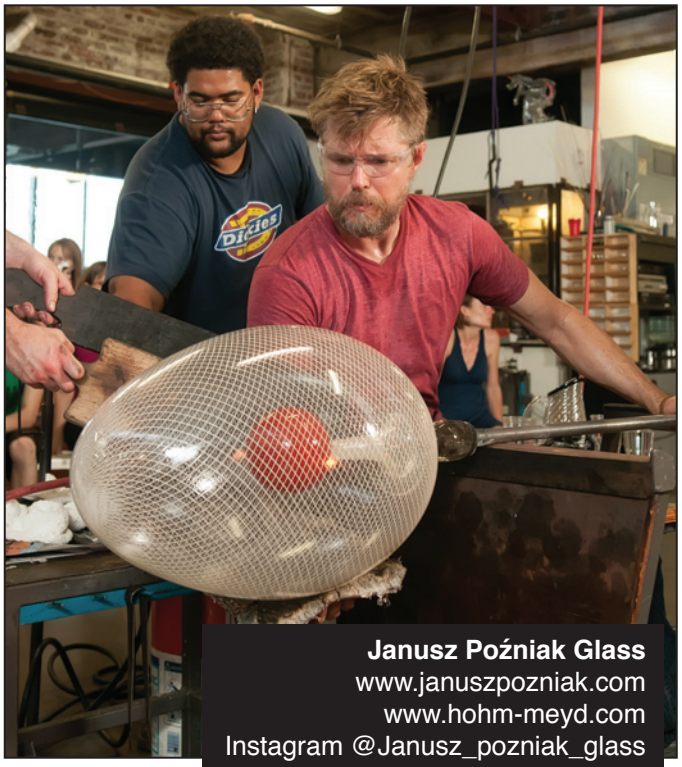
(Clockwise from bottom left) Janusz Poźniak, Trunk Pitchers, *blown glass, 12" x 10" x 3", 1993;* Geometric Series *in varying sizes, blown glass, 1998; Janusz Poźniak at the Pittsburgh Glass Center.*

Changes Ahead

The surge in online sales resulting from COVID-19 coupled with his popularity on *Blown Away* formed a perfect storm that allowed him and his artist wife Michelle to recently launch [Hohm-meyd], an online store that they funded through a successful Kickstarter campaign. Initially Janusz and Michelle are designing and creating prototypes of products ranging from glassware and candles to luggage tags and soaps. Over time they are passing the manufacturing on to local craftspeople and artists. Prices, set to be affordable, are adequate to support the makers while providing a passive income stream to the Poźniaks.

The published mission of [Hohm-meyd] communicates a lot about the Poźniaks. It states, "Driven by our core values of community, sustainability, and ethics, each [Hohm-meyd] product will be made with care and integrity, while working toward training, mentoring, and supporting the local Maker network here in the Pacific Northwest."

Janusz's recent celebrity backed up by his considerable skill and vision have opened doors to a number of long desired opportunities, including a residency at The Corning Museum of Glass and a show at the prestigious Duncan McClellan Gallery in Florida. Now that Poźniak has come out of the shadows, there is no doubt that his future is bright. G&A



Janusz Poźniak Glass
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Vicki Schneider follows the tradition of Venetian flameworking artists to produce decorative solid and blown glass art. Mainly working off-hand in COE 104 soft glass, she is inspired by her childhood spent on the Jersey shore. Her current bodies of work include Mama's Garden, *composed of lifelike blown and solid flowers, and* Childhood, *vignettes celebrating the innocence of youth.*

In 2009, Schneider opened Expressive Glass, her teaching studio in Buffalo, New York, to share her passion for glass with novice and skilled glassworkers. Since 2006, the artist has introduced more than 500 students to the magic of glass art and has studied with and hosted many of the world's most respected artists. Learn more about Vicki's work and her studio at www.expressiveglass.com.

Featuring the latest from the Glass Art Society

Making GAS More Accessible

by Lauren Bayer, Communications & Social Media Manager

Photo Courtesy of the Glass Art Society

Over the past year, the Glass Art Society has been making intentional changes to improve our organization while also adapting to the impact of a global pandemic. Using these challenges as opportunities for growth, the GAS team has been tirelessly innovating our existing programs to offer new ways for the greater glass community to appreciate, learn about, and connect around the medium of glass. Through strategic initiatives like expanded virtual programming, reduced membership fees for students, and nonmember access to the annual conference, we are making GAS more accessible to people worldwide.

The first gathering of the GAS Community Conversations series in July focused on reopening studios after COVID-19.

Expanded Virtual Programming

A sense of community is a huge part of what members and supporters find through GAS. In the face of a worldwide pandemic and social distancing, virtual programming has provided a way for us to increase our offerings and community engagement. Inspired by our 2020 Virtual Conference happy hours, our Cohort Calls were launched in June to bring together educators, executives, and small business owners for intimate conversations about vital issues within their sectors. Similarly, our Community Conversations series was born out of a desire to have open discussions about the glass field's most pressing topics like COVID-19 and racial equity. As a way to provide additional support for students, we began hosting monthly GAS Student Meet-Ups in May. These gatherings feature studio tours and guest speakers while providing a platform for students from different programs and countries to connect. These new programs are just the beginning, and we are looking forward to adding to this list later in the year.

Pay-What-You-Can Student Membership

One of the ways we are working to create more access and equity in glass is by addressing its entry points. For us, this means empowering students in both degree and nondegree programs despite many experiencing financial hardship, especially students of color. This fall, we launched a pay-what-you-can student membership to remove as many barriers as possible for students regardless of their socioeconomic status or background. Now, any glass student will be able to access the full range of benefits that our organization offers, from portfolio reviews and exhibitions to networking opportunities and leadership openings. It's resources like these that will allow the new generation of glass leaders to thrive.

Nonmember Access to GAS Conference

When we decided to present our first virtual conference for free and open to the public, we were overwhelmed by the community's response. With thousands of website visitors each day, it was clear that interest in the Glass Art Society's Annual Conference went far beyond our membership. To continue expanding our network of glass lovers around the world, we have decided to offer nonmember access to future GAS conferences. The more diverse and unique voices we can bring into our community, the more we will all benefit. Membership does have its privileges, though, and GAS members will receive discounts on programs and conference passes. For those joining GAS within two months of the conference, we will be offering credits on their membership. These are just a few ways that GAS continues to transform itself to meet the needs of our growing and changing global glass community.

Visit www.glassart.org to learn more about upcoming GAS programs, membership updates, and more. Also be sure to join the 2021 GAS Virtual Conference in May 2021. GA

Creativity

Form Follows Function

Octopus in light box.

"Whether it be the sweeping eagle in his flight, or the open apple-blossom, the toiling work-horse, the blithe swan, the branching oak, the winding stream at its base, the drifting clouds, over all the coursing sun, form ever follows function, and this is the law. Where function does not change, form does not change. The granite rocks, the ever-brooding hills remain for ages; the lightning lives, comes into shape, and dies in a twinkling.

It is the pervading law of all things organic and inorganic, of all things physical and metaphysical, of all things human and all things superhuman, of all true manifestations of the head, of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function. This is the law."

Louis Sullivan, Architect

by Milon Townsend

Louis Sullivan's idea is often used as a broad condemnation of "functional" art pieces, thrown about by graduates of art school programs. The idea is that if you are forced to submit the design of your work to the requirements of a function, then the art itself is removed from the pure consideration of aesthetics and is the lesser for it. I suggest a broader definition of function, as well as some honesty about admitting that function exists and is present in all of our decisions when creating our work. To pretend that we work and live and sell our pieces in the vacuum of supposedly pure artistic intent is sophomoric and disingenuous.

Defining Function

Function might mean that you're making a lamp that needs to light, or a bowl that needs to hold liquid and not tip over. It could be a bookend that needs to have weight, leverage, and a right angle to keep heavy books from falling. A goblet needs a stem that won't break when a full one is set down on a base and is also big enough not to fall over. Paperweights need a flat bottom, and marbles can't have one. Things like that. But there are other very important functions that you want your work to fulfill for you.

Consider the following. ***Sales***—you want your work to sell successfully, and how you design it will affect that. ***Shipping***—if your work breaks every time it travels somewhere, you have a problem. ***Assembly***—if your sculpture requires additional assembly when it arrives at its destination, you need to have a plan that allows that to happen safely. ***Profit***—you need to make some money if you want to be able to continue making work.

Octopus in light box unlit.

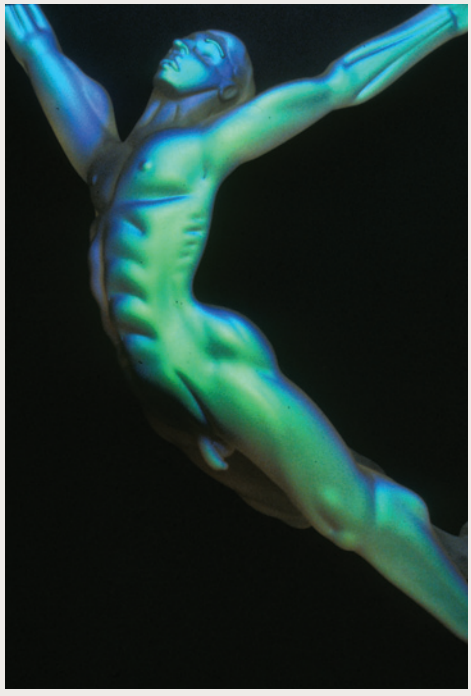
First octopus on pecky wood.

Function Determined by Circumstance

Sometimes the function is aesthetic. In some wall mounted pieces, for example, it is simply necessary to provide two loops so that the piece can be hung at the owner's preferred angle. Each loop needs to be wide enough for the head of the screw or nail to fit through.

Wall mounted work reads fairly well two-dimensionally, given that it will not be visible from the rear where it is mounted. Some pieces that will be mounted in a shadow or light box, however, require an umbilical stub by which to attach them to the wall mounting. The box or wood needs to have a standoff from the wall to allow for the umbilicus to protrude through as well as room for the wooden strip from which it hangs. I need to attach the umbilicus in the drilled hole with silicone to allow it a little give to prevent breakage, as well as allow me to remove and repair it if it does break. I also need to have a shadowbox or piece of wood that would serve as an environment or background for the piece.

A series of pieces that I'm currently producing involves mounting the pieces in a shadowbox that I've built that is lined with internal lighting, making it a light box. This light projects toward the sculpture mounted in the viewing area. Lights that are available for me to work with typically include a color-changing feature. I have discovered that by making art in a translucent white glass, which is very effective at capturing light, I can take advantage of the colors available by allowing them to change the color and mood of the piece. In this case, the white is one aspect of the form that I'm dealing with, as well as the technical requirements for it to illuminate successfully.



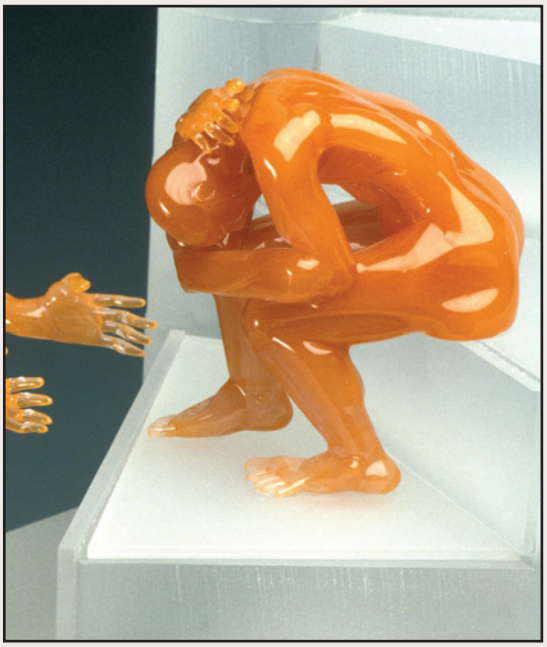
Green dichro male figure shadow box.

Supporting Travel and Structure through Function

Another important function is to get the work from your studio to the ultimate destination, whether that be a gallery, a museum, or a collector's home. Work needs to be designed to be packed as is or to be disassembled for safe transport and reassembled when it arrives.

Taking the work apart into smaller, simpler components almost always allows it to travel more successfully, but that brings up the problem of putting it back together on the other end of the trip. You can go along and do it yourself, you can have a trusted and informed gallery owner or curator handle it, or you can provide good enough instructions so that you can trust your collector to do it him or herself. This is a function and needs to be carefully considered during the very first design and planning stages of making the work. My *Spiral Series* utilizes this approach. The figures are designed to be removable for transportation, and the central solid spiral is strong enough to travel if well packed and crated. The system for mounting the figures on the steps actually freed me to do more with their posing, leading to a more dynamic design.

Michelangelo's *David* is a monumental marble sculpture, and along the back of David's right calf is a stumpy tree or bush. This functions as an additional support structure to prevent the sculpture from breaking at the very narrow ankles. For one of my own figures, I knew that if I simply mounted it standing on a base, a high probability of breaking existed. I used a clear pillar a little taller than the white glass figure, strictly to function as a support. To my delight, I discovered that since the pillar was clear glass, it projected an interestingly distorted view of the figure that changed as you moved around to view the piece from different angles. In this case, function affected the form in an aesthetically beneficial and unpredicted manner.



(Clockwise from top) Spiral detail of mounting system; white figure with clear pillar in front; white figure with clear pillar in back.

(Left to right) Give *detail included in the book; entire* Give *piece ready to photograph.*

Design and Form Influenced by Function

I wrote a little book immediately following 9/11 called *Patriot Dreams*. It is a series of 25 short prose pieces exploring ideas around what happened and our internal preparedness for that kind of event. I wanted to illustrate each idea with one of my glass sculptures. It was a great exercise for me at the time, taking my mind off what was happening, forcing me into a lot of serious thinking.

One of the ideas I wrote about was giving, and I needed a sculpture to illustrate that idea. I settled on the image of one hand over another hand, as though the first hand was about to place something into the second hand. Both of the hands were right hands, so subconsciously the viewer would know that it was two people and not just one person moving an object from one hand to the other. I was making the piece to illustrate an idea for a book, an illustration that would be a photograph of the piece itself, and that required the design to be such that it would look suitable in the photo, regardless of how it appeared to a viewer standing next to it. You can see how it served the purpose and how the function of being photographed influenced the design or form of the piece. GA

Milon Townsend is a self-taught artist with over 45 yearsof 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.

Maureen Henríques

Animal Conservation Driving Glass Exploration

(Left to right) Maureen Henriques, Rhino and Elephant Barrel Beads, *lampworked, sandblasted soft glass;* Rhino Rockwell, Triple Self-Portrait (WIP), *part of a series by the artist replicating artwork and subjects with rhinos.*

by Margaret Zinser Hunt

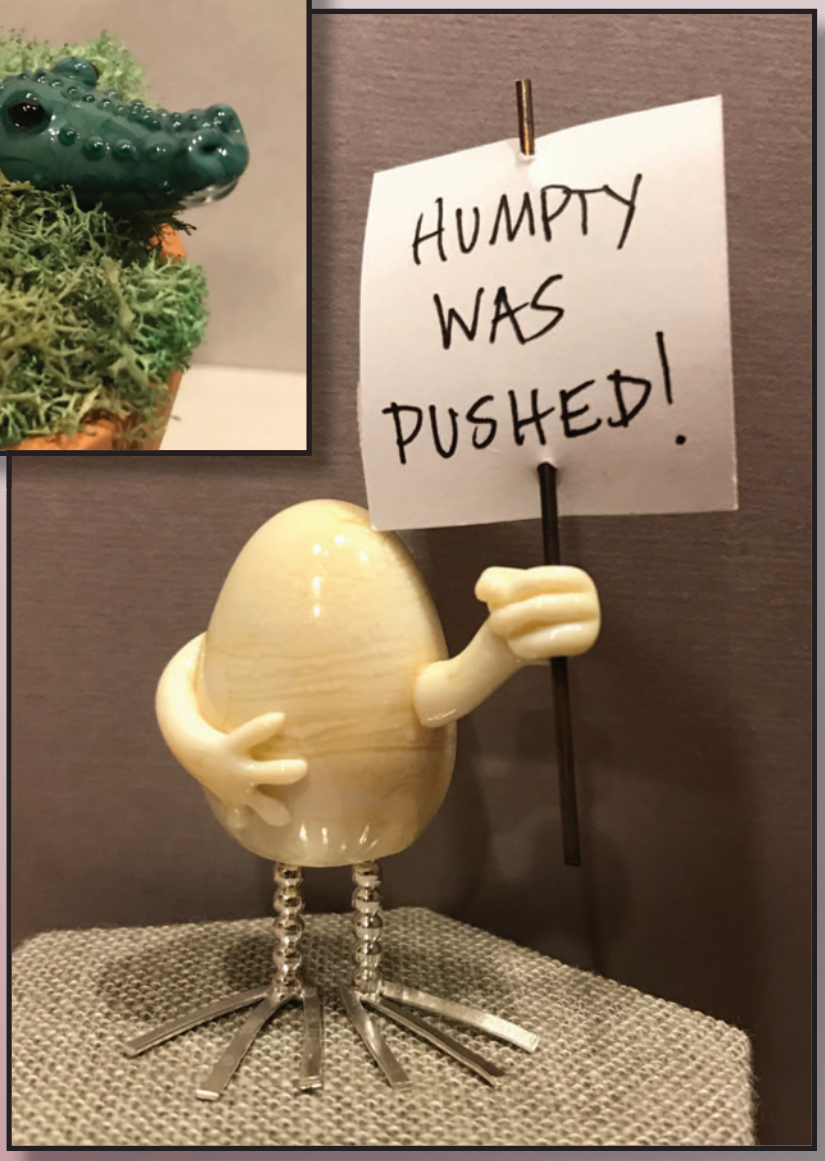
The beads, small sculptures, and jewelry created by Maureen Henriques of Pumpkin Hill Beads tell a story of her subject matter as well as her rich creativity and passion for metalwork and glasswork. Her sense of humor and playful spirit shine through in her whimsical miniatures and her macabre jewelry components.

Wildlife conservation, particularly of large African mammals, is a prominent theme in Maureen's work. A long-standing champion of wildlife conservation causes, Maureen donates a portion of the sales of her animal beads and sculptures to organizations that engage in conservation and rehabilitation.

Discovering Glass Beads

Raised in a family of handcrafters, Maureen has always been creatively inclined. She chose to study graphic design and photography in college, and after finishing her degree, she attended Parsons School of Design to learn metalsmithing. Aspiring to be a professional jeweler, she completed a course with the Gemological Institute of America. The owner of a local jewelry store would not take her on as an apprentice, however, only offering her the "door girl" position. (So much for equal opportunity.) Instead, Maureen started waiting tables to support herself.

(Clockwise from top right) Maureen Henriques, Blowing Bubbles*, lampworked soft glass bead;* Save the Chubby Unicorn, Giraffe, *and* Rhino Horns Belong on Rhinos, *lampworked and sandblasted soft glass*.



It was in 1993, at that server job, that she met a glass bead maker, and she quickly ordered the Wale Apparatus "Journeyman Kit," which came with a Nortel Minor Bench Burner torch, glass, and tools. In the following years, Maureen continued to mostly learn to make beads on her own, taking her first bead making class in 1998 with Kristina Logan at Brookfield Craft Center, where Maureen now teaches. That same year, Maureen visited the Tucson Gem & Mineral Shows and Best Bead Show, where she met professional, full-time glass bead makers. That trip inspired Maureen to take the plunge, quit her job, and start making beads full time.

Exploring Glass through Custom Requests

Maureen's early glass bead art included mostly abstract designs and dot-based patterning while she refined her skill as she created more and more sculptural work. At the same time, she began accommodating custom requests. While she claims not to particularly enjoy doing custom work, a few specially chosen custom projects have spurred specific explorations in glass and even became their own distinct bodies of work.

(Top to bottom) Maureen Henriques, Alligator (Three Part Fairy Garden), *lampworked soft glass;* Humpty Was Pushed, *part of a series of* Egg *characters;* Two Rhinos, *lampworked soft glass*.

For a forensic scientist she met at a trade show, Maureen created glass human body parts and bones. Figuring out the design for those body parts prompted Maureen to create an entire line of macabre body part components that she still makes, especially gearing up production every Halloween. Another customer requested glass eyes. Spending time improving design and form resulted in making eyeball components a permanent part of Maureen's product offerings as well. Maureen also created a small series of egg-themed beads and sculpture for a woman who decorates eggs and participates in a yearly conference of egg decorators.

(Left to right) Maureen Henriques, Pangolin, *top and underside, lamp-worked soft glass.*

The artist prefers to sell her work with personal interaction, so at least prior to COVID-19 restrictions imposed during 2020, most of her work has been sold at trade shows, galleries, and in a local gallery in her New Milford, Connecticut, hometown. As she engages with customers in these venues, Maureen often finds that inspiration comes in her conversations and special requests from customers.

Through accommodating these niche-specific custom requests, miniatures have become a prominent part of Maureen's creations. The components are often used to design and construct tiny fairy gardens and scenes. Diminutive cabbages, cauliflower, and other vegetables as well as miniscule snails, slugs, and flowers create a garden patch. Unicorns sit at a table playing cards, a pastiche of Coolidge's *Dogs Playing Poker*. An alligator, constructed in three components, lurks in moss, ready to pounce.

(Clockwise from top) Maureen Henriques, Eye Bloom (You Should Too)*, lampworked soft glass eye cabochon;* Brooch*, sterling silver;* Eye Love Rings*, lampworked soft glass eye cabochons, sterling silver, and various semiprecious stones.*

A Turning Point in an Artistic Journey

Loving rhinoceroses since she was a child, Maureen has also had a long-standing interest in conservation. Precipitated by the extinction of the Western black rhinoceros, the decision to represent them in glass was a turning point in her artistic journey. A subspecies of the black rhinoceros, prized for the purported medicinal benefit in their horns, the Western black rhinoceroses were poached to extinction by 2010. That was the catalyst for Maureen to translate her concern to using her sculptural glass skills to create a rhinoceros bead. It also lead the artist to start supporting conservation groups with a portion of proceeds from the sales of her work.

While rhino beads were the start, Maureen's animal bead offerings have grown to include elephants, pangolins, bears, giraffes, and others. She has created this menagerie to celebrate these endangered animals and draw attention to the conservation efforts on their behalf. The organizations that Maureen chooses to support focus their work on helping animals avoid captivity, providing rehabilitation if needed, and advocating against poaching. Her stylization of wildlife endears wearers to the endangered species, evoking an awareness of conservation issues.

In addition to her sculptural beads, Maureen has created a series of sandblasted pendants and beads highlighting animal conservation. Each of these sandblasted pieces are one of a kind, and she makes only one of each animal with a corresponding statement of conservation activism. The artist cuts and carves the designs by hand and finishes each piece with a footprint of the featured animal on the back of the piece. Utilizing text and representation creates touchstone pieces that appeal on both artistic and linguistic levels.

A Strong Advocate for Animal Conservation

Over the last several years, Maureen has drawn on her silversmithing talents, incorporating glass elements and gems into finished jewelry. Many of these pieces do focus on specific animals, but her strong advocacy for conservation efforts is still apparent. Every one of her silver pieces is finished with a hand cut elephant or rhino on the back of the piece. This playful, hidden finishing detail speaks of Maureen's commitment and joyful approach to bringing attention to devastatingly sad conservation challenges.

Maureen hopes that her animal beads will spur her customers to learn more about conservation. She also hopes they inspire in others a habit of championing deserving causes, be it for animal conservation, humanitarian aid, arts funding, or other charitable causes. We pay attention to small details. It is amazing how much of an impact can be made by translating big ideas to a small scale that commands our attention.

Organizations that Maureen Supports

The following organizations are constantly working to provide successful wildlife rehabilitation and rescue endangered animals. They also offer support to area volunteers where natural disasters, such as the recent devastating wildfires in Australia, are working to rescue, rehabilitate, and repopulate wildlife.

Sheldrick Wildlife Trust, the first beneficiary of Maureen's efforts, rescues and saves mostly baby elephants orphaned due to poaching. SWT, based in Kenya, Africa, is considered one of the most successful wildlife rehabilitation centers in the world. www.sheldrickwildlifetrust.org

Wildlife SOS in India worked to end the "dancing bear" tradition of the Kalandars and has since rescued over 600 bears from cruel conditions. Their current focus is rescuing elephants used for riding from temples, circuses, and street markets. www.wildlifesos.org

Saving the Survivors in South Africa strives to battle the damage caused to animals by poachers and works to provide veterinary in-field treatment and rescue. Rhinoceroses are their primary focus because of the extent of poaching. www.savingthesurvivors.org

The Rhino Orphanage in South Africa is dedicated to rescuing, rehabilitating, and returning baby rhinos to the wild who have lost their mothers to poaching. www.therhinoorphanage.co.za

The Tikki Hywood Foundation in Zimbabwe is dedicated to the rescue, rehabilitation, and return to the wild of many endangered species, but their main concentration has been the survival and protection of the pangolin. www.tikkihywoodfoundation.org

The Koala Hospital in Australia. Because of the recent devastation caused by the 2019 wildfires and the decimation of the koala population in Australia, Maureen created a special series of koala beads. Countless volunteers are dedicated to the rescue, rehabilitation, and repopulation of koalas, as well as other wildlife that suffered in the fires. They also have begun a program to rebuild the habitat and ecosystem on which these species rely. www.koalahospital.org.au GA

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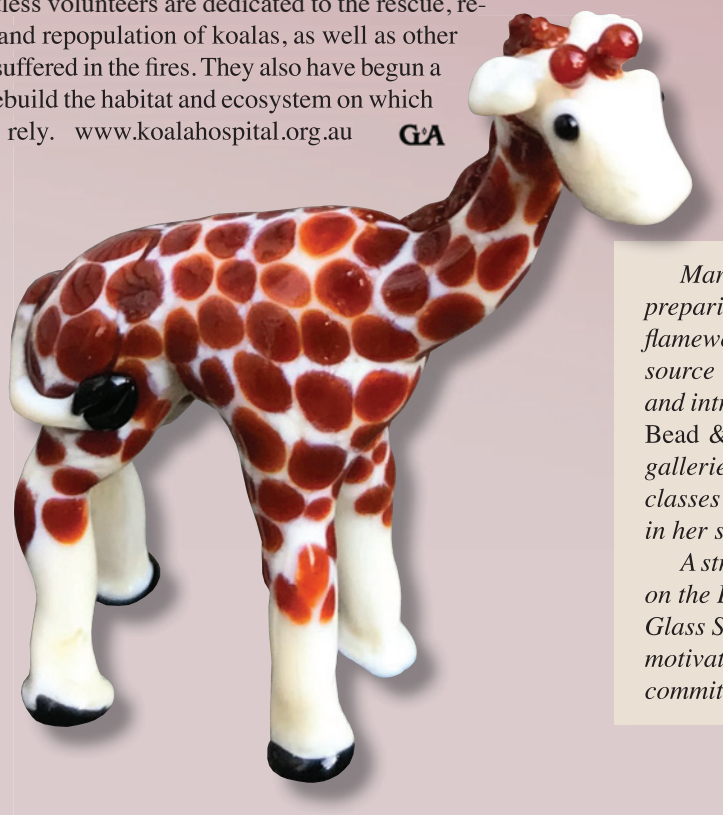


(Left to right) Maureen Henriques, Giraffe, *lampworked soft glass;* Time is Not Up, *made at the 2020 Sonoran Glass School Flame Off. Photo by Nick Letson.*

Margaret Zinser Hunt began flameworking in 2001 while preparing for graduate work in entomology. Now a full-time flameworking artist, she draws from that background as a source of inspiration for her glass art with its vibrant color and intricate detail. Her work has been featured in The Flow, Bead & Button, Step By Step Beads, Bead Unique, *and in galleries in the U.S., Canada, and Japan. She teaches group classes in studios nationwide and abroad, and private classes in her studio in Tucson, Arizona.*

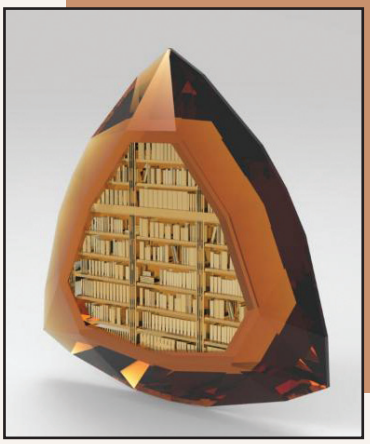
A strong advocate of community arts, Margaret volunteers on the Board of Directors of two Tucson nonprofits, Sonoran Glass School and Beads of Courage. Margaret shares, "I am motivated, inspired, and deeply grateful to be part of such a committed community of fellow artists and volunteers."

Featuring the latest from the Contemporary Glass Society

Glass Graduate Review 2020 CGS Online Exhibition

Linyu Mei, Montage.

by Pam Reekie



Gregory Williams, Trillion.

Lisa Gilliver, Ripples Triptych. *Photo by James Capper.*

Every year the Contemporary Glass Society (CGS) produces a Graduate Review for glass artists who are graduating during that year. There are also prizes for excellence given alongside the Review. CGS is the United Kingdom's foremost organization for supporting established artists as well as up-and-coming makers. It was established in 1997 to represent the interests of glassmakers within the national and international community and to promote contemporary glass in the wider art world.

Sadly this year because of the COVID-19 pandemic, the world has shattered for graduates. Their educational establishments have been shut down prematurely, and they have not been able to access workshops and studios to complete their final pieces of work or to even remove their work. Consequently their degree marks have been based on their "concepts" rather than the work itself, and their end-of-year Graduate Shows have not taken place. Because of that, CGS has been unable to produce the 2020 Graduate Review. However, we couldn't leave students who were graduating in the lurch, so we have launched Glass Graduates of 2020, the Lockdown Exhibition.

Dazzling, Wide-Ranging Glass Art

This is the first CGS Graduate Show, and we are excited to share the graduates' work with the public and glass art community. Despite the restrictions placed upon them, the graduates have produced a dazzling and wide-ranging demonstration of their abilities and creative approaches to contemporary glass.

Although CGS is not producing a Graduate Review this year, 2020 students will be invited to join students from 2021 in a combined production next year. Glass artists are always creative in making the best of the worst! To further assist the Graduates, they can join CGS at the student rate of £35 for another year, instead of the nonstudent individual rate of £60. For more information, please contact Pam Reekie at admin@cgs.org.uk.

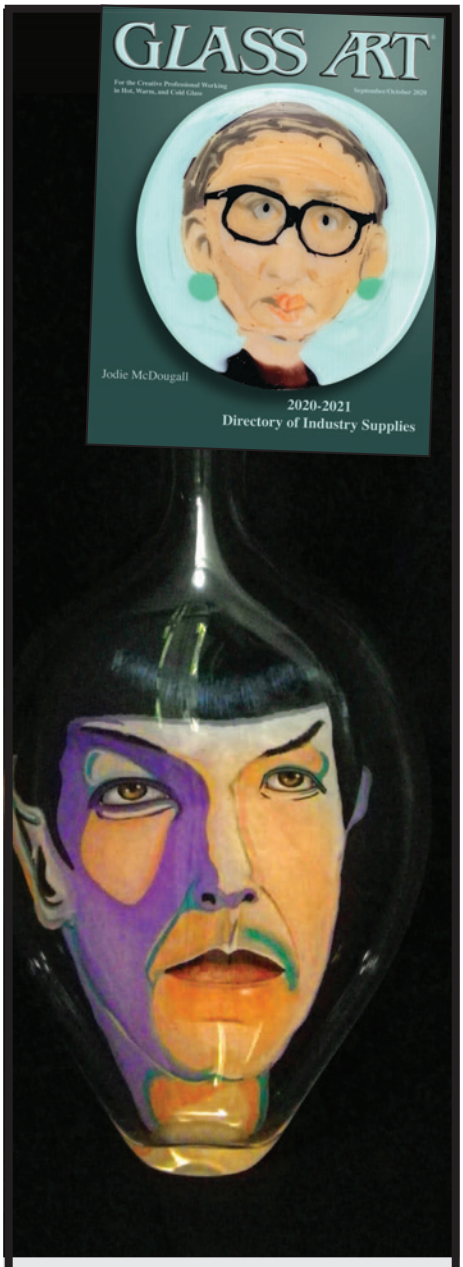
Colleges Represented by Participating Students

National College of Art & Design (Dublin, Ireland)
University for The Creative Arts (Farnham, England)
City of Glasgow College (Glasgow, Scotland)
De Montfort University (Leicester, England)
Kensington & Chelsea College (London, England)
Plymouth College of Art (Plymouth, England)
Royal College of Art (London, England)
Crawford College of Art & Design (Cork, Ireland)
University of Derby (Leek, England)
University of Stirling (Stirling, Scotland)
University of Sunderland (Sunderland, England)
University of Wales Trinity St. David (Swansea, Wales)

All 2020 graduates were invited to send in 2 images of their work to be featured in an online show. Their work can be seen at: www.cgs.org.uk/exhibitions/glass-graduates-2020-lockdown-exhibition.

G&A

Visit www.cgs.org.uk to find out more about the Contemporary Glass Society and how to become a member. Join today and make a vital contribution to the contemporary glass art industry while enjoying a wide range of benefits.



Don't miss the September/October 2020 issue of *Glass Art*® magazine, where you'll meet glass pioneer and teacher Robert Carlson, borosilicate artist Jared DeLong, and murrine artist Jodie McDougall. The 2020–2021 Directory of Industry Supplies rounds out this inspiring issue.

On the cover of the September/October 2020 issue of Glass Art®, RGB Murrine Button *by Jodie McDougall*.

(Above) The Bold Ones, *by Robert Carlson*.

www.GlassArtMagazine.com

David Patchen, Dewdrops.

Making Dewdrops

From Idea to Installation

by David Patchen

I recently installed eight sculptures titled *Dewdrops* commissioned for a brand new Norwegian Cruise Line ship *Encore* off the north coast of Germany. This project was a perfect combination of glass-blowing, design, engineering, and craftsmanship, as well as one of the most satisfying of my career thus far. By the time my assistant and fellow artist Jon Moreno and I went on board in October 2019 to install these, the ship was in its last week of outfitting and scheduled to cross the Atlantic to begin service in the Caribbean.

Jon and I planned to install the sculptures while the ship was in port at Bremerhaven for six days. To our surprise, however, within three hours of boarding an unscheduled "sea trial" was announced. We departed to cruise the North Sea off the coast of Denmark and Norway for two days before returning to Bremerhaven.

Considerations for Engineering, Placement, and Transportation

Consistent with their name, *Dewdrops* are sculptures comprised of elegant crescents of glass with crystal clear spheres of "dew" clinging to them. The curved glass elements relate to each other through gentle curves and gestures through the negative space. Spheres of dew in various sizes defy gravity by clinging to the glass reeds, and like dew, they act as lenses refracting light and offering interesting and distorted views of the surroundings. Designed in a range of earth tones, this set of *Dewdrops* echo a macro view of the natural world where this phenomenon of condensing water vapor occurs.

While these sculptures are primarily glass and wood, the majority of the work wasn't glassblowing. A great deal of time was spent engineering the work and determining the placement and interactions between the crescents and spheres to ensure that the glass fit flush against the base. We also had to sort out how to secure the glass to the steel pins, bond spheres to the glass crescents, and design the finished piece for safe transportation to Europe and a straightforward installation on site.

The project originated with an e-mail in late March 2019. Final colors were approved at the end of April, and the glassblowing was completed by the end of June. Fabrication and bases were completed by the beginning of August, and they were shipped to Germany in mid-August. The finished work was installed at the end of October 2019. The work for this was sporadic throughout the duration of fabricating the project with a couple of full-time weeks prior to shipping.

The sculptures were designed for niches that are open on both sides in a fine dining restaurant. The client provided architectural drawings and dimensions along with a color palette of earth tones designed specifically for the space. As much as I love the artistic freedom to design and create whatever I envision, I also enjoy the challenge of working with a client to design work that's custom to a space and satisfies a specific aesthetic.

Since these sculptures would reside in an environment that moves, engineering them to remain secure was a constant consideration throughout design, creation, and installation. With everything subjected to continual rocking, all of the mechanical and adhesive connections would have to withstand occasional stress in different directions.

Given that all eight sculptures would be transported to Germany via freight, shipping them unassembled was the obvious choice. I carefully considered the degree and nature of the assembly that I wanted to undertake on the ship, since tools and jigs for curing adhesives would be limited to what we could carry in a suitcase, and time was also limited.

Developing the Design for Dewdrops

The origin of *Dewdrops* was based on some crescent forms and spheres that were left over from a corporate commission. Those crescents were in bright colors and only about 15 inches tall. They weren't used in the commission, since they didn't quite match with other crescents I had made, perhaps because they were a bit too thick or pointed.

When I was cleaning up after completing the commission, these extra crescents all lying together on a table intrigued me. I liked how the curves interacted, and I experimented with a few approaches to arranging them together. I decided that I liked them best when they were oriented vertically, with the curves intersecting and interacting. Experimenting further made me think about the way the crescents related to each other and the areas of visual interest or tension.

David Patchen Dewdrops *detail*.

Since I also had some extra glass spheres around the studio from the commission, I started adding them to the arranged crescents. I loved the combination of these two forms—the simple silhouette, the shadows they cast, and the way the spheres gathered and projected light—as well as the wild lens for viewers to peer through. I decided to make another prototype but in colors that I preferred, so I made more crescents in black glass with silver leaf. When I mounted them on a black glass base, the first *Dewdrops* was born.

Rescaling and Refining the Sculpture

When I was approached about making them in large scale for niches roughly 4 feet tall by 4 feet wide by 15 inches deep, I was excited to return to the sculpture, scale it up, and refine it. I decided I wanted to make the crescents with a couple of encasement layers of clear glass over the color to provide beautiful optics and strength.

I knew that scaling up the glass spheres was going to make them heavy, so reliably attaching them was going to be a challenge. Initially, I thought that attaching them hot with molten glass would be the most secure, so I made a number of spheres and tested adding them to the crescents during the glassblowing process. That proved to be a poor solution, because the spheres introduced a point of stress into the glass, and when breaking the crescent off of the pipe, the spheres would tend to break off as well.

I also realized that I would have to determine sphere placement prior to blowing each of the pieces, which left me no flexibility if I decided I didn't like where they were. I considered making the glass spheres separately and gluing them on once they were cool, but the glass spheres at this scale were incredibly heavy, especially for such a small contact patch. While exploring other materials for the spheres, I decided to test cast acrylic, because it's less than half the weight of glass, has excellent clarity, and could be placed anytime after the glass was cool. The main challenge with acrylic was finding the right adhesive that could securely join them to the glass without yellowing over time.

This project began with a mock-up of the exact niche in which these sculptures would reside. Sketching the sculptures into the space allowed me to get a feel for the scale and desired form for the glass, spheres, and bases. Color selection was next. I recommended a palette based on the color samples my client provided of other tones used in the room, selecting opaque glass colors that harmonized with the room and each other. I made paper mock-ups of the glass crescents so I could photograph them and manipulate them in Photoshop to ensure that I was happy with the curves and scale. Once I was satisfied with the design, it was time to make the glass to this specification.

Glass Production

Elegant, tall, flowing forms at this scale are almost always best made by stretching very hot molten glass over or into a final form quickly without any reheats—that is, softening and reforming. Reheats on very long/tall forms only result in uneven heat and the "flopping banana"—glass that becomes unwieldy and difficult to control or shape evenly.

With that in mind, I experimented with various "hot and fast" approaches to making these curved elements beautifully even and consistent. I decided to quickly draw the molten glass out into a long spear, and just before it cooled enough to harden, I would shape it around a plywood form to achieve the final curve, pictured here with clear prototypes. That way, each glass crescent would have a consistent curve (radius).

Once the color palette was finalized, I ordered my colors and used the overlay technique to coat a small glass bubble on the end of a blowpipe with a blob of glass color. After heating and smoothing the colored glass bubble, we gathered molten clear glass over it twice, encasing the color with clear glass. We blew the bubble evenly and used a folded up pad of wet newspaper to shape the glass into a cone to pull the molten cone into a spear.

Stretching the bubble.

Just before pulling the spear, I picked the tip of the glass with shears, pointing the bubble up further, and created a small handle of glass to grab for the next step. After heating this pointed bubble until it was very hot and soft in the reheating furnace, I quickly exited the furnace and attached the blowpipe to a rope connected to a pulley attached to the ceiling. With Jon holding his end of the rope, he pulled the pipe vertically toward the ceiling. Then using a gripping/cutting tool called diamond shears, I grabbed the tab and stretched the glass into 3-foot to 5-foot lengths. I used a hand torch to keep the glass warm as I stretched it.

Once it was the correct length, I neatened up the tip with a torch. Then Jon carefully lowered the pipe, and we quickly removed it from the pulley system. While the long spear of glass was still pliable, we set it on the plywood form, and I used cork paddles to gently push the glass around the curved plywood form, creating the crescent. In the five seconds I spent bending the glass around the plywood form, it would cool enough to stiffen and hold its shape. Then we'd break the crescent off the pipe into Kevlar gloves and load it in a 950°F kiln to cool down overnight. This all must happen quickly and seamlessly to avoid having a pulled spear that doesn't bend or a drippy noodle that won't hold its crescent shape. We did this about 80 times in six different colors over a number of days of glassblowing.

Pulling a point on the glass bubble.

Spheres

Optically perfect acrylic spheres are available in a range of sizes, and sourcing a hundred of them was straightforward. Finding the correct adhesive, however, was not. I'm familiar with specialized glass-to-glass adhesives, but joining glass to acrylic is a different challenge. The adhesive needed to join the two different materials very securely, be optically clear, and not yellow over time. It also needed to be viscous enough not to run out of the joint and cure at a rate that was appropriate for the pace of the work.

After researching industrial adhesives, I ordered five different epoxies to test. My initial test involved attaching a small acrylic sphere to a glass crescent with each of the different epoxies to see how difficult it was to remove after 24 hours. To prep the joint, the glass was cleaned with acetone and surface-ground with a diamond bit to give the glass "tooth" to aid the epoxy. On the sphere, I ground a concave bevel to better fit the curve of the glass, increase the surface area, and expose clean acrylic for the epoxy.

Ensuring that the spheres were secured while the epoxy cured overnight also presented a challenge. I considered using a dot of UV glue for its instant curing property to hold the spheres to the glass while the epoxy cured around the joint but dismissed this approach, since it meant that a good percentage of the final glue joint would be occupied by the UV glue.

After much testing, I decided to use hot glue to create jigs out of craft/popsicle sticks to hold each sphere in place while the epoxy cured overnight. I quickly learned to rest the spheres on the craft sticks rather than glue them, since hot glue doesn't easily detach from acrylic. However, hot glue adheres well to glass and detaches easily with a drop of alcohol or acetone, which I applied very carefully the next day to ensure that it didn't run into the epoxy joint.

After finding an epoxy that passed my tests, I left it for a couple of months—the entire timeline of the project—to ensure that the joint had longevity. Since attaching the spheres was time consuming and required lots of precise jigs, I decided to attach all of the spheres in my studio except the ones that would touch two crescents. Those I would do on the ship, since it would permanently join two crescents together making them impossible to safely ship.

Securing the Glass

The sculptures needed to be test-installed at my studio, taken apart, then permanently installed on the ship. The simplest approach seemed to be permanently anchoring steel pins inside the hollow ends of the blown glass. The part of the steel pin extending from the glass would then insert a few inches into a hole on the wood base. That way, I could test-assemble them and easily take them apart for shipping. Cutting 3/8-inch-diameter stainless steel rods into 6-1/2-inch lengths and inserting them into the 3-inch-tall bases gave me 3-1/2 inches to extend into the glass to hold it upright.

Corking around the form.

Spheres curing in jigs.

In order to simplify assembly/disassembly/reassembly, I decided that the pins would be perfectly true (perpendicular) to the wood base. Since the glass curves, this required that the steel pins need to bend a bit before inserting into each piece of glass. After arranging all of the glass crescents flat on a piece of cardboard that represented the base, I drew a line on the bottom of each piece of glass to indicate the angle that the steel rods needed to be bent in order to follow the angle of the glass. Before applying the epoxy and gluing the pins into the glass, it had to be ground to the correct angle so that when everything came together the glass would be perfectly flush to the base.

Wood base mock-ups were drilled, pins were inserted, epoxy was squirted into the void in the hollow of the glass, and the glass was lowered onto the pin and left overnight for the epoxy to set. I used mock-ups of the bases for all of the assembly, since the real bases were being assembled concurrently. I wanted to make sure that any drips, bumps, or scratches would happen to mock-up bases rather than the real, perfectly finished ones.

Determining the correct epoxy for securing the steel pins also required some research, since most epoxy is too runny and would drip out of the glass before it could harden. In my research for viscus structural epoxy, I discovered a thickened marine epoxy the consistency of frosting that would stay in the void and hold the pin. Unfortunately, this epoxy shrinks a hair as it cures, which would occasionally create a small stress crack in the glass. To avoid this, before applying the epoxy I painted two stripes of oil inside the glass in order to prevent the epoxy from attaching to the entire interior, thus reducing the stress but still securing the glass. This seemed to greatly reduce cracking.

Bases

My aesthetic for the bases was something warm and organic that was strong enough to hold the pins long term and didn't distract from or visually compete with the glass. Wanting it to harmonize with the interior of the restaurant but not blend into the decor, I decided on a tight-grained mahogany, stained and sealed in a shade of dark espresso.

A fine-grained wood like mahogany provides the warmth of wood but doesn't risk competing with the glass the way I suspected a more prominent looping grain like oak would. A dark stain made the wood recede visually and contrast with the glass. A fine woodworker friend fabricated these with a mahogany veneer laminated to a core of birch plywood to provide strength and stability from warping. They are heavy and dense.

Test Assembly

To ensure everything was ready to go, I test assembled all the sculptures in my studio with the exception of the spheres that would rest on two crescents simultaneously. All crescents and bases received tape labels and markings that indicated their order, placement, and orientation.

I documented the assembled sculptures with photos to ensure that I would be able to identify what went where even if my tape labels were inadvertently removed in packing or unpacking. Test assembly was also a chance to ensure that I had a record of the spheres that needed to be in my kit for final assembly on site.

Transportation

I was initially considering crating and packing the pieces myself, but ultimately I decided to use professionals who could complete it in the fraction of the time it would take me to do it. I hired Connect Art, a San Francisco–based art handler who regularly moves museum shows and high-end collections. They built sturdy crates and packed the glass beautifully using alternating layers of foam with custom cut-outs curved for each crescent.

I included spare glass crescents in every color just in case I needed to replace some glass on site. After unpacking the crates, I appreciated the amazing work Connect Art did to keep the crescents safe and was a bit bummed that all of this beautiful custom packing was now headed to the trash.

Installation Kit

Since my needs were specialized and I knew I wouldn't have access to tools, I planned a comprehensive installation kit. Most of the installation process was easy to anticipate, since I had already assembled the sculptures in my studio. Much of my insomnia was spent prior to the trip anticipating all of the potential disasters that I might encounter on site and brainstorming the tools and supplies I'd need for a fix.

With this installation kit I was prepared for everything from the whole thing going perfectly to replacing things as simple as broken-off spheres and scratched bases all the way to replacing an entire glass crescent. It was a balancing act to weigh the hassle of bringing a tool against the risk of needing it but not having it. Following is a full list of everything that was in my kit. I used almost everything.

On-Site Installation

Our journey to the ship took Jon and me from San Francisco to Frankfurt, then a train to Bremen, then another train to Bremerhaven, the port city where the ship was docked. A short taxi ride and a lot of security screening, and we were boarding a staggeringly large cruise ship.

At almost 1,100 feet long, 150 feet wide, and 17 decks tall, the scale of this ship blew my mind. Not surprisingly, I spent a decent percentage of time on board being lost. After finding our staterooms, we located the crates containing the sculptures adjacent to the restaurant that would be receiving them. Upon opening the crate, I was delighted to see that the packing was impeccable and everything was in perfect condition. We were relieved and could turn in knowing that things were likely to go smoothly.

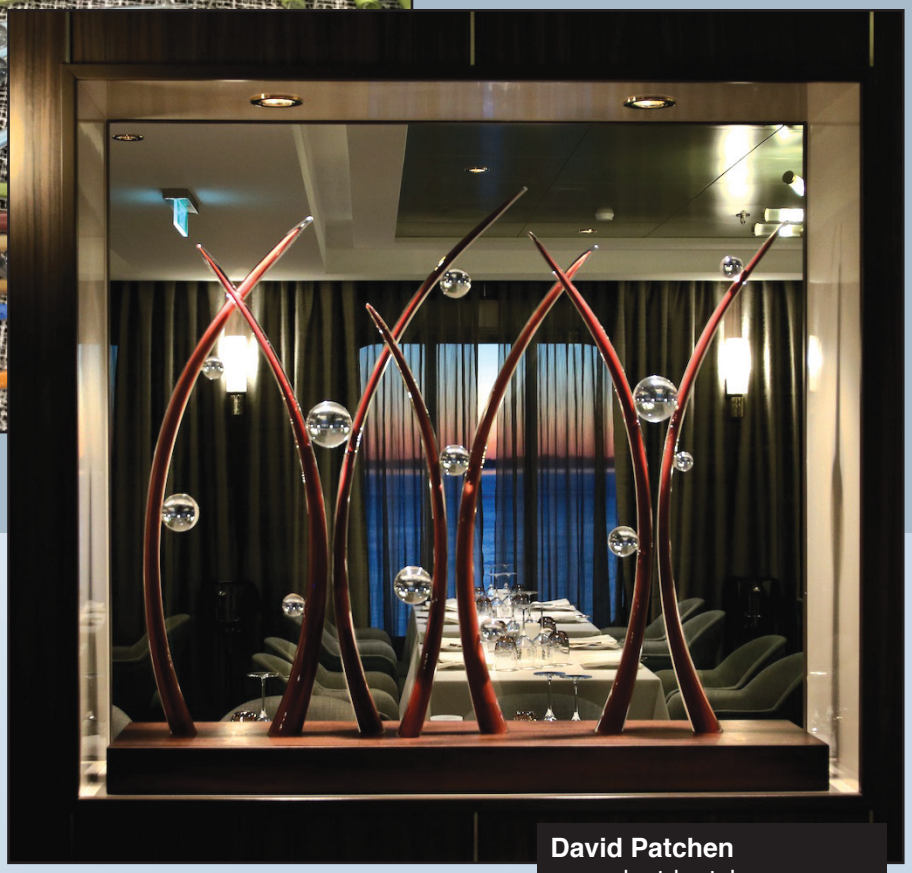
The next morning Jon and I unloaded and organized all of the glass and bases in a staging area in the restaurant. After walking the space and deciding the order of the eight sculptures in the niches, we began installation. While I had planned to drive screws into the bases from underneath the niches there was no access available, so we used epoxy to secure the bases to the floor of the niches. They were cured overnight with jigs to prevent them from shifting with the motions of the ship.

The next day all of the glass was placed in the bases, and notes were taken about any extra work each sculpture required, from replacing a sphere that I had accidentally knocked off to replacing a crescent that showed a small stress crack. After all of the glass was in bases, we began adding the additional spheres by building jigs for support, grinding the spheres and glass, and applying the epoxy. This required an overnight cure. The following day mostly involved removing the jigs, cleanup of all the epoxy joints, a final cleaning of the glass, and photographing the finished pieces.

(Top) Crate with layers of foam and custom cut-outs for shipping the crescents.

(Bottom) Securing the glass with stainless steel rods.

Sorting Dewdrops *crescents on-site.*



Completed installations.

David Patchen
www.davtdpatchen.com
Instagram @davidspatchen

During the installation, the ship was in the final stages of preparation prior to formally launching. There were likely close to a thousand technicians on board addressing all of the systems that needed final work, testing, or fine-tuning.

I shot a fun time-lapse video that I posted to my Instagram @davidspatchen of Jon and me performing the majority of the steps to put one of the *Dewdrops* together. During the course of this project I sweated the details—so much so that I occasionally felt I was being too exacting and particular. My standards, however, are as high as my desire to avoid any on-site drama and appropriately motivated me to overprepare. Given how smoothly everything went, I'll do it exactly the same in future projects. GA

For two decades, David Patchen's creative energies primarily found an outlet in music, but a blowpipe and furnace have firmly replaced his guitar and amp. A former corporate marketing professional, a glassblowing class in 2001 ignited a passion that transitioned him from the software world to full-time glass artist. Primarily self-taught, David grew his skills through experimentation informed by observing talented local artists and a few visits to Murano, Italy.

David's work is in numerous private collections and museums and has been exhibited internationally. He has also been a guest artist at the Corning Museum of Glass and studied at Pilchuck Glass School. In 2010, he was selected as Artist in Residence in Seto City, Japan, and has received awards for his work. His book, David Patchen: Glass, *is in the permanent collection of the Rakow Library at The Corning Museum of Glass and the Fondazione Giorgio Cini, Centro Studi del Vetro (Glass Study Center Library) in Venice, Italy. Visit www.davidpatchen.com to learn more about the artist and his work.*

Suzanne Head

Communicating the Narrative

by Sara Sally LaGrand

I would be remiss if I didn't say I am a little blown away. Okay, I take that back. I am a *lot* blown away. Suzanne Head's work is evocative. It's also universal. She is a glass artist, but not just that. She uses glass in a most pure form. She is quick to tell you, however, that she uses whatever material will communicate the narrative, because that is what it is all about—the narrative. "Materials are just a means to an end," she says. "I don't care what it is as long as it achieves the goal."

Pursuing the Technical Challenge of Glass

Head jumped into glass while studying at the Cleveland Institute of Art. Marc Petrovic, a professor there, encouraged her to pursue glass after she sought instruction on how to make dandelions out of glass for a 22-inch by 16-inch by 30-inch clay sculpture of a lion, a dandy lion. The sculpture had delicate and wispy stems of glass protruding all over the sculpture's head.

Suzanne was skeptical at the time. Glass was the perfect means to an end for this particular piece, but she was interested in pursuing illustration. "Glass art is often more driven by the object rather than the image," she says. "I was more interested in the story driving the work, not the other way around." However, as she began meeting and then assisting other artists who had worked in glass all of their careers, she found the community to be welcoming and inclusive.

(Clockwise from far left) Suzanne Head with her White Rabbit Mask, *fused glass powder and enamel, 18" x 12", 2019;* The Time In-Between, *fused glass powder and enamel, stoneware, glass, acrylic paint, and flocking foam, 22" x 16" x 30", 2016;* Deer Mask, *12" x 12";* Rabbit Mask, *13" x 10"; and* Coyote Mask, *10" x 12". Deer, rabbit, and coyote masks all from fused glass and powder, 2019.*

(Top to bottom) Suzanne Head, Knot, *fused glass powder, 22.5" x 35" x 1", 2018;* Glass Drawing Demonstration, *unfired glass powder frit photographed on a light table, 10" x 10", 2017.*

"I majored in illustration because I wanted to tell stories, but I also get addicted to a challenge. I like the technical challenge of glass." Everything the artist makes in glass is fired in a kiln, with nothing glued or painted and always 100 percent glass. "That being said," explains Head, "I work in this way to challenge myself. It's a form of entertainment. In no way do I think that pure craft, in the formal sense, is superior to any other form of making. We need to be careful about elevating the notion of pure craft to a state of virtue. That isn't what art should be about."

Looking Through the Lens of Evolutionary Psychology

Even in her high school years, Suzanne focused on art as a tool for communication, often using a quasi-idealized version of the female form and cartoonesque animals to relate the universal state of growing up. "My first body of work as a teenager focused on a recurring character, a young nude woman with a teddy bear head. I was dealing with concepts of adolescence, naivety, and sexual maturity—still longing for a nurturing form of paternal affection but developing into a body that attracted something else.

"There was a dark side to the work that alluded to psychological uncertainty and, at times, torment. I remember teachers seeing it and asking if I needed to talk to someone, but that was just it. I no longer had to talk. I could say it all through the art. Once I realized that, I became completely obsessed with making art, and I have been ever since."

Head's work has matured but continues to resonate themes of femininity, animal characteristics, and human purpose. For example, her three-part piece *Run* created in 2018 depicts a nude pregnant woman slightly submerged in a stream as several salmon, red during the smolt stage, are rushing around her to complete their primal task, to procreate.

The piece reflects Suzanne's own struggle with the animal/biological part of being human. What now? Get married, have kids, then die? The salmon, in this case, represent her examination of these themes. "My interest in human psychology and sexuality evolved into overarching themes of femininity, intimacy, and the power within human relationships. I was trying to understand the context behind what we want from others and what they want from us. I often approach these questions through a lens of evolutionary psychology."

Art Representing the Human Psyche

The *Animal Head Mask Series*, completed with glass powder drawings, painted enamels, and kiln firing, is representative of different human emotions. "Biological triggers like the fight-or-flight response, reproduction, and tribal status are argued to be at the root of our thoughts and actions. Thinking about emotion from an animalistic perspective has impacted how I use animals in my work. The natural characteristics of the chosen animal species and their relationship to human society are often symbolic of human behavior."

The use of the female nude is not gratuitous in the least. Rather, it is part of the central narrative, Head's own experiences as a woman, but she is keeping her options open. "The female nude is often the subject of my work. She is a symbol of both vulnerability and power. She can be one or the other, or she can be both. My figures have always represented the human psyche more than the individual, so I always had trouble figuring out how to clothe them. Clothing cemented them into a cultural place and time, but it was too specific. My sketches have been shifting away from that, as of late. I think fashion is going to start playing a role in my future work."

Layered Frit with the Look of Painting

Head now works in the Pacific Northwest assisting other artists. She creates about four to five pieces per year. The artist has developed a unique process of drawing with glass powder to create layers of translucent color, much like the process of glazing with transparent paint. "Overlapping the layers of color makes new colors straight on the glass."

Suzanne Head, Glass Powder Drawing Demonstration, *unfired glass powder frit photographed on a light table, 10" x 10", 2019.*

The disciplines that Suzanne learned as a painter and illustrator—a patient hand and wrist control—have served her well throughout her career as an artist. These assets have helped her to create her signature technique, the soft edges that look more like a painting than glass. She continues to work with talented artists and share her techniques with others through workshops as she pursues her own art. G&A

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.

Suzanne Head
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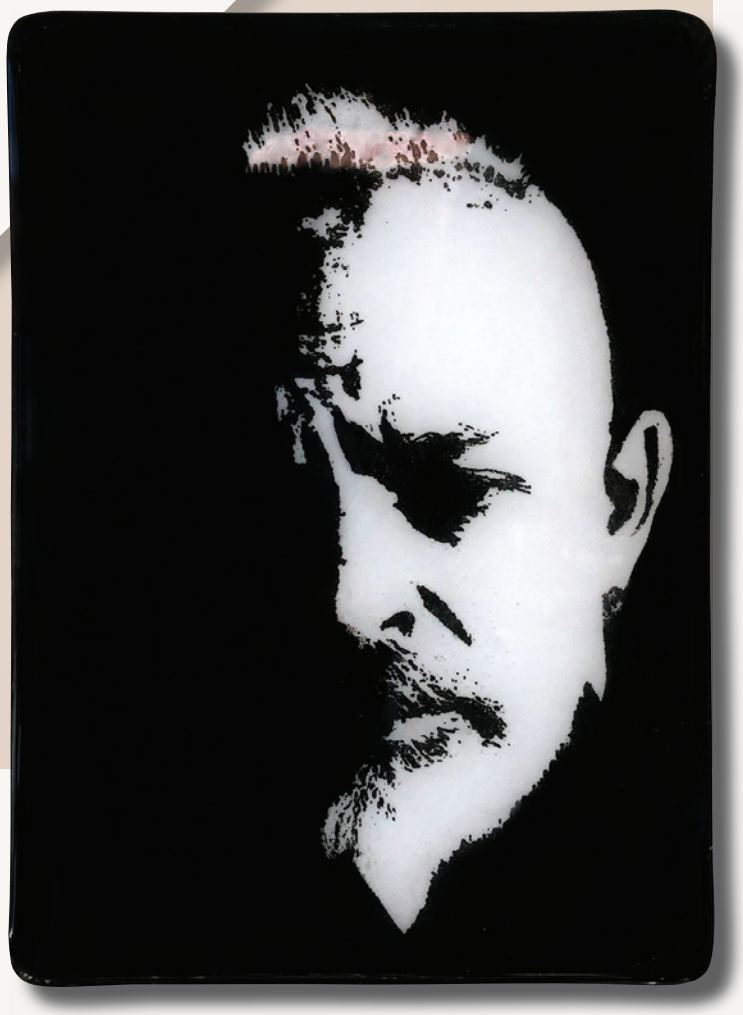
www.suzannehead.com
Instagram @suzanne_head

Suzanne Head applying glass powder to Run, *2019.*

ScreenEasy

A New Approach to Printing on Glass



Paul Messink, Untitled, *portrait from halftone screen. Photo by the artist.*

by Bob Leatherbarrow and Becky Wills

Throughout the long history of making glass, artists have endeavored to create images directly on its surface. For example, stains and enamels have been used to adorn church windows with religious imagery. Recent advances in rendering images on glass borrow from traditional screen printing techniques to reproduce fine detail and halftone images of photographs, writing, or even the artist's own drawings. This process involves transferring a design onto a mesh screen, passing enamel or glass powder through the design onto the glass surface, and firing the glass to bond the enamel or powder onto the glass. This tutorial outlines both the conventional approach to screen printing, and a new product, ScreenEasy, which results in incredible detail.

Traditional Techniques

The conventional approach starts with a mesh screen that is stretched tightly onto a frame and is then coated in a UV sensitive emulsion. The screen mesh size is measured either in threads per inch or per centimeter—make sure to check which—and has to correspond with the particle size of the enamels or glass powder being used. The finer the particle size in the medium, the finer the screen and the more intricate and detailed the image can be.

The artwork to be transferred consists of areas where light can pass through or is blocked from coming through, much like a photographic negative. The initial steps for transferring the image onto the screen are carried out in a darkroom lit by a red light bulb. The artwork is placed directly on the freshly prepared screen on a flat surface and is exposed under a bright UV light for a fixed time. That cures the emulsion where the light is transmitted through the artwork. The emulsion is not cured where light is blocked from being transmitted onto the screen. To finish, the uncured emulsion is washed from the screen using a high-pressure stream of water, and the dried screen is exposed to bright light to complete the curing process.

Glass enamels, which are very finely ground, are mixed with an oil- or water-based medium to a paste. This can be pushed through the cured screen onto glass using a squeegee and results in a detailed image. Enamels made specifically for firing onto glass consist of metal oxides and flux, and they require only a light application to provide an intensely saturated color.

Photographic quality halftone images can be achieved using the finer meshes. The lower the thread count, the less detailed the image will be. When using glass powders, the mesh should have a thread

count of 35 to 40 per centimeter to allow the glass powder to pass through to create the image. Using fine glass powders, it is also possible to create powder wafers printed directly onto a kiln-washed shelf, then fired in the kiln at a temperature just below a tack fuse.

Enamels are applied by placing the screen directly onto the glass sheet and pulling a band of the mixture across the screen with a flexible squeegee blade. To apply powders, elevate the screen on 3 mm wide strips placed under the frame so that the screen is slightly above the glass. Then sweep the powder across the screen or gently vibrate the screen so that the powders pass through the mesh.

Feather pattern using black ScreenLine enamel on dichroic glass.

An Easier Way to Screen Print

The traditional approach to screen printing on glass requires an aluminum coating trough, a squeegee blade, and various screen printing chemicals. You also need a light source to expose the UV sensitive emulsion, a place to store the drying screens in the dark, and a large sink with a hose to do the washing out process. It can be quite expensive and needs a dedicated space to create and store the screens.

The ScreenEasy method of printing imagery onto glass came about when Becky Wills and Markina Filer, glass artists who were teaching traditional methods, wanted to find a way to make the whole process easier.

They also wanted to make screen printing on glass more accessible and more affordable to the glass enthusiast, thereby tempting artists to "have a go" at a technique that would expand their artwork.

ScreenEasy supplies both screens and enamels. The screens are available, with or without a frame, in three grades—powder, enamel, or halftone. The latter are best for photographic images. ScreenEasy has a large selection of stock images but will also create custom screens when you upload your own artwork onto their website using the easy-to-follow instructions. Your ScreenEasy screen arrives with your image on it, so you can get straight down to creating beautiful imagery on glass with no fuss or messy chemicals.

ScreenEasy also supplies high-temperature glass enamels such as Dove/Rogue, EZ Fire, and its own premixed ScreenLine, as well as ScreenLine water-based medium. These easy-to-use brands offer a vast palette of bright, glossy colors that require no venting and can be readily mixed to expand the color palette even further. Certain gold-bearing colors such as purples and pinks are more expensive, but the ScreenEasy screen printing technique uses very little enamel.

ScreenEasy setup.

Techniques for Enamels and Powders

The process is very simple. For printing with enamel, use a screen without a frame. Tape the top edge of the screen directly onto the glass. Apply a narrow band of enamel at the top of the image and draw it across the screen using the supplied squeegee. Then lift the screen and remove your glass with the image on it. A frameless screen can also be used to print onto a curved surface such as a drinking glass. If you want to print with glass powder, the screen must be held rigid in a frame with the screen elevated above the glass.

The screens are light, easy to clean in water, and take up minimal space to store. With careful use, they can be reused many times. ScreenEasy has instructional videos on YouTube that demonstrate all of the available techniques. The process can be done using ScreenEasy on any brand of glass. Enamels are fired on at temperatures ranging from slumping process temperatures around 1100ºF (600ºC) to full fuse temperatures around 1475ºF (800ºC), depending on the enamel.

Images created on individual sheets of glass can be transformed into three-dimensional pieces by refiring multiple stacked layers together. These screens can also be used for surface altering processes such as etching to create a design with a matte finish, to remove metallic surface coatings, or to act as a resist for sandblasting designs.

Black ScreenLine enamel swallows on Bullseye glass.

Silvia Levenson, Forget What You Know, *black ScreenLine enamel on curved surfaces.*

The technique of screen printing on a glass surface opens up a world of endless design possibilities. Whether you take the traditional approach or use more accessible products made specifically for kiln formed glass such as ScreenEasy, you will be able to express your vision using detailed designs, text, and photographic images that can be applied directly onto the glass. G&A

Visit www.screeneasy.co.uk to find more information and watch how-to videos on using ScreenEasy.

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

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

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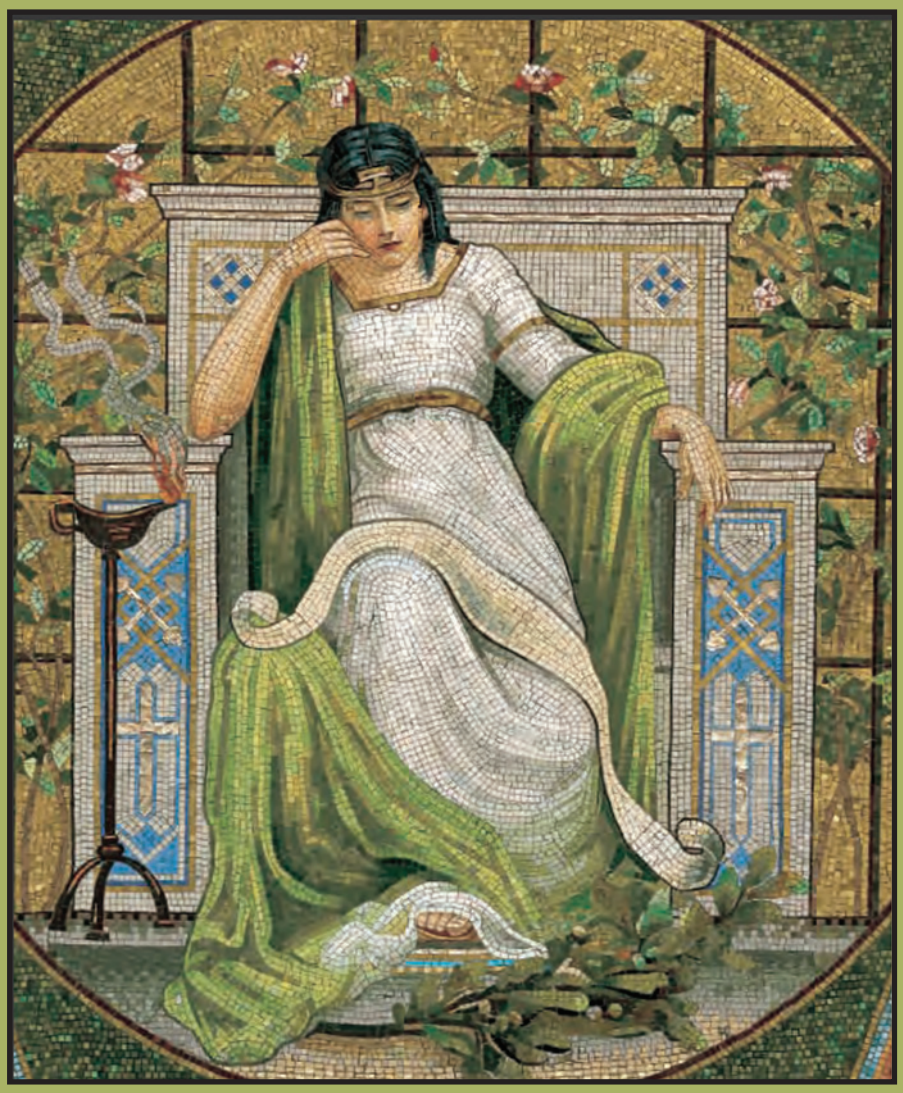
A Glass and Mosaic Family Legacy

J&R Lamb Studios, 1857 to present



J&R Lamb Studios, Memory, *Lakewood Memorial Chapel. A mosaic based on a painting by Ella Condie Lamb. Photo courtesy of Lakewood Cemetery.*

Frederick Stymetz Lamb, J&R Lamb Studios, Religion Enthroned, *1900. Photo by Dreamwalls Glass, © 2020.*

by Shawn Newton

Photos Shared by Permission of the Society of American Mosaic Artists

America's oldest, continuously run decorative arts company, J&R Lamb Studios, was famous as a stained glassmaker. It preceded the studios of both John La Farge and Louis C. Tiffany.

Establishing a Tradition

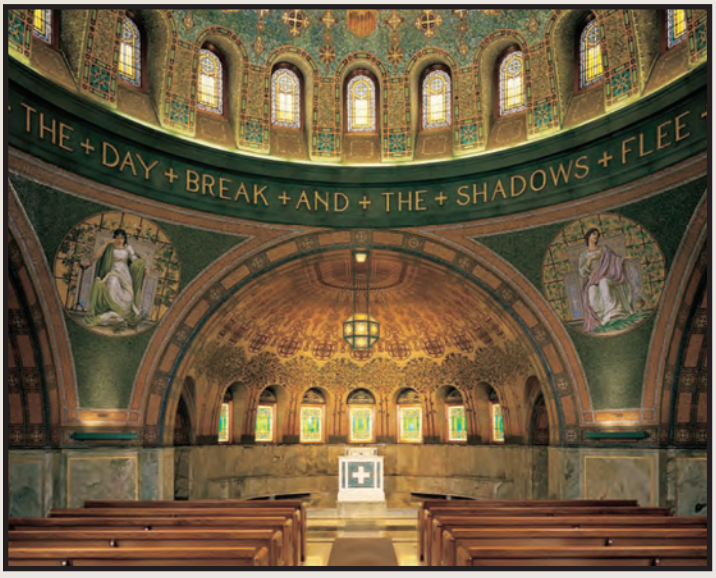
The J&R Lamb Studios was established in 1857 by brothers Joseph Lamb (1833–1898) and Richard Lamb (1836–1909) in New York City. Their parents, Joseph Lamb and Elizabeth Clark, were married in 1832 in Kent, England. Their father, a landscape architect, had been engaged to work on Niblo's Garden in New York City, an exhibition hall and open-air theater. However, prior to immigrating to the United States, Elizabeth died during childbirth and Joseph then passed away during the voyage. A sympathetic Scottish couple, Peter and Agnes Rennie, who were also making the journey to America, became the brothers' foster parents. After receiving their education, Joseph and Richard formed J&R Lamb Studios and began to create mosaic and stained glass murals, monuments, and other work for churches, temples, residences, government, and academic institutions.

The firm was chosen by the United States government as one of four studios to represent American achievements in stained glass at the Paris International Exposition of 1900. They won two prizes for their window, *Religion Enthroned*, and continued to forge a path for their business.

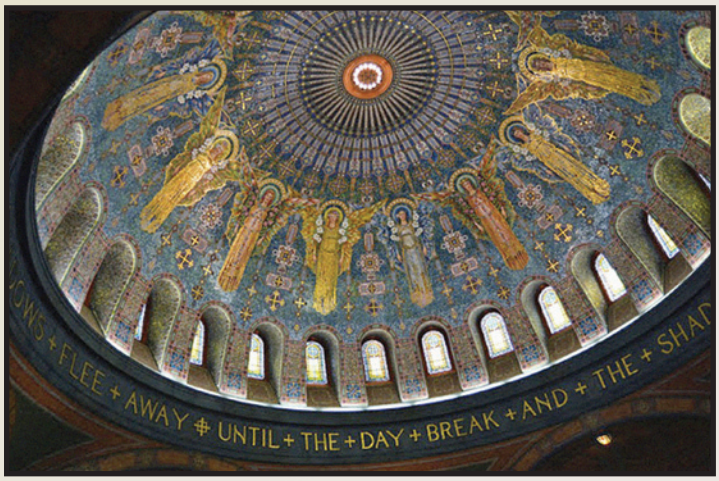
Passing the Torch

Charles Rollinson Lamb and his wife, Ella Condie, who had won a medal in the World's Columbian Exposition in Chicago in 1893, carried the company forward. In order to help them survive the Great Depression, Lamb descendants moved the studios from New York City to Tenafly, New Jersey, and closed their metal, stone, and woodshop operations, retaining only stained glass work. Lamb studio artist, Donald Samick, bought the firm in 1970.

J&R Lamb has been responsible for creating 15,000 new stained glass windows and the restoration of 9,000 others, many of which can be considered some of the most important artistic works in our nation's history. In 2007, the Library of Congress in Washington, D.C., formally recognized the long-storied commitment to excellence of J&R Lamb Studios by acquiring their archives.



J&R Lamb Studios, Apse Sidewall, *Lakewood Memorial Chapel. Four large mosaic figures in circular frames representing* Love, Hope, Memory, *and* Faith *adorn the side walls below the dome and are based on paintings by Ella Condie Lamb.*



J&R Lamb Studios, Dome, *Lakewood Memorial Chapel. The spectacular dome mosaics feature 12 angels in a circular design with fully extended wings to symbolize their protective spirit. They have no visible feet because, according to lore, they never touch the earth. Photo by Jonathan P. Ellgen.*

Lakewood Memorial Chapel A Mosaic Legacy Highlight

The Lakewood Cemetery Memorial Chapel is the architectural centerpiece of the Lakewood Cemetery in Minneapolis, Minnesota, and by many accounts, it contains the most perfect examples of Byzantine-style mosaic art in the United States. The exterior was designed by Minneapolis architect, Harry Wild Jones, while Charles Lamb successfully complemented the Byzantine architecture with a design based on the interior of San Marco Cathedral in Venice.

After the design of the interior mosaics was completed by Ella, it was laid out on a flat surface and molds were built corresponding to the building's walls and curves. This was shipped to Rome, where Lamb procured the talents of six mosaic artists who were veterans of work at the Vatican. Ten million glass tesserae, which included marble, colored stone, and glass fused with gold and silver were assembled, after which material and artists traveled to Minneapolis for the installation.

Upon its completion in 1910, the Lakewood Memorial Chapel was the only building in the country with an authentic mosaic interior. The results of the high standards set by the trustees were rewarded by decades of glowing reviews, describing the chapel as the architectural jewel of the American Midwest. In 1931, one journalist wrote: "If this chapel were somewhere in Europe, thousands of Americans would visit it each year. Never have we seen anything to equal it in this country. Not even the famous mosaics of the Library of Congress in Washington impressed us so greatly." In 1983, the chapel was added to the National Register of Historic Places. More information can be found at www.lakewoodcemetery.org. GA

The Society of American Mosaic Artists (SAMA) is a nonprofit organization dedicated to educating, inspiring, and promoting excellence in the mosaic arts. Visit www.americanmisaics.org for more information on SAMA's upcoming events and how to become a member.

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Jan Goldress

Of the nine kilns I own My GK Cress kilns are by far my most favorite. They are the most amazing kilns I own. There is no question that the GK1, GK2, and GK3 are the safest combing kilns on the market. Additionally they slump bowls perfectly! You'll never have a lopsided bowl again. These kilns are fabulous for doing jewelry or small pieces because you do not have to work around a thermal coupler and tip your tray as you're trying to load the kiln. The drop bottom makes it so easy to slide your full tray of composed pieces of glass right into the kiln, lift, close it and then fire. The size also makes it perfect for doing general fused pieces that you want to slump later, as well as pot melts. The GK1 and 2 are also excellent choice when doing vitriograph, murrinni , and twisted cane rods. I love the GK3 tall edition for doing perfect castings too!

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