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July/August 2021



Daisuke Takeuchi

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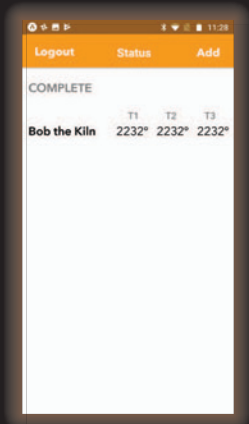
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Above:
Joy Munshower,
Jellyfish Beads.

On the cover:
Daisuke Takeuchi,
Medallion Covered Dish.
Photo by Sakiyo Takeuchi.

Editorial Calendar / Advertising Deadlines

September/October 2021

| | |
|---------------|-----------------|
| Editorial Due | June 20, 2021 |
| Ad Closing | July 20, 2021 |
| Ad Materials | July 30, 2021 |
| Issue Mails | August 23, 2021 |

November/December 2021

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| Editorial Due | August 20, 2021 |
| Ad Closing | September 20, 2021 |
| Ad Materials | September 30, 2021 |
| Issue Mails | October 25, 2021 |



DAISUKE TAKEUCHI



EXQUISITE KALEIDOSCOPIIC DESIGNS IN FLAMEWORKED GLASS

*Daisuke Takeuchi, 3-D Mosaic Beads,
mosaic technique, 20 mm diameter.
Photo by Sakiyo Takeuchi.*

by Vicki Schneider

Throughout the centuries, artists have used slices of complex cane to enhance their designs, but a minuscule number, if any, have achieved the precise, kaleidoscopic effects of Japanese flameworking artist Daisuke Takeuchi. Daisuke has reached artistic heights by creating and applying his custom murrine in ways others cannot even conceive. It is our pleasure to introduce Takeuchi to our readership. We are confident that his work will impress you and maybe even take your breath away.

Daisuke, tell us a bit about how you became a glass artist.

I first saw someone melting glass in 2000 when I was 20 years old. Before I began working at an air burner, the Japanese version of a flameworking torch, I was a student at an art college and mainly worked with stained glass. I started lampworking at a glass studio when I was introduced to it by a senior in college, learning only the very basics from my senior and mentor.

After that, I was mostly self-taught by necessity. Unlike now, opportunities to take classes or receive instruction did not exist. In the beginning, I think my family and friends thought of my glasswork as a temporary job. I have been perfecting my art ever since.

What are the biggest challenges you have faced as an artist?

When I first started working at a burner, I remember it being very hot. I got a lot of burns. My biggest challenge since then has been dealing with the instability of the material produced by glass manufacturers. There have been times when I have had to quit a technique that I was good at, because the varying expansion rates of the glass routinely caused cracks. In addition, the inconsistencies in its color made it impossible for me to produce the repetitive designs I wanted to create.

How do you feel about working with glass?

I think melting glass itself is interesting. It is unlike other materials. I enjoy being able to stretch and deform it while melting it. I am especially impressed by the beauty of the glass when the light passes through the finished piece. If I weren't a flameworker, I think I would have made stained glass, but I might not have become an artist. I have so many other things that I am interested in.



Being a glassworker is stressful, but I feel more stress from external factors than from the work itself. For example, it upsets me when people don't understand the time and effort it takes to create a piece of work or when they treat it roughly. When people see my creations, I want them to think about how it was made and to imagine how such precise work could have been done by human hands.

What's it like being a glass artist in Japan?

The field of flameworking has not gained much popularity in Japan, so there is not much interest in it. When people think of glass artists, they often think of glassblowers. I continue working with glass even when it's difficult.

*Daisuke Takeuchi, Islamic Pattern Covered Dish,
core-formed glass, 55 mm x 43 mm.*

Photo by Sakiyo Takeuchi.



*Daisuke Takeuchi, Cicada Bowl, core-formed glass,
87 mm x 37 mm. Photo by Sakiyo Takeuchi.*



*Daisuke Takeuchi, Cicada,
murrine making processes.
Photo by the artist.*



*Daisuke Takeuchi, Butterfly Mosaic, bead making
process. Photo by the artist.*



*Daisuke Takeuchi, Butterfly Mosaic, mosaic technique,
20 mm x 32 mm. Photo by Sakiyo Takeuchi.*

Where do you sell your work?

I mainly sell my work at gallery exhibitions. On rare occasions, I sell directly to people and occasionally through social networking. Because of my complex designs and attention to detail, each piece takes a lot of time to produce, and I can only make small quantities to sell. As the number of glass artists in Japan has increased, the market has become flooded with cheap glasswork. That has made it harder to sell my pieces in our market.

Your work is so intricate, beautiful, and precise. Where did you get the idea for using murrine in that way, and where does your inspiration come from?

When I was younger, I saw books that contained pictures of various beads made from ancient murrine. I was also strongly impressed by the works of Asao Koyu.

I get inspiration from various things. For example, I refer to designs of ethnic costumes and ethnic patterns from all over the world. I am drawn to traditional Japanese geometric patterns and Japanese crafts from the Meiji era, as well as natural animals and plants. I am also very impressed with Chris Buzzini. I admire the precision in his work, his sophisticated designs, and his lack of arrogance.

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Daisuke Takeuchi, Snowflake Covered Dish, core-formed glass, 60 mm x 34 mm. Photo by Sakiyo Takeuchi.

Can you tell us a little about your process and how you get such beautiful patterns in your glass?

First, I create a design based on how the patterns will be inter-locked. I plan and design the size of each step of the murrine, and to some extent I plan the size that each murrine will be after it is stretched. I also make most of the colors I use by mixing glass rods together. I am proudest of my core forms. There are a lot of failures, but I have to never give up and finish it.

Making core forms involves many different steps. First, I create a rough shape by wrapping steel wool around a stainless steel rod. I place the resulting object in a mold and pour plaster into it. When the plaster hardens, I carefully scrape the plaster to create a precisely fashioned form. Murrine and lace canes are shaped and added onto the surface of the core form. After slowly cooling the piece, the inner plaster and steel wool are removed, and the inside and outside of the finished piece are polished. You may think I am dexterous, but in reality I make a lot of mistakes. I have to think a lot to make one thing.

How is your work different from other artists?

I think the design and precision that I am particular about is different from other artists. There are others who may use similar processes and techniques, but I am very conscious of how accurately I execute them. For example, it is very important to me that the border of the murrine becomes unrecognizable. I also think that making the murrine out of transparent glass and allowing light to pass through them like a rose window is unique.



Daisuke Takeuchi, Ukraine Covered Dish, core-formed glass, 50 mm x 67 mm. Photo by Sakiyo Takeuchi.

As my work has evolved, I have pursued more and more color and have been blending my own colors more often. I am also striving to create more detailed designs.

You mostly work with Satake glass (COE 120), a much softer glass than is used in most parts of the world. What are the advantages and disadvantages of using Satake? Do you ever use other types of glass?

Satake glass is easy to obtain in Japan and can be melted with an air burner. It is suitable for core glass, because it is soft and sticky.

*Daisuke Takeuchi, Mignon Covered Dish, core-formed glass, 64 mm x 35 mm.
Photo by Sakiyo Takeuchi.*



Daisuke Takeuchi, Ramen Covered Dish, core-formed glass, 63 mm x 53 mm. Photo by Sakiyo Takeuchi.



In terms of disadvantages, the glass is dirty (dirt gets in), and it has weak coloration. Its softness can be an advantage and a disadvantage, since it leads to a tendency for the pattern to collapse. It is often an unstable material.

I also work with other types of soft glass at times. For example, my hexagon pendant top is made of Bullseye glass. When I use Bullseye, I need to use an oxygen burner instead of a traditional air burner.

Please tell us about your studio and daily routine.

My studio is adjacent to my home. It is located in a quiet wooded area away from Azumino City, Nagano Prefecture. I work there with my wife.

I start each day between 8 a.m. and 9 a.m. in the morning and finish between 6 p.m. and 7 p.m. in the evening. I spend almost every day of the year in the same way, working 8 to 10 hours a day. I often run out of energy and ideas, but I continue to create without changing.

Describe your experience with teaching and the part that teaching plays in your professional life.

Teaching is important to me. When people understand the processes I apply, they can do things they could not do before. I find that very rewarding. I believe that as others learn how to work at a burner, it will help raise the level of the industry as a whole. Furthermore, everyone's understanding of my works will also deepen as they learn how to make them.

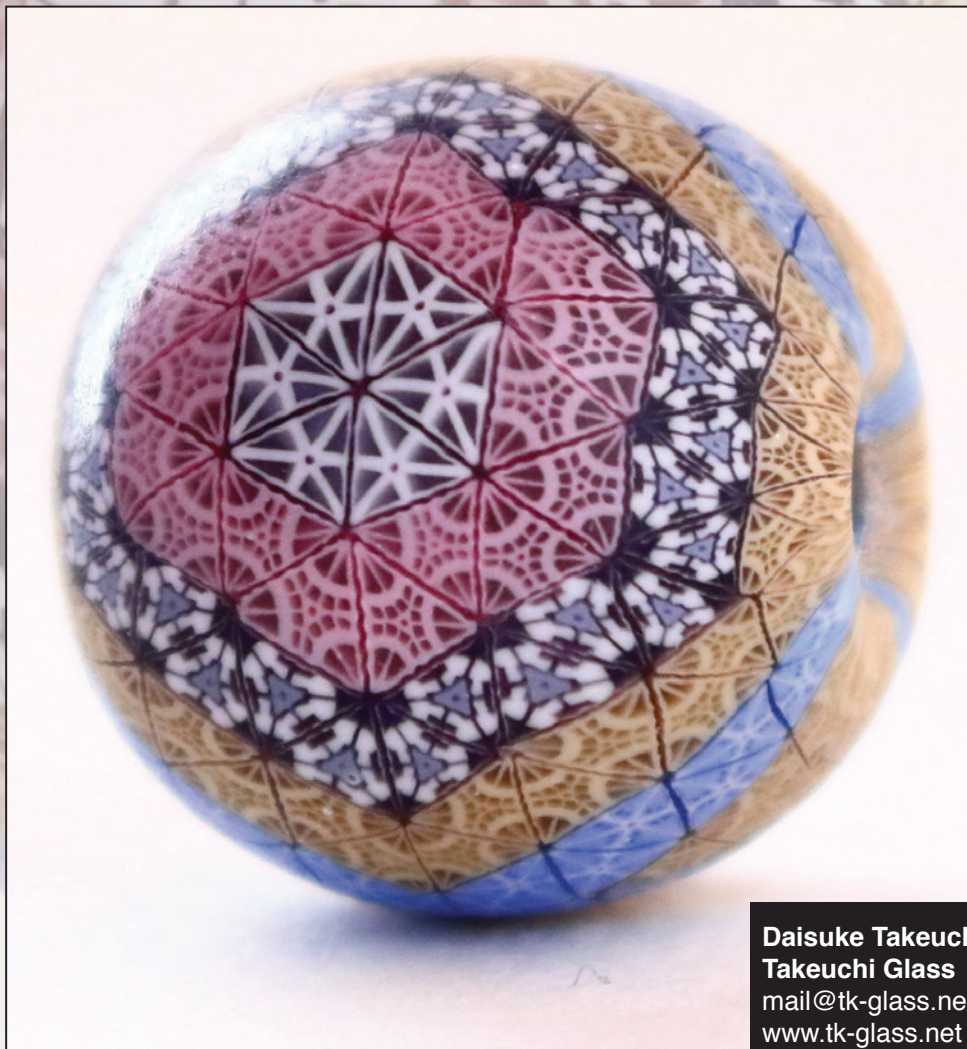


*Daisuke Takeuchi, Love & Peace Covered Dish, core-formed glass, 60 mm x 45 mm.
Photo by Sakiyo Takeuchi.*

Most of my classes are offered in my home studio, with my workshops covering most of the techniques that I use. I typically start with a demonstration, and in some cases I distribute paper notes. After that, the students practice while I offer them advice. I want them to be able to understand the fun of glass.

People from other countries and overseas are welcome to participate in our workshops here. Even though there is a language barrier, working with glass is very visual. We could also use translations when needed. I have begun offering correspondence classes that I think would also work well for international students. I encourage students to contact me if they are interested.

I have had some experience teaching outside of Japan. I was able to get along well with the participants. Even though the materials and tools they used were different, I think my students enjoyed learning how to make new things with glass.



*Daisuke Takeuchi, Kumiko Mosaic, mosaic techniques, 20 mm diameter.
Photo by Sakiyo Takeuchi.*

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*Daisuke Takeuchi, Kumiko Mosaic, bead making process.
Photo by the artist.*

I look forward to more opportunities teaching internationally despite the inherent difficulties, such as language differences, which can be challenging. In addition, the materials I like to use are not always available in other locales. Nonetheless, I would like to teach more in other countries and would especially like to hold workshops that span several days.

What advice do you have for new glassworkers?

I would tell them not to be swayed by others, but to build their own unique style. I would encourage them to keep up the good work and not to be in a hurry to sell their work or improve their status.

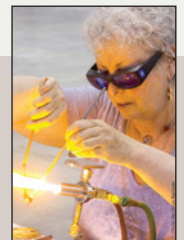
What do you hope your future will be like?

I would like my work and techniques to be known to more people overseas. I would welcome having interviews by local television stations and newspapers and being published in some trade magazines. In the future, I would like to make more complex and complete works. As long as I consider it a job, I don't want to give up halfway. I want to aim for a higher level.

G'A

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.



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Artwork by Linda Wells

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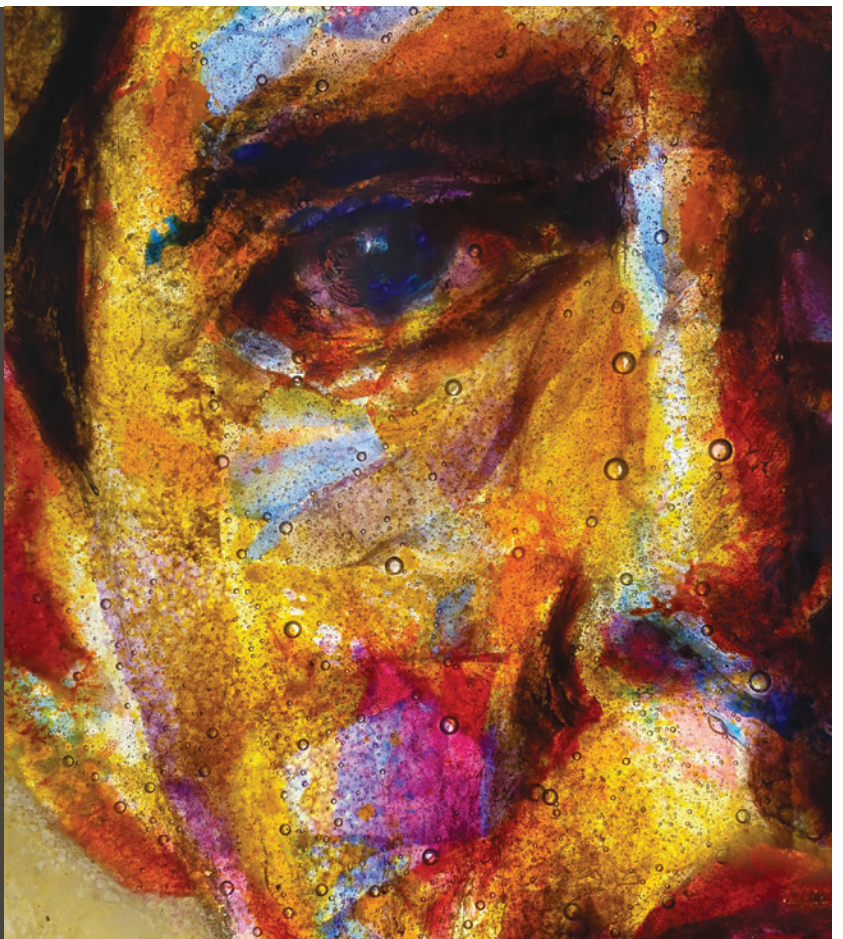
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Elliot Walker



Blows Us Away

Elliot Walker, Corruption, 55 cm x 17 cm x 17 cm, 2021.

Photo by Simon Bruntnell.

Elliot Walker during Blown Away.

Photo by David Leyes.

by Dr. Julie Anne Denton

Elliot Walker is “the random British guy” who won the second season of the Netflix smash hit TV show *Blown Away* that first aired on January 22, 2021. For those who have not heard of the show, ten glass artists at different stages in their careers are pitted against one another in a supercharged, high-octane, fight-to-the-death competition based on technical skill and intellectual smarts. For each of the ten episodes, a new time frame is set, and the glassblowers are expected to create a work that satisfies the project theme while demonstrating their technical and/or conceptual virtuosity. The aim in each episode is to be named “Best in Glass.” The contestant who doesn’t meet the criteria gets knocked out and leaves the hot shop for good.

The grueling contest peaks when there are only two contestants left. This season’s finale was comprised of Elliot Walker and Cat Burns, who were given an opportunity to create an art installation of their choice in the gallery area. During each episode, contestants are appraised by a guest evaluator. In Season Two’s final assessment, the critic was none other than the senior director of creative strategy, Rob Cassetti from The Corning Museum of Glass (CMoG). Cassetti brought with him six seasoned glassblowers from the Corning team to help the contestants realize their ideas in glass in just eight short hours. Spoiler alert! Elliot won the contest with an installation called *Bodge Job*, which encompassed his feelings of being overwhelmed by the entire process of presentation.

The *Blown Away* Experience

I caught up with Elliot Walker to find out more about stepping out of his comfort zone to appear on *Blown Away*, how the love of glass began for him, and how his future plans are shaping up after winning such a prestigious competition.

What was it like to take part in a televised glass competition?

I only knew the program from the previous series, so I had no preconceptions of what it would be like. The entire process took about six weeks to complete in January and February of 2020, and each episode took four days to film—a day in the hot shop, a day to film the contestant commentary, a day to polish, and a day to present our pieces. The show was filmed in Hamilton, Ontario, Canada, at an old steel factory that had been converted specifically for *Blown Away*. Since we were filming for a TV show, the whole experience was very surreal, but the making itself? Well, as soon as you are on the bench with your assistant and your idea, then it's business as usual! Especially for me, because I blow every day and have done so for the last eight years. I was lucky in that respect, because some of the other contestants had only blown occasionally.

It seemed to me that you came into the show without any expectations until episode six or seven. Would you agree?

I think we all went through a similar process. Halfway through the show, we all received two days off. It was at this point the producers told us that we should all be considering what we would create for the finalists show. In my case, I was thinking less about the prize and more about being given the chance to create the final piece. A prize worth \$60,000 including a residency at The Corning Museum of Glass was just a bonus on top of the opportunity to create your final show with fantastic assistants to help you. It was great to be pitted against Cat in the final show, because she had such positive energy! Always cheering the other contestants on, she was a great person to be “against.”

There was a lovely moment in the finale where you commented, “Over on Cat’s side, that’s the exciting side of the camp. Over on my side, it’s the boring side of the camp.”

It was delightful seeing how dynamically Cat worked and how she was able to splinter everyone off onto different jobs simultaneously. There was so much going on over there, whereas my style and aesthetic is procedural and rigorous. I was getting the job done, rather than being flamboyant and experimental.



Elliot Walker, Irreverence, glass, silver, and bronze, 120 cm x 120 cm, 2021. Installation from the solo show, Plenty, at Messums Gallery. Photo by Simon Bruntnell.



Elliot Walker, Spilt Milk, 26 cm x 40 cm x 30 cm. Limited Edition of 8 sold through Blowfish Glass UK. Photo by Simon Bruntnell.



*Elliot Walker, Citrus Sinensis,
25 cm x 40 cm x 30 cm, 2020.
Photo by Simon Bruntnell.*

You used to work for London Glassblowing, the creative studio of glassblower Peter Layton, arguably known as the grandfather of the British Studio Glass Movement. Were there similarities to your experience at London Glassblowing and working with the Corning team during *Blown Away*?

Yes, it was comparable, and it felt very comfortable to work with professionals during the show. At London Glassblowing there are always two teams working in unison. The teams work harmoniously, helping one another to create our handmade objects. I love that atmosphere.

For the *Blown Away* final did you create the inflatable hammers and screwdrivers yourself?

Yes, but the entire process had to be a team effort right up until the end installation. I was almost acting as a director delegating jobs. There was no way I could have created that masterpiece alone in the set amount of time."

When Rob Cassetti from CMoG was appraising your entire body of work from the competition, his positive sum up was, "Fast, visceral, and you get it." Would you agree with that statement?

I have cultivated an ability to replicate objects, and this aptitude affects my work rather literally. When reacting to a set project, my overarching priority is to instantly engage with the viewer. I want my audience to get what they are looking at and accept it. I agree with Rob's commentary in an aesthetic and visual sense but, of course, the production company put its own spin on how each contestant was portrayed.



*Elliot Walker, A-Maize, 70 cm x 14 cm x 26 cm
(upright piece), 29 cm x 58 cm x 14 cm (prone
piece). Photo by Joanna Sullivan.*

Would you agree with the statement that if you must explain the work, then visual artists have failed in their storytelling?

Especially for the show, the viewer needs to have that instant connection to the artwork. The judges had to judge in the round for the everyman. I did well in the show because of the immediate connection people could make to the pieces. With my own personal work I am more ambiguous. In many ways I am exploring the themes in my own work as I am creating it. I am lucky to have the time and space to be able to follow my own path and systematically work my way to a finished concept.

What has happened since *Blown Away*, and has it opened any doors for you?

Yes! I would say that now all the doors are ajar. Taking part in the show and winning has massively changed things, but it's also built upon the foundation work I put in for the last decade to build myself a career. It takes years to get a rapport with galleries and for them to gain a rapport with their clients. This entire experience has springboarded all my years of effort. I have a good catalogue of work to draw inspiration from and an idea of how to present it, plus I am learning what the collectors enjoy. Hopefully after the pandemic I can make the most of the opportunities that are coming my way.



*Elliot Walker, Surf, 50 cm x 100 cm x 47 cm, 2020.
Exhibited with Vessel Gallery London.
Photo by Simon Bruntnell.*

I was impressed by your innate ability in *Blown Away* to positively embrace change.

Flexibility is very important if you wish to sculpt. I have never claimed to be excellent at any one thing, but after having worked with so many different processes within glassblowing, having that versatility means that I can work more freely as a sculptor.

Going back to your finale judge Rob Cassetti, he was pleased that your final installation went deeper. Where would you say your work is rooted? From where do you derive your inspiration?

My work is always exploring something, whether it be a part of art history or different forms that I am interested in. Regarding art history, I create still lifes out of glass, which I am enjoying so much. I can begin with the basics and creep along through these different historical avenues taking inspiration as I go. I like to work with multiple components, which gives variety to my making. I feel that successful artists can get stuck creating a single set of objects. With my still lifes I can create anything.

I draw great pleasure and inspiration from the surrealist art movement and, in particular, Max Ernst in his Dadaist period. A lot of my design work and high art pieces have been inspired by the idea of surrealist collages and visual poetry. Out of all the episodes of *Blown Away*, I feel the final installation was the best reflection of how I see myself and my work.



*Elliot Walker, Thou Shalt Have, 51 cm x 50 cm x 40 cm.
Photo by Simon Bruntnell.*

How It All Began

I asked Elliot how he discovered glass, and it turns out that he had planned to become a psychiatrist. He has a bachelor's degree in psychology and was particularly interested in the greats like Freud and Jung, but also lesser known psychologists, although equally as great, such as R.D. Lang. In hindsight Elliot shared, "My study of psychology colors my glasswork subconsciously. Freud has given me a taste for the practices of automatic writing and drawing that, in my opinion, make things less contrived, leaving more to the imagination and serendipity."

While studying psychology, Elliot took an evening class in stained glass, and his love for glass art blossomed. After completing his studies, Elliot's interest in sculpting glass intensified, leading him to attend the glass course at Dudley College, UK, originally the International Glass Centre, in Brierly Hill.



Elliot Walker, Domestic Balance, 75 cm x 100 cm x 50 cm.

Photo by Ester Segara.



Elliot Walker, Still Life with Lemons, 42 cm x 30 cm x 32 cm, edition of 6, 2021. Photo by Simon Bruntnell.

It was at Dudley that something clicked, and the immediacy and directness of glassblowing piqued Elliot's interest. During that time, Elliot's pragmatism took over as he realized the demands of a process-driven material meant that he should concentrate on learning the rules first. "If you want to make glass properly, you must take it step by step, learning each technique and then moving on to the next. At a certain point you can then allow intuition to step in. To make a good piece of work in a specific material, you need to understand how to use the material to the best of its abilities."

Elliot's enquiring mind lead him to continue his education with a master's degree at the University of Wolverhampton. There Elliot determined he would concentrate on hot glass proficiency, and before his degree ran its course he was snatched up by London Glassblowing. He worked part-time for Peter Layton for seven years. Not long after he started with Peter, his skills were also retained by the Contemporary Chandelier Company, founded by well-known glassblower Iestyn Davies, where he continues to work now a few days per month. Elliot finds it very important to keep his autonomy, and he continues to develop his own bodies of work alongside his professional practice.

Moving Forward

Elliot Walker currently lives and works in Hertfordshire with his partner Bethany Wood. Bethany and Elliot have formed the initiative, Blowfish Glass Art, which acts as an intermediary between artists and clients to promote high-end glass art from prestigious UK artists. As well as hosting glass auctions, events, and educational blogs, they are producing exclusive limited-edition versions of the pieces Elliot created during *Blown Away*. They soon plan on relocating their studio and gallery to the heart of historical glassblowing in the UK, The Midlands.

It is obvious to me that Elliot Walker is a team player who wants the best for his artist and sculptor peers. On a larger scale he wants to be pivotal in initiating a renaissance of the British glass and art movement for the good of the many.

When asked what his greatest accomplishment is to date, Elliot sheepishly admitted that *Blown Away* stands out by a mile. "It was never an aim or an achievement, but I am so glad it happened."

G&A

Elliot Walker

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Still Life with Lemons (detail).

Dr. Julie Anne Denton received her doctorate in the combination of sandcast and flameworked glass for artists from the National Glass Centre, UK. She has learned from and worked with the best flameworking artists in the world including Emilio Santini, Lucio Bubacco, Vittorio Costantini, Gianni Toso, Shane Fero, Loren Stump, and Sally Prasch, to name just a few. She rounded off her education with Bertil Vallien of the renowned Swedish design house Kosta Boda (est. 1742).

Julie settled in Zürich, Switzerland, in 2010. From the center of the city she runs her design firm, www.Atelier315.ch, and www.ZurichGlassSchool.com, her online learning platform for sculptural flameworking skills. She works with a small team beside her who all care deeply about quality education, creativity, and business.

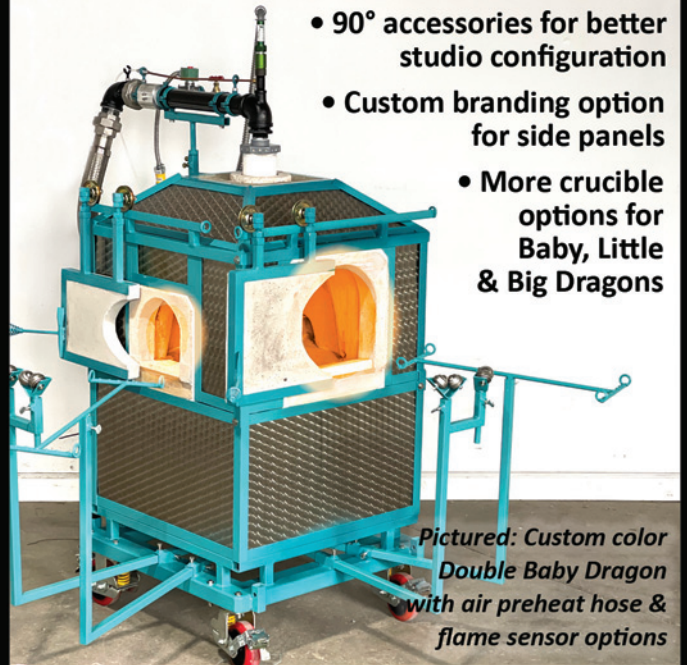
Dr. Julie creates glass and bronze work that resonates beauty, workmanship, and authenticity. Her key themes are people, folklore, nature, and counterculture. She has also received worldwide recognition for her storytelling skills as an artist and her technical skills as a glassmaker.



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Joy Munshower



Bringing Beads to Life



Joy Munshower, Alligator, soft glass and enamel, 1-5/8" x 2-3/8", 2020. Photo by Victor Janczar.



Joy Munshower, Chimpanzee, 104 COE soft glass, bas-relief sculptural bead, 1-7/8" x 1-7/8", 2018. Photo by David Orr.

by Joe Samuelson III

Joy Munshower offers a tongue-in-cheek disclaimer to new students she's meeting for the first time. "I tell people about my background in construction for twenty years and that I have the vernacular of a contractor." This is the result of more than a few encounters with those who had prematurely associated her astonishingly clean and detailed work with a matching persnickety personality. "Students have this idea that because my work is really precise, I'm some really precise schoolmarm, and it's going to be really difficult to get through my class. Then I'm, like, 'Nah, just slap the color on there and work it like this.'" Her students often respond with something like, "Oh wow, you're a real person."

From Clay to Glass, a Sculptor Nonetheless

With roots stemming from her time as a sculpture student at San Jose State in the '90s, Joy was a professional contractor, interior design consultant, and bronze casting sculptor for nearly two decades. Remnants of her design aesthetic can still be seen at www.tilegoddess.com, where visitors will find intricately designed flora- and fauna-themed stone tiles. However, a debilitating knee injury just over a decade ago kept her off job sites, leaving her in search of a new creative outlet and profitable path forward. Having taken part in some hot shop work during her university days where she got to see greats like Lino Tagliapietra spin the molten medium, glasswork seemed to be a potential direction to pursue.

When Joy was a grad student in 2005, a lampworking demo by a fellow student opened a doorway into a world of sculpting that Munshower had never considered before. "She wasn't doing anything special, just melting a gather and pressing it into a mold. But I was, like, What?! What's this?"

Watching her classmate work molten glass with nothing more than a little Hot Head torch had left a significant impression on Joy. "I had never seen flameworking until that demo. I was really blown away by the fact that you could do small-scale glass sculpture at home." Her skill set in sculpture for bronze casting had found a new outlet. "I was really interested in glass, because it was very malleable and you could work it a lot like clay."

Same Skill Set, New Medium

As a sculpture student, the female torso was an ever-present point of departure for mastering technique. Therefore, it was only natural to use that same icon as a means to understand the inner workings of a new medium, soft glass. "Sculpting the female form in glass really taught me about controlling heat, using gravity as a tool, understanding glass viscosity and glass chemistry, and refining my sculpting techniques using sculpting tools I used for ceramics and tile making."

The tools Munshower had grown comfortable with for sculpting and tile work crossed over into glass quite well. From scalpels and X-Acto knives to little carving tools, any stainless steel tool was fair game. "The reason I can do a lot of that nice detail work for hair and eyelids is because of the years I spent cutting the masking by hand for my tile work. I love the butter knife. The butter knife is key."



Joy Munshower, African Matriarch, 104 COE soft glass, bas-relief sculptural bead, 1-3/4" x 3-1/16", 2020.
Photo by Victor Janczar.

(Above) Joy Munshower, African Black Rhino, 104 COE soft glass, bas-relief sculptural bead, 1-1/2" x 2", 2018.
Photo by David Orr.



Joy Munshower, Purple Octopus Tower, 104 COE soft glass, bas-relief sculptural bead, 3-1/4" x 1-1/2", 2015.
Photo by David Orr.

Learning the Characteristics of Color

Having an established familiarity with the tools as well as having garnered an understanding of soft glass fundamentals, navigating color in 104 COE proved to be the final step toward speaking the language of glass sculpture.

"Certain colors vary from batch to batch and sometimes within one batch." This is the result of the manufacturing process. Colored glass rods are pulled from large heated pots in which there may be a variation from the bottom, middle, or top of the pot.

"There was one called cave green. You had dark, medium, and light cave green. They all came from the same batch but different parts of the pot. Some people get upset at the variation, but it's handmade! It's just going to vary, and that's the beauty of it."

Color in 104 COE can also offer unique characteristics depending on how it's worked. Is it gathered evenly or spun and twisted? Is the artist working it quickly or over a longer period of time? Is it stable or prone to thermal shock? These questions need to be answered for each new color Munshower encounters, but spending time on figuring out new colors costs money. How could she test color on a small scale without wasting time or raw materials?

"I had to come up with something different that would only take a rod or two of glass and take a half hour or less to make." The result was a bead that turned out to be a bit more phallic in nature. She snickers, "They serve the purpose of a good color tester, and besides, they're just funny!" So while a collector might navigate to her website for a *Grizzly Bear* or *Black Rhino* bead, they may find themselves searching through a library of these unique beads in every color on Joy's palette.

As Munshower melted her way across the notorious 10,000-hour mark, her work was becoming notable in the field. She felt that, while ever-evolving, her skills and knowledge could finally match her vision. "Now I feel like I can make the artwork that I want to get into after ten years, because I have finally gotten my understanding of glass to the point where I can really be on autopilot."



Joy Munshower, Clownfish Coral Reef, 104 COE soft glass, bas-relief sculptural bead that includes Clown Fish murrine by Stephen Boehme, 2-5/16" x 1-7/8", 2018.
Photo by David Orr.

A Classic Style Reimagined

Bas-relief may be one of the oldest forms of sculptural art in human history, with discoveries of its use in cave art suspected to be around 30,000 years old. The technique creates the appearance of a 3-D image raised up partially from a flat surface in either high, medium, or low relief. It is not specific to any medium. For example, if you were to take a coin out of your pocket, you'd be holding an example of low bas-relief in your hand.

Even though the style is ubiquitous in both culture and art, the glass beading world had yet to find a place for it. Munshower notes, "I kind of made a splash when I got into glass, because no one had really worked in the high bas-relief style that I work."



Joy Munshower, Nautilus, 104 COE soft glass, bas-relief sculptural bead, 2-3/4" x 1-3/8", 2018. Photo by David Orr.



Animalian Muses

Munshower points out that she has always done animal work. Acknowledging the uniqueness of each creature is something she is very conscious of trying to relay to the human viewer. "I have always had more of an affinity with animals than I have with people. They're just a lot easier to understand than people. I try to inject in my work the understanding of animals as I know them and try to convey that they also have their own personalities and hopes and dreams like people do. They aren't just things to hunt and shoot and mistreat."

Just about any critter has potential to be brought to life with Joy's butter knife. But with vivid memories of the aggressive felines of her youth, she proclaims, "No Cats!" The artist is very conscious of using her pieces as a vessel through which her energy can be conveyed. "If I'm not in a good headspace to make that piece or really dedicate my own personal energy into that piece, it's going to translate negatively to the end viewer. That's why I have to be happy with it first."

Joy Munshower, Orange Sea Nettle, 104 COE soft glass, bas-relief sculptural bead, 2-3/4" x 1-3/8", 2018. Photo by David Orr.

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It's hard to find anything but Joy's positive energy conveyed in pieces like her horse beads. For her, they not only elicit memories of riding and grooming them as a child, but they also offer an opportunity to communicate the personality of the beautiful beast. "It's a fun challenge of trying to convey some sort of emotion in the piece. What are their eyes trying to tell you? Is the horse scared? Is it angry? Is it feisty? Is it chasing off a rival band stallion out on the salt flats, or is it a mare that's really finicky and doesn't want you to touch her right now and is going to bite you?"

From Feel to Form

Munshower's desire to transmit her own positive energy is where her process begins. "Pretty much everything I do is done with me as a focus first. What's a piece I will find challenging but enjoyable that will push my creativity and skill set to the limit?"

A new line of beads starts with an idea and a whole bunch of pictures tacked to the corkboards above her workspace. "It's really tense for one to two weeks trying to hammer out a new design. I'll look at the different poses. Does the animal hold its head up when its alert, or is it sleepy and it has its head down?" Whether an animal is wary or calm, playful or aggressive offers insight into how to form it on a bead. "I have a different pose that will correspond with each one of those emotions that I want to try to sculpt. All the different body language, if you pay attention, speaks volumes."

Then, trying to work within a two-hour, self-imposed time limit, she lights the torch. "Sometimes I'll start with a relaxed pose, and then it morphs into something else entirely. I have a design in mind, but I'm not rigid with it. I let the glass kind of dictate what's going to happen."



(Counterclockwise from top left) Joy Munshower, Buckskin Horse, 2" x 2-1/4", 2020; Lizard Mustang, 2-1/8" x 2-1/2", 2020; Canoe Mustang, 1-15/16" x 2-5/8", 2020; and Nanny Goat, 1-1/2" x 1-5/8", 2019. All created from 104 COE soft glass as bas-relief sculptural beads. Photos by Victor Janczar.

Knowing that she has to feel good about the piece even before she starts can often make it hard to work on a commission, especially under a deadline. "When you force a piece, it will always convey that in the piece and will look forced. The details won't show up quite right, or the composition is bad, or it's out of proportion. It can be difficult for those who may not have an artistic or creative mindset to understand. Everybody thinks that you can force it, and you really can't. I get a lot of people who think, 'It's just art. Whip it out.'"

An Instructor from the Start

Artists can take many years or decades before finding comfort in passing on their skills and knowledge. However, the impression Munshower had made on the beading community placed her in front of students relatively quickly. "It was about three years in when I started to get studios contacting me asking if I would be willing to teach." Before she even felt ready to do so, the inquiries served as great motivation for her to learn how to lead a class.

With a few close friends huddled in her home studio, Joy practiced sharing the ideas she had never spoken out loud. A self-described introvert, she explained, "It's not very intuitive to talk to another person in such a way that they can then follow your directions and make a thing."

Munshower describes herself as a visual thinker. "It took time to master the skill of turning thoughts to relatable processes. I don't think in words. I think in this video stream. I have to stop that video stream and translate it in my head into English or German and figure out how I would then say it in such a way that my students would understand what I'm trying to convey. My goal with each of my classes is to give students a new toolbox of tools and techniques that they can take with them after the class and see if they can apply it to anything."



Joy Munshower, Hereford Steer, 104 COE soft glass, bas-relief sculptural bead, 1-1/2" x 1-7/8", 2018. Photo by David Orr.



Joy Munshower, Happy Hog, 104 COE soft glass, bas-relief sculptural bead, 1-9/16" x 1-7/8", 2018. Photo by David Orr.



Nubian Goat,
104 COE soft glass,
bas-relief sculptural bead,
1-1/2" x 1-7/8", 2017.
Photo by David Orr.



Joy Munshower,
Old Big Horn Ram,
104 COE soft glass,
bas-relief sculptural bead,
2-1/4" x 2-1/2", 2020.
Photo by Victor Janczar.



Joy Munshower, Woolly Sheep,
104 COE soft glass, bas-relief
sculptural bead, 2" x 2", 2020.
Photo by Victor Janczar.

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On average, Joy teaches twice a month and attends bead shows and events. However, COVID-19 has slowed that momentum. With classes and bead events canceled, some tried to get her to bring her instruction to the computer screen. "People want me to teach via Zoom, and I really can't. So much of what I teach students is based on what they are doing at their own torches. From flame chemistry to holding a tool or a stringer the right way, all of those things are very personalized and change from student to student."

"It's only in-person that I can help students understand that it's not about the thing we're making in class. It's about how you approach problem solving and the creative process. You really can have a hands-on approach and shove glass around, manipulate it like hot clay, and not have to be afraid of it or take it too seriously. You can have fun with it. It's so malleable and fantastic as a medium and an art form—that and finding some humor in it, because it will always keep you humble."

G&A



Joy Munshower

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Instagram @joy_munshower

Joy Munshower,
Amazon Parrot, 104 COE
soft glass, bas-relief
sculptural bead.

1-1/2" x 1-3/4", 2020.

Photo by Victor Janczar.



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Joe Samuelson III has been a borosilicate lampworker intermittently for 20 years, both professionally and as a hobbyist. The focus of his work has largely been on functional glass in which he enjoys taking his own style and collaborating with artists who have unique aesthetics. In addition to his functional work, he produces a wide variety of glass both lampworked and fused. For more than a decade, Joe has been an avid collector of murrine focusing largely on glass butterflies.

Originally from Buffalo, New York, Joe has been an expat living across East Asia and the Middle East for 15 years, both teaching and managing English language programs. He is proud to be utilizing his BA in Journalism and experience as a writing instructor to venture deeper into the world of glass and glass art through his work with Glass Art® magazine. A variety of his glass art can be found on Instagram @number3glass.

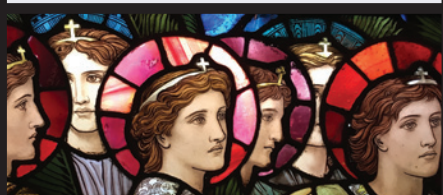


Photo by Wexler Art Studio

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Don't Miss Out on Organizational News from Glass Art®!

The pages of the July/August 2021 issue of Glass Art® are overflowing with profiles of exceptional glass artists plus tips for bringing your glass art to a new level. We want to be sure you also have the latest news from American Glass Guild and Contemporary Glass Society plus more photos from The Glass Ark, so we are posting them on our website. Visit "Glass Organizations" under "What's New" at www.glassartmagazine.com for the latest updates.



Henry Holiday, detail of window at Saint Martin-in-the-Fields Episcopal Church, Photo by Kathy Jordan.

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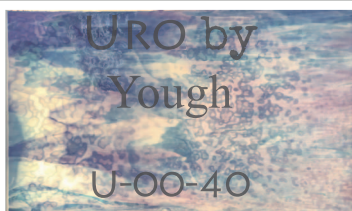
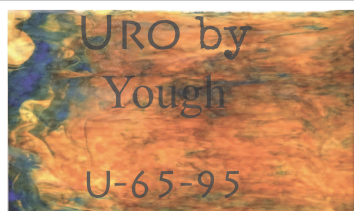
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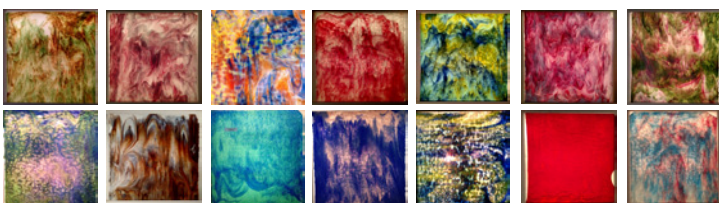
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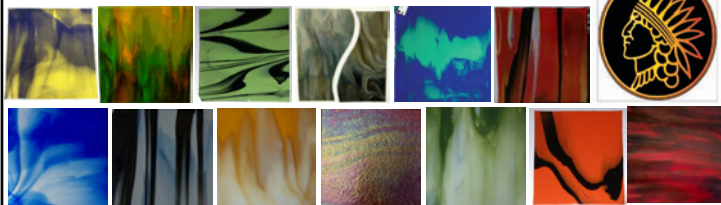
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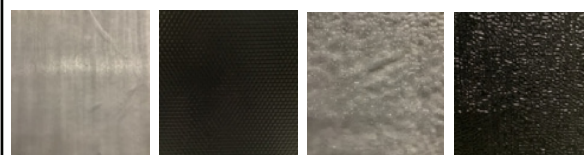


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Creativity

THERE'S NO SUCH THING AS A STRAIGHT LINE

by Milon Townsend

I post on Facebook four times a week. Ever since the virus caused those in power to think that shutting things down was a good idea, our business plummeted 85 percent. All of our festivals were canceled. I felt bad. My friends felt bad. I wanted us to feel good, so . . . in March of last year, I started doing giveaways.

Creating Joy

In the beginning, I asked folks to write a haiku or a limerick to determine who would receive the giveaways, but that turned out to be too much for most. We soon devolved into picking a number between 1 and 1,000, or something like that. I started by giving away pieces that had been sitting around for a long time, things that I wouldn't miss. After a bit, I started actually making new, good work and giving that away. This was not a brilliant marketing ploy. I just wanted to have fun. I wanted people to have fun. It seems that one of the first victims of the pandemic was joy. In fact, my first contest was to ask what you'd do with 100 rolls of toilet paper. Like that.

When I got around to doing new work, it was fully spring. On my three-mile walk from my parents' house to the studio every morning, I passed some pretty voluptuous blossoming trees. I made a few and mounted one of them in a shadow box. When I looked at the configuration of the box I'd just made, I could see where an LED strip would fit. Cool. I ordered some lights, and that was the birth of the entire series of light boxes—and my wood shop. More on that later.

One Project Leading to Another

I developed a work cycle putting up images of glasswork on Monday and Wednesday and a one minute time-lapse video demonstration on Thursday. On Fridays, I posted one of *Aesop's Fables*, rendered in glass. More on that another time.

One of the things I wanted to demonstrate was that there were multiple ways to make a mane on a glass horse. I posted three of them one week and a few more the following week. People seemed to find the process interesting, and one day a collector contacted me to say she wanted to buy the entire set of horse heads with different manes! I hadn't made them to sell them, but I figured, why not?

I shipped them off to California from my studio in upstate New York. She was so pleased that she posted a picture of them all together on one of the Facebook pages I use. Another person commented that it looked very much like a scene from *The Lord of the Rings*, when the river turns to horses to save Frodo from the Ringwraiths. I looked at her pic, and it did indeed resemble that scene. I had just figured out a way to fuse borosilicate glass frit to make flowing wave forms. I fused together some clear and white glass to make the river in spate, built in the white horse heads I'd prepared for the project, and added some fairly realistic splashing. It was a great piece! I posted it, the same collector claimed it for her own, and it went on its way to California.

Horse Mane Demo



I was certainly not even thinking about making that piece when I did the videos of the horse mane process, but I was paying attention and my internal ears perked right up when someone else noticed the correlation of imagery on display. I acted on that and ended up with quite a nice piece as well as a concept that I can continue to build on.

On the Lookout for Inspiration

One of the things that I made in the spring for a shadowbox was that flowering branch, While I was at it, I made another but never decided just what to do with it. It kicked around for a year, and when it came time for us to make our annual pilgrimage to Texas for our festival in the spring, I brought it on down. I unpacked it, and it kicked around on my work area for a month before I figured out where to go with it.

Driving down with a trailer load of tools, equipment, raw materials, and finished work from New York to Texas, the trailer was so heavily loaded that we made quite a few stops for gas and coffee and restrooms along the way. At several of the truck stops, we saw the display cases of little lampworked figurines, and a couple of the designs caught my eye. One of them was a little bird feeder with glass cardinals and real millet bird seed inside. Very nice. I appropriated the concept, modified it for my own taste and use, scaled it up, and added a number of other species of songbirds—not only cardinals, but also chickadees and goldfinches. It's very hard to make nice birds that small—a real effort—but they've been very well received as ornaments here at our festival, and it was worthwhile.



The Ford at Bruinen



*Bird Feeder ornament
(detail)*

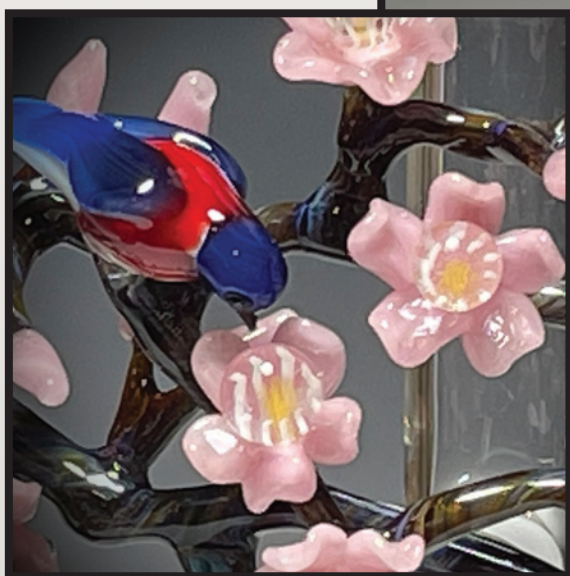


Original plum blossom branch in shadowbox



Bird Feeder ornament

Meanwhile, I had that flowering plum branch sitting on my work area, waiting to tell me what it wanted to be when it grew up. I created a series of bluebirds, utilizing my newfound skills in making tiny, tasteful little songbirds. I looked around for a way to mount the branch. It wanted to be floating at an angle in the air. I always have plenty of clear glass rods lying around. After briefly considering and discarding the idea of mounting it on a clear glass plate, I moved instead to using a relatively thick clear rod on a plate glass base. It worked beautifully! The only thing that bothered me about it was that a collector took it home with her the very next day. Fortunately, I'd taken a series of photos so I'd be able to share it with you later.



Recent plum blossom branch with bluebirds

So am I violating someone's artistic, intellectual property by looking at their designs and emulating the elements that I like about them? You decide. I'm being honest with you. I always keep my eyes open for ideas, for directions. I never want to hurt anyone, and I know for a fact that dozens, if not hundreds, of people have "emulated" my designs. That hasn't hurt me a bit, and I'm constantly coming up with new ideas and directions. You have to feel certain within yourself of where you stand, but we do not work and live in a vacuum. We affect others and are affected by them in turn. It would be disingenuous to think otherwise.

GA

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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 www.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.



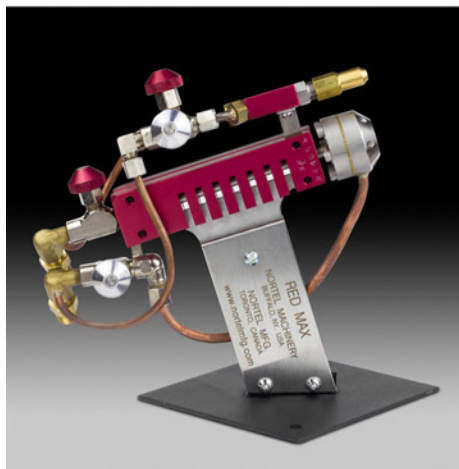
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Finding Ideas and Inspiration

by Vicki Schneider

Have you ever wondered what is going on inside the minds of other glass artists? It is far easier to view tangible works than to gain insights into the thought processes, motivations, and challenges of the people who made them.

Artist to Artist is a new feature designed to present a behind-the-scenes glimpse into artists' beliefs, feelings, and practices and to provide a showcase for some of their work. By comparing responses from various artists to the same question, we uncover common themes as well as marked differences that can help us better understand each artist's creations and offer us guidance on our own journeys. If there is a question you would like us to ask or an artist you would like us to approach for a future issue, please email your ideas to theflow.maureen@gmail.com.

Where do you get your ideas and inspiration, and how has that changed over the years?

Kathleen Elliot

Flameworking

20 Years Experience in Glass Art

In my experience, inspiration comes from curiosity. Ideas and inspiration are a habit, a discipline of purposefully exploring our curiosity. I'm always on the lookout. I keep notebooks for sketching ideas, and I have a "Good Ideas" folder where I file notes and sketches for future reference. Sometimes an inkling of an idea appears, then I research to learn more, to deepen the idea, to flesh it out.

There are times when I get stuck with no new ideas or feelings of inspiration for new work. At those times, I start playing with materials—drawing, cutting paper, laying out yarn, arranging extra glass parts from previous projects. That always works for me. Something always appears that interests me.

My ideas and inspiration have changed over the years. In the beginning I wanted to make beautiful plant sculptures to share my love of nature. At some point I got interested in making art about issues that I saw in the world. Speaking about world issues is a different way to stand up as an artist than just producing beautiful objects. I had to develop the courage for that.

Every now and then some magic happens. Last year, Tim Tate invited me to collaborate with him on a couple of pieces. We created works I would never have done without the collaboration, and I came away with lovely ideas for some new work I will continue on my own. Magic indeed!

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Kathleen Elliot, *Sugar Children #9*, glass, recycled food packaging, mixed media, 23" x 31" x 9", 2019. Photo by Keay Edwards.



Kathleen Elliot, Under Some Sea Somewhere, glass, 19" x 14" x 11", 2014. Photo by Keay Edwards.



Kathleen Elliot, Apricot Still Life, glass, found frame, acrylic on board, 15.5" x 12.5" x 4", 2021. Photo by Keay Edwards.



Kathleen Elliot, Ours #4, Fruit Corsage 2, glass, 22" x 27" x 21", 2021. Photo by Keay Edwards.



*Gamrath, Phipps Water Lily,
blown and sculpted glass
and steel, 17' x 17' x 4', 2019.
Photo by Dan Fox, Lumina Studio.*



*Gamrath, Poignant Departure,
blown and sculpted glass, concrete,
and steel, 12' x 10' x 4', 2019.
Photo by Dan Fox, Lumina Studio.*



Gamrath, Acute Pineing, blown and sculpted glass, concrete, and steel, 12' x 6' x 4', 2019. Photo by Dan Fox, Lumina Studio.



Gamrath, Apprentice Hero, blown and sculpted glass, concrete, and steel, 12' x 7' x 5', 2019. Photo by Dan Fox, Lumina Studio.

Gamrath

Glass Sculpture

17 Years Experience in Glass Art

Ideas are almost too easy to find. If you aren't careful, you could spend two weeks writing a groundbreaking original song, only to find out that when you play it for your friend, it sounds a little too close to the 1966 *Batman* theme song. Maybe two weeks later, you change it a bit and it becomes something else entirely — something original, something that is undeniably you.

Visual art is similar. Everything we see gets filed away in our brains whether we like it or not. When one of those images or sounds makes us feel something on an emotional level, it sticks and comes back out, maybe in a new way, but usually as a variant. Ideas are just fragments that we try to stitch together. It takes no effort subconsciously. Every second of our lives we are taking in ideas. If you focus too hard, however, consciousness kicks in and chases away the original shred of information that made you feel something.

Inspiration is chasing the feeling, not the idea. If whatever I made gives me a jolt of feeling, I keep it. If it doesn't, I change it until it does. I think the environment that optimizes the lust for feeling is the most productive. You create a hole and fill it up with what you can stitch together. If the piece is strong enough, it holds your attention long enough to want to make the next one. The end result is a wonderful, captured feeling.

As I get older, I sometimes glance back at my work. The good ones rip me out of reality and take me back to that wonderful feeling. I find if it does that to me, chances are it grabs other people who spend some time with it. In the beginning, I drifted around until something caught me. I still drift, and things still catch me. I couldn't change that if I wanted to.

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Seattle, Washington, USA

Jen Violette

Blown and Hot Sculpted Glass
30 Years Experience in Glass Art

Most of my inspiration comes from nature. I am an avid gardener. I love growing things and observing their daily changes. Watching seedlings emerging from the soil, ferns unfurling, and flowers transitioning from bud to bloom fills me with awe. I am inspired by nature's amazing color palette and enjoy the challenge of recreating those colors and textures with molten glass.

Our growing season is fairly short here in Vermont, so I enjoy "gardening with glass" during the winter months. I take daily walks in the woods and enjoy observing the subtle and not so subtle changes that occur in every season. Inspiration from nature has always played an important role in my work.

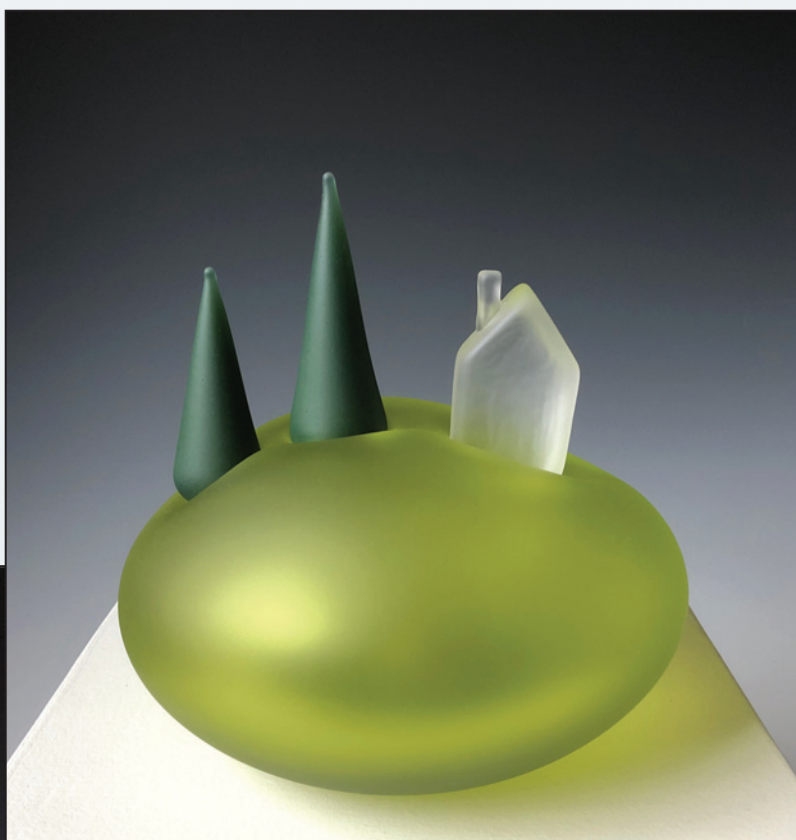
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www.jenviolette.com
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*Jen Violette, Awakening,
blown and hot sculpted
glass, 3.5" x 3.25" x 1.5",
2021. Photo by Jen Violette.*



*Jen Violette,
Five Apples Still Life
(detail), hot sculpted
glass, stainless steel,
and mahogany,
18" x 26" x 4.5", 2019.
Photo by John Polak.*

*Jen Violette, Summer House with Pair
of Arborvitae, blown and hot sculpted
glass, sandblasted, 5.5" x 6" x 6", 2020.
Photo by Jen Violette.*



*Jen Violette, After the Rain,
hot sculpted glass and
fabricated steel,
13" x 20" x 4", 2019.
Photo by Jen Violette.*



Michael Janis and Tony Porto, *Say Your Prayers and Eat Your Vitamins*, cast glass, mixed media, 24" x 18" x 7", 2021. Photo by Pete Duvall.



Michael Janis and Tony Porto, *Call for Bruce Wayne*, cast glass, mixed media, LED, 20" x 24" x 10", 2021. Photo by Pete Duvall.

Michael Janis

Kiln Cast Glass

18 Years Experience in Glass Art

I get ideas from anything and everywhere. For the *My Hero* series, I collaborated with nonglass artist Tony Porto. We wanted to create a fun series of sculptured artworks that spoke to us. They reflect the things we found cool back when we were kids up to this day, as well as the things that early on we

identified with and idealized. In the series, we pay homage to the underdogs of pop culture with figures that stand in as avatars for ourselves. We think of them as “alternatives to ourselves whom we can interact with.” They act out the fantasies, beliefs, and values that shaped our understanding of the world.

We have both loved toys, cartoons, and action figures since being kids—Star Wars, Wrestlemania, superheroes, and GI Joe—oh, yes, yes, yes! This place is right smack in our nostalgic wheelhouse. The works in the new series, *My Hero!*, celebrate the possibilities that exist when you have a magic cape, lasso, or some superhuman power that changes everything. We walk a fun line between taking this stuff seriously and being able to laugh at it all.



Tony and I were looking to create a universe halfway between fantasy and reality, exploring the possibilities of illustration, narrative, and sculpture. Filled with a physical and spiritual depth, our figures are a full range of narratives that are both silly and provocative at the same time. The collaborative series are little tokens of love and nods to shared experiences plus jokes that are meant to make the viewer laugh and cry a bit too. We want them to allow us to go home again for a little while.

G&A

*Michael Janis and Tony Porto,
Lunch Time with Darth Vader, Cast
glass, mixed media, 24" x 24" x 7",
2021. Photo by Pete Duvall.*

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www.facebook.com/michael.janis
www.instagram.com/michael_janis

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Glass Art® • July/August 2021 • 37

Robert Palusky

Capturing Life's Narratives in Glass

by Sara Sally LaGrand

If you had to boil down the secrets of success, as there are many, I believe determination has to be the first and foremost. Determination is the most common denominator I find when interviewing successful glass artists, especially those with careers that span decades. It certainly applies to pioneer international glass artist, Robert Palusky.

The Beginnings of an Artistic Path

In Robert's early years he was interested in art. However, music became his whole world. He formed a band in high school with his brother Bill called Bobby Clark and the Rhythm Knights. They found themselves opening for The Beach Boys, The Everly Brothers, Roy Orbison, Conway Twitty, Jimmy Dean, and many more.

Playing music helped pay his tuition when Robert enrolled in the University of Wisconsin where he graduated with a BFA in ceramics. The band stopped playing when he enrolled at Rochester Institute of Technology (RIT) to receive his MFA in ceramics.

Combining Ceramics with a Love for Glass

After graduation from RIT, Robert landed a job building a ceramics program at the experimental Kirkland College, a small private women's liberal arts college located in Clinton, New York, that operated from 1968 to 1978. It was the sister school to Hamilton College. He was tenured at both schools and taught for 37 years on the hill. Many of his students became successful artists, a few with international acclaim.

Palusky's work in the early years at Kirkland was in ceramics, but he was interested in incorporating another material into his work and became intrigued with flameworking. At first he was inspired by glass objects that he found in the chemistry department at his school. He loved the material but soon found flameworking to be limiting and applied for a Mellon Foundation grant to study glassblowing.



Robert Palusky, *Blue Barry Fields*,
24" x 17" x 6", 2021.



*Robert Palusky, Don't Let the Fire Go Out,
33" x 11" x 9", 2021.*



*Robert Palusky, Heart of the Matter,
24" x 17" x 6", 2021.*

Robert spent the Mellon Grant money traveling to Europe, living on a train, and visiting any area with a glassblowing tradition. After traveling from Murano, Italy, to Frankfurt, Germany, to Paris, France, he returned home with a burning determination to combine his knowledge of ceramics with his love for glass. When he returned, he built a small glass program for his advanced students at Kirkland. Robert taught himself as he taught his students how to blow glass.

Finding a Personal Voice

Palusky soon decided he needed to build his own studio, found a property on a quiet country road, and began creating a small ceramic and glass studio. He went about raising his two sons Graham and Taylor with his wife Ginny while making a living as a professor.

Up to that point, the work Robert was producing was for the most part decorative, not narrative, but he wanted to create a more personal body of work that reflected his life. After years of building support for his work through galleries and being in demand by his private collectors, he made the brave decision to stop producing the work that had been selling so well. His desire was to create work of meaning that represented the heartfelt experiences of his life—one that would reflect and document life raising two boys and all the joys of growing together as a family. It took about a year of exploring and studying many painters, sculptors, and writers whose work inspired him to begin building a narrative to tell his own story in clay and glass. Robert was in his early forties at the time.

The process for the artist's new body of work was lead by writing. He would take a large sheet of paper and start with words, feelings, and the stories that he was trying to convey. Next he would add metaphors with images to create a detailed full-scale drawing to work from. He would then make decisions about which processes to use to create each piece. Finally, he would begin by building a ceramic sculpture to later incorporate with mosaics, reversed painting on glass, laminated glass, and blown glass. Some of his earlier work incorporated large-scale cast glass, which he created with the help of his two sons.



Robert Palusky, Together,
22" x 30" x 13", 2001.



Robert Palusky, Playing Games,
23" x 19" x 10", 2014.



Robert Palusky
www.robertpalusky.com
www.habatat.com

*Robert Palusky,
 Time to Let Them Go,
 56" x 22" x 16", 2001.*

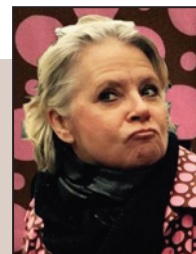
Robert's work has continued to evolve over the years, and now he produces his own handblown glass mosaic tiles to use for encasing his sculptures. Each piece he creates is extremely labor intensive. He is able to produce eight to twelve sculptures a year.

Palusky is now retired from teaching, but he continues to work full time in his studio focusing on his artistic passion. He also enjoys building hot rods as a hobby and continues to spend each and every day creating, loving his family, and living well.

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.



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An Exercise in Light Reading



by Bob Leatherbarrow

Books make a room look lived in. To represent this, in 2012 I started making a series of kiln formed glass books, called *Light Reading*. The books are grouped in stacks to emulate the casual look of books that are currently being read (Figure 1).

The Challenges

There were several design and technical challenges that became apparent during the evolution of this series.

1. The books are life size with stacks of sheet glass representing the pages that are one inch thick or more. A slab of glass that size, even using lightly tinted glass, does not transmit enough light for the entire slab to radiate color.
2. There is a risk of bubbles forming from air being trapped between the glass sheets comprising the pages.
3. The book cover and spine have to be thin enough to properly represent actual book covers. Thus, the color of the page stacks (the “pages”) can bleed through the cover/spine sheet glass, particularly if lighter colored sheet glass, and especially transparent glass, are used for the covers. The challenge is how to prevent the bleed-through.

The Solutions

I discovered solutions for these challenges during the evolution of this series. Challenges 1 and 2 can be solved by building the pages from stacks of 1/8-inch thick clear sheet glass with thin, even layers of transparent colored powders between each glass sheet. The clear glass allows light to penetrate into and through the fused slab, and the transparent powders not only add color but also help prevent air from being trapped between layers.

Next, dam the stack of sheet glass pages to constrain it from flowing outward during fusing. Line the dam with strips of fiber paper that have been lightly scored at the corners of the pages to ensure sharp corners. A 2.5-hour bubble squeeze at 1250°F needs to be included in the full fuse firing schedule that works with your own particular kiln. After the pages slab has completely cooled, trim one edge that will be the spine of the book on either a flat lap or a saw (Figure 2).

Cut 1/8-inch sheet glass to size for the covers and the spine, adding a 3/8-inch border to each (Figure 3). The excess will be ground off to ensure a proper fit of the covers and spine onto the pages.

To overcome Challenge 3 and ensure that the color from the pages doesn’t bleed through the covers, fire a sheet of thin opaque white glass onto the inside of the covers and spine, which are custom fitted to each side. First, cut the thin sheet of glass so it is exactly the size of the side of the pages or spine that they will ultimately cover. Next, to prevent air from being trapped between the cover/spine glass and the thin white sheet glass, cut the white glass into 1/2-inch strips.

Trace the outline of the actual covers and spine onto a sheet of fiber paper with a border about 1/2 inch outside the traced cover outlines. Assemble the strips of thin white glass, in the proper order, on the fiber paper with the 3/8-inch border inside the trace of the cover edge. Place strips of computer paper up to the edges of the white glass and sift a thin, even layer of white powder over the white glass. Remove the computer paper strips and any white powder that might have landed on them and the fiber paper. Place the sheet glass for the covers and spine onto the white glass using the traced edge of the cover as a guide. Fire to a full fuse that includes a 45-minute

squeeze at 1250°F. Any air trapped between the two layers of glass should escape through the strip edges. The thin layer of powder will also aid in preventing trapped air. The fiber paper allows air to escape under the sheet glass and adds friction to the bottom of the glass, thus preventing surface tension from distorting the covers through shrinkage.

Finishing Touches

Grind the edges of the covers and spine to fit onto the pages, leaving a 1/8-inch border all round (Figure 4). The extra 3/8-inch border originally added to each cut piece allows for that. Make sure the edges of the front and back covers fit properly with the edges of the spine. Regularly check the fit of both covers and spine onto the pages to verify that the outer edges of the covers transition smoothly into the spine. When you've ground the edges of the covers and spine to a precise fit, polish the edges to a shiny finish.

Finally, glue the covers and spine onto the pages. I prefer a slow-curing, clear archival glue such as HXTAL epoxy. Assemble the books in two steps: (1) glue the front and back covers to the pages and (2) glue the spine onto the pages after the front and back covers are secure. Apply glue as coin-sized spots about 1 inch inside each corner of the pages and in the center of the page surface. During the initial gluing of the covers, tape the spine in place to ensure that the edges of the covers and spine line up properly. Once the covers are glued in place, turn the book so that the spine edge is facing up and glue the spine in place. You can also glue individual books together in artfully arranged stacks, if you wish.

Epilogue

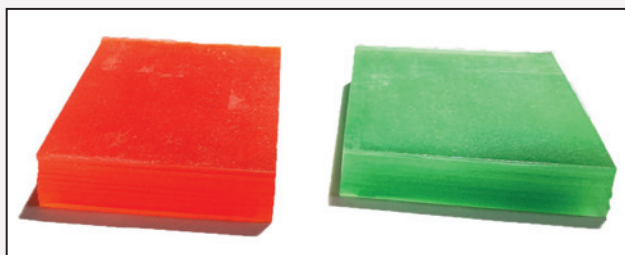
Although "you can't judge a book by its cover," there are many ways to engage the viewer by varying the cover design. In addition to making covers from matched patterns of iridized transparent glass, you could also fire on a coating of mica or use decals to add titles or imagery (Figure 5).

Having found solutions to the initial design and technical challenges means the pages glow in various colors when light is transmitted through them. The thin white sheet glass on the inside of the covers not only prevents the transmission of the page color into and through the covers, but it is also consistent with the format of a real book. The glowing pages of these glass books inspired the series title, *Light Reading*.

G&A

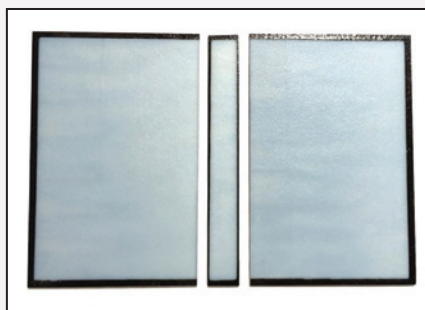
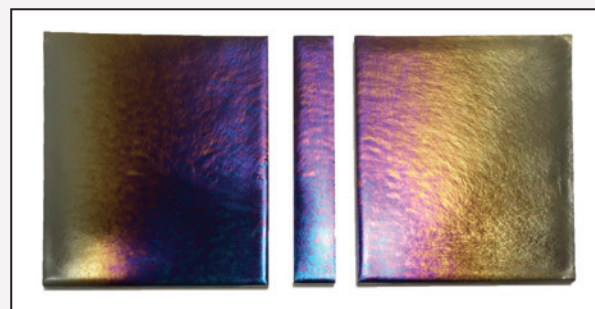
Visit www.leatherbarrowglass.com to learn more about Bob, his amazing glass art, and the educational materials and opportunities available on his website.

(Figure 1) A stack of Light Reading books with pages glowing from transmitted light and covers of iridized light colored transparent sheet glass. Note the thin white sheet glass lining the interior of the covers.



(Figure 2) Pages made from sheets of clear glass, separated by thin, even layers of transparent red and green powder.

(Figure 3) Covers and spine of 1/8" iridized sheet glass.



(Figure 4) Interior side of covers and spine with fused-on layer of thin white glass, previously cut into strips. The edges have been ground to shape and polished. The covers and spine are ready for gluing onto the pages.

(Figure 5) Covers made with iridized glass, with mica fired onto the glass surface. Text and imagery made from decals.



THE GLASS ARK

Animals in the Pierre Rosenberg Collection



Butterflies by Bruno Amadi, 1980s. Courtesy of LE STANZE DEL VETRO.



Deer, acid-etched, A.Ve.M. glassworks, 1930s.
Courtesy of LE STANZE DEL VETRO.

Whales [Gino Cenedese & Figlio] and
Zanetti Vetreria Artistica, 1950s–1980s.
Courtesy of LE STANZE DEL VETRO.

Photography by Enrico Fiorese

The Glass Ark: Animals in the Pierre Rosenberg Collection exhibition, a project of Fondazione Giorgio Cini and Pentagram Stiftung, is being held at LE STANZE DEL VETRO on the Island of San Giorgio Maggiore, in Venice, Italy. Curated by Giordana Naccari and Cristina Beltrami, it will run through August 1, 2021. In an original and fascinating way, the exhibition, which will be open from 10 a.m. to 7 p.m. daily except Wednesdays, will retrace the history of 20th-century Murano glass from an unusual angle—the glass animal. Admission to the exhibition is free.

The show focuses on the extraordinary glass animal collection of Pierre Rosenberg, former Director/President of the Louvre in Paris, France. It will feature over 750 works of art from Rosenberg's collection that includes elephants, hippos, cats, giraffes, bears, parrots, fish, turtles, and foxes, plus tiny, lampworked life-size insects.

A Passion for Originality

At a time when this kind of glass production was still regarded as mere souvenirs or a sort of furnace divertimento, Pierre Rosenberg showed an authentic passion for the work that was free from the influence of fashion. He created an extremely original and vast collection, which he put together over a period of 30 years. Some of the most famous series will be on display including the *pulegosi* (bubble glass) pieces by Napoleone Martinuzzi, the birds by Tyra Lundgren, and works by Toni Zuccheri for Venini Glassworks.

Alongside the *Zebrati* zebra-striped series by Barovier & Toso, the aquariums by Alfredo Barbini and the well-known examples by Seguso Vetri d'Arte, *The Glass Ark* will also feature a vast sample of animals made by lesser-known but equally interesting glassworks. These will be shown from the point of view of the technical and design experimentation of 20th-century Murano glass production. In addition, the exhibition will showcase sculptures by living artists such as Cristiano Bianchin, Isabelle Poilprez, Maria Grazia Rosin, and Giorgio Vigna who demonstrate the inexhaustible source of inspiration that the glass animal has to offer.

Three Animals
in massiccio (solid) glass,
Franck Ehrler, 2005.
Courtesy of LE STANZE DEL VETRO.



Two Octopuses, 1930s and 1950s.
Courtesy of LE STANZE DEL VETRO.

Extras

The exhibition setup will be curated by Denise Carnini and Francesca Pedrotti, two young stage designers who will engage in setting up a glass zoo. It will also include an animated video by Giulia Savorani, visual artist and director who, starting from drawings on glass, has created a fairy-tale cartoon based on an idea by Giordana Naccari for this occasion.

The Glass Ark: Animals in the Pierre Rosenberg Collection will be accompanied by a catalog edited by Skira that will open with an interview revealing the spirit of the collector. Also included are essays by the curators, by Jean-Luc Olivié, curator of the Musée des Arts Décoratifs of Paris, and by glass historian Rosa Barovier Mentasti.

GA

For more information on attending *The Glass Ark* exhibition, contact the following:

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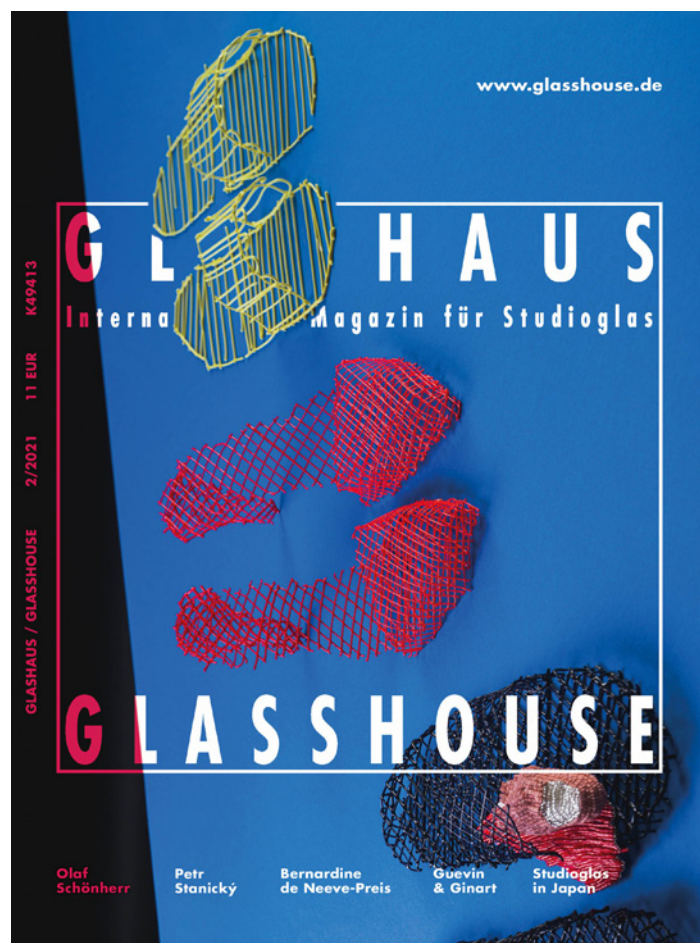


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Craig Mitchell Smith, Grace
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