

# GLASS ART

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

May/June 2015



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Volume 30 Number 3



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

# Pro Series



## THE ARTIST

Ryan Staub is a glass artist who has blown glass in 11 different countries and territories, working with all kinds of glass and glass equipment. He currently owns and operates his own studio in his hometown of Seattle, Washington. His work can be found in many collections worldwide as well as online at: [www.ryanstaub.com](http://www.ryanstaub.com)



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# GLASS ART

May/June 2015

Volume 30, Number 3



Above: Vetro Mosaico, by Scott Benefield.

Photo by David Pauley.

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by Amber Cowan. Photo by Matt Hollerbush.

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## Glass Art

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Publisher ~ Maureen James

Editor ~ Shawn Waggoner

Copy Editor ~ Darlene Welch

Accounting ~ Rhonda Sewell

Circulation Manager ~ Kathy Gentry

Advertising ~ Maureen James

Graphic Artists ~ Dave Burnett

Mark Waterbury

Contributing Artists and Writers

Heather Behrendt, Colleen Bryan

Tony Glander, Leslie Perlis

Janet Peterson

Staff of Bryn Athyn College

Staff of the Glass Art Society

Mark Veit, Shawn Waggoner

Carole Wardell, Randy Wardell

Darlene Welch

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## Letter from the Editor

### You Can Go Home . . . and Should

The cover of *Glass Art*'s May/June 2015 issue features a flameworked detail by Amber Cowan, winner of The Corning Museum of Glass 29th Rakow Commission. Cowan's history as both teacher and teaching assistant at CMOG did not prepare her for the surprise of winning the prestigious award. "I feel like I grew up at Corning, and that made it special." Her piece *Garden of the Forgotten and Extinct* on page 25 is now a part of Corning's permanent collection.



Studio Glass movement pioneer Scott Benefield further disproved the adage, "you can never go home," by returning to Pilchuck Glass School to lead a team of 28 glassblowers in producing centerpieces for the school's prestigious annual auction. Assuming the role of designer as distinct from that of a maker was an unusual experience for Benefield. His travels to the United States and the Far East, as he has worked across markets on those continents and Europe, led the artist to be less fearful of change within the glass industry. Benefield shares how to tailor one's work toward the particular aesthetics and demands of any given market.

Home is where the "art" is at Bullseye Glass Co., where kiln forming artists Ted Sawyer and Rachel Rader were surrounded by prestigious artists working on groundbreaking projects. Sawyer, director of Research and Education at Bullseye since 2002, confronts our notion of beauty in work that conjures a mood and energy inherent in its color and form. Rader, now working at UrbanGlass, combines the nuances of performance art and kiln formed glass, blurring the line between truth and fiction.

Like the blossoms of spring, trade show season returns. From June 5–7, the 44th Annual Glass Art Society Conference, *Interface: Glass, Art, and Technology*, will take place in San Jose, California. The Stained Glass Association of America presents its 106th Annual Summer Conference, June 10–12, in Portland, Oregon, followed by The American Glass Guild's 10th anniversary conference in Washington, D.C., held June 18–21. The summer show season ends with the International Society of Glass Beadmakers' *Forging Connections: Celebrating Community*, in Albuquerque, New Mexico, July 15–19.

If you can't travel to a show or class, *Glass Art* magazine continues its ongoing series of Glass Expert Webinars™, including *Fusing with Lisa Vogt*, *The Joy of Fusing with Randy Wardell*, *Fritography with Michael Dupille*, and *Images on Glass with Barry Kaiser*. Visit [www.glassartmagazine.com](http://www.glassartmagazine.com) for details and times. No travel required!

Inviting readers to return home to the pages of *Glass Art*,

*Shawn Wa*

Shawn Waggoner  
Editor



Ted Sawyer, loom, 24" x 48" x 0.325" 2008.  
Photo by Jerry Sayer, Courtesy of Bullseye Glass.

### Deadlines for Advertising

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# Scott Benefield



## The Road Back to Pilchuck and Beyond

*Scott Benefield, Pilchuck Auction  
Centerpiece proposal, 2014.  
Photo by David Pauley.*

*by Colleen Bryan*

In 2014, hot glass artist Scott Benefield returned to Pilchuck Glass School. He had first found himself there as a student of the glass arts in the late 1980s. This time, however, he returned as a renowned professional artist selected by Pilchuck to lead a team of 28 glassblowers in producing centerpieces for the school's prestigious annual auction, which for 36 years has underwritten much of the school's operations.

Benefield was born in Japan, reared in the United States, has worked for extended periods throughout Europe and China, and now has settled in Northern Ireland. This international exposure brings a unique awareness of the influence of culture on art and informed his Pilchuck centerpiece design.

Each year Pilchuck solicits submissions by an open competition that includes a design, a prototype, a detailed production schedule, and estimates of the number of people and amount of the materials required to carry out the proposal. "You have to think through the entire problem of how to produce your design at the application stage," Benefield says. "Doing that really moves the project ahead when you show up at the site for the actual, concentrated production period."

### Designing against Precedent

Previous centerpiece designs tended to be monumental pieces dominating the 10-person dinner tables. Their large scale and significant, substantial, sculptural qualities drew lots of attention. When it came his turn, Benefield says, "I wanted to do the opposite of that. Rather than making one tremendous knockout piece of glass, I wanted to make a cluster of objects that, taken together, contributed to the atmosphere of the room." He fabricated a series of neutral-colored cylinders that varied in proportion and were lit with tea lights. Many had patterns with small-scale detail, especially possible to render with cane. "I clustered six or eight of the cylinders on each table to create an overall effect of glowing centers when you walked into the room and also rewarded the diners with interesting detail while they were seated." The cylinders were grouped as sets by opacity, color, size, and shape, and sold to bidders. "Each set was contained enough that people could take it home and find a place for it."

Production took place at Pilchuck over two weeks in May 2014 in anticipation of the October auction. Benefield orchestrated the work of the 28 other glassblowers using the flat, cold, and hot shops all across the Pilchuck campus. "All the shops were given over to centerpiece production. We focused on these cane techniques I've been working with in my private studios."

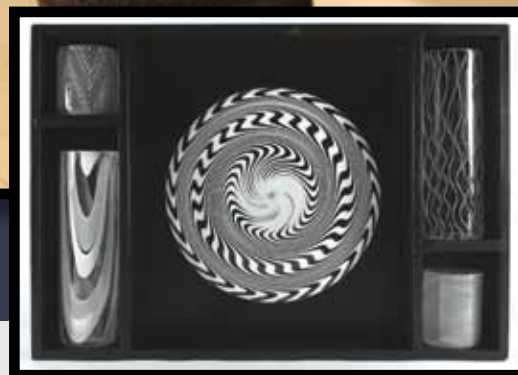




Scott Benefield, Lattimo: Composition, 21" x 14" x 4", 2014. Photo by Wyke Valkema.



Exhibition Opening at the Custom House Gallery, Westport, County Mayo, Ireland, 2013.



Scott Benefield, Lattimo: Composition, 15" x 20" x 4", 2014. Photo by Scott Benefield.

## Shifting Roles from Maker to Designer

Assuming the role of designer as distinct from that of a maker was an unusual experience for Benefield. "We had to produce more than 600 objects in two weeks. It was an ambitious production schedule and required that I step back from hands-on production to make sure that everything stayed on track." Floating between cold shop, flat shop, and hot shop, Benefield worked with individual gaffers to make sure that cylinders were coming out correctly, then organized them by shape, size, and pattern to assure that enough cane was made to achieve the desired effect.

"All of the artists on my team were very accomplished glassmakers, but it was a complex project with lots of moving parts. These young, enthusiastic, energetic folks were all volunteering at the school for two weeks to make my design, which was its own kind of challenge. But they kept a great attitude going. When it finally became clear in the last three or four days that the project was going to be accomplished on time and as I had envisioned, it was a wonderful feeling. This was the most fun I've ever had at the school."

During the last two weeks of May, Benefield taught a class in cane techniques at the school's regular summer session. "Then I went to my own studio about 20 minutes away from Pilchuck and worked for the next six weeks on gallery pieces before returning home to Ireland."

## Developing a Worldwide Lens

Listening to Scott Benefield describe his experience as a Pilchuck centerpiece designer and hearing about his peripatetic glassmaking raises an inevitable question about the life path that forms a maker who is so comfortable casting himself and his craft into such varied milieus. Benefield's response is modest and illustrative. "I was born in Japan and got my undergraduate major in Japanese history and literature. I started doing stained glass through a part-time sales job while attending graduate school in the District of Columbia. I was drawn to the back end of the studio and worked with designers of architectural commissions. Gradually that seemed more interesting than my Japanese language studies at the university."

Benefield returned to school at Louisiana State University (LSU) at age 28 to study architectural stained glass. He was admitted to the graduate program without a strong foundation in visual art, which required lots of backfilling and survey arts courses. He left Baton Rouge without a degree in 1987 to complete a Fulbright Program in Sweden with artist Ann Wolff, who had a background in industrial design for factories. Benefield worked with her for a year on the Fulbright grant, then returned to the United States to complete graduate school at Ohio State University in Columbus, Ohio, from 1988 to 1990.



## Turning from Flat to Sculptural Glass

LSU's program of that era was almost all flat glass, with only a rudimentary blowing program. In Sweden, Wolff was doing large acid-etched panels, but Benefield had access to a small glassblowing studio. When he returned to graduate school, he focused on sculptural work using more glassblowing.

Benefield kept in touch with a school friend from the Tulane Glass Program and moved back to Louisiana with his MFA degree. They started the New Orleans School of Glassworks, a nonprofit studio with an exhibition component modeled on the UrbanGlass public access studio. Later they left the school to start a production studio and build some equity. Benefield and his partner bought a building in New Orleans and taught beginning glassblowing and casting classes to establish income. Benefield was also a partner in Studio Inferno for seven years before moving to Seattle. The studio continued in New Orleans for another 15 years.

In Washington State, the artist worked at Pilchuck and began a long involvement with the Glass Art Society (GAS). In 2011, Benefield was awarded the Lifetime Membership Award by GAS, for which he served on the board in 1995, as Vice President in 1998, and as President in 2001 and 2002.

In 1995, Benefield became interested in the connection between Italian heritage in glassblowing and modern glassblowing, and undertook a study of historical precedent: What has been done before and how did it develop? "I wanted to leverage that awareness to make something innovative. What we're doing now extends before the beginning of the Studio Glass movement in the 1960s. I wanted students to understand where this movement stemmed from and how it developed from deeper roots so they could make more informed choices of technique, rather than imitating without deeper understanding."

## Wavering Momentum, Kaleidoscopic Expansion

From 1996 to 2000, Benefield concentrated on building a production business within the United States, trying to make things more efficiently and bring them to market. "In 2000, I was working on the board of the Glass Art Society, and every year we attracted more people at every conference until all of a sudden we had to face the prospect that this industry might have matured. I was still doing trade shows, but I remember being shocked by the sense that the momentum behind studio glass seemed to waver. It was my first awareness that my assumption of an ever-increasing and expanding market might not hold—that this could change. That was something I had to adjust to. It was kind of alarming."

Spurred by this challenge, Benefield began looking for new venues in which to create. He worked at Waterford Crystal for two weeks, completed a residency at Wheaton Village, and taught widely throughout the United States and Europe. In 2009 and 2010 he taught in Osaka, Japan, and met his wife, glass artist Andrea Spencer, during a residency at North Lands Creative Glass in Scotland in 2004. The couple married in 2010, set up a home, and established the BTU Studio in Northern Ireland.

Benefield's travels to the United States and the Far East, as he has worked across markets on those continents and Europe, led the artist to be less fearful of change within the glass industry. He expects that glass art will continue to unfold in the future, much as a kaleidoscope shifts. He is able to tailor the work he produces toward the particular aesthetics and demands of any given market.

*Scott Benefield, (top) BTU Bud Vases, and (bottom) BTU Candlesticks, 2013.*

*Photos by David Pauley.*



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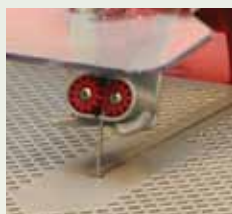
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*Scott Benefield, BTU Colorways Vases, 2013.  
Photo by David Pauley.*

## Surveying the Industry through Trade Shows

Trade shows provide one lens for keeping abreast of what is happening throughout the art glass community over time. Benefield has some insight to the shows that provide a good overview by global region in those countries where he has worked.

The glass community in the United Kingdom is small enough that a single survey show can encompass the spectrum from students to icons of British glass. The British Glass Biennale features glass artists from across the United Kingdom. Young makers establish themselves as artists there.

The Biennale is staged concurrently with the International Festival of Glass in Stourbridge, West Midlands, next scheduled for May 2015. A rotating panel of jurors screen out redundant or derivative items to select about 150 objects. Attention focuses on standout work. It is the go-to place to survey the currents running through the British glass community in a given year. Over time one can clearly see the progression of trends in the medium. No one is grandfathered in, so each year some people one might expect to be there fail to make the show. Ireland, with its tiny glass community, does something similar within the National Craft Competition.

The glass scene in North America is so sprawling and big that it is hard to choose a representative survey show. "There are lots of shows with tons of everything." Corning's *New Glass Review* comes closest, Benefield says, and is a great way to establish oneself as a serious glass artist in the United States. But there is no single show that is quite so representative of the United States as the Biennale is of the United Kingdom.

China held its first Chinese glass biennale in 2014. "Glass as an art form in China is in a nascent stage. This populous country has only two university glass programs in Beijing and Shanghai. Recent graduates of these programs are working with sculptural glass. There are factories in China, both small and large, making only functional glass. There are no independent small studios in China that produce functional wares such as the ones that dominate the



*Scott Benefield working at  
Aya Studio, Tokyo, Japan, 2012.*

artisanal glass market in the United States, Japan, Australia, etc." So in this moment, a survey show is still possible in China, though it may not be for long. "Working with glass in China, one has a keen awareness of being in on the beginning of something that will be very different in 10 or 15 years.

According to Benefield, Andrew Page had an idea that 1963 was the big bang for studio art glass. Ever since then, it has grown and expanded in all directions all at once with a lot of disconnected elements.



"It is hard to think of art glass as a unified movement now, if it ever was," says Benefield. "The many concurrent conversations are not always overlapping. I assume that this exponential expansion will continue, though I also expect it to keep fracturing, fragmenting, and reforming. I've always moved from group to group and place to place, gathering information that I need and adapting as I move along." Perhaps this model can help other artists make their way in an ever-changing and increasingly global world of glass.

GA

Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include additional perspectives from Scott Benefield on how aesthetics, studios, infrastructure, and markets change when artists move across geography and cultures.

**Scott Benefield**  
**BTU Studio**  
 61 Ahoghill Road  
 Randalstown, County Antrim  
 Northern Ireland  
 Post Code BT413DG  
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# Glass Weekend '15 at WheatonArts

by Janet Peterson

The world's leading artists, collectors, galleries, and museum curators will gather June 12–14, 2015, for GlassWeekend '15, WheatonArts' premier biennial gathering to celebrate contemporary glass art. The event will feature a weekend filled with museum and gallery exhibitions, lectures, hands-on glassmaking, museum tours, and artist demonstrations. Daily attendance is welcome on June 13 and 14, with several options to attend as individuals or in groups.

## Demonstrating Artists

Guest artists Amber Cowan and Luke Jerram will be an important part of GlassWeekend '15. Cowan is a Philadelphia, Pennsylvania-based artist and educator whose work has increasingly focused on the creative reuse of discarded industrially produced glass. She is currently a glass department faculty member at Tyler School of Art, Philadelphia, and was a demonstrating artist at the 2011 International Flameworking Conference. She has also garnered many awards, including the 2012 International Procter Fellowship at Australian National University, The Steve Stormer Award from Temple University, and The Corning Museum of Glass 2014 Rakow Commission.

Jerram is based in Bristol, England, but works internationally. His multidiscipline practice involves the creation of sculptures, installations, and live art projects. In 2009, his sculptures were presented at Mori Museum, Tokyo, Japan, along with the work of Damien Hirst, Andy Warhol, and Leonardo da Vinci. Jerram's *Glass Microbiology* artworks are in museum collections around the world including The Metropolitan Museum of Art, Shanghai Museum of Glass, Wellcome Collection, and The Corning Museum of Glass. He was also the 2010 Rakow Award winner for this work, as well as the recipient of a fellowship at the Museum of Glass.

## Promoting Creativity and Collaboration

During the event, The Museum of American Glass will present the exhibition, *Emanation: Art + Process*. This ambitious new project at WheatonArts will advance a strategic goal to enhance programs and exhibits through a deepened level of collaboration and interactivity among artists. The project includes three major program components: artist residencies during which invited artists will create new work using glass; an eight-month exhibition of the work created during the residencies; and education and interpretation geared toward public audiences of all ages and backgrounds.

The exhibition features work by many contemporary artists who have been invited to utilize the Glass Studio and museum resources at WheatonArts to create this new work. Participating artists include Mark Dion, Paula Hayes, Carolyn Healy, John Phillips, Donald



Amber Cowan, detail of  
*Garden of the Forgotten and Extinct*.



Amber Cowan,  
demonstrating artist.

Lipski, Virgil Marti, Michael Oatman, Judy Pfaff, Jocelyne Prince, Rob Wayne, and Mark Zirpel. Their final work will be presented during the exhibition, which opens May 1, 2015, and continues through January 3, 2016. Family oriented programs that emphasize creativity and experimentation with various materials, including glass, are planned.

Proceeds from GlassWeekend '15 will support the Creative Glass Center of America (CGCA) Fellowship Program at WheatonArts, which provides working fellowships each year to 10 individual artists from around the world. Also a part of GlassWeekend is *Creativity Ascertained: The Art of Fellowship*, which highlights recent CGCA Fellows who have used their time to explore their craft, the medium, and personal expression in refreshing and provocative ways. The exhibit will feature sketches, prototypes, and other evidence of each featured fellow's creative process showcasing how Wheaton, which is host to the fellowship, is a haven for experimentation. Featured artists include Megan Biddle, Deb Czeresko, Chris Duffy, Karin Forslund, Max Grossman, Brett Swenson, Bryan McGovern Wilson, Celeste Wilson, Chris Wolston, and Ben Wright.





*Luke Jerram,  
demonstrating artist*

*Luke Jerram,  
Avian Flu.*



*GlassWeekend '13 Galleries*

## A Wealth of Experiences

Attendees at GlassWeekend '15 will be able to participate in many educational and entertaining events. Activities for the weekend include:

- An exposition of galleries from throughout the United States,
- Artist demonstrations by Cowan and Jerram,
- Presentations by Tim Tate, artist and co-director of Washington Glass School; Laurence A Sibrack, collector; and Glenn Adamson, director of the Museum of Arts and Design,
- A special Glass Studio two-day event, *The Glass Yard: Object/not*, with numerous artists working collaboratively for public audiences,
- The Museum of American Glass artist reception for the *Emanation: Art + Process* exhibition, and
- Dinner and FUNRaising auction.

The deadline for registering for the daily programs for the weekend event, which includes all activities and social events, is May 23, 2015. Special rates are available for groups of 10 or more. For more information, including prices, call (800) 998-4552 or (856) 825-6800. There is also additional information at [glassweekend.com](http://glassweekend.com).

**G.A.**

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# *The 2015 GAS Emerging Artists Presentations*

*by The Staff of the Glass Art Society*

Each year the Glass Art Society (GAS) selects three emerging artists to present lectures at the organization's annual conference. Through these lectures, artists with promising talent are afforded the opportunity to introduce their work to a large audience of established artists, educators, peers, collectors, art historians, and critics. Qualified individuals are nominated by professional academics and curators from around the world. The presenters are then selected by a small jury. This year's panel included artist, writer, and teacher John Drury; artist Ginny Ruffner; and Artistic Director for North Lands Creative Glass and artist Emma Woffenden.



*Alli Hoag, Inhalation (detail), cast glass, blown glass, and mixed media, 20" x 20" x 8", 2012.*

*Justin Ginsberg, Light Drift, glass and light, 15'x 10" x 3", 2013. For site-specific installation, 1,500 24" glass loops are bent open and stacked at the base of a tree and a lamp-post, while the middle spins back and forth.*



*Jacci Delaney, They kept coddling him until he screamed and screamed them off, laser-viewable hologram, glass, and laser, 12" x 16", year.*



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From 20 applicants, the jury members selected three exceptional artists—Alli Hoag, Justin Ginsberg, and Jacci Delaney—to lecture at the GAS conference in San Jose, California. "These artists each utilize a severely restricted pallet to successfully avoid the trappings of the eye in order to instead engage the mind, to avoid the benign. It is a great time for the material. Glass and its most potent practitioners have returned to the self as a wellspring for the unique," says Drury.

### Meet the Artists

**Alli Hoag** creates installations and sculptures that look from ancient myth to future technologies for inspiration and insight into how we understand and control the world around us. Alli graduated from Alfred University with her master of fine arts degree after receiving her bachelor of fine arts at the University of Hawaii at Manoa. She has developed her work internationally through residencies abroad at Cité des Arts International and S12 Galleri og Verksted in Bergen, Norway, where she was workshop manager. She has exhibited both internationally and nationally, and is currently serving as full-time instructor and glass area head at Bowling Green State University.

**Justin Ginsberg** is from Dallas, Texas, and began working for the Art and Art History Department at the University of Texas at Arlington in 2009 while pursuing his master of fine arts degree there. He is currently an assistant professor and head of the bachelor of fine arts and master of fine arts glass programs. Justin shows his work nationally and internationally, and recently had one of his works acquired by the Museum Kunstpalast in Dusseldorf, Germany, while at a five-week residency program in Berlin, Germany. He also has been selected four out of the past five years to be included in The Corning Museum of Glass *New Glass Review*.

**Jacci Delaney** graduated from Ohio State University in 2014 with a master in fine arts. While at Ohio State University (OSU) she worked with glass casting, holograms, and 3-D modeling. She is currently a visiting scholar at OSU in the Center for the Holographic Arts. She has been working with bubble wrap since her first semester of graduate school in 2011, when she started experimenting with glass casting. Delaney works with materials such as glass and holograms for their transparent qualities to provide layers of imagery within her artwork.

### Supporting Excellence in Glass Art

The 2015 GAS Emerging Artist presentations will take place during the final day of the 44th Annual GAS Conference, *Interface: Glass, Art, and Technology*, on Sunday, June 7, 2015, from 1:30 p.m. to 3 p.m. in Parkside Hall B at the Fairmont San Jose hotel. In addition to having the opportunity to speak about their work at the conference, these three artists will also be featured in the digital Emerging Artists Catalog, which will be published online soon.

The Glass Art Society is dedicated to creating greater public awareness and appreciation of the glass arts. These presentations are just a few of the many ways in which GAS continues to encourage excellence, to advance education, to promote the appreciation and development of the glass arts, and to support the worldwide community of artists who work with glass.

GA

For more information on the presentations and juror comments, visit [www.glassart.org/2015\\_Emerging\\_Artists\\_Presentations](http://www.glassart.org/2015_Emerging_Artists_Presentations). A conference brochure is available at [www.glassart.org](http://www.glassart.org).

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Eric Markow (left) and Thom Norris (right) with their Paragon Pearl-56. Eric and Thom spent several years developing the woven glass technique shown above. Photo by Marni Harker.

**“We love the even, consistent heat of the Paragon Pearl-56”  
— Markow & Norris**

Eric Markow and Thom Norris are noted for creating woven glass kimonos, which have been called “impossibly beautiful.” The kimonos weigh an average of 125 pounds.

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Autumn Sunset Kimono by Markow & Norris. The partners fire their glass in Paragon kilns. Photo by Javier Agostinelli.

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# Ignite Glass Studios

## Greener by Design in Large Ways and Small



*Artists working in the hot shop at Ignite Glass Studios.*

*by Colleen Bryan*

Ignite Glass Studio opened in Chicago, Illinois, in 2012 and almost immediately won its architect Andrew Metter an American Institute of Architects (AIA) excellence award for innovative, sustainable design. Ignite integrates state-of-the-art glass studios, a sculpture garden, and a glass gallery in repurposed space with newly built event and office areas.

The venue invites neophytes to explore the craft of glassmaking alongside professional artists who anchor the studios with signature lines and custom work for gallery sales. It also summons the larger community to the world of glassmaking by offering a comfortable location for community events from weddings and parties to corporate teambuilding activities. Ignite's greener glass commitment extends forward from its thoughtful design, however, to encompass day-to-day purchasing and operational choices.

### A Spark of Vision

Ignite is located in the West Loop neighborhood of Chicago, two miles west of Lake Michigan and close to Downtown Chicago's transportation hubs and hubbub. To the south of the West Loop industrial area is a district renowned for its artist studios.

When Trish and Glen Tullman set out to build Ignite Glass Studios in 2011, they were inspired by the transformational role glass had played in the life of their son, Ben, now studio manager at Ignite. They saw an opportunity for other young people to gain similarly from exposure to glassmaking and imagined creating a space in Chicago from which to stage that prospect. The Tullmans engaged Metter to design a multiuse space with an eye to ground-up sustainability.

A big part of Ignite's mission is to be an anchor for glassmaking in the Midwest. As Ignite's Lead Studio Tech and Senior Instructor Aaron Wolf-Boze observes, "There are not a lot of glass studios in Chicago, so we take it on ourselves to promote glass and educate the community as much as possible."

### Strategies for Sustainability

A number of architectural strategies were employed that won the 2013 Design Excellence Honor Level SustainABILITY Leadership Award for FAIA Metter and Ignite Studios. Site selection within an existing industrial neighborhood contributed to urban revitalization and reduced the need to extend public utilities to a raw building site. Metter adapted and incorporated two 1930s-era industrial buildings in the Ignite structure rather than tearing them down and starting from scratch. That choice reduced the overall carbon load from the outset. New building was confined to a 4,000-square-foot event space and meeting facility.

Demolition rubble provided the foundation for an elevated sculpture garden, replacing an asphalt parking lot and reducing the urban heat-island effect. The new urban garden is edged by fruit trees and surrounded by a garden wall that is oriented to reduce solar heat gain.

Both glass furnaces use the recuperative combustion system from Wet Dog, which is much more efficient than past technologies and allows the hot shop to recapture heat from the furnace to preheat combustion air. Still, a glass furnace is always running and produces massive amounts of excess heat. Ignite uses a series of operable doors to provide natural ventilation for the hot shop and to allow





*Ignite Glass Studios front entrance at dusk.*



*Glass art created by Ben Tullman.*

excess heat from the furnaces to warm the event space next door. A solar panel system was not installed with the initial buildout, but thoughtful design will allow it to be easily incorporated in the future.

“Our exhaust system has a variable speed drive, so we can turn it up when demand is higher and turn it down when demand is less,” Wolf-Boze explains. “Being able to exhaust furnace air throughout the winter allows us to slow heat loss through the rest of the building.” Further, many of the larger pieces of equipment run on variable speed drives rather than simple on/off switches. “We pay constant attention and tweak all our systems to maximize efficiency and save money.”

### **Operational Choices Reduce Energy Demand**

Ignite was designed for a smaller carbon footprint from the outset, and Wolf-Boze describes operational strategies that curb ongoing energy demand by reducing waste. “We are all aware of how long it takes each piece of equipment to come up. Glory hole number 15 takes 23 minutes, for example. We try not to leave any of the equipment on unnecessarily long. If we go through a period of time when we aren’t using the color furnace, we’ll drop the temperature on that furnace. We use our variable speed drives extensively to lower our electrical drain. From day-to-day, electrical savings are our major focus, because there are more concrete actions that each of us can take in that regard.”

Wolf-Boze incorporates energy efficiency as a criterion for framing viable solutions in equipment replacement. He weighs the benefits of energy savings alongside the costs of replacement. At the end of the day, Wolf-Boze realizes, “we have to operate efficiently to not lose money.” He finds that convincing decision-makers that energy efficiency is a good idea is never the problem, but rather figuring out which steps to take in what sequence to make them most affordable. Now that the studio is built, the heaviest investment of capital is over. Going forward, Ignite’s challenge is “to do the most that we can to operate efficiently without running huge deficits.”

Sometimes, community partners can help bring the energy saving choices within the realm of affordability. Ignite participated in

a program with a local power company that gave energy credits to businesses that invested in more energy-efficient equipment. “We purchased a variable-speed-drive air compressor. The purchase price was a little higher, but the power company rebate made it manageable in the short term, and the efficiencies will drive actual savings over the long term.” Wolf-Boze stays attuned to such possibilities, noting that municipal energy companies particularly tend to be supportive and helpful as businesses figure out ways to operate more efficiently. “It is not as though we’re out in the wilderness alone.”

In the near future, Wolf-Boze wants to have an energy audit of the studios to get a better handle on gas utilization “We don’t have meters on individual pieces of equipment, so it is hard to gauge flow beyond the global look at our monthly gas bills. Wet Dog supplied some ballpark numbers on what to expect, but we’re always looking for ways to improve our on-the-ground performance.”

The fact that Ignite was designed with a green mentality makes energy saving part of the culture, an aspect that Wolf-Boze appreciates. “Starting out 18 years ago as a young idealistic artist in a medium that consumes heavily of natural resources, I thought a lot about how to hold my art in better balance with nature. Now I have an opportunity to implement energy savings throughout the studio, not just feel hopeless about the fact that a glassblower melts glass and burns as much natural gas as possible to get things really hot.”

Opportunities for greener glassmaking extend to materials use as well. The studio purchases glass from Spruce Pine, North Carolina, in pre-melted chunks that melt at lower temperatures and require less energy. Ignite also recycles all of its clear glass waste and repurposes as much as possible to reduce the amount of waste directed to landfills. “Particularly in a big city like Chicago, there is broad awareness of the potential that people have to impact the land. If we can manage our studio to throw less stuff into our dumpster for the landfill, why would we not?”

Small steps such as changing from incandescent to florescent or LED lights and lowering wattage of lights in the gallery also add up to significant energy savings, Wolf-Boze says. “It is possible to be too focused on big ticket items like the furnace that runs 24/7 that



*View from the urban garden looking into Ignite Glass Studios' event space and conference room.*

you can't really do anything about until it needs maintenance. You can lose a lot of sleep over that and forget about the little things that you could do something about more immediately. Putting equipment on motion sensors, replacing weather stripping on a door, replacing lighting—these are small things that can be done, usually without large investment of capital, and give you enough breathing room to imagine better solutions for the big things over time.”

## **Layout and Equipment**

Ignite Glass Studios' 12,000-square-foot building is comprised of three distinct sections. The gallery stands at the front of the building opening onto the street, along with a reception area, offices, and a conference room. The 3,300-square-foot event space is an open design with two concrete walls. A third wall comprised of 10-foot windows and glass doors leads out into an enclosed courtyard garden. Opposite the window wall, the fourth wall contains an operable rolling door into the hot shop. Neutral coloration allows decoration and lighting to change with each specific event. Above the indoor event space, a rooftop cedar deck with breathtaking views of the downtown skyline also rents for parties and ceremonies.

The studio's 3,000-square-foot hot shop has a 35-foot rolling door, which can either open into or close off from the event space. The main furnace holds 740 pounds of clear glass. The color furnace has two 80-pound crucibles for mixing two separate colors. There are four glory holes measuring 15, 18, 21, and 30 inches. Four front-loading annealers, a color oven, and a powder booth complete the hot shop equipment list.

The cold shop occupies 2,200 square feet in the downstairs basement. This studio houses a 24-inch diamond wheel flat grinder, a wet belt sander, a Jim 9000 lathe with diamond wheels, a 20-inch

wet saw, a ring saw, a 36-inch grit wheel, and a 30-inch Reciprolap. Cork and felt polishing stations use a 3-inch by 16-inch polishing lathe. The grinding station is outfitted with a Foredom tool, a water-fed angle grinder, and a 3-inch by 4-inch pressure pot sandblaster.

Fusing and slumping take place in both the hot shop and the cold shop by virtue of four 24-inch Paragon kilns. A 4-foot by 8-foot Bell kiln accommodates large-scale fusing and casting, and a top-loading octagonal kiln rounds out the kiln forming equipment. A separate mold room allows for plaster or silica casting and sand casting.

## **Addressing an Educational Mission**

This privately owned studio is very involved with education as a means of realizing its mission, with a specific focus on underserved youth in Chicago. In partnership with Ignite Glass Studios, Trish Tullman launched Ignition Community Glass (ICG) in January 2014, bringing together educators, glass artists, and social justice advocates to fund, develop, and support the facilitation of tuition-free glass art programming. The nonprofit's core emphasis is providing youth with the resources to develop personal growth through hands-on glass art experiences.

As executive director of ICG, Tullman explains: “Through interactive art programming, ICG strives to inspire and open doors of opportunity for under-resourced youth in Chicago. ICG aims to improve the quality of life for a population of youth who face significant challenges in their daily lives.”

ICG currently partners with five area youth organizations including Ingenuity (a Chicago Public School affiliate), Youth Outreach Services, and After School Matters. The programming is expanding rapidly as the word spreads about this innovative, collaborative adult/youth mentoring opportunity.





*Gallery space at Ignite Glass Studios.*



*The Ignite Glass Studios event space set up for a wedding reception.*

Ignition Community Glass is deeply grateful to Ignite Glass Studios for its commitment to supporting under-resourced youth in Chicago. The qualified and passionate artists and staff at Ignite are pivotal to ICG delivering safe, engaging, quality youth programming.

Ignite also partners with the School of the Art Institute of Chicago (SAIC) to teach a college level "Introduction to Glass" class at the studios each fall and spring semester and during a three-week intensive every summer, since SAIC does not have its own glass facility. An SAIC faculty member is in charge of curriculum and coordination, and the students are enrolled with SAIC. Three Ignite staff artists team to teach the class of 12 to 14 students per semester. The classes earn students four credits through the SAIC.

Ignite also rents time at the studio on a public access model to people who have taken classes in the safe use of the respective studios. "We teach private lessons and small classes, and bring in visiting and professional artists. The Glass Art Society held its annual conference in Chicago in March 2014, and we were among the host studios. It felt good."

# GLASS ART SOCIETY

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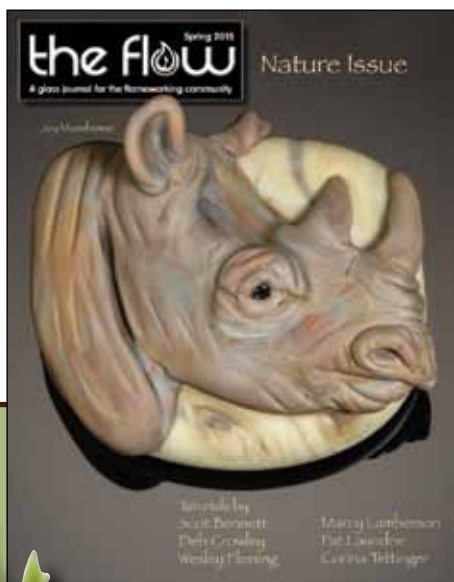
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Pendant, 2014  
by Andrew Brown

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*The Flow*, premier journal for the flameworking community, presents its Nature issue for Spring 2015. Don't miss this great opportunity to view the innovative work of 17 flameworking artists, learn tips and techniques from five fabulous sculptural and bead tutorials, and be inspired to take your own glass art to a higher level.

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## Staffing the Enterprise

Ignite Glass Studios employs seven glass artists, each of whom carries dual responsibility for running some aspect of the glass studios (for example, as studio manager, creative director, artistic director, or cold/kiln shop manager). Each artist contributes work to the signature product lines sold in the gallery and on the website. Their individual custom work is represented in the gallery as well. All of the artists teach and conduct glass demonstrations at the many events scheduled at the facility.

A separate events staff handles marketing, booking, setup, catering, and cleanup for the conferences and events that take place at the studios. This demarcation of responsibilities allows the studios to coexist in tandem with the event space. The events bring in money to support the life of the studios, allowing artists to focus more directly on the glasswork and experimentation that sparks the enterprise.

## Opportunity and Influence on a Personal Level

In his own case, Wolf-Boze finds that working at Ignite allows him time and provides context to experiment and explore as a follow-up to his graduate work at Ohio State University. "I like teaching people. I am interested in ornate glass reminiscent of 1800s-era Venetian glassblowing. Now I am doing kiln casting and experimenting with microprocessors to control LED lighting and built-in animation. This creates an opportunity for more interactive, less static objects. There are several layers of conceptualization that must be addressed, and it takes time to work through each one. Right now I'm working through problems with distortion. The problem is different in blown glass and sandblasted installations. Modern society is so technology based that I find it interesting to consider technology in relation to glass. These experiments inform my ability to talk with others about the limitations of glass and the possibilities of incorporating technology. The cost of microprocessors continues to drop, opening up new opportunities. Our medium has been so constant for thousands of years. Technology can put a new spin on the material and adds another facet to what the artist can do with it."

Working in a studio that emphasizes greener glassmaking has subtly influenced Wolf-Boze's mentality as an artist. "I am making work that is smaller, lighter, and costs less to produce and ship. The scale and weight of my work has decreased a bit. You get used to thinking of ways to lessen your impact on the environment, and that habit works its way into your creative process as well." **GA**

**Aaron Wolf-Boze, Lead Studio and Senior Instructor  
Ignite Glass Studios**  
401 N. Armour Street  
Chicago, Illinois 60641  
(312) 465-2389  
info@igniteglass.com  
www.igniteglass.com



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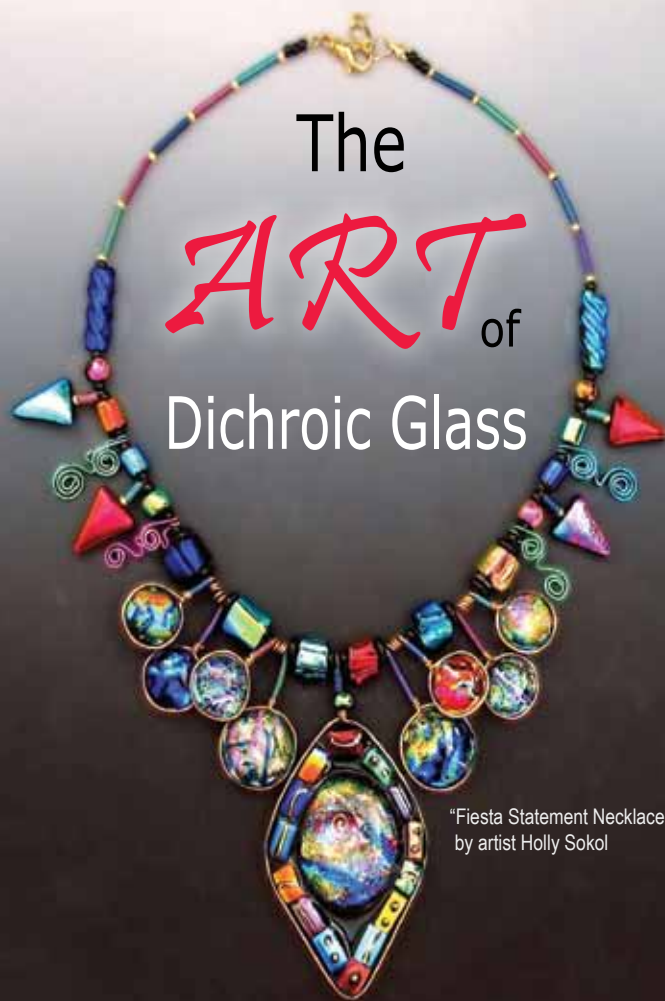
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# AMBER COWAN

by Shawn Waggoner

In Amber Cowan's cornucopia of magical objects, each individual ornament in combination with all of the others creates a sculpture so lavish, so luxurious, it exudes the air of a precious Victorian relic. Cowan's visual feast speaks its truth through an abundance of decoration. The fact that the work is made from repurposed glass is only considered after the viewer recovers from the enchantment of excess.

The Corning Museum of Glass recently awarded Cowan its 29th Rakow Commission, a program that provides \$25,000 to encourage glass artists to explore new work without concern for financial limits. The award is presented to an artist not yet represented in the museum's collection and selected by the curator of modern glass, currently Tina Oldknow. Work created for The Rakow Commission becomes part of the Corning Museum's permanent collection.

"Love it or hate it, Amber takes this ubiquitous commercial glass and gives it a new, cool life, transforming it by destroying it and re-forming it into beautiful and evocatively retro sculptures," says Oldknow. "For me, Amber is a perfect candidate for the Rakow Commission. I have sometimes picked artists whose work is clearly contemporary, but who also help us understand different aspects of the history of glass. For this purpose, I am not looking for work that replicates earlier styles, but rather work that interprets or contextualizes them in new ways. Amber's work also addresses contemporary concerns about object making, and I appreciate her fresh take on the potential of what she describes as recycled, up-cycled, and second life glass."

A Philadelphia, Pennsylvania-based artist and educator, Cowan is currently a faculty member of the glass department at Tyler School of Art, and her work is represented by Heller Gallery in New York City. She was recently awarded the 2012 International Procter Fellowship at The Australian National University and The Steve Stormer Award from Temple University, and she participated as a resident at The Toledo Museum of Art for the Toledo Workshop Revisited Residency. As a lecturing artist at the 2011 International Flameworking Conference at Salem Community College, Cowan's presentation included a demonstration of flameworking using recycled cullet.

*Amber Cowan, Bicentennial Chocolate, flameworked American pressed glass and mixed media, 12" x 48" x 4", 2014.*



# THE ENCHANTMENT OF EXCESS



Rakow Commission Photo Courtesy  
of The Corning Museum of Glass  
Additional Photos by Matt Hollerbush

*Amber Cowan, Garden of the Forgotten and Extinct, The Corning  
Museum of Glass 29th Rakow Commission, flameworked "found"  
American pressed milk glass made between the 1940s and 1980s.*

## Glassblowing to Flameworking

Originally from York, Pennsylvania, as a girl Cowan was enamored with a set of her parents' vintage glass cocktail stir sticks featuring frosted elephants. Thus, a fascination with glass began. The artist first started working with the medium at Salisbury University in Maryland where she received her BFA in three-dimensional design with a concentration in glass. Though there was no flameworking program, she borrowed a torch from another student and began experimenting with the techniques on her own. Cowan took her first flameworking class from Shane Fero, which inspired her to combine torchwork with the hot shop techniques she was learning.

Before returning to graduate school, Cowan lived in New York City and worked as a glassblowing and flameworking instructor at One Sixty Glass and UrbanGlass in Brooklyn. She taught alongside and has been the teaching assistant to many prolific artists including Paul J. Stankard, Gianni Toso, Michiko Sakano, and Lucio Bubacco. This further piqued her interest in working glass at the torch. "I like to work alone and dictate my own schedule, which I can do as a flameworker. Also, in my sculptural work I don't have any ideas in glassblowing. All of my ideas can only be executed with flameworking."

In 2011 Cowan received her MFA in ceramics/glass from Tyler School of Art at Temple University, Philadelphia. In between her first and second year of graduate school, Cowan made a piece using Venetian glass titled *The Revelation of a Serquet* (2010). This piece marks the beginning of Cowan's focus on work she describes as *horror vacui*, or the fear of empty space. It also demonstrated to the artist that even though the soft Venetian glass was less expensive than borosilicate, the high cost of making her work was prohibitive. With a desire to make larger sculptures, Cowan set about finding a solution.

Behind the furnaces at Tyler, Cowan serendipitously discovered a huge barrel of broken pink cullet that, when heated in the torch, worked just like the soft glass she had been using. Originally Easter candy dishes from the Fenton factory, the glass was given a second life by Cowan as her piece, *Basket*. A sumptuous feast for the eyes featuring rabbits and chickens, *Basket* was featured in the Corning Museum's survey of cutting-edge glass, *New Glass Review*, Issue 33. Since that time, sources of repurposed glass have expanded to include junk and antique stores, eBay, and a cullet yard in West Virginia.

# GLASS ART

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Scott Benefield,  
Collage Vessel,  
14" x 6" x 3", 2014.  
Photo by Scott Benefield.

## **A Style Is Born**

Using repurposed glass presents challenges. Cowan never knows what the coefficient of expansion (COE) is, so she can only mix the glass with itself. This explains why much of her work is monochromatic. *Wedding Compotes in Colony Harvest*, created using vintage recycled and found glass from the Lancaster Colony Corporation, and *White Swan Theater* benefit from a single color approach that allows the abundant detail of the sculpture to take center stage.

"I reconstruct this glass and alter its original state while keeping intact its vintage feeling. I wish to reference the history of the pressed glass industry and bring into focus the feeling of its past glory and forlorn future," says Cowan. "The particular richness in the Colony Harvest white, for example, is so seductive in its depth that it was an undeniable choice for second-life redemption. Originally acquired through grocery store stamp points, the Colony Harvest pattern makes its futuristic reincarnation into its true luxury calling."

Cowan's process begins with a color or type of glass that interests her. A 1976 plate found on eBay inspired her sculpture *Bicentennial Chocolate*, which showcases original factory scraps and parts like kittens, horses, dinosaurs, and what appear to be table legs. Chocolate glass was originally produced by the Indiana Tumbler and Goblet plant in Greentown, Indiana, as the brainchild of Jacob Rosenthal, a knowledgeable and experienced glassmaker. The glass has been popular with collectors for many years.

*Peach Bloom* was part of Cowan's large-scale installation at her recent solo show at Heller Gallery in New York City. It pays homage to the story of the Morgan Vase, made of Chinese porcelain, which sold for \$18,000, igniting public interest in peach bloom or Burmese color schemes. Cowan's *Peach Bloom* was also exhibited in the *Twenty-First Century Heirlooms* exhibition at The Racine Art Museum in September 2013.

In addition to using pressed glass, Cowan has at times recycled and reused wine and beer bottles as seen in *Siphonaea Wall*, a piece created in Australia during a fellowship at The Australian National University. Cowan's wall composition features an ornate abstract pattern of individually fabricated glass elements based on her observation of various forms of ocean kelp. She captured the jewellike nature of underwater plants while preserving her interest in historical patterning and Victorian elegance.



*Amber Cowan on a pile of cullet in West Virginia*





Amber Cowan, *White Swan Theater*, *flameworked and constructed American pressed glass and mixed media*, 20" x 26" x 5-1/2", 2014.

## Award Winning Glass

Influenced by 17th-century flameworked pieces from Nevers, France, Cowan endeavored to give her Rakow Commission, *Garden of the Forgotten and Extinct*, similar emotion and inspiration. "I wanted to make an experimental piece but also stay true to my style." Snack sets produced by the Indiana Glass Factory provided much of the milk glass for the piece, which showcases eight different animals including a lion, a rabbit, two lambs from Avon perfume bottles, a swan candy dish lid, swan perfume bottles, and myriad additional second life glass. Cowan's history as both teacher and teaching assistant at the Studio of The Corning Museum of Glass did not prepare her for the surprise of winning the prestigious commission. "I feel like I grew up at Corning, and that made it special."

This summer Cowan will teach at Penland School of Crafts, Bakersville, North Carolina, from May 24–June 5, 2015, and at Pratt Fine Arts Center, Seattle, Washington, from August 12–16, 2015. Taking a break from exhibitions, Cowan will then begin experimenting with new ideas for large fused vessel forms, free of deadlines and distractions. Her Rakow Commission will be featured on the cover of the 2015 edition of *New Glass Review*. **GA**

Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include more information about Amber Cowan's Rakow Commission for the Corning Museum of Glass.



Amber Cowan, *Wedding Compotes in Colony Harvest*, *flameworked and hot-sculpted American pressed glass*, 8-1/2" x 12" x 6", 2012.

**Amber Cowan Sculpture & Glass**  
Philadelphia, Pennsylvania  
(410) 603-5981  
ambercowanglass@gmail.com

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## Reflections on the 2014 ISGB Gathering XXII



by Heather Behrendt

After a long plane ride and a bumpy shuttle adventure, I was so happy to enter the beautiful Hyatt Regency in Houston, Texas, ready to experience the ISGB Gathering. I was in awe of how fancy everything felt. The elevators gave a beautiful view of the interior of the hotel. I even spotted a few groups of ladies who I was sure were fellow lampworkers laughing in the bar. When I stepped into Einstein's Bagels in the hotel lobby to get a much needed snack, I stumbled on a 3/32" mandrel lying on the floor. It was a nice indicator that I was with my "beady" people.

### Growing Together

At the Gathering, I decided to take a silversmithing class with Nicole Valentine-Rimmer. Unlike many lampworkers, I did not start with jewelry making before progressing to lampworking. It was exciting to learn what I could create by combining metal with lampworked beads. I ended up with a beautiful bead ring and a bezel-set cabochon pendant that I am thrilled with—even if it is a beginner piece. By the end of the class, my brain was percolating with ideas and a shopping list of tools that I needed.

Thursday was the first official "no classes" day at the Gathering. My day started at 8 a.m., with a stint volunteering in the fundraising room. There was an ebb and flow of attendees picking up their registration materials. I saw quite a few people that I recognized from Facebook, and I couldn't help but feel a little starstruck at some of the big names in attendance.

Once my first shift of volunteering was done, I went to the Instructor's Seminar down the hall. Teaching lampworking sounds like the next step in my glass journey, but as someone who takes very few torch classes, I wouldn't even know where to begin. It was so helpful to get advice from several teachers on how to get started.

When I finally had a little bit of free time, I realized I was hungry and went for a longer-than-anticipated walk searching for food in the cool Houston underground tunnels.



2014 Gathering attendees (left to right) Judy fearn, Stephanie Sersich, Jennifer Field, Janice Peacock, and Barb Cohan-Saavedra.



Bead Photos by Heather Behrendt

Group Photo by Doug Baldwin

### The Meeting Begins

Later that evening, it was time for the ISGB membership meeting, a time to hear about the successes and challenges that ISGB is facing. We were reminded why it's important for members to renew their membership every year, donate to the silent auction, and volunteer in any way possible. The location for the 2015 Gathering was announced as well. I'm not sure if I'll be able to make it to Albuquerque, New Mexico, from Rochester, New York, but I'm definitely going to try.

Next up was the Lampwork Etc. get-together, followed by the opening reception. Mingling doesn't come easily to me since I tend to be a little shy, but everyone was so welcoming that it was a little easier for me this time. I even started early on some bead trading before heading off to bed.



Friday started very early for me with volunteering to help set up for the silent auction to be held at the end of the day. I had so much fun that it didn't feel like work at all. I also enjoyed getting a sneak peek at what would be available. I was very impressed by how generous the donations were from both individual artists and big name suppliers.

The presentations started a little later in the morning with topics that provided something for everyone. I was able to get useful information from each one and left feeling inspired.

### Gallery Tour and the Bead Bazaar

Once the presentations were finished, the Gallery Tour started. The ISGB and the hotel did an amazing job of putting together a display in one of the fancy suites in the Hyatt Regency. It looked so lovely that I can't imagine it looking any better. My evening ended late with watching people work at Open Torch. I was trying to absorb as much talent as I could.

Saturday was the Bead Bazaar. It's the sole bead show that has only handmade lampworked beads. There was an overwhelming amount of talent in that one room. I was excited and a little overwhelmed to be showing off my own beads and was happy to have volunteers available to watch my table while I did some quick browsing around at all the eye candy.

### Final Events

Sunday was filled with more presentations. It's always amazing to see how people make their incredible glass creations. I ended my day with some early bead trades and actually ran out of beads to trade before the bead swap officially began.

I'm a little sad that the Gathering has ended, but I don't know if my brain could take any more ideas and inspiration. It's a wonderful feeling to be with all of these artistic, creative people and share our love of glass. **GA**

Visit [www.isgb.org](http://www.isgb.org) for more information regarding registration, presentations, and classes for the upcoming ISGB Gathering to be held in Albuquerque, New Mexico, July 15-19, 2015.

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# Expanding Horizons

## SGAA 106th Annual Summer Conference

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What's better than touring one glass manufacturer? Touring two! The Stained Glass Association of America (SGAA) members were truly excited to welcome Eric Lovell and Uroboros as our host for the 106th Annual Summer Conference, "Expanding Horizons." We are all looking forward to a tour, lunch, and especially shopping! But now Dan Showerer of Bullseye Glass has contacted the conference committee and would love to have us also join them for a tour, reception, and, of course — shopping! Additional events include the pre-conference classes on June 8–9 and a post-conference tour of Washington Park on June 13, with lots of educational opportunities in between. The conference will be held at the DoubleTree by Hilton Hotel in downtown Portland, Oregon.

### Studio and Factory Tours

The SGAA Stained Glass Tour will begin with a visit to the Savoy Studios. Dan Legree's studio is known for its innovations in large-scale work. When the conference committee members visited the studio during their planning trip, the studio was working on the stunning American Veterans Disabled for Life Memorial. The committee was fascinated with this project as well as many others that were on display, and they were reluctant to leave for their next appointment. Legree will also be speaking at the SGAA Conference.

Our next stop is lunch with Uroboros. There will be plenty of time to take a factory tour, shop in the company's new gift shop area, ask technical questions, and select glass for your next project. Eric and Lorna Lovell and all of the Uroboros staff have already proven themselves to be wonderful hosts, helping to get all of the local planning work organized. We look forward to hearing Eric Lovell speak at our Welcome Banquet.

Then it is off to visit Walter Gordinier at his studio. He will also be speaking at the conference on *Conceptual Designing*. This stop will allow attendees to see his latest work firsthand and ask questions about his design style and techniques.

Our last stop of the tour will be the Bullseye Glass factory. Again, there will be plenty of time to tour and shop for glass. We plan to arrive back at the hotel no later than 5 p.m. for the benefit of those interested in taking an evening flight out. Those remaining can take the red line to one of the art districts in Portland, Oregon. There are also plenty of unique restaurants within walking distance of the hotel.



*Narcissus Quagliata, A Brushstroke of Light, kiln formed glass on a double layer of enameled glass, 19.6' x 14.7', 2011. Oriental Empire building lobby in Taichung, Taiwan.*

### Speakers, Panel Discussions, and Exhibitions

Another new addition to this already very exciting conference is Narcissus Quagliata as our guest speaker for our Awards Banquet. Best known for his spectacular artworks in public spaces, his artwork focuses on the figure in glass and in watercolor. A new book on his work, *Narcissus Quagliata: Archetypes and Visions in Light and Glass*, has been published and includes the best of 40 years of his creative explorations. The artist will be available for a book signing during the Awards Banquet Reception.

The conference will also include two days filled with vital and informative speakers, panel discussions, and a stained glass exhibition, *Infinite Horizons*, also sponsored by Uroboros Glass Studio. The first two days will also include the SGAA Sponsor Showcase, which gives sponsors and attendees the opportunity to explore new products and techniques.

**GA**

Visit [www.stainedglass.org](http://www.stainedglass.org) for more information about SGAA, details of the entire conference, and online registration.

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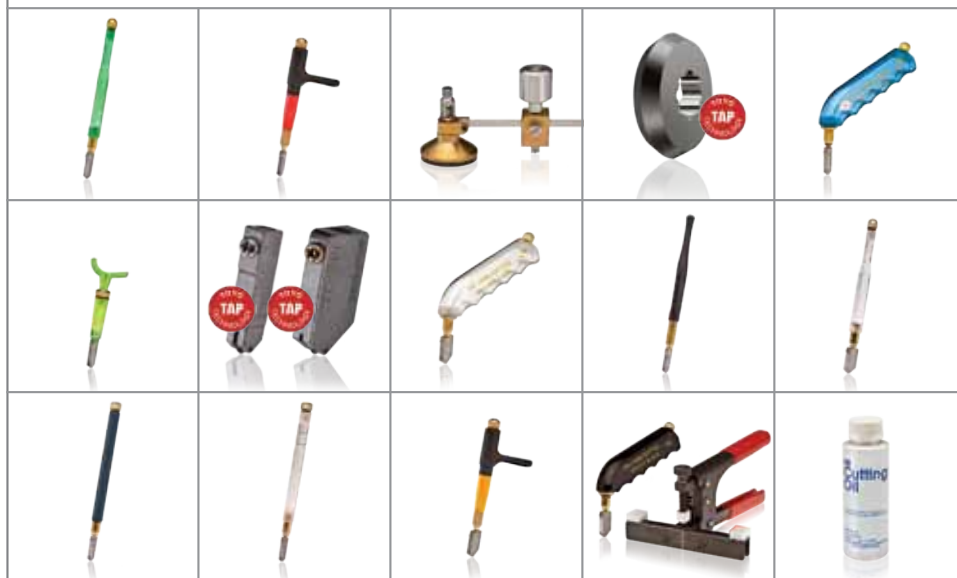
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# Redefining Beauty

## TED SAWYER'S KILN FORMED GLASS

by Shawn Waggoner

Photography by Jerry Sayer Courtesy of Bullseye Glass

Ted Sawyer's kiln formed glass confronts our notion of beauty through sumptuous color paired with heavily distressed surfaces. Like a Polaroid picture from a bygone era, his work conjures a mood and energy inherent in its color and form, telling a story with no words and few figures.

"I may find beauty in the stain on a concrete wall, the purple scale within rust, the misspelled word, the scar, or the late afternoon light shifting on the undersides of cedars at a lakeside," says Sawyer. "Glass itself is often expected to be beautiful in an easy way. I am interested in cultivating the rougher aspects of its beauty, because they more faithfully represent the types of beauty that I find compelling, those that make me feel most engaged and alive."

Sawyer, a Minneapolis native, received his BA in ceramics from Lewis and Clark College, Portland, Oregon. From 1992 to 1993 he was the Artist in Residence at the Museum of Contemporary Craft in Portland. He began working with glass just prior to being hired by Bullseye Glass Co. in 1997, where he has been the director of Research and Education since 2002. He teaches and lectures internationally and exhibits his work at galleries around the world, including the Bullseye Gallery.

### Transitions from Ceramic to Glass

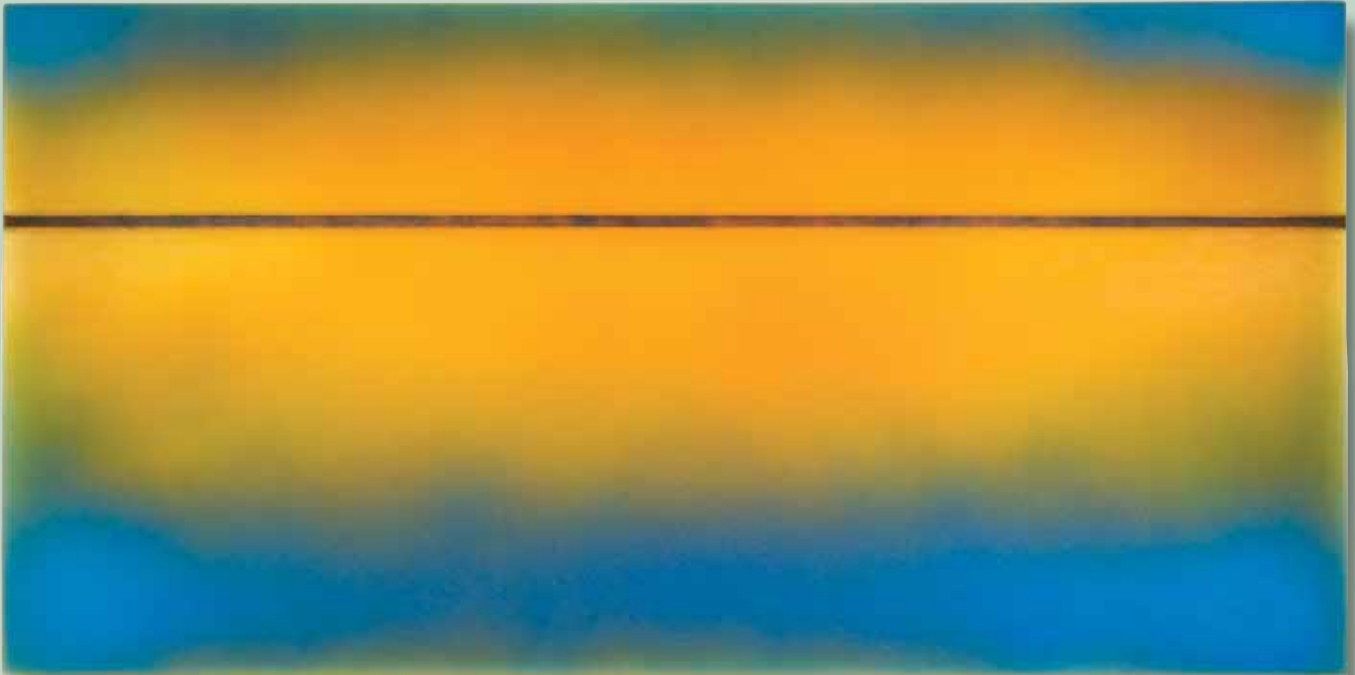
From taking workshops as part of his training to being heavily involved in all of the artists' projects that Bullseye has sponsored over the years, Sawyer ended up receiving a world-class education in glass. "I was very fortunate. When I started, I was put to work producing a series of teaching aids for Painting with Glass, which meant I had to make an extensive set of samples four times. Instructors used these to demonstrate fusing methods at schools, studios, distributors, and other educational venues. That helped me understand a lot about glass. Also, Rudi Gritsch was visiting and trained me specifically on a number of different techniques, including cutting glass. It was tremendous for me to be able to learn from him."

In high school and later at Lewis and Clark College studying under Ken Shores, Sawyer was a ceramicist. In the winter of his junior year in college, having just returned from studying in Ecuador, he was working in the clay studio, and the thought crossed his mind that if he could do anything this would be it. A few beats later he realized that he had finally figured out what he wanted to do with his life. Later on while visiting Foster White Gallery in Seattle, Washington, he saw and marveled at the work of Dale Chihuly. "Glass was intriguing, but it didn't seem like it was accessible to someone like me."



*Ted Sawyer, also, 24" x 48" x 0.5", 2011.*





*Ted Sawyer, taut, 24" x 48" x 0.5", 2012.*

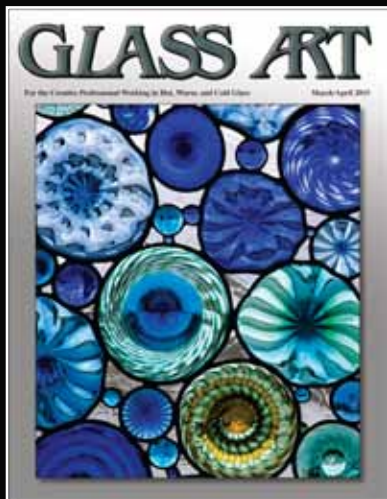
In 1993 Bullseye sponsored a show called *Connections* at the Contemporary Crafts Gallery (now called The Museum of Contemporary Crafts) in Portland, where Sawyer was the Artist in Residence at the time. His responsibilities included helping install shows, and this led him to help Daniel Schwoerer, co-owner of Bullseye Glass Co., install the work of Narcissus Quagliata. *Connections*, and Quagliata's work specifically, planted a seed that would later grow into Sawyer's transition to glass.

By 1996 Sawyer was working as a partner and designer in a small ceramic business making dinnerware and home furnishings. His roommate at the time was kiln forming in their basement and working at Bullseye Glass Co. Sawyer worked briefly for glass sculptor Linda Ethier, and working some public art she was making. Shortly thereafter Lani McGregor, co-owner of Bullseye Glass Co., invited him to interview for a position as a part-time technician in the Research and Education department. "My education in glass really started in 1997 when I walked through that door and started working at Bullseye." Within two years, Sawyer was promoted to education co-ordinator and started expanding the company's program of classes, inviting more outside instructors while also growing talent from within the team.

One of the first Bullseye projects already underway when Sawyer began at the company was a yearlong residency with a number of ceramic artists. "All of my history was with ceramics. I shared a common language with these artists, could see their approach to glass, and understand exactly what they wanted out of the material. I could think about opportunities to capitalize on the material's properties."



*Ted Sawyer, omission d, 24" x 24" x 0.375", 2014.*



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## Sawyer Design

A Polaroid Land Camera, a piece of equipment some might consider outdated, plays an integral role in Sawyer's design process, which can begin years prior to making the work. The film is expensive and the process cumbersome, but using it forces Sawyer to question what's worth photographing. The Polaroid images serve as a reminder of *why* he wanted to take a picture. "Of course it's related to the way the subject looks, but it's the entire situation that makes me want to make the photograph and have something to refer back to later. I don't use the pictures to pick out compositional elements, colors, or forms, but rather to think about how the situation *felt*. I then ask what I can do in glass that will create the same feeling."

Sawyer also does numerous small drawings. He takes the most interesting of these to the studio, where he can contemplate the images along with 3-by-4-inch test tiles that have been fired to a variety of different temperatures. "In thinking through the materials, I often envision a piece in its totality, the steps I will take, the colors I will use, the gestures I will make. Both in planning and execution, I have a firm understanding of what the piece will look like. But that doesn't mean that I know what the piece will actually *do* to me until it is made. And what it does to me, or to any viewer, is the point of the work. The object is a transmitter; the viewer is a receiver. What is transmitted is contingent on both parties."

## Making the Work

All of Sawyer's work is made by applying Bullseye glass powders to a base of 6 mm clear glass, then firing at relatively low temperatures. He applies powders to both sides of the base glass. Working on one side, then the other, can happen in as few as two firings, but it is more likely to require three to seven firings. The colors are created through many layers of predominantly transparent glass powders, some of which chemically react with one another. "I am guided in deciding what colors to use, in what quantities, and fired to what temperatures by doing a lot of very small tests prior to making a maquette, or study, for the larger piece."



*Ted Sawyer, is (recto), 24" x 24" x 0.5", 2011.*





*Ted Sawyer, is (verso), 24" x 24" x 0.5", 2011.*

Gradations are achieved by using a tea strainer to sift the color onto the base glass. The air current of a fan can be harnessed to help create the gradation, and Sawyer also tends to work with his tools held high above the glass. For larger pieces that have 4 feet or more for at least one of the dimensions, he will often stand on a ladder high above the base glass to apply the glass powders. Once powders are applied, the panel is loaded into a kiln and fired to temperatures around 1300°F (704°C). Frequently Sawyer repeats this process multiple times.

Many artists who work in clay talk about how forgiving the material is. But Sawyer says, "I actually think glass is a forgiving material if you know where to ask for forgiveness. It depends on the method in which you're working. My work is made almost entirely with powders and finer frits on sheet glass. The addition and manipulation of materials is all happening at room temperature. I put the material down and can manipulate it with brushes, push it around, or use stencils. If something isn't coming together right, I can always remove and reclaim the powders and start over."

### **His Favorite Body of Work Is Always the Next One**

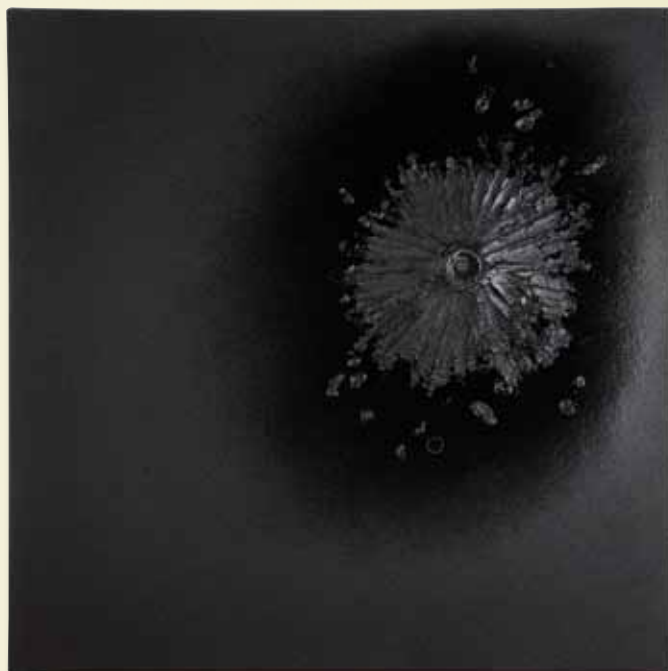
In 2013, Bullseye sponsored its biannual BECon conference on kiln formed glass titled *Chroma-Culture*. Sawyer was invited to participate in a conference exhibition for which he was asked to create black work. "I found this to be a very interesting challenge. I had worked in all black before, but it had been a long time. Usually I try not to use black because it's so powerful, and you can either rely on it too much or have it overwhelm a piece. The idea of working just with black was exciting and in ways liberating. It allowed me to focus on other issues outside of color."

What seemed like a tremendous liberation turned out to be a very intense project for the artist. "Working with black, I made many discoveries. If you're talking about light, black is the absence of light, and therefore not a color. If you're talking about pigments, you make black by using pigments that absorb all light and therefore reflect no color. There are no true black objects in the world, because as soon as something becomes visible, it can't just be black. In writing about black, some people have likened it to an *absence* for reasons that are obvious. To me, black has always seemed to be a presence. If you draw on paper, the black and the marks that you put down are the presence." Sawyer started to want to render things that were naturalistic or referred to elements outside of the work itself.

Having finished the body of exclusively black work, Sawyer feels that he is in a type of ellipsis. The ellipsis (. . .) is used in writing where words in a quotation that are deemed unnecessary are removed, yet we know there is something important in the transition—connective tissue from one thought to another. Himself at a suggestive and pregnant moment, Sawyer currently makes work with an elliptical element in it, a word and visual game that goes on inside his head.

As his work evolves, addressing new aesthetic and technical challenges, Sawyer remembers an experience at SOFA Chicago 2006 where he had three pieces on display called *Moment 1, 2, and 3*. "A man came into the booth and recoiled upon looking at those pieces. Without knowing to whom he was talking, he told me that he didn't like the work. But he ended up buying all three pieces. He was compelled by the work to have a strong response to it. It hooked him, then it slowly started to resonate and become more interesting and attractive to him. It's the kind of response that I strive for in all of my work." **GIA**

*Look for **Subscriber Benefits** coming to **Subscribers Only** via links in upcoming e-mails from Glass Art. This **Bonus Content** will include additional information on Ted Sawyer's role as director of Research and Education at Bullseye Glass Co., Portland, Oregon.*



*Ted Sawyer, welt, 24" x 24" x 0.625", 2012.*

**Ted Sawyer**  
**Director of Research and Education**  
 Bullseye Glass Co.  
 3722 SE 21st Avenue  
 Portland, Oregon 97202  
 (503) 232-8887  
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# A HANDS-ON WORKSHOP EXPERIENCE AT BRYN ATHYN COLLEGE



*by The Staff of Bryn Athyn College*

**B**ryn Athyn College is located just 15 miles from center city Philadelphia on a beautiful 130-acre campus, part of the Historic Landmark District of Bryn Athyn, Pennsylvania. Founded in 1877, the college offers associate, baccalaureate, and master's degree programs through its coeducational liberal arts program and an associate's degree in the Building Arts. Dedicated to a New Church approach to education and life, Bryn Athyn's building arts abound and offer students an 8:1 student-to-faculty ratio.

In July 2015, for the third consecutive summer, the college will welcome world-renowned master craftspeople to host hands-on workshops in various media. These highly acclaimed masters will roll up their sleeves alongside students as they explore blacksmithing, stone carving, stained glass, and glass mosaics. Providing much more than a few take-home projects, these glass workshops will deliver a unique opportunity for beginners to learn and the experienced to expand their knowledge of the material.

## Exploring Significant Landmarks

Participants will have access to Bryn Athyn's historic landmarks. Glencairn Museum was built between 1928 and 1939, and was once the home of Raymond and Mildred (Glenn) Pitcairn and their children. The building now serves as a museum of religious art and history, educating visitors about the history of religion using art and artifacts from a variety of cultures and time periods. Religious life through the ages is presented by means of a remarkable collection illustrating religions from cultures as varied as ancient Egyptian, ancient Greek and Roman, medieval Christian, Islamic, Asian, and Native American.

Cairnwood Estates was designed in 1895 by the renowned architectural firm of Carrère and Hastings as a home for the industrialist John Pitcairn and his family. In 1980, the family donated the house to the Academy of the New Church. The house stood vacant until 1995 when, to raise money for the restoration project, Cairnwood opened its doors as a designer showcase home. Designers were invited to display their work within the beauty of Cairnwood's architecture.



*Peter McGrain sharing his glass painting techniques with students at a workshop in the Doering Center at Bryn Athyn College.*



*Examining some of the Vitri-Fusáille work created during a Peter McGrain workshop.*





*Joseph Cavalieri with his work.  
Photo by Joseph Foster.*



*J. Kenneth Leap hand painting a portrait  
with glass enamel. Photo by Wilhelm Derix.*

The stained glass windows of Bryn Athyn Cathedral were created using the medieval method—melting various pigment and metallic oxides into the glass itself, then having a glassblower create a disk of glass with varying degrees of thickness and brightness. The first glass for the cathedral was blown in 1922, and the last was created in the 1940s, though construction on the windows themselves continued until the 1960s.

The windows are essentially of three designs: biblical figures represented in monumental scale, medallions depicting events either in the life of Christ or the Old Testament prophets, and grisaille windows of geometric design and pearl-like translucency, which fill the cathedral with light.

## Stained Glass Workshops

J. Kenneth Leap, head of Bryn Athyn's Building Arts Program and known regionally for his commissioned public works in architectural stained glass, will teach a workshop on traditional glass painting. Students will benefit from Leap's 25-year professional business practice in concert with Bryn Athyn's Historic Landmark District. "Students in these workshops have unique access to the unprecedented collection of medieval art in the historic setting of Glencairn Museum," says Leap.

The Historic Landmark District is also a draw for many of the instructors. This workshop series has attracted several stained glass experts to the campus, including Peter McGrain from Florida and Joseph Cavalieri from New York City. McGrain brings traditional glass painting to the classroom as well as his own technique of fusing called *Vitri-Fusaille*. Cavalieri's workshop teaches contemporary techniques such as screen printing on glass.

## Mosaic Art

Mosaic art students who are interested in other glass offerings will benefit from studying under Carol Stirton-Broad. Her glass mosaics have been showcased in venues around the country including The Philadelphia Museum of Art in Pennsylvania and the Bath House Cultural Center in Dallas, Texas. Stirton-Broad's work builds on traditional techniques and a free-style format. In the final portion of the workshop, she introduces design transfer to her students.

## Instruction and Inspiration

The Workshops at Bryn Athyn offer an idyllic setting and magnificent resources that provide an unparalleled learning experience. Participants not only have access to Bryn Athyn's landmarks, but they can also study the preliminary drawings and models made by the original craftspeople and actually view the medieval works that inspired them.

Classes are designed as intensive five-day courses, with sessions meeting for six hours each day. The 2015 Summer Workshops will include:

- **Catching Fire: Beginning Blacksmithing** with Elizabeth Brim (July 6–10), John J. Rais (July 23–27), and Warren Holzman (July 20–24). Participants have the opportunity to experience metalworking under the direction of professional instructors who are nationally recognized as some of the best in the industry today.
- **Glass Mosaics** with Carol Stirton-Broad (July 6–10). In this workshop, participants will take a look at several types of glass and a sampling of marble and stone, but will focus mainly on traditional Italian *smalti*.
- **Stained Glass Painting** with Peter McGrain (July 6–10), Joseph Cavalieri (July 13–17), and J. Kenneth Leap (July 20–24). After familiarizing themselves with the fluid brushstrokes found in the collection of more than 100 12th-century stained glass panels at Glencairn Museum, participants will be encouraged to create their own masterpieces.
- **Stone Carving** with Jens Langlotz (July 6–10/July 20–24). Before picking up their hammers and chisels, participants will have the opportunity to examine and be inspired by the intricate stonework on both the interiors and exteriors of Bryn Athyn Cathedral and Glencairn Museum.

These workshops provide those seeking ways to add new techniques to their arsenal of artistic skills a wealth of opportunities to work with instructors who are renowned in their respective fields. Visit [www.brynathyn.edu/academics/workshops](http://www.brynathyn.edu/academics/workshops) for more information or registration details about this and other Bryn Athyn workshops. You can learn more about Bryn Athyn College at [www.brynathyn.edu](http://www.brynathyn.edu).

GA

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# The AGG at the Washington National Cathedral



*Featuring the latest from the American Glass Guild*

*Text and Photography by Tony Glander*

The American Glass Guild (AGG) is looking forward to its upcoming conference to be held in Washington, D.C. One day during the event will be held at the Washington National Cathedral and will celebrate one of America's most acclaimed stained glass monuments. On Saturday, June 20, 2015, the AGG and the cathedral will present a number of activities, some for members and others for the public. It promises to be a day filled with memorable events, speakers and, of course, stained glass.

AGG conference attendees will participate in tours, attend speaker presentations, and get a great view of some of the Cathedral's windows. From the first windows made for the Bethlehem Chapel in 1912 by the London firm of Kempe and Company to the Rowan LeCompte clerestory window installed in 2014 by Mary Clerkin Higgins, this amazing collection spans a century and encompasses many different styles and subjects.

## The Annual Juried Show

During the conference, the AGG's annual juried show *American Glass Now: 2015* will have its official opening in the Pilgrim's Observation Gallery at the Cathedral. The work of 17 artists that was selected for the show included glass art by Kathy Barnard, Joseph Cavalieri, Saara Gallin, Tony Glander, Nancy Gong, Mary Clerkin Higgins, Ken Leap, Ellen Mandelbaum, Sean Merchant, Troy Moody, Nancy Nicholson, Scott Ouderkirk, Nick Parrendo, Marie Foucault Phipps, Rick Prigg, Patrice Schelkun and Amy Valuck.

For the second year the jury will award a maximum of three "AGNX Awards for Excellence in the Art of Stained Glass" at the conference. The distinguished members of the jury panel include:

- Dr. Virginia Raguin, Professor of Art History at the College of the Holy Cross,
- Judith Schaechter, Artist and Educator at Pennsylvania Academy of the Fine Arts, The University of the Arts, and the New York Academy of Art, and
- Cynthia Williams, Director of the Smithsonian-Mason MA in the History of Decorative Arts.



*CZ Lawrence, The Raising of Lazarus.*





Brenda Belfield, Methusaluh window.

## Rewards for Eyes and Ears

Brenda Belfield will speak about her stained glass at the Cathedral, and CZ Lawrence will share humorous stories of his windows and experiences there. Besides the incredible body of stained glass, the building itself is an impressive piece of art. From graceful stonework such as Frederick Hart's tympanum, *The Creation of Day*, to intricate wrought iron, such as the Godart Gate, the Cathedral holds a multitude of rewards for an artist's eyes!

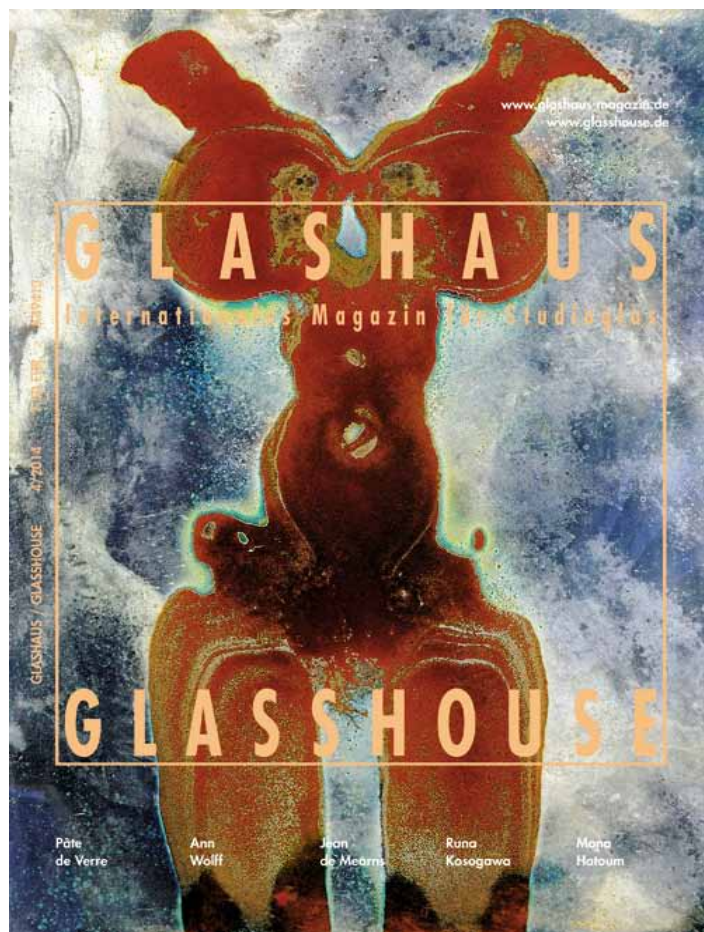
The AGG, in cooperation with the Cathedral, will host an open house all day Saturday to increase the public's awareness of stained glass. Displays about the process, along with interactive demonstrations of painting, fabrication, and design will educate the public on the materials as well as the amount of work and skill that goes into creating a window. Activities for all ages are planned to help raise the public's appreciation for this incredible art form.

Lectures at the conference hotel and area tours round out the stained glass experience. The American Glass Guild's 2015 Conference has a host of activities, speakers, and workshops that promise to awe and inspire members and the public in so many different ways!

GA

Visit [www.americanglassguild.org](http://www.americanglassguild.org) to learn more about AGG and for details on the organization's upcoming events.

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# Finding Success in a World of Change

**“The only thing that is constant is change.” – Heraclitus**

*by Mark Veit*

Think back 25 years . . . What's the Internet? Think back 10 years . . . What's an iPhone? Think back to this morning . . . What did you have for breakfast? (Gotcha!) The world is rapidly changing, and in order to grow your business you have to change with it. The Internet is the Yellow Pages of the 21st century. Ironically, because of advancements in today's technology, you could be reading this article using the Internet on your iPhone, when neither existed in the mainstream just 25 years ago. The question—Do I need to be involved in social media to grow my business?—has long been answered. Never have customers been so accessible to small businesses for little to no cost.

Just a few years back, advertising consisted of casting a large net using the Yellow Pages, mass mailings, and newspaper ads hoping to land new customers. While these methods were tried and true through the 1990s, the Internet and social media have taken advertising to another level never available to so many small businesses. These venues have been the vehicles used by people to start and grow businesses all over the world. Without access to either, that would not be possible. Here are a few ways you can capitalize on a solid social media following.

## Connecting with Followers and Larger Groups

Once you have a solid social media following, it is important to engage them in different ways. Holding a monthly forum or chat is one way to do that. While it is important to alert your followers to new products and promotions, it is also important to share a personal touch. This interaction will strengthen the bond with your customers, and the bigger the chat is, the more people will be exposed to your work. For example, if you sell glass sculptures, you could ask your customer base their opinions on interior decorating using some of your pieces. If you sell glass jewelry, you could host a chat on current fashion trends and use your jewelry as an example, then build the conversation off of that.

Remember to keep your forums and chats social and don't seem pushy. Just prepare a couple of open-ended questions prior to the chat to spur comments. It goes something like this: “I noticed my daughter's friends wearing a new clothing style, and I always wonder what glass jewelry would go best with that. Here are a couple of examples. Which would you choose?” The thread will take on a life of its own. You can use this forum for advertising your products but also for customer research. As you get a feel for exactly what they are interested in by asking them their opinions, you can use that information to design some new pieces. It's a good way to keep your inventory fresh.

*Glass Jewelry  
by Tanya Veit*



Be sure to let your following know well in advance that you are hosting an event like this and clearly define the time so they can plan on participating. Also promote the subject matter so they can start to think about the topic by asking a question to pique their interest and help them relate to that particular issue. When the event is over, be sure to thank everyone for attending and commenting. If they want to continue the conversation, invite them to join all of your social media outlets. For Facebook followers, simply write a post at the designated time and encourage people to get involved. If you are more comfortable with Twitter, use a hashtag (#) at the designated time and encourage everyone who comments to use the same hashtag. They will be able to refer back based on that.

Another marketing strategy is to contact larger social media groups who have a relation to your product and get involved on their pages. If you can show value to that group with your products and knowledge, ask them if they will share your company info or if you can share it via their page. By getting exposure from a larger group, you not only gain views from their social media base, but you can share the fact that you have been featured by an industry leader to your current following and build credibility.

## Pursuing the American Dream

There are numerous ways to garner interest for your products that didn't exist just a couple of decades ago, and social media has made it possible for people to start and grow their own businesses as they fuel the American dream. I have been lucky enough to see several people put their minds to it and achieve their goal of quitting their day jobs to pursue their dream of being a business owner. By no means is it an easy task, but those with the determination and drive will succeed more times than not.

Whether you sell part time or full time, you need to make sure you have a presence on social media. There is no need to be intimidated, because even the smallest step is the first step. If you haven't been involved with social media yet, set up a Facebook page and see what it is all about. If you have been dabbling, focus on one outlet and be sure it is set up 100 percent. If you are an avid social media user, take stock of what is working and what isn't and fine-tune your approach. Come up with one new marketing strategy to implement in the next 30 days, and you just may be surprised at how much success you can achieve.

**GA**





Mark Veit currently owns and operates [www.aeeglass.com](http://www.aeeglass.com) along with partners Tanya and John Veit. They create enamel waterslide decals for glass artists and sell them on their website along with unique silver settings for glass. They also wholesale their fused glass jewelry to galleries and boutiques.

Constantly attending workshops, seminars, and classes with master artisans helps Veit and his partners evolve their work and makes it possible for them to offer glass and jewelry artists a unique medium to maximize their sales. Visit [www.aeeglass.com](http://www.aeeglass.com) or e-mail [info@aeeglass.com](mailto:info@aeeglass.com) for more information.

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# Rachel Rader

*"These elements were discovered underwater beneath the Crystal Pyramids at Latitude 36, Longitude 34, and serve as excellent specimens of earth core frequency bearing minerals: banded strattites, petrified spongy coral, and spotted quartz."*

## Ancient Truth Investigator

by Shawn Waggoner

Ancient Truth Investigator Artwork  
Photography by Rachel Rader

Her Majesty Artwork  
Photos by Daniel Fox

Rachel Rader combines the nuances of performance art and kiln formed glass in a body of work that removes viewers from the everyday and transports them into her fantastical universe of childhood dreams. Her blend of New Age spirituality and scientific investigation blurs the line between truth and fiction as it inspires and informs glass objects that speak as much to decorative art as geological accumulation, petrified remains, and spongy organic growth.

The artist's recent project, *Ancient Truth Investigators* (ATI), involves the display of artifacts from a mysterious underwater crystal pyramid, curated by Rader herself decked out in a lab coat. The objects are presented to viewers as found, not made, by a collective of researchers seeking lost ancient truths that turn conspiracy theories into recognized history. The organization, ATI, seeks to re-tell the once-lost stories of shared human experience through on-site excavations, discussion panels, and lab research. As ATI's chief investigator, Rader led the team in a series of dives in the Pivos Triangle in search of the Crystal Pyramids.

When asked how her objects are created, Rader replies: "There have been numerous theories surrounding the first discovery in 1968 of the Crystal Pyramids within the Bermuda Triangle. The legitimacy of these pyramids has been hotly debated and was formally often shrugged off as mere legend. It has been speculated that this site is the famed Atlantis or a home to aliens. ATI sought to uncover these theories and seek out the truths behind the rumors. For the past 10 years, ATI has utilized echo sounder and magnetometer technologies to map the topography of the ocean seabed. We have discovered a web of unnamed megalithic structures in the ocean's deepest depths that have barely begun to be explored. This research led ATI to the Crystal Pyramids at the Pivos Triangle, off the coast of Syria. After multiple dives, the team discovered an entrance to the southeastern pyramid structure, which led to the astounding discovery that drives the organization to this day. Inscribed on a piece of spotted quartz was the first known record of the physiology of the Sea Man."



## Early History

Rader first discovered her passion for working with glass while earning her BFA from Virginia Commonwealth University, Richmond, Virginia. During a seven-year stint in the Pacific Northwest, she was a student, teaching assistant (TA), and instructor at the Pratt Fine Art Center, Seattle, Washington, and a student, pole turner, and TA at the Pilchuck Glass School, Stanwood, Washington. She has taught at the Penland School of Crafts, Bakersville, North Carolina, and the Bullseye Resource Center, Mamaroneck, New York.

In 2011, Rader traveled to Iceland for a monthlong residency in Laugarvatn at Gullkistan Center for Creativity. "This experience continues to haunt me with beautiful dreams of Icelandic ponies, floating icebergs, and epic waterfalls." The following year she was honored with an Artist Trust fellowship, enabling her to purchase much needed studio equipment. "This has continued to aid in my making and confidence as an artist."

Rader taught a weeklong intensive at Penland in 2013, *The Balance between Fragility and Wearability*, focusing on the fabrication of connections between glass parts and other materials. That same year, she moved to Portland, Oregon, and began working at Bullseye Glass Co., the following year transferring to Bullseye's newest Resource Center in Mamaroneck, New York. Rader recently accepted a new position as the art center manager at UrbanGlass. "I live my life balancing between my job with UrbanGlass, my art practice, riding my scooter, riding my bike, reading, walking around my new city, and hanging out with friends. It's a good life!"



Rachel Rader, Swords (left to right):  
11" x 2.5" x 1.5", 6.25" x 1" x 1",  
10.5" x 1.5" x 1.5", and 5.5" x 2" x 1.5",  
all from fused glass, 2014.

## Examining Beauty, Truth, and Subversion

Bullseye Resource Center's New York Gallery presented *Uncommon Beauty*, a group exhibition featuring kiln glasswork by Rader, Ted Sawyer, and Amanda Simmons, from August 23 through November 15, 2014. "Western antiquity tells us that beauty is inextricably tied to truth. Beauty is an ideal, uncorrupted and thus socially inscribed. Common expressions, meanwhile, tell us that beauty is subjective and is individually derived. These paradoxical positions are often held simultaneously, making the concept of beauty a politically charged social construct and an individual opinion. The works in *Uncommon Beauty* exist in this suspicious state, as each layer is a subversion of the expected. The familiar characteristics of glass are ignored, its adornment and use are undermined, and the idea of truth is called into question," says Michael Endo, curator.

Rader's 40 artifacts exhibited in *Uncommon Beauty* served as a platform for discussion of our humanity examined through the allegorical nature of ATI and its discoveries. These "found objects" include small metal brooches to larger fused panels and stimulate a narrative about our connection to the planet. "I think I shared with Ted and Amanda an aesthetic of objects decomposing or falling apart in a beautiful way. I was working with Bullseye glass in a way that made the disintegration of an object look natural as you would see in rock, lichens, or crystals."



Rachel Rader, "food from the sea" (left to right): Deep Sea Vent Cake, 16" x 10" x 10"; Barnacle Crème Puff, 10" x 6" x 6"; and Bowl of Squishy Sea Donuts, 8" x 6" x 6". All pieces from blown, hot-sculpted, and sand cast glass with Swarovski Crystals, 2011.

Three common elements can be found in objects discovered by ATI and made by the ancient Sea People. These include banded strattites, petrified spongy coral, and spotted quartz. Rader's crown was kiln formed by firing multiple layers of rolled sheet glass. She then cold worked facets into the crystals and laid them on the kiln shelf, where colors and frits were applied. The piece was fired at tack fuse temperature and slumped in a second firing. Swords are made by strip-constructing Bullseye glass (cutting slices of sheet glass and fusing together), cutting, and cold working facets.

## Her Majesty

Currently living in Brooklyn, New York, Rader's eight years in the Pacific Northwest shaped her burgeoning career in many pivotal ways. In addition to working at both Pratt Fine Arts Center and Pilchuck Glass School, she was honored with the Jon and Mary Shirley scholarship in 2010, which helped her produce artwork for her first solo exhibition held at Pratt titled *Her Majesty*. This body of work has since been shown at several venues including The Society of Contemporary Craft in Pittsburgh, Pennsylvania, The Museum of Contemporary Art in Virginia Beach, Virginia, The Melting Point in Sedona, Arizona, and the Racine Art Museum in Racine, Wisconsin.

Presented as an imaginary museum exhibition showcasing relics from a long-lost underwater society, *Her Majesty* told the story of a decadent and all-powerful queen. Comprised of two separate museum installations, a block of vinyl wall text described the ancient society and its ruler. A portrait of the evil Mermaid Queen flanked a formal display of her crown jewels. A scene from the Queen's lair was recreated, complete with decadent sea-creature cakes laid out before an empty, seashell-shaped throne.

The individual pieces showcased in *Her Majesty* were made using a variety of glassworking techniques including sand casting, hot sculpting, and flameworking, proving Rader is a multifaceted glass artist comfortable with myriad techniques. "Because I was working at Bullseye, I started doing a lot more kiln forming, but have traditionally worked glass in whatever way expresses the transformation between dreams and reality. Kiln forming is unique, because you can calculate a specific result at predetermined temperatures. It allows me to create crystalline structures and a variety of textures."

Rachel Rader, Anemone Tart, 2.5" x 2.5" x 2.5". Created with hot sculpted glass and Swarovski Crystals.







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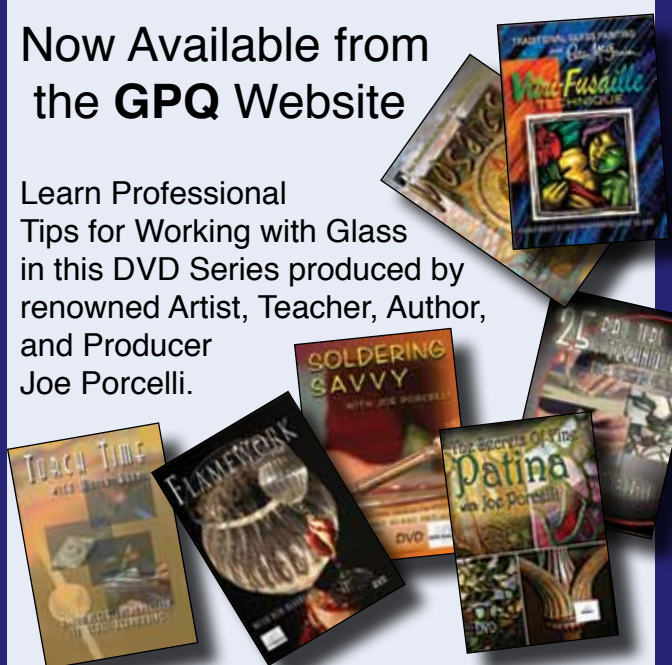
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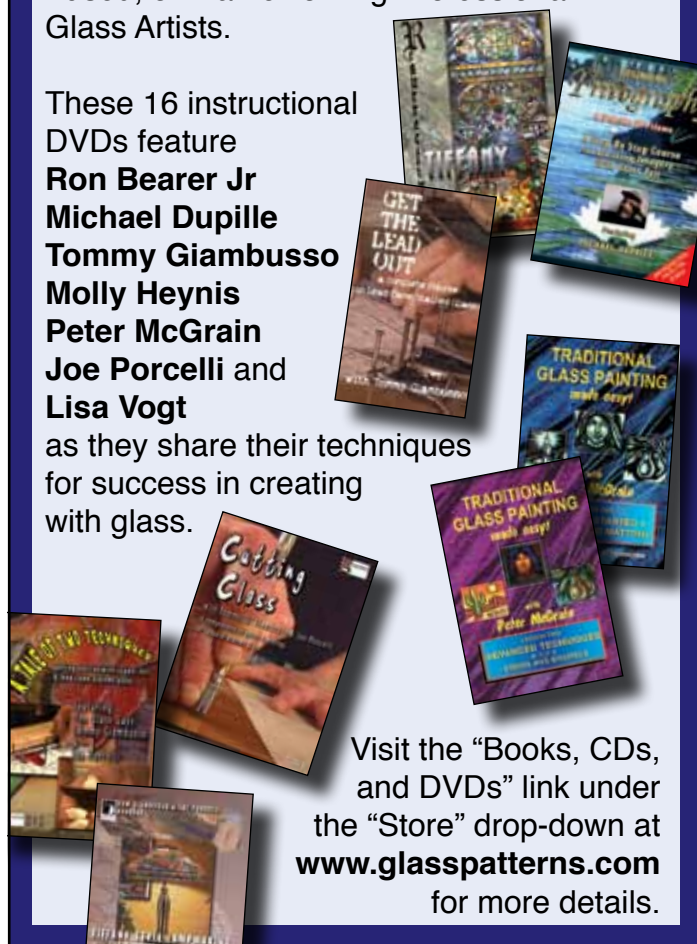


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## Future Investigations

On October 25, 2014, Rader presented a new book about her discoveries called *Dive Log One* at the Museum of Contemporary Craft, Portland, Oregon. A trunk show of curiosities, including implements that measure earth core frequencies, was also exhibited. This included wearable and sculptural items fabricated using the found elements in the Crystal Caves. Rader demonstrated how to use these items to radiate energies along the body's meridians and increase the potential of the subject's "positive manifestations." The artist also revealed plans for her next dive series based on the latest findings of ATI. In April 2015, Rader will serve a residency at the Melting Point in Sedona, Arizona, where she will further explore these developing ideas.

As her concept for combining performance art with kiln formed glass evolves, Rader designs and creates new artifacts that support her narrative. She investigates unique ways to explore our engagement in this world without leaving her viewers feeling hoodwinked in the aftermath of her performances. "I'm excited to see how far I can push the ATI project. It has spurred very interesting conversations and has led me down a rabbit hole that I'm not ready to leave. People have engaged in this story line in ways that I have been striving for since I started making things. My goal is to blur the lines between faith in a reality and reality itself."

GA

## Rachel Rader

ibelieve@AncientTruthInvestigators.com  
www.AncientTruthInvestigators.com  
www.rachelrader.com



*Rachel Rader as  
ATI's chief investigator.  
Photo by Rachel Rader.*



*Rachel Rader, Her Majesty's Crown,  
5.5" x 7" x 6.5", 2011. Created with flame-  
worked glass, polymer clay, and coral.*

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## *Sharing Glass Art through Public Venues*



*by Leslie Perlis*

The Art Glass Association of Southern California (AGASC) is fortunate that our public library system in the San Diego area considers art to be a part of its programs. Many of our newer branch libraries were designed by talented architects with contemporary designs that incorporate pedestals, cabinets, or areas for displaying local artists' work.

One such location is the Mission Valley Branch Library in San Diego, where the AGASC was invited to present an exhibit from January 7 through February 25, 2015. The exhibit featured 34 pieces of glass art created by AGASC members. Artists included Cathy Coverly, Leslie Perlis, Jennifer Brennan, Sandy Levin, Marti Blair, Bill Matulich, Carol Korfin, Kathleen Mitchell, Dick Ditore, Carolyn Moore, Jaron Scott, Dalia El Tawy, and Mariah Armstrong Conner. Various techniques of glassworking including fused, blown, cast, and mosaic art were represented.

### **Introducing the Public to Glass Art**

Karen E. Reilly, manager of the Mission Valley Branch Library, related: "We were so excited to be able to show works by the members of the Art Glass Association of Southern California. Their work is really diverse and interesting, and demonstrates so many different glassmaking techniques."

"Our patrons just loved it, even the children! We saw them with their faces pressed against the display cases every day. We also put out a display of glass-related books in conjunction with the exhibit, and they were flying off the shelf. I think we have really sparked people's interest in the art form."

### **Sharing the Magic**

Exhibiting artist, Jennifer Brennan, served as the show's coordinator. She noted that the display created by the library's circulation desk contained books on the history of glass and glass artists for the public to peruse and check out.

"AGASC members provided brief descriptions of their installations and the techniques they used to inform the public about blown, cast, fused, etched, sculpted, and mosaic pieces of glass. Hopefully, the magic of this amazing medium will inspire others to learn more about glass or even go on to create their own works of art."

**GA**

Visit [www.agasc.org](http://www.agasc.org) to learn more about the organization's shows, workshops, and tours, and how to become a member.

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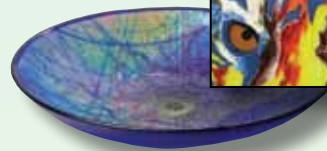
**Peggy Pettigrew Stewart**

*Verre Églomisé*  
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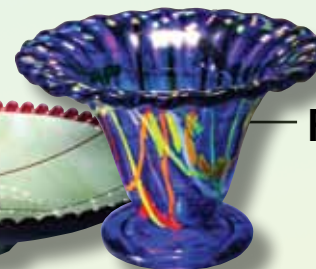
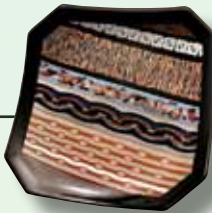
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# Creating a Sawtooth Bowl with Cast Foot



*Design, Fabrication, and Text by Randy and Carole Wardell*

Joy of Fusing has been working on the development of the BinaSphere Mold for almost a year. This very cool mold enables you to cast a glass foot disk directly in the foot reservoir using scrap glass shards. The pre-fused design disk is then slumped into the BinaSphere Mold to shape either as a bowl or a platter, while at the same time attaching the cast glass foot by fusing it to the underside.



One side of the mold produces a true spherical-shaped bowl with a cookie-style foot that is similar to vessels made by glassblowers. The opposite side of the mold produces a flat serving platter with a delicately upturned rim that is elevated 5/8" on a cast glass foot.

The BinaSphere Mold is 12-3/4" in diameter by 4-3/4" high, so the kiln chamber size must be taken into consideration when using this mold. The firing chamber depth must be at least 6" (15.2 cm) from the floor to the underside of the lid, and the diameter must be a minimum of 14" to provide at least 1/2" clearance from the kiln walls. To maximize the clearance between the top of the mold and the lid of the kiln, you may need to place the mold directly on the kiln floor.

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Ruby Red Cathedral, 13" Square or 12" Disk

Celery Green & White Opal, 12" Square

Dichroic on Clear, 2" x 3"

Spaghetti Stringers in Assorted Colors

Scrap Glass for Foot Casting, 280 grams (10 ounces)

### Tools and Materials

Marker Tape Glue Stick or Water Soluble Glue

Morton Circle & Border System (optional)

Casting Reservoir S205 BinaSphere Mold

MR-97® Nitride Mold Release Respirator Mask

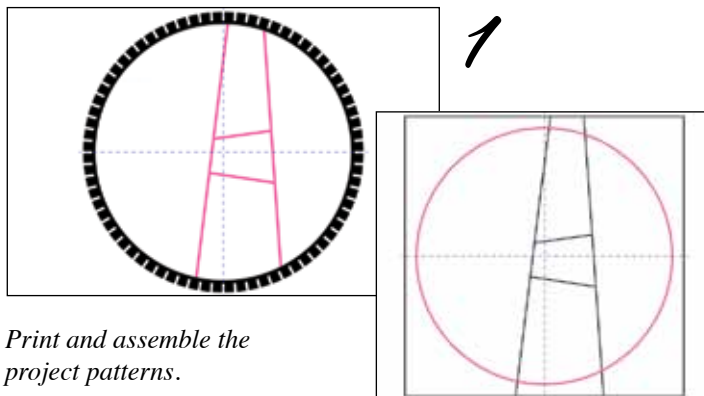
Taurus 3 Ring Saw or Diamond Blade Band Saw

Thin Resist Paper Fast-Drying Fusing Glue



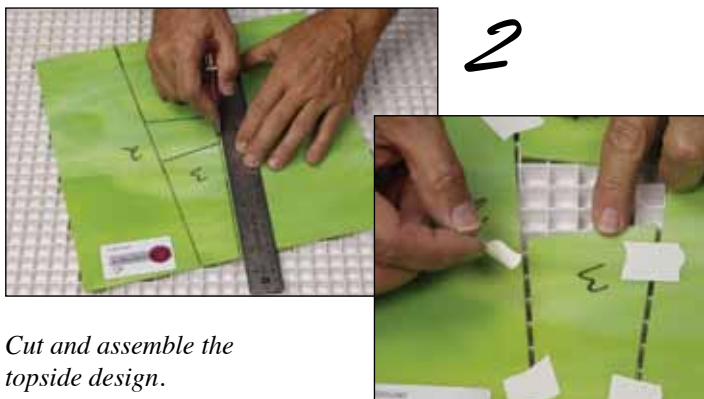
## Making the Sawtooth Bowl with a Cast Foot

The most striking feature of the Sawtooth Bowl is the unusual rim ornamentation and how straightforward the process is to create that effect. The cast foot was enhanced using some colored scrap shards left over from the topside design.



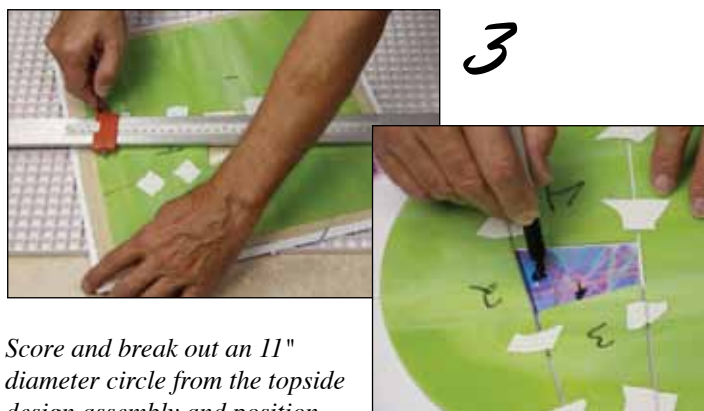
*Print and assemble the project patterns.*

This Sawtooth Bowl design has two different full-size patterns. One pattern will be used for the base disk and the other pattern will be used to create the cutting templates for the notches in the topside design. Visit [www.joyoffusing.com](http://www.joyoffusing.com) to download the full-size patterns.



*Cut and assemble the topside design.*

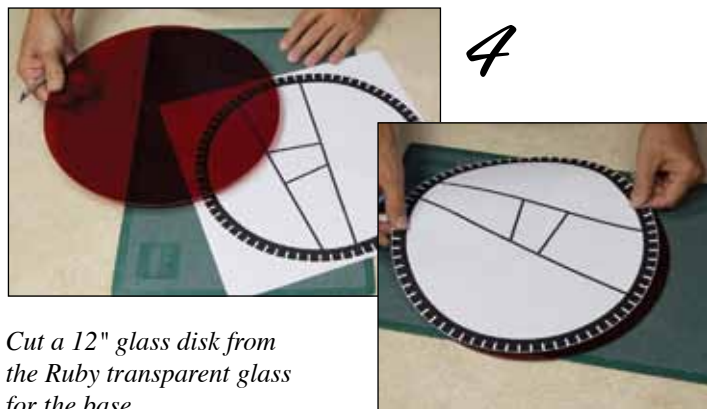
Start with a 12" x 12" square of glass for this topside design. Use a marker to lay out the design lines, then score and break out the sections. Now tape the sections back together leaving at least 1/8" space between each piece. Turn the entire piece over and tape the backside.



*Score and break out an 11" diameter circle from the topside design assembly and position it on the base pattern.*

I like to use the Morton Circle & Border System to score all of my circles, because it's easy, accurate, and does not leave flares on the outside edge. If you don't have a circle scoring device, you could create an 11"-diameter circle pattern using the topside design, then trace and cut the circle by hand. It's not as easy or as accurate, but it works just the same.

With what is now the disk assembly still taped together, position it on the base glass pattern template and place the piece of dichroic glass directly under the open space in the center. Be sure to place it with the dichroic side up. Now trace around the inside edge. Then as you score, be sure to cut on the inside of the traced line to create some space between the glass sections.



*Cut a 12" glass disk from the Ruby transparent glass for the base.*

Cut out the full-size base-disk pattern template and use a glue stick or any water-soluble children's glue to apply an even amount of glue around the perimeter on the backside of the paper pattern. Place the glued pattern on top of the base glass, smooth it out, and let the glue dry completely.

## Scrap Casting the Foot Disk

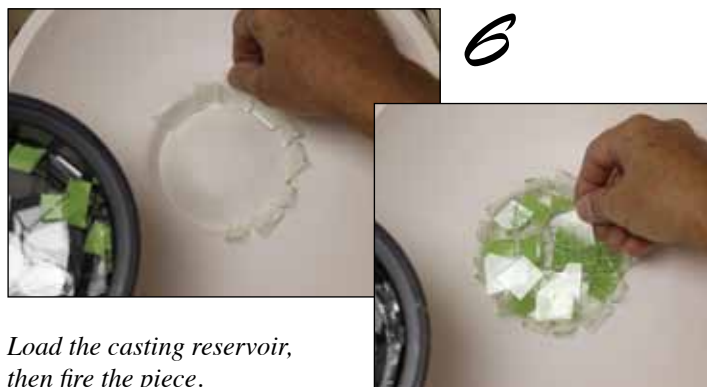
The foot casting reservoir of the BinaSphere Mold requires precisely 280 grams (10 ounces) of glass to create a properly formed cast foot. For this foot, I will use mostly clear along with some of the green glass from the top design.



*Weigh the scrap glass, then break the pieces into smaller shards.*

Set the digital scale to grams and place scrap pieces of clear plus a few pieces of green on the scale until you have a little more than 280 grams. Use a pair of mosaic nippers and a catcher box to break these scrap glass pieces into even smaller glass shards. I try to make the shards around 1/4" to 3/4", but an exact size is not critical.

Wash and dry the shards. Now place a small plastic tray on the digital scale and tare (reset) the scale to zero weight. Place glass shards in the tray until there are exactly 280 grams (10 ounces).



*Load the casting reservoir, then fire the piece.*

Prepare the ceramic mold with the appropriate release separator. The only separator we use for all the molds in our studio is MR-97, because it contains a high concentration of boron nitride. New ceramic molds require 3 coats of MR-97 with a 20-minute drying time between coats. For subsequent firings, simply remove the loose powder from the surface with a soft brush and apply only a single spray coating. Be sure to wear a respirator mask whenever applying mold release.

Place the BinaSphere Mold in the kiln directly on the kiln floor, making sure it is not touching the thermocouple. Fill the casting reservoir with the pre-weighed shards. Start with a ring of larger shards standing on edge around the perimeter of the casting reservoir to act as a funnel to contain the remainder of the shards.

If you're using colored shards or colored frit, it's always a good idea to start with a base layer of clear shards before adding the colored pieces, then cap those off with additional layers of clear. Try to pile the glass shards so they stack up in the center and make sure all of the shards are contained within the casting reservoir.

Close the lid of the kiln and set the controller to the following schedule:

### Scrap Casting Schedule

Segment 1: Ramp 300°F/hr to 1250°F and hold 30 min.

Segment 2: Ramp 300°F/hr to 1430°F and hold 60 min.

Segment 3: Ramp AFAP\* to 950°F (or 900°F) and hold 60 min.

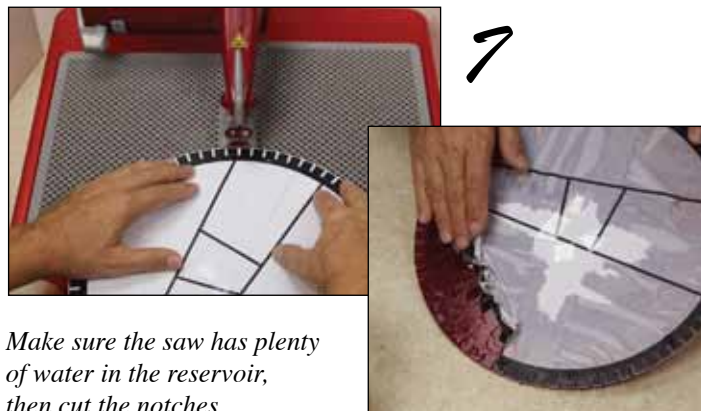
Segment 4: Ramp 100°F/hr to 600°F and no hold.

\*as fast as possible

The reality is that the temperature required to achieve a particular fusing result can be anywhere from 5 degrees to 80 degrees higher or lower from one kiln to the next. That is why it is extremely important for you to know your kiln, or kilns if you have more than one. The best way to do that is to create a Fusing Level Sample Set. The process, patterns, and schedules to create one of these six tile Fusing Level Sample Sets can be found on pages 24 to 28 in our book, *Joy of Fusing*.

### Create the Sawtooth Border

It's time to cut the edge notches. Be sure that the glue holding the paper pattern onto the glass disk is completely dry. I'm going to use my Taurus 3 Ring Saw to create the edge notches. If you don't have access to a Taurus 3 Ring Saw, you could use a diamond blade band saw or even a circular wet saw to cut these notches.



*Make sure the saw has plenty of water in the reservoir, then cut the notches.*

Cut the first notch, move to the second one, then the third, and continue around the circle until all 72 notches have been cut. It may sound like a lot of notches, but it took me less than three minutes to cut all these notches with my Taurus Ring Saw. The water from the saw conveniently dissolves the glue, making removal of the pattern very easy.



*Add some stringers to the bottom of the bowl.*

Place a sheet of thin resist paper on the kiln shelf or prepare your kiln shelf with primer, then place the glass disk on the shelf and trace around the perimeter. Remove the glass and arrange a variety of spaghetti stringers in assorted colors, staying within the circle that you traced. Now place the base disk on top of the spaghetti stringers.



*Assemble the top layer design.*

Remove the tape that is holding the design assembly together, then clean and place all of the pieces on the base glass. When everything is correctly positioned, use a fast-drying fusing glue to secure everything.

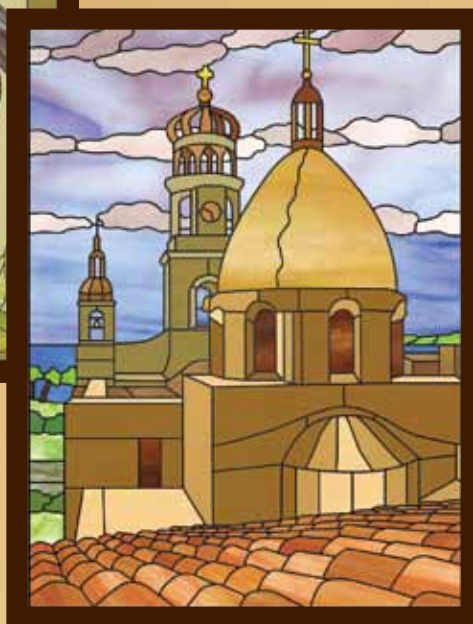




*Helen Dyne*



*Mary Harris*



*Hiroyuki Kobayashi and Jeffery Castaline*

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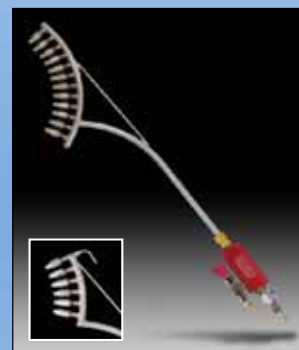
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10

After the fusing glue has dried completely, lift the kiln shelf with the glass assembly and place it in your kiln.



Set the digital controller to the following schedule:

#### Near Full-Fuse Schedule

Segment 1: Ramp 300°F/hr to 1150°F and hold 30 min.  
 Segment 2: Ramp 300°F/hr to 1425°F and hold 10 min.  
 Segment 3: Ramp AFAP\* to 950°F (or 900°F) and hold 60 min.  
 Segment 4: Ramp 100°F/hr to 600°F and power off.

\*as fast as possible

#### Slump-forming the Bowl

Dry-brush the inside of the mold to remove the loose boron nitride powder. Be sure to wear a dust mask when cleaning or applying mold release.

11

Spray-coat the entire inside surface of the mold with MR-97 mold release.



12

Place the mold in the kiln, then carefully set the cast glass foot disk back into the casting reservoir.



**Note:** Cast disks from the bowl side and platter side are not interchangeable.

13

Place the pre-fired design disk on the top ledge of the BinaSphere mold.



Make sure that the disk is centered an equal distance from the edge all the way around the mold. **This is a critical step.**

Now, set the kiln controller to follow this forming schedule:

#### BinaSphere Forming Schedule

Segment 1: Ramp 50°F/hr to 500°F and hold 20 min.  
 Segment 2: Ramp 200°F/hr to 1000°F and hold 10 min.  
 Segment 3: Ramp 600°F/hr to 1270°F and hold 60 min.  
 Segment 4: Ramp AFAP\* to 950°F and hold 60 min.  
 Segment 5: Ramp 100°F/hr to 400°F and no hold.

\*as fast as possible

It is very important to follow the recommended initial ramp speed of 50°F per hour and the secondary ramp speed of 200°F per hour. This slow-heat speed is essential to maintain a balanced temperature between the fused glass disk and the ceramic mold. Ramping any faster runs a very real risk of thermal-shocking your design disk. After all the work and material you have put into your creation, it's not worth the risk to save a few hours of firing time.



#### Opening the Kiln After Cooldown

After the slump firing is complete and the kiln has cooled, it's time to open the kiln to admire your masterpiece. The outer rim edge of the bowl is spectacular, and it's amazing how such a simple process can result in this beautiful, delicate edge.

14

Remove the bowl from the mold.



Do not try to remove the bowl from the mold while it is still in the kiln. Take the mold out of the kiln and put it on your bench. Place one hand on the glass bowl to steady it, then tilt the mold up and over until the bowl slides gently out of the mold.

You'll now see the colorful spaghetti stringers on the bottom that add some interest to an otherwise ordinary part of most bowls. The green glass shards in the cast foot also add a point of interest that complements the design on the topside. The dichroic glass in the center draws your eye along with the red lines that were created by the space between the glass. But that sawtooth edge is the special touch that makes this design a real keeper.

GA

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Randy Wardell has been in the glass art industry for more than 35 years and has done it all from teaching to retail supplies and a custom glass studio to managing a glass wholesale warehouse. His wife Carole discovered creating in leaded glass in 1979 and later founded Glass Reflections in 1986, a business that includes fused glass jewelry plus custom architectural commissions.

The couple has been working together since 1995 publishing instructional and pattern books, creating stained glass windows, fusing, teaching, lecturing, and writing for the glass

craft industry. Their current passion is the creation of a new line of innovative fusing molds that enable fusers to add a cast foot to drop-thru vases, draped bowls, slumped

bowls, and platters. To learn more about the products available from the Wardells visit [wardellpublications.com](http://wardellpublications.com).



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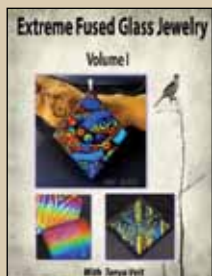
Slumped using GM161

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Neck  
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Slumped using GM161 on DT12

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# Inspiration from Tanya Veit



**Techniques Include**  
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 -Adding Elements

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## Techniques Include

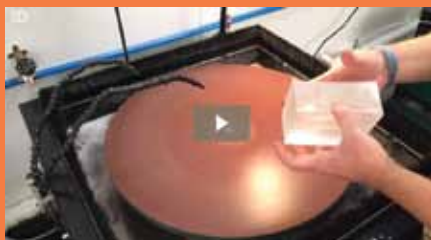
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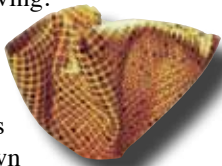


## Readers' Forum

Dear Shawn,

I just got my copy of the new magazine and want you to know that I really appreciate your support of Art Glass Association of Southern California (AGASC). One of our missions is to educate the public about glass, and I feel that we are doing a good job of it with events such as this 33rd Annual Members' Exhibition and the other programs we are having.

I also wanted to thank you for sharing the article on Mel Munsen. His work that was shown in the issue is phenomenal. He is really taking it to another level!



Leslie Perlis  
Art Glass Association of Southern California

In the March/April 2015 issue of *Glass Art*, the Independent Artist feature, "Leo Tecosky: Abstracting the Symbols of Communication," contained the following errors. The caption for Lips should read Lips #1. Manifest Destiny should read Manifest Density. Leo Tecosky's contact information is leotecosky.com, leotecosky@gmail.com, (718) 569-2110. Subscribers will receive an e-mail with a link to the corrected version of the article that appears on *Glass Art's* website. We sincerely apologize for these errors.



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

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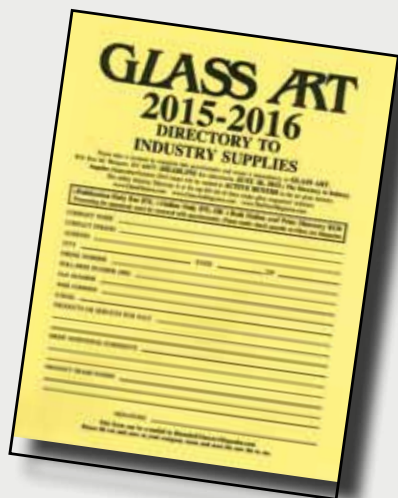
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## What's New



**Wissmach Glass Co.** makes it possible to get a beautiful shine from the firing process with its **96 COE Opaque Sheet Glass** from the company's **Wissmach 96™** line. The sheets are available in Black, White, Classic Violet, Superior Blue, Pale Green, Olive Green, String of Pearls, Oyster Pearl, Gold Tone, and Reactive

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and Lemon Crush colors. Check the company's website for more new colors.

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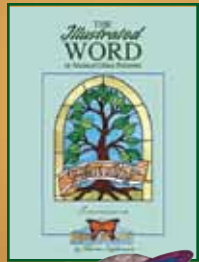
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250-382-9554  
www.masterartisanproducts.com

D&L Art Glass Supply presents the Studio Pro 17, the industry's largest 120V glass firing kiln. The 17" 17" x 6.5" size is ideal for home studios. The Studio Pro 17 features a lightweight and efficient wool fiber lid to maximize firing speed, reaching full fuse in about one hour, and is both top and front loading. The company stocks the kiln with the 3-Key Set-Pro controller as well as the full 12-key Rampmaster 3. This fine kiln from Evenheat joins D&L's extensive selection that includes kilns from Denver Glass Machinery, Jen-Ken, Olympic, Paragon, Skutt, and more.

800-525-0940 303-449-8737  
www.dlartglass.com



Jubilee Creative has added to its line of summer-themed fusible precut glass shapes and designs. Included are a palm tree, tropical leaf, and pirate hat plus anchors, sunglasses, umbrellas, flip-flops, and tropical fish. The company has also teamed up with a designer to create fusible glass decals to match the tropical fish, flip-flops, and sea shells. All of these shapes and designs are available in 90 and 96 COE fusible glass. The designs and decals are wonderful for children's summer workshops. Visit the company's website for more creative ideas.

877-845-6300 314-296-3225  
www.jubileecreative.com

Ed Hoy's International now has more new Creation is Messy (CiM) Rods. The year 2015 has brought over 25 new CIM rods with unique limited edition colors. This ever expanding line of offerings includes tools, torches, and a growing line of hot glass products. Visit the company's website for more details.

800-3235668 info@edhoy.com  
www.edhoy.com



MK Diamond Products, Inc., presents the Barranca Diamond BD7 Trim Saw that provides smooth cutting for glass and lapidary materials. This saw has a 1/3 horsepower,





direct-drive motor and 7" blade capacity that provides a 1-3/16" depth of cut. The cast aluminum tank, table, carriage, vise, and blade guard makes the BD7 durable and rust resistant. The 14" x 14" cutting table tilts up and out of the way for blade changes, adding fluid, or cleaning. A fluid drain hose and removable tank plug allow for easy draining. Mounted on a 1/2" polypropylene base, it makes the BD7 lightweight and easy to transport. The saw comes with a

one-year limited warranty.

800-630-7682 310-523-5867

[www.barrancadiamond.com](http://www.barrancadiamond.com) [www.mkdiamond.com](http://www.mkdiamond.com)

**Coatings By Sandberg (CBS)** is now stocking **Wissmach 96 COE glass**, including 96 COE Wissmach Textures for coating. These are the same Textures that the company carries in Wissmach 90 COE. Visit the CBS website for additional details.

714-538-0888

[www.cbs-dichroic.com](http://www.cbs-dichroic.com)



**Ed Hoy's International** introduces the new **Colour de Verre Bamboo Mold**. The varying lengths of the bamboo segments and the deep texture creates cast panels with real dynamics and visual interest. A second firing turns the cast panels into elegant service and

decorative pieces. Choose colors that mimic nature such as ambers, yellows, or greens, or classic colors like black and lacquer red. For more information, visit the company's website.

800-3235668 [info@edhoy.com](mailto:info@edhoy.com)

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

**CGBeads** has added to its line of **graphite marvers for making ear plugs**. Now not only can you make ear plugs in identical gauges, but you can shape identical size ends that match perfectly in gauge and appearance. CGBeadrollers are made in the USA with a superior, high-grade graphite for reduced drag while working your glass.

940-458-8322 [donna@cgbeads.com](mailto:donna@cgbeads.com)

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



**Lisa Vogt** introduces her new how-to DVD, **Fused Vessel Sinks with Lisa Vogt**. Distributed by Originals in Glass, this comprehensive 75-minute video shows the various advanced fusing techniques Lisa uses to create lavish, functional basins as she guides viewers step by step from design to drilling the drain holes. Three different sinks are covered—two utilizing the popular cast method of assembly and one using the time-tested layered method. Lisa will also demonstrate how to level, grind, and polish cast glass sinks to a professional quality shine. The bonus insert includes firing guides, supply lists, kiln specs, slumping mold and drilling kit source info, and helpful

installation tips.

813-220-4987 [lisavogt1@verizon.net](mailto:lisavogt1@verizon.net)

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

**Armour Products** has released a host of new and exciting **Over N Over stencils**. These reusable, self-stick glass etching stencils are available in a variety of sizes and styles. Glass artists can mix, match, or repeat these designs on the same project to create one-of-a-kind usable art for home decor, holiday, and special occasions. They're also great for personalized gift giving.

937-427-8787

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



GLA

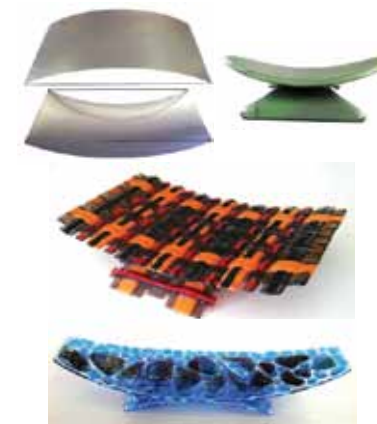


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Make matching stands for your projects using  
*Master Artisan* REVERSIBLE MOLDS



Master Artisan products are available from many wholesale distributors and will be exhibited by Victorian Art Glass at GlassCraft & Bead Expo Las Vegas.

Visit our website to view examples of different projects you can create with Master Artisan tools and molds.

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Fax: 250-382-9552



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

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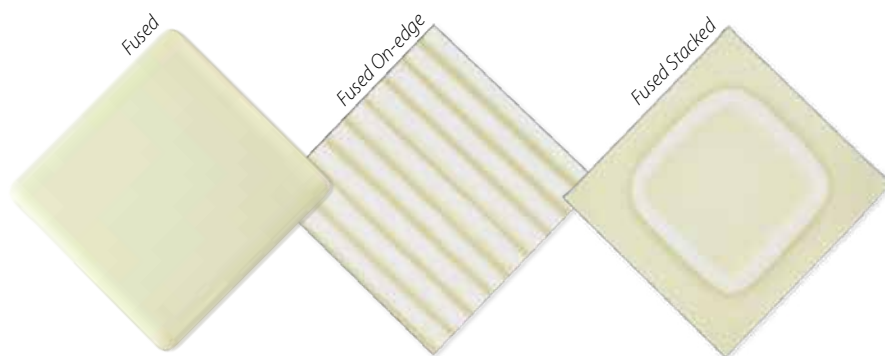
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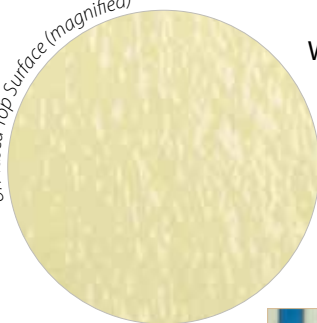
# System 96<sup>®</sup> Vanilla Cream

**Good News: Vanilla Cream #210-73SF Has Been Added as a Regularly-Stocked Product!**



When fully-fused, Vanilla Cream lightens on the top and bottom surfaces, while lightening *substantially* in its center — creating stunning effects in pieces built on-edge, or stacked.

Un-fused Top Surface (magnified)



We added a subtle (and helpful) Satin texture on the top surface of Vanilla Cream to indicate that the glass alters upon firing and to help differentiate it from Almond Opal prior to fusing.

Vanilla Cream is also highly reactive when fused next to Copper-bearing glasses. ▽



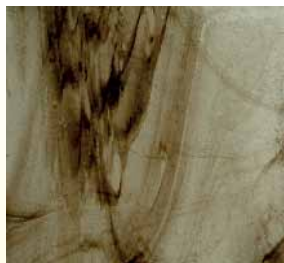
See full product details online and watch for a new Project Guide!



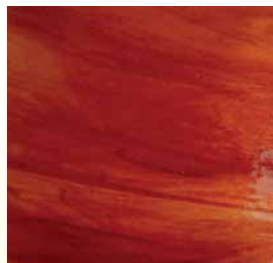
# New Kiln Glass



## Wissmach 90™ PRISMA GLASS



**90-18 Crystal/Black**



**90-19 Red/Crystal**

Wissmach is known for its great color mixes. Our new line of *PRISMA* glass is made for kiln forming. We make them both in Wissmach 90™ and Wissmach 96™.

Please visit [www.wissmachglass.com](http://www.wissmachglass.com) for updates since we will continue to add more Wissmach Prisma™ and other kiln-glass colors.

## Wissmach 96™ PRISMA GLASS



**96-21**  
Peacock Feather/White



**96-22**  
Peacock Feather/Crystal



**96-23**  
Cornflower Blue/White



**96-24**  
Cornflower Blue/Crystal



**96-25**  
Crystal/Black



**96-26**  
White/Crystal



**96-27**  
Reactive Blue /Crystal

Each Prisma combination can come in a variety of color density as you can see in those 3 colors. 96-28 is White with streaks of Midnight Blue, 96-29 is Midnight Blue with streaks of White and 96-30 is Midnight Blue with streaks of Crystal. The first part of the color name is the more dominant color of the Prisma Glass™.



**96-28**  
White/Midnight Blue



Art Work by Petra Kaiser



**96-29**  
Midnight Blue/White



**96-30**  
Midnight Blue/Crystal