

GLASS ART

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January/February 2019



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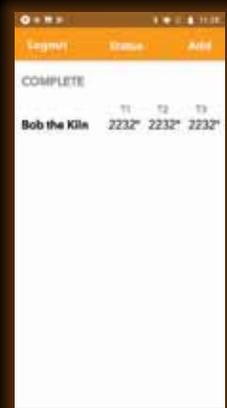
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*Above: LaceFace, Fire Tree.
Photo by Alex Reyna.*

*On the cover:
Claire Kelly, Wavelength.*

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Glass Art

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Letter from the Editor

Glass Art: New Year, New Offerings

Glass Art magazine's first issue of 2019 blends hot, warm, and cold glass articles, offering information on historic glass as well as current trends and technical marvels. Reflecting our social and political times, the content of this issue reflects, in part, a celebration of The Year of the Woman.

Much of cover artist Claire Kelly's recent work centers on elephants because of their unique role as a beloved childhood toy, a popular decorative figure with a strong history in glassmaking, and a perilously threatened species. Testing Effetre 104 COE glass in combination with cane and murrine processes, the artist discovered how to retool her approach and techniques to incorporate the Italian glass in her work.

The modern masterpieces of Lacey St. George-Walton, aka LaceFace, exemplify the power and spirit of woman while speaking volumes about the artist's determination to succeed in the male dominated functional glass world.

This inaugural issue of the new year also presents a feature on flameworking pioneer, Shane Fero, whose focus on bird imagery has sharpened in the last 16 years with his blown bird series based on German flameworking techniques. Though these processes were learned as a young apprentice, the artist brings them into contemporary context in his sculptures, vessel forms, and mixed media pieces. Stained and traditional glass coverage includes Mark Angus' *80 Capriccios and the Turbulences of the Self*, as well as a look at the Toledo Museum of Art's celebration of 200 Years of Libbey Glass.

In addition to information in print, *Glass Art* now offers Webinars via recordings and forever links in addition to our *live* Glass Expert Webinars™ offerings. New classes include Ice Glass with Rick Silas, Vitrigraph with Dennis Brady, Liquid Glass Line with Richard La Londe, Screen Printing with Tony Glander, and more.

With more than 62,500 downloads, *Talking Out Your Glass* podcasts continue to provide information to glass enthusiasts in a fresh, new format that allows you to listen while you work. Last year's most popular episodes included Peter Muller, Kelly O'Dell, Davide Penso, Marcel Braun, and Nancy Nicholson. Subscribe for free on iTunes or Stitcher by visiting the "Talking Out Your Glass Podcast" link under "What's New" at www.glassartmagazine.com. Many thanks to the show's sponsors without whom this offering would not be possible.

Looking forward to a prosperous and glassy 2019,



Shawn Waggoner
Editor



Primavera
by Shane Fero

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Claire Kelly's Gentle Mirror

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Claire Kelly, Geospectra, 24" x 60" x 23", 2017. Work from The Studio of The Corning Museum of Glass Residency 2017. An exploration in working with Effetre glass from Murano, Italy, in the hot glass studio.

by Shawn Waggoner

It's interesting to contemplate why Claire Kelly's colorful and expertly patterned toy-like animals are so appealing, but it's perhaps more curious to imagine what they would see in us. Much of her recent work centers on elephants because of their unique role as a beloved childhood toy, a popular decorative figure with a strong history in glassmaking, and a perilously threatened species.

In work that examines the connections humanity has with animals and our larger relationship to the world, Kelly has created a series of fantastic microcosms that bring a consciousness to their decorative status. As a story about the fragility and conservation of these small worlds is told, their role in a grander scheme is revealed.

"We live in a time when our smallest decisions can affect our environment in unpredictable ways. As a conscientious inhabitant, I am constantly weighing my choices and attempting to choose the lesser evil. My works are a gentle mirror allowing us to examine our contradictory world."

Graduating in 1996 with a BFA from Alfred University, Alfred, New York, Kelly subsequently worked collaboratively with Anthony Schafermeyer from 2000 to 2008 as Schafermeyer/Kelly Glass. In 2008, she moved to Providence, Rhode Island, to assist glass artist Toots Zynsky with her work. During this time, Kelly developed her own sculptural series integrating traditional Venetian glassblowing and various cold working processes. Greatly influenced by the unconventional forms and patterning of midcentury Venetian Masters such as Napoleone Martinuzzi and Carlo Scarpa as well as contemporary masters Dick Marquis and Zynsky, Kelly works with cane and murrine techniques in a unique exploration of line, pattern, and color.



In the spring of 2017 as Artist in Residence at the Studio of The Corning Museum of Glass, Corning, New York, Kelly created a body of work using specialty glass from Effetre (Moretti), a glass company based in Murano, Italy. The artist has recently been awarded residencies at Salem Art Works, Salem, New York, to further her processes and designs using the 104 coefficient of expansion (COE) Italian glass and at the Museum of Glass, Tacoma, Washington, to experiment with new surface patterns and forms.

From October 12 through December 10 new work was exhibited, and Kelly presented a lecture and demonstration at Duncan McClellan Glass Gallery in St. Petersburg, Florida, in a show with friend and hot glass artist Jen Violette titled *Vibrant Perspectives*. Penland Gallery, Penland, North Carolina; Vetri Gallery, Seattle, Washington; and Montague Gallery, San Francisco, California, also represent Kelly's work.

A self-described "unexpected instructor," Kelly has taught workshops at Penland School of Crafts, Penland, North Carolina; Pilchuck Glass School, Stanwood, Washington; the Pittsburgh Glass Center (PGC), Pittsburgh, Pennsylvania; The Studio at The Corning Museum of Glass (CMOG); Haystack Mountain School of Crafts, Deer Isle, Maine; and the Centro Fundación del Vidrio in Spain. Her 2019 teaching schedule includes March 4–8 at Espace Verre in Montreal, Quebec, Canada, and March 18–22 at the Glass Spot in Richmond, Virginia.

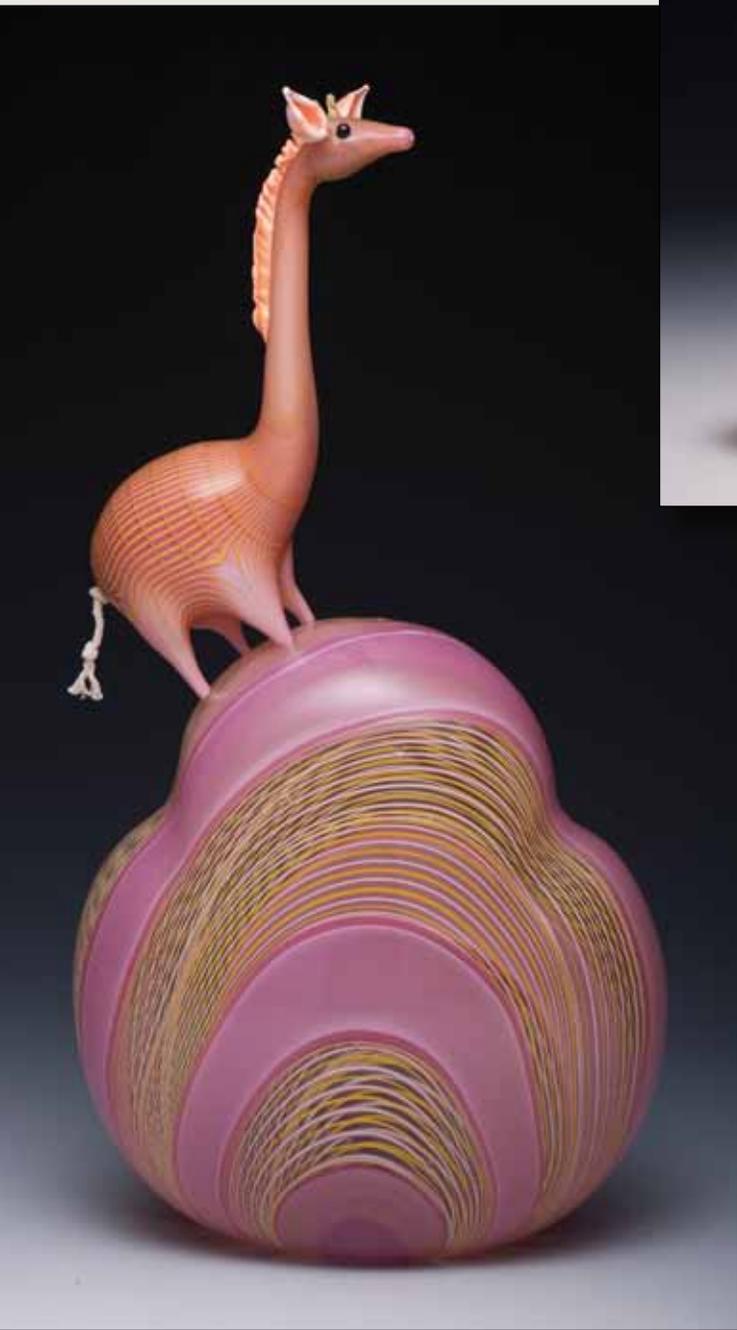
Schafermeyer/Kelly Glass

Following graduation from Alfred, in 1996 Kelly served a summer internship during the inaugural season of the CMOG Studio. "I had the opportunity to assist Lino Tagliapietra at the grand opening. It was great to be part of such a seminal event, but at the same time I almost didn't know how important it was because I was fresh out of school."

At CMOG Kelly met Anthony Schafermeyer and began a personal and professional partnership that lasted from 1996 until 2008. The artists pooled their cane working skills, learned individually and as a team, and eventually created a process for making glass mosaics. This was accomplished by pulling copious amounts of colored cane, cutting it into tiny tiles on a diamond saw, and bringing those back together on a large ceramic kiln shelf. The tiles were fused together in a glory hole, because a kiln isn't hot enough to get the glass moving without it fusing to the plate. It was then rolled up on a blowpipe. Kelly's current blown mosaic work was born of this early collaboration.

Claire Kelly, Heliopause, blown glass sculpted and assembled, string, 21" x 6" x 7", 2017. Created in the Artist in Residence Program at The Studio of The Corning Museum of Glass, Corning, New York.





Claire Kelly, *Prominence*, blown, sculpted, and assembled glass, string, 18" x 9-1/2" x 5", 2018.



Claire Kelly, *Retrograde*, blown, sculpted, and assembled, string, 15" x 5" x 11-1/2", 2017. Created in the Artist in Residence Program at The Studio of The Corning Museum of Glass, Corning, New York.

“There was a real connection between pattern and form in Schafermeyer/Kelly glass that I was always very proud of and still feel indebted to. Anthony was such a technical master, able to make very complicated shapes out of this material that was definitely not well behaved. Mosaics tend to be a little more finicky on the glassblowing pipe, because different colors when next to each other push and pull in opposite ways. He was able to keep things under control while pushing the forms.”

The Zynsky Effect

Kelly took a self-imposed hiatus from glass in 2008 following the dissolution of Schafermeyer/Kelly Glass. With no drive to make work in the glassblowing studio, in the fall of that year the artist began assisting Zynsky in her Rhode Island studio.

“I was able to throw myself into what she was doing 100 percent, because I didn’t have a creative outlet anywhere else in my life at that time. I needed a completely new focus. Toots has been an amazing mentor and friend. I have learned a lot from her about how to be an artist.”

Immersion into Zynsky’s studio and filet-de-verre process not only kept Kelly’s hand in glass but also provided access to a completely different way of working with the material. “Although my mind always goes to the glassblowing studio when I think about the forms that I want to make, Toots’ process freed up my perceptions about what glass has to be. It helped me avoid many technical challenges that might have plagued me. Work doesn’t necessarily have to be assembled hot. I’m less concerned with holding onto these preconceived notions and willing to go forward with creative solutions to get the results that I want.”

Kelly doesn’t have the hot shop or team required to assemble work in the hot glass studio. Also, cane making processes are already so involved that she prefers to finish pieces off of the pipe. After the work is annealed and cold worked, elements are brought together with high-grade epoxy. “That way I can consider precisely where everything should go. If hot glass was without mistakes or accidents of any kind, it could be fun to explore certain aspects of hot assembly. But this saves me time and money, because I don’t have as much invested in the hot shop and don’t need more glory holes or assistants.”

Zynsky also influenced Kelly’s approach to color. “I’ve learned ways to achieve effects by layering colors that you might not realize are interacting with one another. I don’t always show that I’m taking these lessons in. You can’t necessarily see Toots’ hand in my work, but it’s definitely in my brain and in my creative process.”

By 2014, Kelly developed new designs that she wanted to realize in glass. The transition from the two-dimensions of her sketch pad to three-dimensional sculpture happened slowly, little by little. Back in the glassblowing studio, as she determined how to make the pieces, a creative avalanche was triggered. Later that year, Kelly created a piece, *Synchronous Rotation*, for the PGC auction that was selected as the Juror’s Choice Residency Award. That funding allowed further experimentation and research at PGC. “The work snowballed on itself fairly quickly.”



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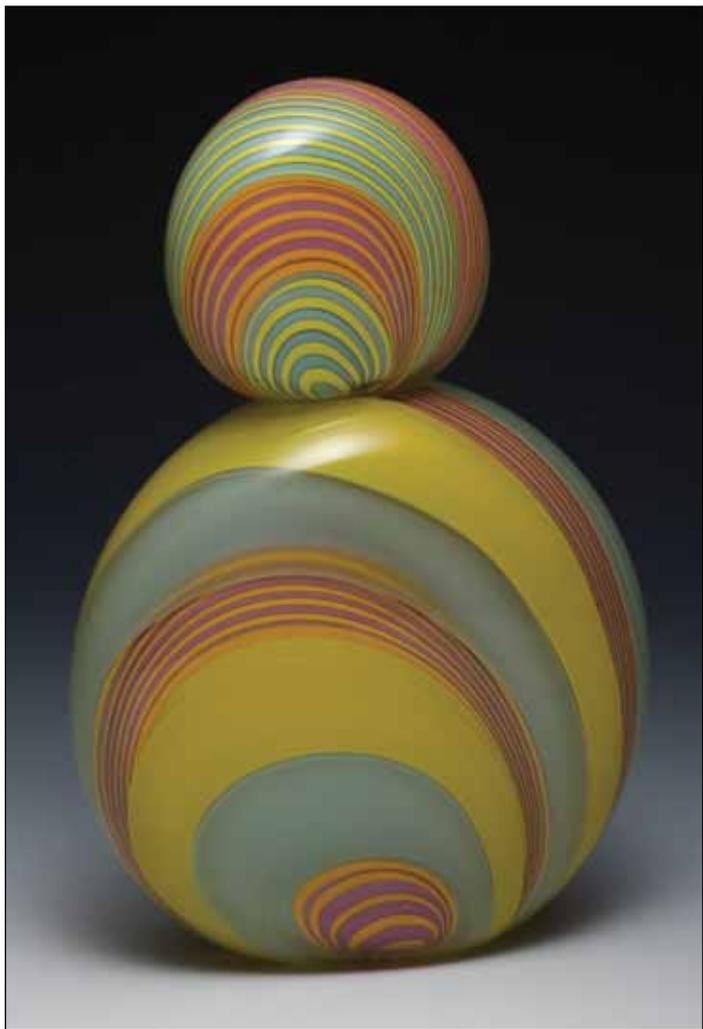
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Claire Kelly, Photometry, blown and assembled glass, 13-1/2" x 3-5/6" x 7-1/2", 2018.

Falling in Love with Effetre

Kelly's initial interest in Effetre was inspired by Zynsky's use of the 104 COE Italian glass. "When I saw the work Toots was doing and the palette of colors at her disposal, I got really interested in the glass and wondered why it wasn't more popular in U.S. glassblowing studios, because it is used to blow glass in Italy."

In the early stages of considering ways to use Effetre, a CMOG residency from March 21 to April 23, 2017, provided Kelly with the perfect opportunity to explore the possibilities. Testing Effetre crystal glass and Effetre colors in combination with her cane and murrine processes, the artist discovered how to retool her approach and techniques to incorporate the Italian glass in her work.

The effect of viscosity differentials of different colors was explored. Kelly examined how the low melting point of these colors affected the blowing process and how to handle the glass in the blowing studio to achieve its best performance. The resulting discoveries informed the behavior of pattern, form, and surface of her glass.

"This was an excellent opportunity to research the possibilities of Effetre in American hot shops where it is not widely used for glassblowing. My research and investment into the availability, use, and technical aspects of this glass provided a valuable introduction of this product into small studio practices in the United States as well as in my own work."

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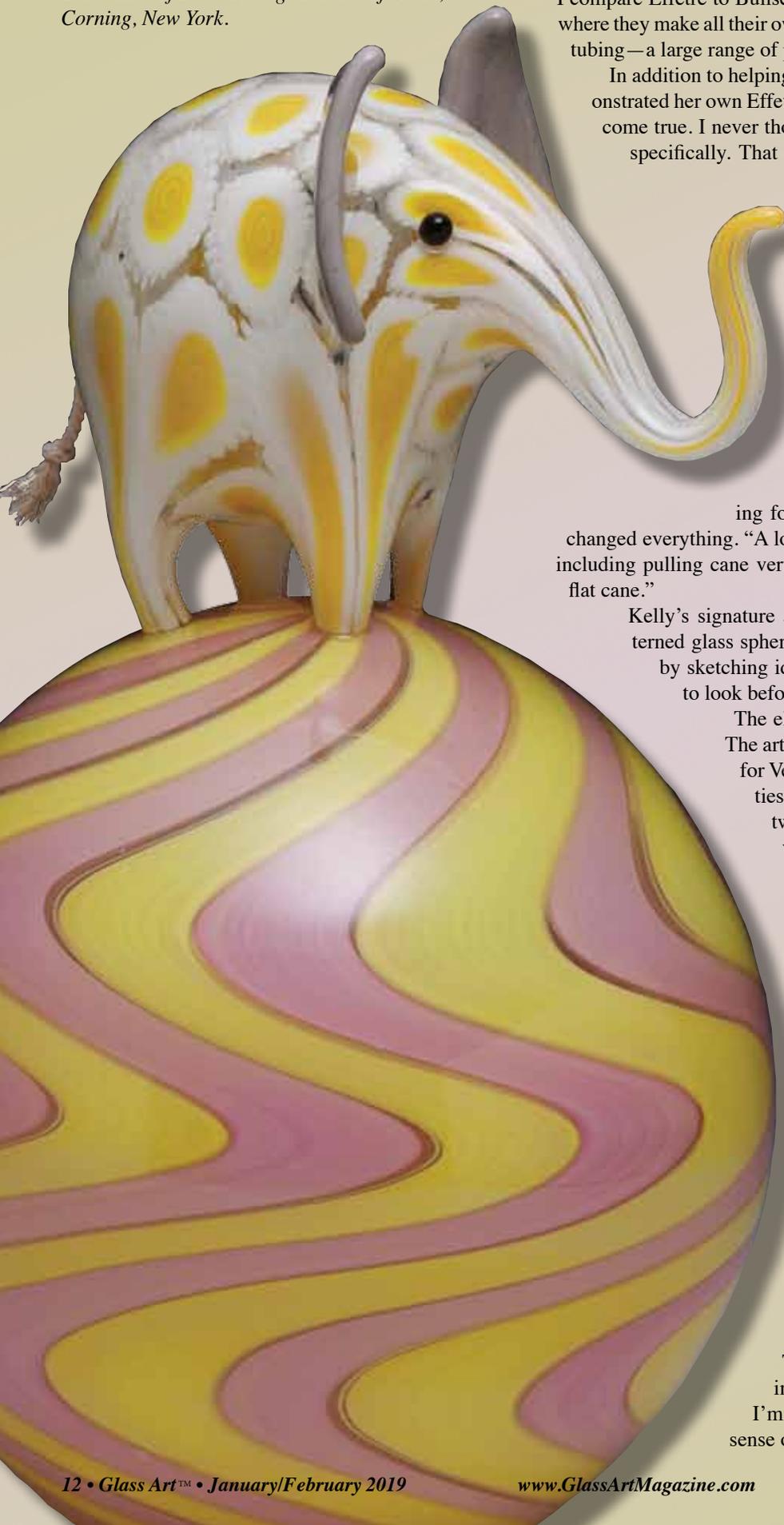
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Claire Kelly, *Equinox*, blown, sculpted, and assembled glass, string, 14" x 8-1/2" x 8-1/2", 2017. Created in the Artist in Residence Program at The Studio of The Corning Museum of Glass, Corning, New York.



Demonstrating Effetre at GAS Murano 2018

Based on her work with Effetre at CMOG, Kelly was selected to be a demonstrating artist at the Glass Art Society (GAS) conference in Murano, Italy, in 2018. "I compare Effetre to Bullseye a little bit. It's all-inclusive, one-stop shopping where they make all their own colors, all their own base glasses, flat glass, neon tubing—a large range of products."

In addition to helping Zynsky with her GAS Murano demo, Kelly demonstrated her own Effetre processes at the Effetre Studios. "It was a dream come true. I never thought that I'd be blowing glass in Italy, in Murano specifically. That was an honor and a privilege." Because she had been working with Effetre at Zynsky's studio for so long, Kelly was familiar with all of the color names and able to search the factory's back rooms for the ideal glasses needed for her demonstrations. Premade murrine made by the artist at CMOG were applied to sculptural forms.

We Should All Try to Live Like Elephants

Early on, a keen interest in cane was inspired by Dick Marquis' work, but to Kelly, cane making processes were a magical mystery at the time. Shortly after graduation from Alfred, a stint working for glassblower Robin Mix in Tunbridge, Vermont, changed everything. "A lot of what I still do was inspired by that initial job, including pulling cane vertically and making different kinds of murrine and flat cane."

Kelly's signature aesthetic of elephants resting atop colorfully patterned glass spheres developed between 2014 and 2015. She begins by sketching ideas and knows precisely how she wants the work to look before she enters the glass studio.

The elephant holds a multifaceted fascination for Kelly. The artist has always loved the designs Martinuzzi created for Venini, their midcentury modern look, gestural qualities, and simplicity of line. Already a Marquis fan, the two inspirations were blended to create Kelly's unique version of the elephant.

"From a personal standpoint, I spend a lot of time thinking about our responsibility as humans on the planet. For some reason, the elephant keeps recurring to me as a perfect symbol of our interference. The decline and endangerment of elephants is very purposeful. It's driven 100 percent by humanity. This work is a way for me to talk about my complicated feelings about our activity on the planet. The pieces are not necessarily a warning cry or admonishing us for our role. It's a form of art therapy for me."

Interested in all animals and what they represent to us emotionally, Kelly fills her sketchbook between stints in the glassblowing studio. The giraffe form has recently joined her menagerie in keeping with the African element, as have foxes and birds. Recent works present scenes and interactions between animals. "My earlier work had a loneliness and a yearning to it. The animals were always searching. Now I'm creating scenes that allow the animals to interact. When I'm designing new animals I want them to all have the sense of coming from the same universe."

Events and Exhibitions

Kelly's research of Effetre glass continued in September 2018 during a residency at Salem Art Works in Salem, New York. Again, using mosaic cane setups, a new body of work was created by pushing the blown forms further to introduce more real estate and include multiple animals based upon drawings from Kelly's sketchbooks.

Because access to Effetre in the U.S. doesn't exist, Kelly has to create her own opportunities to work with the material. Using the glass is complicated and requires swabbing out the pot. "At Salem, they had a furnace with a 160-pound pot, which is the perfect size. There's a little bit of waste that goes on when you have to swab out a pot, so you wouldn't want to do that with a huge furnace. Nor would you want to experiment with Effetre in a residency shorter than two weeks."

With the CMOG residency under her belt, Kelly knew what she could and couldn't get away with using Effetre. At Salem, she understood how to troubleshoot to achieve desired results. "Effetre comes in half-inch glass rods or cane. You cannot buy color bar. A color overlay, for example, would require melting all the canes together and doing a color drop, which is a lot of extra work. This introduces the possibility of trapping air bubbles in all of those places where the round edges of the canes come together. Both the CMOG and Salem residencies helped me adapt the Effetre format to my techniques."

From October 17 through 21, Kelly was a visiting resident artist at the Museum of Glass, Tacoma, Washington. "You don't want to use these residencies to make the same work but just a bit larger than normal. At Tacoma, I had access to an accomplished team of glassblowers and attempted to make work that required a larger team. Most residencies require that you problem solve an idea."

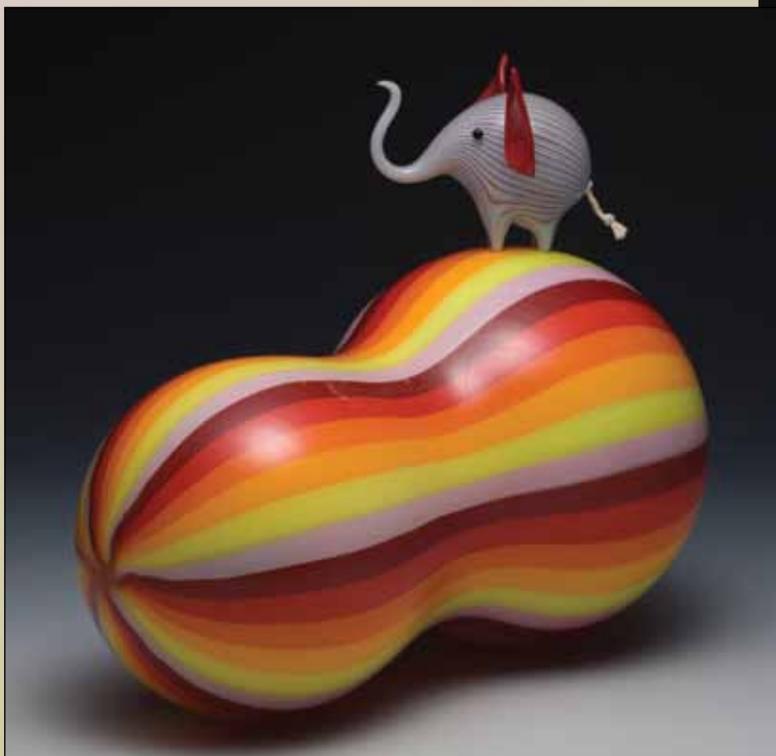
Having taught at many of the best glass schools in the U.S. and abroad, Kelly never thought she would be an instructor. "I don't consider myself a trained teacher, but I can show students ways to save so much time. I took a class with Raven Skyriver and Kelly O'Dell and can pinpoint things I learned in the class that affect how I make work now. The workshop culture in glass is so great. It's continuing education that perpetuates our craft."

The biggest challenge facing young students today is financial accessibility, Kelly says. Beyond that, finding your voice in glass presents the most pressing challenge in establishing a career as a successful glass artist. "Developing your own style is a lifelong pursuit for most of us. Transitioning from being a production blower to working in unique pieces, I determined what I wanted to be good at and moved in that direction. If your vision is to make perfect goblets, you have to figure out why and what you are saying with your work. Your style will come naturally if you know why."

GA

Claire Kelly was recently a guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe free on iTunes or Stitcher to hear this and many more fascinating interviews with glass artists by visiting the "Talking Out Your Glass Podcast" link under "What's New" at www.glassartmagazine.com.

Claire Kelly
www.clairekellyglass.com



Claire Kelly, Tidal Capture, blown, sculpted, and assembled glass, string, 13" x 15" x 9", 2017. Created in the Artist in Residence Program at The Studio of The Corning Museum of Glass, Corning, New York.



Claire Kelly, Perigee, blown, sculpted, and assembled glass, string, 15-3/4" x 6-1/4" x 6-1/2", 2018.

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THE SUBCONSCIOUS SELF-PORTRAITS OF *Lace Face*



by Shawn Waggoner

Photography by Alex Reyna

The modern masterpieces of Lacey St. George-Walton, aka LaceFace, exemplify the power and spirit of women while speaking volumes about the artist's determination to succeed in the male dominated functional glass world. From her studio in Ashland, Oregon, LaceFace pushes the limitations of glass while serving as a motivated community leader.

"Most of the women in my work are looking toward heaven, reaching upward in reverence and gratitude. The spiritualistic and ritualistic quality of pipes has always inspired me to create a higher form of functional art that can be portrayed as sacred, statuesque, or shamanic. The medium of glass, in combination with ancient sacraments, has given our society a way to reach a higher consciousness. Smoking provides communion with one another by bringing people together to perform a ritual as old as human history itself."

The daughter of functional artists, LaceFace became involved in the expanding glass art pipe movement at an early age. As a flameworker, she put herself through Portland Community College, Portland, Oregon, where she earned an associates degree in art.

LaceFace has since been awarded some of the industry's highest honors, including First Place in the CHAMPS female division national flame off competition, Las Vegas, Nevada, in 2010. Named Breakout Artist of the Year by the American Glass Expo (AGE), Las Vegas, Nevada, and by the International Glass Show (IGS), Los Angeles, California, in 2011, the artist also took home the People's Choice Award from the World's Greatest Flame Off, Trump Convention Center, Atlantic City, New Jersey, that same year. LaceFace was named AGE's Best Female Glassblower in 2012, 2013, 2014, and 2015.



(Left to right) Lacey St. George-Walton, Air Warrior, Part 2 of the Elemental Warrior Series, 15" x 9" x 4", 2018; Earth Warrior, Part 4 of the Elemental Warrior Series, 14" x 8" x 5", 2018; Fire Warrior, Part 3 of the Elemental Warrior Series, 17" x 10" x 5", 2018; Water Warrior, Part 1 of the Elemental Warrior Series, 2017.

Strong spiritual themes flow along the curvy lines of a LaceFace sculpture. Believing glass holds the energy of life with its unique relationship to fire and air, the artist has created a new series depicting the earth as a living thing. These large-scale elaborate sculptures will be unveiled in a solo exhibition opening February 1 at Walton Art House, Ashland. The artist will also teach her progressive sculpting techniques at Glass Alchemy, Portland, Oregon, and the Eugene Glass School, Eugene, Oregon, this spring 2019.

A Star Is Born

LaceFace grew up in a functional glass family. Her mother, step-father, and uncle were members of a small community of Oregon artists experimenting withameworking in the 1990s. She was 14 when her mother married a pipe maker, and the couple opened a gallery and retail store called Glass Vibes in South Lake Tahoe, California. Working with eight other artists, they created glass pipes to fill their gallery.

"I grew up around some of the best boro artists in the world. They influenced me and set a standard for quality. Working with these guys and being accepted by them gave me the confidence to overcome obstacles and focus on my passion for the work."

Always creative as a child, LaceFace discovered ceramics in high school and knew she wanted to be a maker. With the goal of becoming an art teacher, she attended Portland Community College in Portland, Oregon, then transferred to Whatcom Community College in Bellingham, Washington. From 2004 through 2009, making production pipes provided a fun way to make a living and pay for school.

Upon graduation, LaceFace believed she would make pipes temporarily on the path to becoming a sculptor. Born of drawing and ceramic classes, an aesthetic signature started to emerge in her glasswork. Icons and images of female forms and elements from the natural world transferred well into glass and advanced her design concepts for functional work.

LaceFace's 2010 award for Breakout Artist of the Year from both AGE and IGS inspired the artist's growth both aesthetically and technically. "That first Breakout Artist of the Year award lit a fire under me! I was in a category with some of my heroes in glass, and the industry acknowledged that I was the new artist people needed to watch. I had to get to work and prove that I deserved that. Being honored in that manner gave me permission to have the confidence to push my limits."

By 2013 LaceFace's work had evolved into large, complex, and stunning sculptural pipes exhibited and represented by prestigious galleries around the country. "I was making pipes and hoping to make art one day until I realized that pipes are my art. Functional glass is my culture, my family, and my community. I feel like I'm part of something that's so special in the world today."

The functional sculptures of LaceFace prove pipes and art can be one and the same. Though function provides a means for interaction and ceremony with a piece, for this artist it is secondary and only revealed as a hidden surprise or secret bonus. "My goal is to create a sculpture so beautiful you'd never know you can smoke out of it. I try to hide anything functional so the work can't be downgraded because of its connection to a taboo culture."

Collabs and Confabs

To evolve her artistry, LaceFace has collaborated with renowned artists in functional glass such as Buck and more recently Sarita, resulting in creative and innovative works that encourage the artist to think and work outside of her comfort zone. One of LaceFace's most epic collaborations, *The Pirate Ship*, was created in 2010 with Ryan Harris, aka Buck. "Buck is phenomenal and one of my all-time favorite artists. Our large-scale *Pirate Ship* required hundreds of hours and pieces. We learned from each other, developed new concepts and ideas, and did things we'd never done before. That was a turning point for me. I was able to work with my hero, and he believed in me so I could believe in myself."

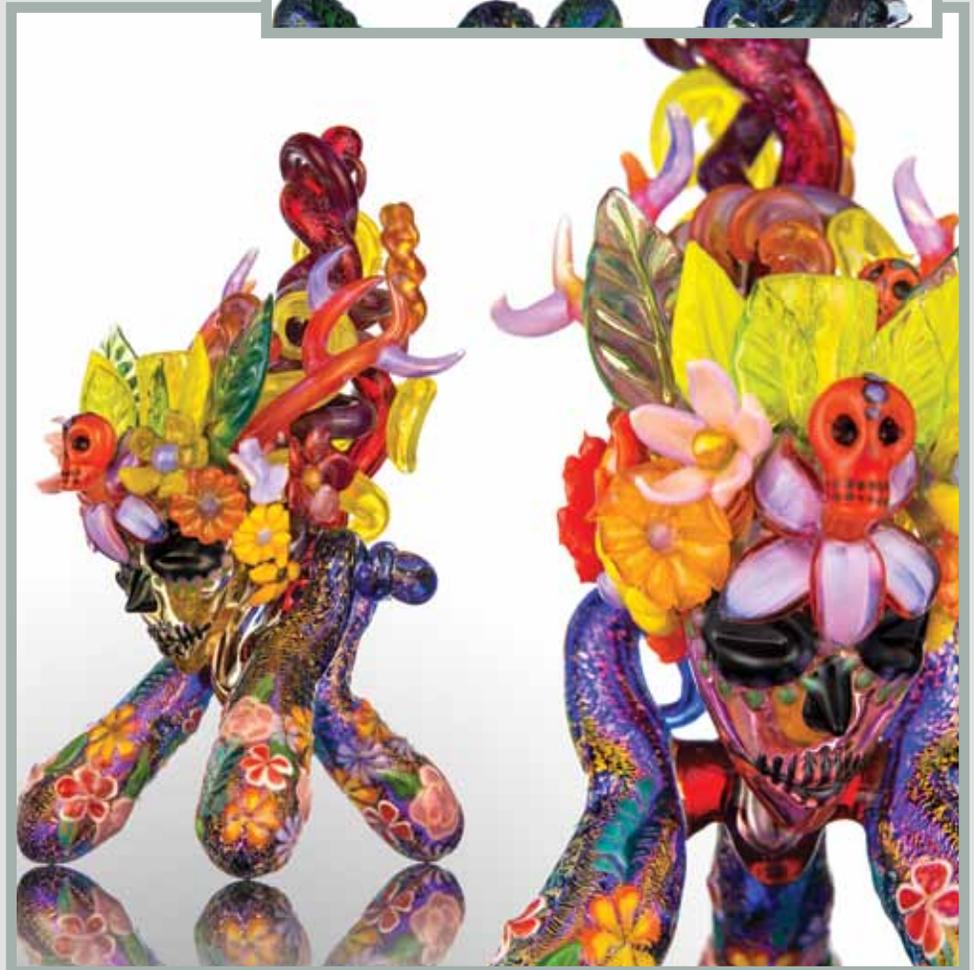
In another groundbreaking collaboration, LaceFace was asked to captain a team collab at The World's Greatest Flameoff, part of the Conscious Kulture trade show in Atlantic City, New Jersey, in 2011. She and her team comprised of Nathan Aweida, aka Nate Dizzle, Buck, and Zach Puchowitz produced a glass carnival installation complete with glass Ferris wheel, a carousel, and hundreds of moving parts and motors.

"Collabs are not just about working on the glass, but the experience you have with the other artist. You're coming together and creating this memory and moment in history by combining your stories and sharing your life. Going through the process of problem solving with another artist is an epic spiritual experience, and the pieces become infused with that energy. Most of what I've learned about working glass on the torch has been from my peers and collabs."

Another benefit of collaboration is that by juxtaposing two artists' distinct styles, each is enunciated. Different interpretations of the same subject make these mash-ups really interesting. For example, Sarita, who is known for painting on glass or what is referred to as outside work, embellished LaceFace's blown and assembled skulls with painted Mexican themed flowers and little skeletons in their recent collab.

Both artists worked for three days with the goal of making one sugar skull with an elaborate headdress, but the white glass they were using kept exploding. One night, someone from LaceFace's past visited her in a dream and told her to use a different color of glass for the skulls. The artist awoke renewed and excited to tackle the project. "These sugar skulls meant so much more, because we had to work so hard for them. They're just gorgeous."

Collaborations provide an inroad to artistic growth and development and also represent the characteristics of the functional glass community that LaceFace loves the most. "Something about the community and being involved in a subculture makes you feel you're part of a tribe. It's all about getting together with your friends and enjoying the moment. The pipe movement has removed some of the ego in art making and inspired a lot more people to work together."



(Top to bottom) Lacey St. George-Walton,
Mr. Amantes Antiques
The Ancient Lovers,
10" x 6" x 6"; Mrs. Amantes
The Ancient Lovers, 10" x 6" x 6".
Both created in collaboration
with Sarita Glass, 2018.

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Patience, Discipline, and Determination

Inspired by recent motherhood, LaceFace finds herself drawn to issues of climate change. In her latest series of large and elaborate multipiece sculptures, the earth is presented as a living entity requiring attention and nurturing. This new conceptual work presents both a design and fabrication challenge.

Using Instagram as a platform for original writings and poetry about her glasswork, LaceFace wrote: "Over nine million acres of forests burned to the ground in the United States in 2017. This precious natural resource is in danger due to the effects of climate change. Our trees are sacred and powerful and needed for our existence as a species to survive."

The first tree in LaceFace's *Trees of Life* series, *The Autumn Tree Goddess* explores the strength and lessons trees provide in teaching us to be grounded in the earth and adaptable to the changing seasons. To make its impact, *Autumn Tree Goddess* relies upon new Dichroic Alchemy tubing and Glass Alchemy Serum and Terps, which change color in the light. LaceFace was awarded First Place and her *Autumn Tree Goddess* rig was the winner of the World Series of Glass 2018, Best Solo Functional Category, presented by Glass Vegas Expo.

In 2016, inspired by the Dakota Access Pipeline protests, LaceFace created her series, *The Four Elements*. Feminine goddesses Earth, Air, Fire, and Water represent the warriors who stood on the front lines protecting their water. Native headdresses and fighter poses give strength and encouragement to other environmental warriors in the world.

"I was so moved by that event. It's unsettling to see issues in the world and feel helpless to not be able to do anything about them. It occurred to me that I can speak about these things through my art."

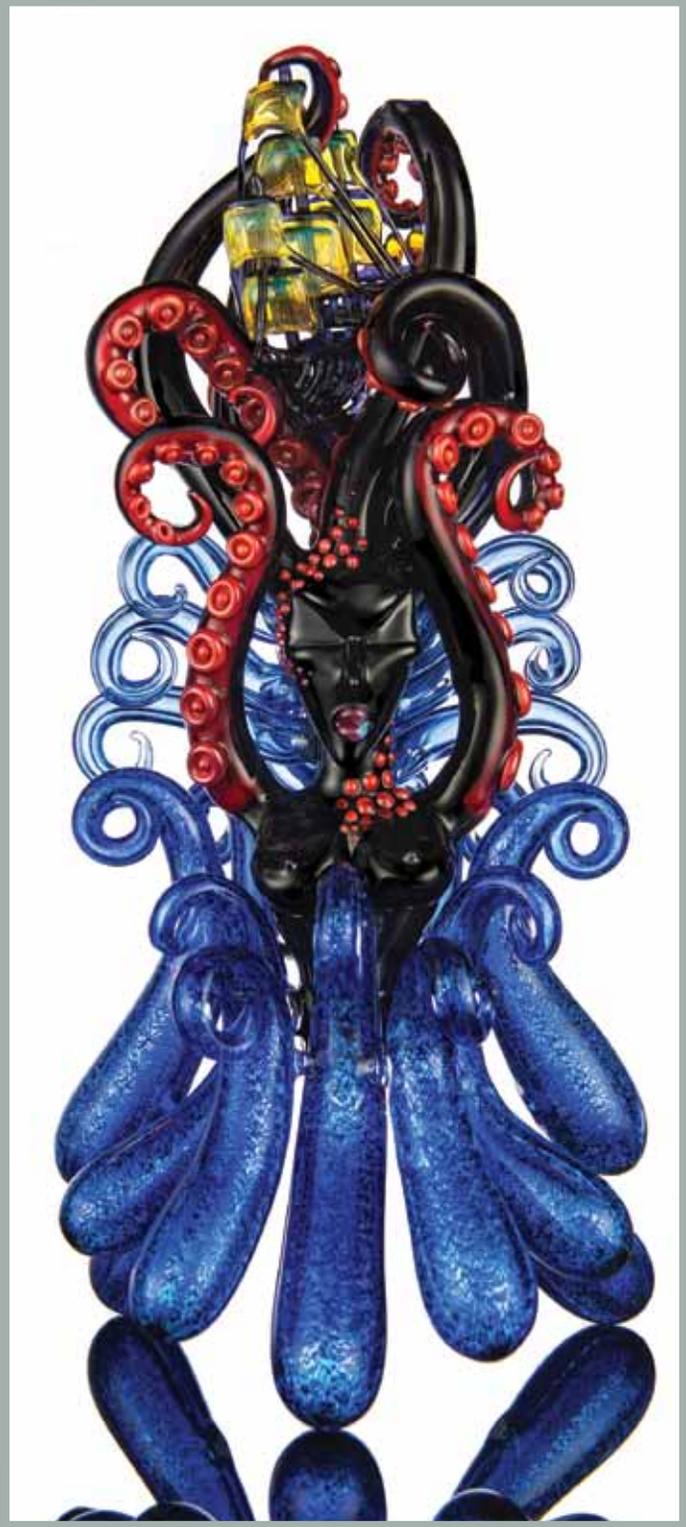
Bringing the Work to Life

Each LaceFace sculpture begins as a sketch on paper, but because the artist works freestyle, the end result is always more elaborate. Inspiration is born of a concept, backstory, or message she wants to share with the world. Some works are simultaneously influenced by new boro colors.

Glass from Glass Alchemy, Northstar Glassworks, and Troutman Art Glass as well as prepped dichroic tubing from Golden Gate Glassworks and Dichroic Alchemy infuses LaceFace's sculpture with its signature look. Working on a 40 mm Herbert Arnold torch with an Oxygen Frog oxy generator system, the artist relies upon Bison and Jim Moore tools as well as a large Skutt kiln designed for boro lampworkers to carry out integral phases of her process. Only 5 feet 2 inches tall, LaceFace is challenged by creating such large pieces. Her favorite tool, the mini torch, allows her to attach hundreds of components.



Lacey St. George-Walton, Autumn Changes, Part 1 of the Tree of Life Series, 21" x 13" x 6", 2017.



*Lacey St. George-Walton,
The Kraken, 20" x 12" x 6", 2018.*

Progressive sculpting techniques enable LaceFace to infuse her work with flowing lines, complex structure, and unique appearance. Her process begins with making a large piece of cane or a large horn that is prepped and sculpted onto a base. The artist sculpts additional glass elements as close to one another as possible, giving them an intertwined appearance. If a sculpture gets too big or heavy, it is removed from its handle, and elements for the remainder of the piece are preassembled and applied to the sculpture with a mini torch.

Most of the time, works are titled at completion. "Titles are the hardest part. Every piece has its own personality. I actually ask the piece, 'What is your name, what is your value, and what do you want to say?'"

In spring 2019, LaceFace will share her progressive sculpting techniques in classes offered at Glass Alchemy and Eugene Glass School. Her instruction goes beyond frameworthing processes to address the philosophies and goals of art making.

"What I really want to offer is how to discover your artistic intention and how to ask the right questions about your work so that you have staying power. What do you want from the glass? When you ask why and get to the root of what you're trying to accomplish by being a glassblower, you start to understand your intent, and that's important for a long career."

The Power of Woman

Through subconscious self-portraits LaceFace communicates how she sees the world. "My work is deeply personal in its monologue about my journey as a woman through the glass world. The sculptures demonstrate the strength, beauty, and power that women possess."

As is the case in much of the hot glass world, there are fewer successful women in functional glass than men. Even when female pipe makers do break through, it can be lonely at the top. "A lot of it has been difficult, but there have also been advantages. It doesn't help when you're a shy, wallflower type personality like me. Finding that sense of brotherhood that a lot of my colleagues experience has been hard to come by for me. I just keep working no matter who accepts me. A lot of women struggle with having enough self-confidence. Glassblowing is difficult, hard, hot work. A lot of men don't feel women have a place at the table as far as being awesome glassblowers. That's one of the things that has been the most rewarding about my journey. I proved I deserve to be here. I can work as hard as anybody else."

In spite of the "dude-bro culture" of functional glass, more women have become part of the community in the last couple of years, empowering and encouraging each other. "We are going to see a lot more women entering the industry and doing really well. Being someone who encourages them to make it to the next level is one of my goals."

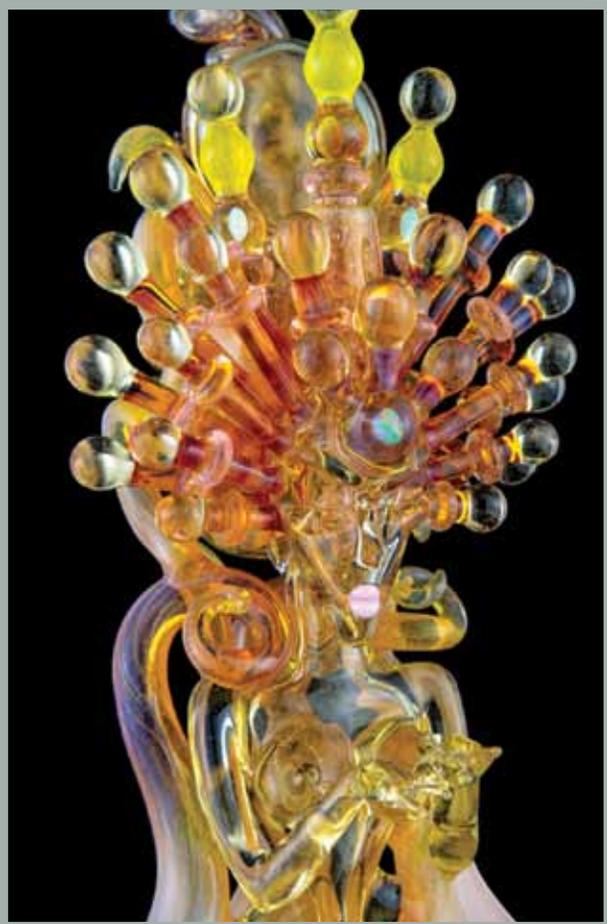
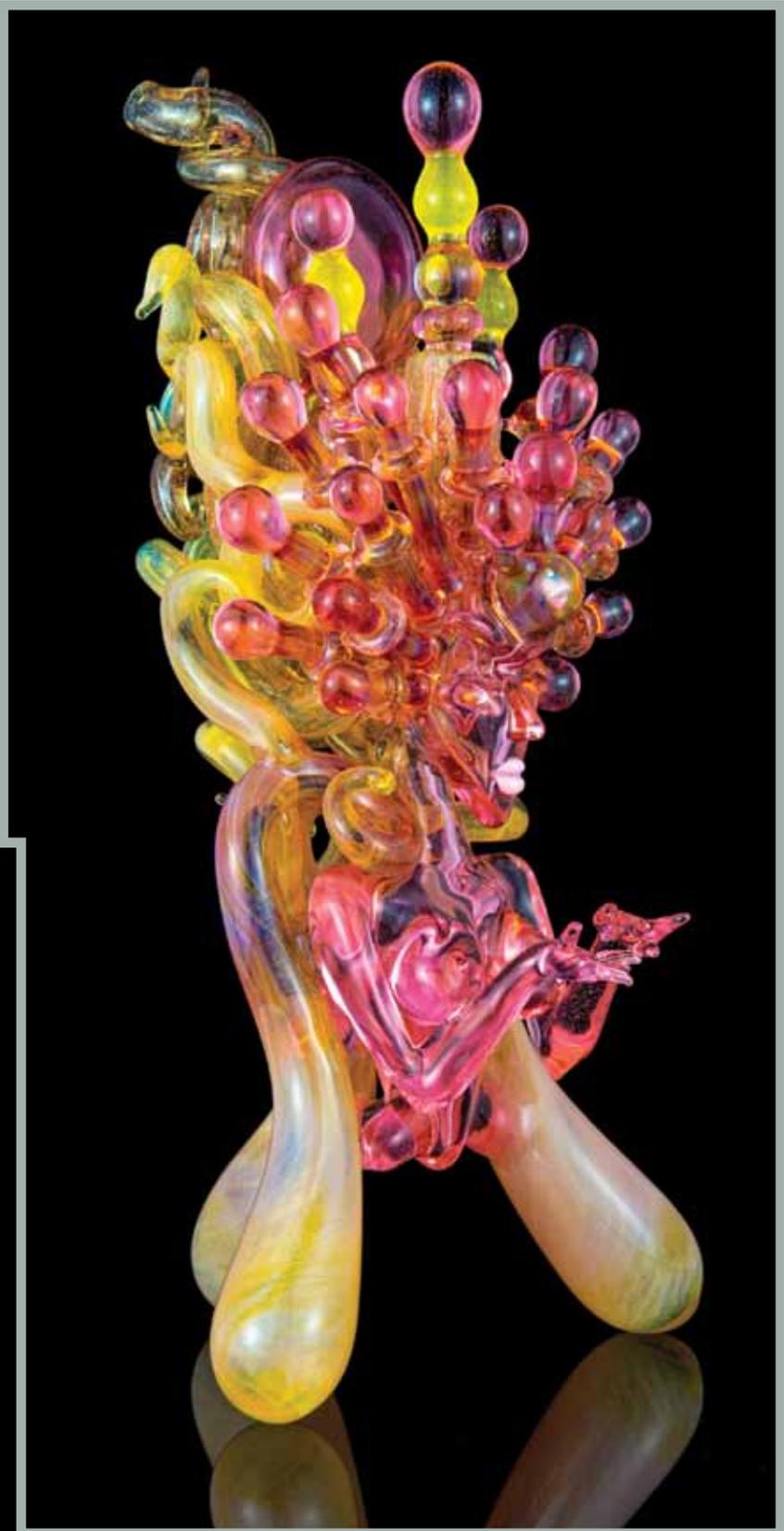
Overall, as the functional glass community has grown, all involved have benefitted. The industry's rapid and undeniable advancement is due in part to artists being paid for their work up front, providing necessary resources to push the limits. "A lot of the money from this billion dollar industry is making its way back into artists' hands. That has made this an art movement, not just a pipe movement."

Funding and a deeper calling has also allowed functional glass artists such as LaceFace to invest in their ideology and try to make the world a better place through philanthropic projects such as the Michigan Glass Project and the Armadillo Art Glass Initiative. Pushing the social envelope, functional artists inspire others to consider their communities, invest in themselves, and rethink that which is corrupt, outdated, or doesn't work.

"Just by doing what we're doing we are showing the world that there are people out here being creative, doing what they love, earning a living, enjoying life, and living the American Dream on their own terms. That's what the functional art movement represents — people being free to do what they love."

Today you can find LaceFace working in her home studio in Ashland where she is also the co-owner of the Walton Art House a glass gallery with her husband Steve. Check out Waltonarthouse.com for more information on upcoming shows and events. **GA**

LaceFace was recently a guest on Glass Art magazine's Talking Out Your Glass podcast. Subscribe on iTunes or Stitcher to hear this and many more fascinating interviews with glass artists by visiting the "Talking Out Your Glass Podcast" link under "What's New" at www.glassartmagazine.com.



*Lacey St. George-Walton,
The Golden Goddess,
13" x 6" x 7", 2016.*

**Lacey St. George-Walton
Laceface Glass
www.lacefaceglass.com**

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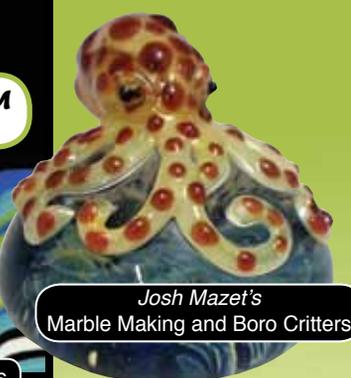
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Shane Fero Furthers Flameworking Primitive Myth and 20th Century Surrealism



Shane Fero, Is it spring yet?, flameworked glass, acid-etched, manipulated and painted found nest, 4.5" x 16" x 15", 2017. Photo by Mary Vogel.

by Shawn Waggoner

Shane Fero's legendary avian forms in hot glass have been sought after and cherished by collectors worldwide for nearly five decades. On the wings of his ever-inquisitive mind and an imagination fueled by nature, anthropology, astrology, and surrealism, Fero's work soars above and beyond its natural form, relying upon humor and thought provoking elements to attract and hold the attention of viewers.

To those who believe bird imagery makes no statement and has no narrative, Fero would disagree. "Some beautiful and spiritual birds have always held a deeper connotation throughout history. This can only be understood by paying attention to them and contemplating both their place in the world and our affect on that."

In fact, Fero's focus on bird imagery has sharpened in the last 16 years with his blown bird series based on German flameworking techniques. Though these processes were learned as a young apprentice, the artist brings them into contemporary context in his sculptures, vessel forms, and mixed media pieces.

Born in Chicago, Illinois, in 1953, Fero has been a flameworker for nearly 50 years and maintains a studio next to Penland School of Crafts, Bakersfield, North Carolina, where he was asked to develop a flameworking program by then director Hunter Kariher in 1990. A past-president of the Board of Directors of the Glass Art Society (GAS), Fero received the 2014 Lifetime Membership Award at GAS Chicago.

Since 1992, Fero has participated in 400 group exhibitions and 33 solo shows including three retrospectives—a 30-year at the Berkowitz Gallery at the University of Michigan, Ann Arbor; a 40-year at the Huntsville Museum of Art, Huntsville, Alabama; and at Christian Brothers University, Memphis, Tennessee. His work can be found in over 20 museum collections worldwide including the Museum of Arts and Design, New York, New York; The Corning Museum of Glass, Corning, New York; Glasmuseet Ebeltoft, Ebeltoft, Denmark; the Museum für Glaskunst, Lauscha, Germany; and the Nijiima Contemporary Glass Museum in Tokyo, Japan. In 2019,

Fero's work is being exhibited during *Spotlight Focus*, which opened December 1, 2018, at Mobilia Gallery, Cambridge, Massachusetts. He will also be presenting a workshop at Karma Glass Studio from April 28 through May 1, 2019, in Denizli, Turkey, as well as demonstrations and a lecture May 2–5, 2019, at the Denizli Glass Biennial.

A renowned educator, Fero has lectured and demonstrated in symposia and conferences all over the world and taught at institutions such as Penland; UrbanGlass, Brooklyn, New York; and the Pilchuck Glass School, Stanwood, Washington. His 2019 teaching schedule includes the International Glass Festival, Istanbul, Turkey, in May; Glass Axis in Columbus, Ohio, June 24–27; and Appalachian Center for Craft, Smithville, Tennessee, July 14–19.

Penland and The Glass Art Society

Upon his move from Illinois to Florida, 14-year-old Fero rode his bike to the shop of Robert Howell to watch him work glass in the torch. After a year the Howells retired, and Jerry and Lee Coker bought the glass shop. Within a couple of months, the Cokers began training Fero to flamework glass after school and on the weekends. By age 16, their young apprentice was demonstrating flameworking at Cypress Gardens, a tourist attraction predating Disney.

In 1974, Fero traveled to the Adirondacks on a sabbatical from Cypress Gardens where he blew glass at Santa's Workshop as a glassblowing elf. In fact, he starred in a TV commercial that still airs in that region. Instead of returning to Florida, Fero's love of the mountains inspired him to stay in New York State and enroll in Plattsburgh State University to study philosophy. By 1976, at age 24, the young artist opened his own gallery called Classical Glass, where his flameworked glass was exhibited along with other local artists and mediums.

Fero and his wife Sallie first traveled to the mountains of North Carolina for their honeymoon in 1983. Five years later the artist took his inaugural class at Penland. Inspired by the welcoming and encouraging nature of the school and its surrounding community, the couple decided to move to the area in 1990. Their daughter Devon was born during the summer session in 1992 and grew up within the Penland community. Throughout the late 1980s, Fero furthered his glass studies with Frederick Birkhill for lampworking, Stephen Dee Edwards for hot glass techniques, Paul Marioni for sculpting and casting, and Kurt Wallstab for German lampworking.

Initially Penland had no formal flameworking program, but artists such as Ginny Ruffner, Hans Godo Frabel, and Donovan Boutz served as visiting instructors. In 1986 Paul Stankard taught his historic flameworking class at the school. Kariher, director of Penland in 1990, invited Fero to develop a full-fledged lampworking program at the school, which he did by inviting visiting artists such as Robert Mickelsen from the U.S., Emilio Santini from Italy, Alex Arbell from Israel, and Hubert Stern and Heike Polster from Germany.

"At the time, the only other flameworking programs were at Salem Community College (SCC) along with a few classes offered at Pilchuck. Relocating to North Carolina and working at Penland changed the course of my career, because Penland is so supportive of artists and you have access and exposure to myriad mediums here. It was like being welcomed into a big family. I also made a lot of connections with other art professionals such as museum curators and gallerists."

Shane Fero, Dark Autumn, flameworked glass, acid-etched with found nest (manipulated) and paint, 4.25" x 16" x 14", 2015.

Photo by Jenny Wolf.





In 1990, Fero attended his first GAS conference, a second pivotal point in his career. There he was introduced to the Studio Glass movement and its artists, clinching his desire to pursue glass artistically and professionally. Throughout his career he has remained active in the organization. Currently Fero serves as chairman of the GAS history project, attending every conference and conducting video interviews with historically significant artists for placement in the Rakow Library at The Corning Museum of Glass. During the 2018 GAS Murano conference, Fero interviewed GAS Lifetime Achievement Award Winner Livio Seguso.

Put a Bird On It

Many glass artists have created birds of some sort at one time in their careers. Fero became enamored with avian forms during his ownership of Classical Glass gallery. "I had two apprentices and business partners, which meant we had the freedom to make what we wanted. As a member of the Audubon Society, I was interested in birds and set out to make 70 bird species out of solid Italian glass." These 2-inch-high birds were mounted in scenes on wooden bases or collected driftwood.

Fero's current bird series began after 9/11 to counter the mood and malaise of that time. "Birds have that special metaphysical and spiritual quality, which is reflected in their colors, gestures, song, and flight. Plus, I love to invoke humor and character into these pieces, especially in the titles. The primary response from viewers is that the work makes them happy, and I enjoy making art that can do that."

A Carlisle torch used in concert with crossfires—six different jets on either side converging in a center point of gas and air mixture—allows Fero to sculpt his forms. The hollow bird begins with a clear tube, though occasionally colored tubing is made from furnace glass. The background of the bird is created by pulling a point and covering it with glass powders. Once colors and powders are set, Fero draws on the piece with glass rods and experiments with color interactions. Because the colors mix together into various patterns, no two birds are ever alike. The glass is then blown out and shaped into a bird.

After annealing, the glass is acid etched to create a matte surface. "As much as I'm a glass artist, I tend to like things that are more matte than transparent. I also don't like sculptures to have problems between reflection and refraction. If you make it matte you can see the form more easily."

Watercolors of bird imagery on paper, paintings in acrylic on canvas, and prints in the medium of vitreography are all a part of the series. Fero was a guest artist at Littleton Studios, Spruce Pine, North Carolina, in 1995 and 2004. During both visits he used a combination of engraving and glass etching to fix his imagery on glass printing plates.

(Left to right) Shane Fero, Mountain Landscape, hot and flameworked glass, sandblasted and acid-etched, 30" x 8.5" x 8.5", 2017. Bottle gaffed by Pablo Soto, assisted by Courtney Dodd;

Winter into Spring, hot and flameworked glass, sandblasted and acid-etched, 24" x 6.5" x 6.5", 2015. Bottle gaffed by Pablo Soto. Photos by Mary Vogel.



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Goblets, Shadowboxes, and Human/Animal Hybrids

At age 17, Fero made goblets or cordial size glasses from tubing, heating down the middle of a point to create the stem of the piece. As the work evolved, the artist began sculpting stems that featured figurative elements and birds. Fero's flameworked glass goddesses and hybrid human/animal figures are influenced by primitive myths and 20th century surrealism. A voracious reader, at age 9 the artist was interested in archeology, especially Egyptology. "Ancient Egyptians merged human and animal forms to create gods and goddesses. I was also enamored of the surrealists, particularly Salvador Dalí and Max Ernst. My style evolved as a combination of Egyptology and surrealism."

Later in his career, the classes Fero attended at Penland and his exposure to artists such as Birkhill and Edwards inspired a change in his work. As interest in surrealism was captured and conveyed, Fero's new work began to win awards at craft shows and attract the attention of critics. Ironically, his less commercial work didn't sell as well.

A Birkhill assignment at Penland inspired Fero to create his first shadowbox, which evolved into a successful body of work he exhibited in a solo show at Verspermann-Cooper Gallery in 1993. His well-known *Dream Frames of a Childlike Egyptologist* features a collage of painted images as a backdrop for flameworked figures. Over time, shadowboxes led Fero to painting big canvases in acrylics and exploring watercolors. Paintings inspired and informed his glass art and vice versa.



Earlier university studies involving philosophy, cultural anthropology, and psychology motivated Fero to infuse some of his work with a poignant sense of humor or political statement. One early work showcased red tubing made by Corning in a statement about Russia. Another sculpture, *Over the Head of a Chauvinist Pig*, featured a woman climbing out of the head of a pig watching a television. Fero later produced sculptures of surrealistic abstracted women in borosilicate glass. His work *Modern Woman Executive* was featured in *Neues Glas* magazine.

Furnace and Flame

Encouraged by his residency at UrbanGlass in 2000, Fero began to create *Spirit Vessels*, large vessel forms with figurative bird stoppers. To create the series requires a hot shop team to blow the 30-inch-high forms onto which Fero flame-draws imagery. He then cold works, sandblasts, and acid-etches the vessels. Stoppers are flameworked independently by Fero at his studio. "This series has become my most popular, and after 18 years the work is still evolving."

In 2017 Fero's solo show, *Shane Fero – Select Works*, was on view at Neusole Glassworks, in Forest Park, Ohio. The artist has participated in four different residencies and solo shows at Neusole, sometimes in conjunction with the Marta Hewett Gallery, Cincinnati, Ohio. The exhibition showcased his *Spirit Vessels* along with other bird configurations that included nests and accessories such as acorns and fruit that added to the narrative.

Penland's influence on Fero's artwork cannot be overstated. A class with glass caster Dean Allison inspired Fero to start casting his nests. For his Neusole exhibition, the flameworker also collaborated with well-known Penland blacksmith Elizabeth Brim. *Primavera*, *Composure*, and *Rebel's Creek* went on to be exhibited in *Fire From the Mountain: Glass and Steel* at Methodist University, Fayetteville, North Carolina, an exhibition of mostly Penland artists.



(Left to right) Shane Fero, *The Modern Woman Executive*, flameworked glass and sandblasted, 12" x 10" x 6", 1991; *Dream Frames of a Childlike Egyptologist*, flameworked glass and acid-etched, wood, collage, and paint, 17.5" x 17.5" x 3.75", 1995. Photos by John Littleton.

Artist, Teacher, Archivist

A recipient of the GAS Lifetime Membership Award and the SCC award for Extraordinary Contribution to the Glass Art World, Fero not only pioneered early techniques but also served as an ambassador of flameworked glass through his numerous group and solo exhibitions and shared his knowledge at international conferences, lectures, and demos worldwide. Regarding what Fero jokingly refers to as “old man awards,” the SCC honor holds special importance to him due to other recipients such as Mickelsen and Lucio Bubacco. “It’s an honor to be in the same category with these other artists.”

Fero’s international impact on the advancement of flameworking cannot be denied. In 2017 he was one of several artists presented with an award for Significant Contributions to the Chinese Glass Community from the Hejian Government, Hejian, China, for participating in a flameworking conference and lecturing at Tsinghua University in Beijing, as well as for his influence on the Chinese flameworking community. A major museum in China recently purchased Fero’s work *Imaginary Still Life*.

Upon his return from GAS Murano, Fero co-taught with Stankard at SCC and with Angus Powers at Penland, then taught a solo class at Pittsburgh Glass Center. Having instructed apprentices since age 24, there’s no telling how many artists Fero has informed, encouraged, and inspired. During his early days at Penland, the bulk of his and Birkhill’s students were aspiring bead makers, then functional artists, and now students in university programs.

“The future of flameworking is exciting and rests a lot on the activities of younger artists. For example, the pipe community has made huge technical strides that have fueled new boro glass products and processes. What I find exciting is the use of flameworking in China to create cooking utensils, teapots, and other design ware. I’m interested in researching and possibly doing a lecture on the subject and how the design ware movement mirrors the Studio Glass movement.”

After 50 years at the torch, Fero continues to find the work exciting. Never influenced by the Studio Glass movement per se, the artist has always had a passion for modern art and surrealism, and foresees endless potential for personal expression in glass through those avenues. He finds the work of young flameworking artists such as Matt Eskuche, Kit Paulson, and Amber Cowan inspiring.

Fero implores artists to remain unburdened by technique and to allow flameworking to mix with hot glass, casting, and fusing so that interdisciplinary techniques will bloom. “At 22 I thought because of my interest in mythology, psychology, and philosophy that flameworking could be used to express philosophical ideas and psychological issues giving us a new direction, and here it has come to pass.”

GA

Shane Fero was recently a guest on Glass Art magazine’s Talking Out Your Glass podcast. Subscribe free on iTunes or Stitcher to hear this and many more fascinating interviews with glass artists by visiting the “Talking Out Your Glass Podcast” link under “What’s New” at www.glassartmagazine.com.



Shane Fero, Brown Floral Goblet, browns, white, red, and black, flameworked glass and acid-etched, 29 cm x 8 cm x 8.5 cm, 2016. Photo by Mary Vogel.



Shane Fero, Rose Purple Spring Pot, hot and flameworked glass, sandblasted and acid-etched, 11.3" x 16.5" x 11.3, 2017. Bottle gaffed by Pablo Soto. Photo by the artist.

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shane/fero@gmail.com
www.shanefero.com

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The Glass Art Society 2019 Lifetime Award Honorees

by Tess McShane

The Board of Directors of the Glass Art Society (GAS) is pleased to announce the 2019 Lifetime Award honorees. The 2019 awards will be presented at the opening ceremony of the organization's 48th Annual Conference, *Charting a Course: Visions in Glass*, March 28–30, 2019, in the burgeoning “Glass Coast” city of St. Petersburg, Florida.

Each year, GAS honors and acknowledges individuals who have made significant and outstanding contributions to the development of the glass arts worldwide. This year's honorees are Ginny Ruffner and Robert Mickelsen.

Lifetime Artistic Achievement Award Ginny Ruffner, Seattle, Washington

Ginny Ruffner was born in Atlanta, Georgia, in 1952. Ruffner trained at the University of Georgia as a painter, graduating with honors and an MFA in painting. She has had 88 solo shows and several hundred group shows, and her work is in 55 permanent museum and public collections around the world. Seattle public art installations include a 30-foot-tall kinetic water feature downtown and a permanent installation in the Seattle Art Museum's Olympic Sculpture Park. Recent Augmented Reality projects include *Weston Riff* at Photo Center NW, *Branches* at Seattle International Film Festival, and *Poetic Hybrids* at Seattle Art Museum.

Ruffner has written two books and is the subject of an award winning, full-length documentary titled *A Not So Still Life, the Ginny Ruffner Story*. She has also lectured and taught extensively and has served as an artist-in-residence numerous times at schools and universities around the world. Widely considered a groundbreaker for women in glass, when asked how things have changed for women she said, “Just the fact that there are women working in glass is the biggest difference. It's not even considered unusual anymore.”

In the early 1980s when she moved to Seattle, the artist burst onto the glass art scene with her distinctive style of lampworking and sculpture—bold, colorful, bigger than life—just like her personality. Ruffner was at the top of her career when an automobile accident left her severely injured and in a coma for six weeks. Defying the odds, she fought to regain her ability to talk, walk, and work as an artist. In a true testament to her spirit, her creativity and artistic endeavors have only grown and expanded, and her brilliant mind continues to explore new ideas.

Since the 1990s, Ruffner has continued to thrive artistically, living and working out of her Ballard studio in Seattle—unassuming from the outside but astounding on the inside—where she is surrounded by her drawings, sculptures, and a beautiful hidden garden. She continues to make art that surprises, inspires, and adds beauty to the world around her, including large public works and a steady stream of exhibitions.



Ginny Ruffner, glass sculpture, painting, fiberglass, CGI, Augmented Reality app, invented taxonomy. The viewer's Augmented Reality experience, created when aiming their devices at glass tree rings of the Reforestation of the Imagination exhibition.



Ginny Ruffner.
Photo by Mary Van Cline.

Ruffner's upcoming exhibition, *Reforestation of the Imagination (ROTI)* at the Renwick Gallery of the Smithsonian American Art Museum will run from June 28, 2019, through January 5, 2020. *ROTI* combines traditional sculpture with augmented reality (AR). By using technology to overlay digital information onto sculptural objects, two disparate environments are portrayed. Her drawings literally leap off of her glass sculptures into the air.

“My augmented reality work was initially inspired by the technology itself. But as glass artists know, making art requires the artist to go beyond the material. Augmented reality seemed to be the most appropriate medium to convey a sense of the magic of hope, which is the central focus of my latest work.”

No doubt, she will continue to do great things. After the announcement was made public, she posted on Instagram: “This doesn't mean I'm not going to achieve more. I'm just getting started. As Babe Ruth said, ‘You ain't seen nuttin' yet.’”

Lifetime Membership Award Robert Mickelsen, Ocala, Florida

Robert Mickelsen was born in 1951 in Fort Belvoir, Virginia, and was raised in Honolulu, Hawaii. Although his formal education ended after one year of college, he apprenticed with a professional lampworker for a number of years and was inspired by Paul Stankard after taking his class. Mickelsen credits this experience with expanding his vision of what was possible when working with glass.

The artist is attracted to nontraditional techniques and forms, often using the “networking” technique, which results in light, low volume forms defined by intricate lattice and thin glass rods. The process is slow and meditative and not as immediate as blowing glass. His works can take days or weeks to complete.

In addition to making art, Mickelsen served on the board of GAS for six years as treasurer and vice-president. He has taught extensively at major glass schools including the Pilchuck Glass School, Penland School of Crafts, The Studio at The Corning Museum of Glass, UrbanGlass, and the Pittsburgh Glass Center. He has also filmed and produced two videos on his flameworking process and published numerous articles.

Mickelsen’s work is exhibited in many prominent galleries and collections including the Renwick Gallery of American Crafts at the Smithsonian Institution, The Corning Museum of Glass, the Toledo Museum of Art, the Museum of Arts and Design, the Carnegie Museum of Art, the Mint Museum, the Cleveland Museum of Art, and the Museum of America Glass at Wheaton Village. The artist continues to work in his Florida studio, pushing the boundaries of what he can achieve with glass.

Encouraging Excellence in Glass

The Glass Art Society is a nonprofit organization whose mission is to encourage excellence, advance education, promote the appreciation and development of the glass arts, and support the worldwide community of artists working with glass. Registration is now open for the 2019 GAS Conference, *Charting a Course: Visions in Glass*, in St. Petersburg.

Visit www.glassart.org to find out more about becoming a GAS member and to register for the upcoming conference. You can also follow GAS on Instagram @glassartsociety and on Twitter at #gasstpete2019.

GA

Ginny Ruffner and Robert Mickelsen were recently guests on Glass Art magazine’s Talking Out Your Glass podcast. Subscribe free on iTunes or Stitcher to hear these and many more fascinating interviews with glass artists by visiting the “Talking Out Your Glass Podcast” link under “What’s New” at www.glassartmagazine.com.

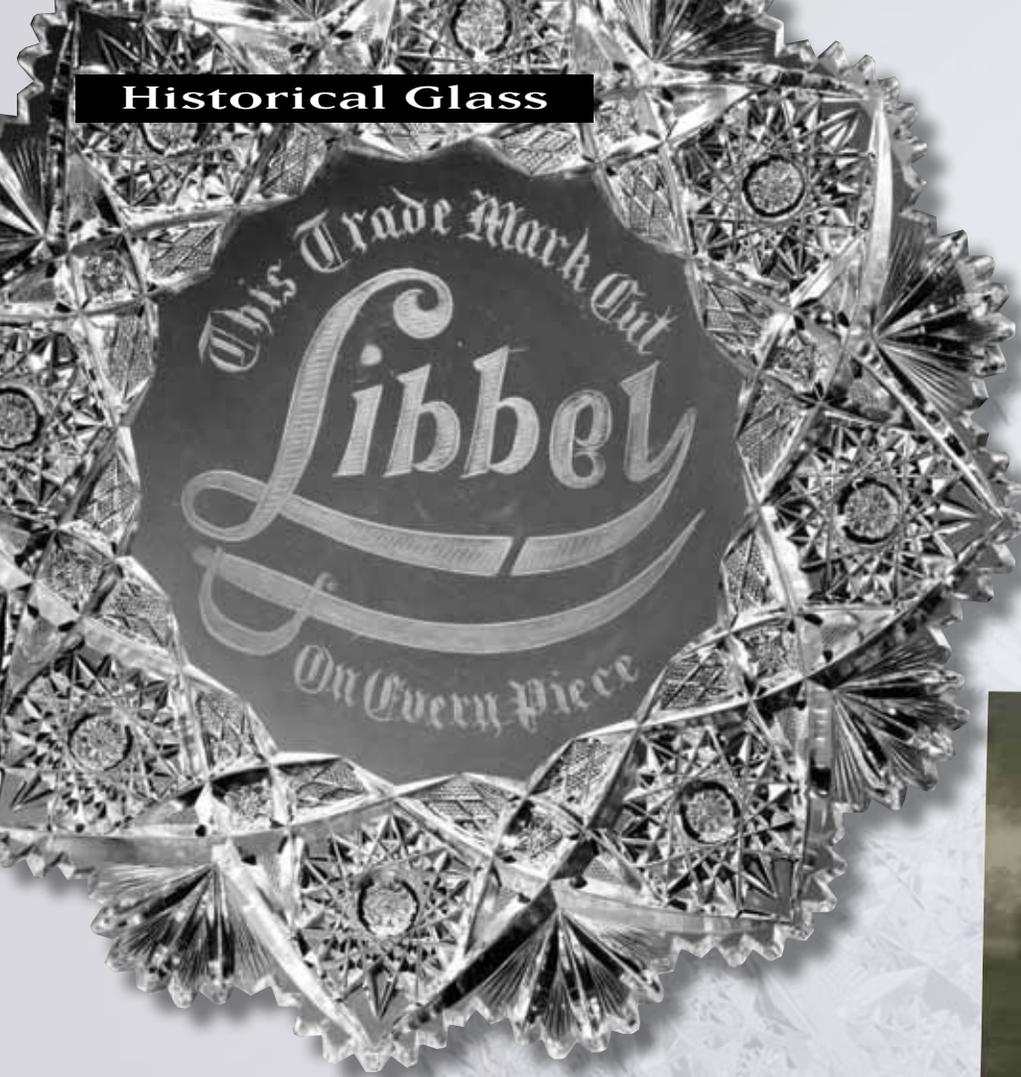


Robert Mickelsen.



Cosmic Rainbow Tactical, Robert Mickelsen and Patrick McDougal.

Toledo Museum of Art Celebrating 200 Years of Libbey Glass



by The Staff of the Toledo Museum of Art

Photos Courtesy of the Toledo Museum of Art Archives

The Toledo Museum of Art (TMA) organized a major exhibition to share the story of 200 years of American ingenuity in glassmaking. *Celebrating Libbey Glass, 1818–2018* presented more than 175 outstanding examples of glass from TMA’s renowned collection as well as objects and materials from the Libbey Glass archives. Included were pressed glass tableware, Amberina art glass, Libbey’s world-renowned “brilliant” cut glass represented by TMA’s glorious Libbey Punch Bowl, midcentury modern barware, and examples of more recent “premium give-away” glasses produced for various companies.

“As founders of the Toledo Museum of Art, the Libbey family was instrumental to the advancement of arts education and art appreciation in this region,” said Brian Kennedy, TMA’s Edward Drummond and Florence Scott Libbey director. “It was our honor to recognize the Libbey legacy of innovative glass design, practices, and production and to celebrate the Museum’s long-standing commitment to the medium through collections development, exhibition, research, and programming.”

(Top to bottom) Libbey Glass Company cutters John Rufus Denman (American, 1876–1956) and Patrick H. Walker (American, 1868–1954), Plaque, colorless glass, cut and engraved, 12-3/16" diameter, 1903–1904. Gift of Owens-Illinois Glass Company, 1951.266; Edward Drummond Libbey (1854–1925) around 1910; Florence Scott Libbey (1863–1938) around 1910.



Exploring the Libbey Legacy

The story of the Libbey Glass Company began 200 years ago in East Cambridge, Massachusetts. Established as the New England Glass Company in 1818, it rose to prominence in the 19th century, cementing its reputation as one of the most successful American producers of fine glass tableware. As the general manager of the company from 1872, William L. Libbey (1823–1883) saw the business through difficult economic times, eventually taking over the firm's lease to become owner. His son, Edward Drummond Libbey (1854–1925), joined his father as partner in 1880.

Promoted to superintendent in 1883 at the age of 29 when his father died, the young Edward faced serious challenges with rising fuel costs and growing labor unrest. In 1888 he made the decision to move the entire operation to Toledo, Ohio, because of the abundance of natural gas and sand with a high silica content, as well as its proximity to shipping and rail lines. Continuing its production of both high-end and everyday tableware, the factory thrived in Toledo.

In 1892 the company officially changed its name to Libbey Glass Company. Its success helped to brand Toledo as "The Glass City." Libbey married Florence Scott, a Toledo native. Their personal fortune helped to establish the Toledo Museum of Art in 1901 and continues to sustain it through a generous endowment.



Libbey Glass Company, Toledo, Ohio, John Rufus Denman (American, 1876–1956) and Patrick H. Walker (American, 1868–1954), cutters, Punch Bowl and Stand with 23 Cups, colorless glass blown and cut, bowl with stand 21-1/2" high, 1903–1904. Gift of Libbey Glass Company, division of Owens-Illinois Glass Company, 1946.27a, c-y.



Beautiful, Purposeful Glass

Throughout its history, Libbey Glass Company has created a great variety of decorative and useful blown and pressed objects in both colorless and richly colored glass, at times decorated with cutting and engraving. The firm won national and international fame through its extravagant displays at world's fairs, especially the 1893 World's Columbian Exposition in Chicago, Illinois, and the 1904 Louisiana Purchase Exposition in Missouri, commonly known as the St. Louis World's Fair. The company's luxury glassware displayed at these events exemplified excellence in age-old handcrafting practices of blowing and cutting glass, embodied in objects such as TMA's extraordinary Libbey Punch Bowl, which was created for the St. Louis World's Fair. Libbey also made history by developing automated glass manufacturing processes. Its innovative and creative approach to glass has enabled the company to endure economic challenges and dramatic changes in taste and style.

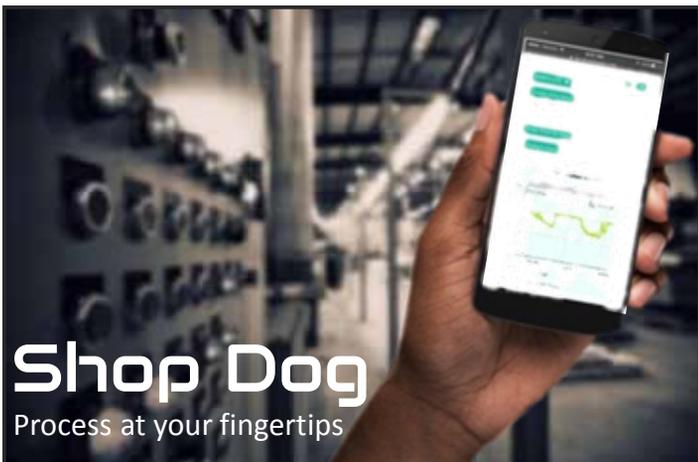
Celebrating Libbey Glass, 1818–2018 focused on the tableware produced by the company since its inception. The glassworks on view were divided into three roughly chronological chapters of the firm's history—New England Glass Works, 1818–1888; Move to Toledo, 1888–1950; and Libbey Contemporary, 1930–Present. Each section of the exhibition showcased a stunning array of glass objects, including table and floor lamps, vases, pitchers, goblets, decanters, paperweights, and bowls as well as cocktail and champagne glasses.

GA

The Toledo Museum of Art, a nonprofit arts institution, is funded through individual donations, foundation grants, corporate sponsorships, and investments. The Ohio Arts Council helps fund programs at the Toledo Museum of Art through a sustainability grant program that encourages economic growth, educational excellence, and cultural enrichment. Admission to the Museum is free. For more information on TMA and its many cultural enrichment programs, visit www.toledomuseum.org.



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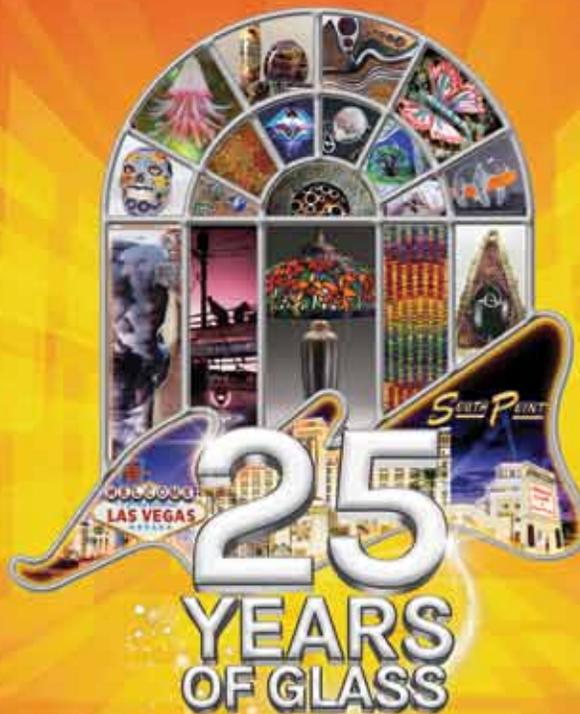
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Featuring the latest from the Contemporary Glass Society

The *Glorious Glass* Exhibition at Aylesbury Celebrating 20 Years of the Contemporary Glass Society

by Pam Reekie

In 2017, the Contemporary Glass Society (CGS) celebrated 20 years since its founding as the principle supporter and promoter of artists and collectors of contemporary glass in the United Kingdom. It now has almost 1,000 members, both nationally and internationally.

The Glory of Contemporary Glass

To continue the celebration of this landmark anniversary and to raise awareness of the glory of contemporary glass, a series of linked exhibitions are being held around Great Britain over the next three years. CGS has chosen Bucks County Museum in Aylesbury, England, as the venue where the organization will be displaying glass artwork from artists based in the Midlands, surrounding counties, and Greater London.

The *Glorious Glass* exhibition, which will run from February 2 through March 23, 2019, is open to all members at any stage of their careers and is unselected, with all work for sale. Its aim is to demonstrate how utterly glorious and amazing contemporary glass is.

Discovering Local Artists

The pieces exhibited will help everyone to appreciate and enjoy the magical colors, textures, use of light, and variety of techniques that can be found in contemporary glasswork. It is also an excellent way for attendees to discover their own local glass artists.

The work displayed will feature as wide a range of techniques as possible. All of the artists will also explain why glass is glorious to them and why they have chosen the pieces on display to express that passion for their chosen material. **GA**

Visit www.cgs.org.uk to find out more about upcoming events sponsored by the Contemporary Glass Society and how to become a CGS member.

*Jacque Pavlosky, Cast Towers,
50 cm x 50 cm x 50 cm.
Photo by E. Segarra.*

*Morag Reekie, Waiting,
18 cm x 16 cm x 15 cm.
Photo by the artist.*



*Vikki Stacey, Winter Layers III,
21 cm x 10 cm x 10 cm.
Photo by J. Pinnell.*



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Nortel

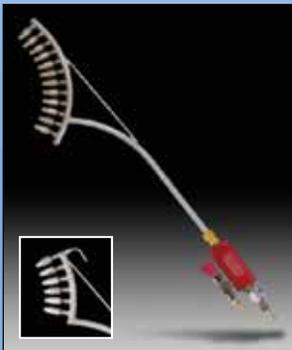
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Art Glass Association of Southern California 37th Annual Exhibition

by Leslie Perlis

Photography by Krista Baroudi

A group of glass artists joined together many years ago to form the Stained Glass Guild of San Diego. I attended that first meeting, which was organized by Marti McNelly Blair and Ingrid Coffin. I was amazed to see all of the artists who were doing stained glass here in town, because I only knew that a few of them even existed.

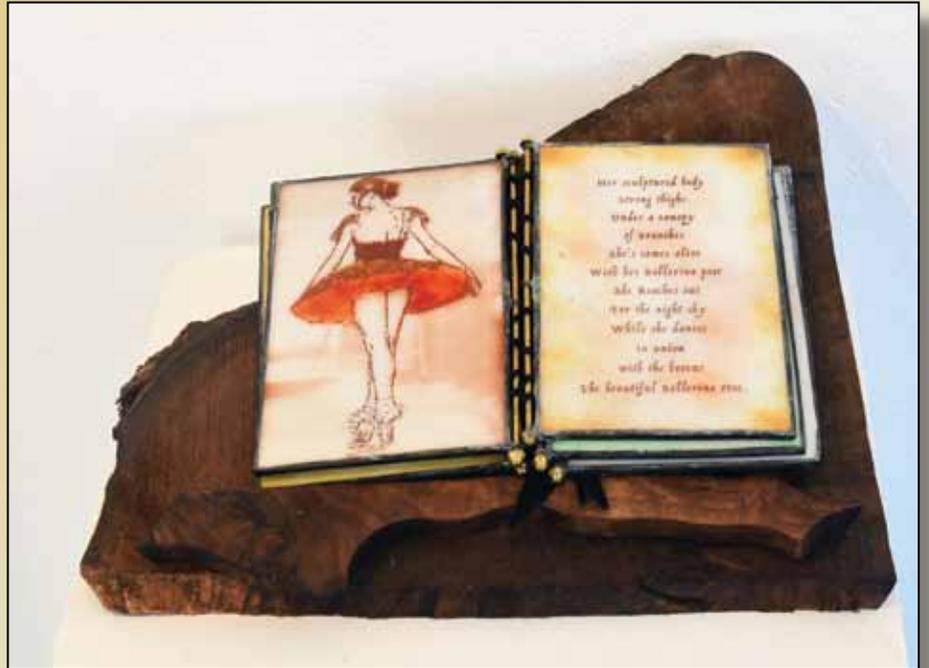
Over the years as new advancements in glass production, products, and techniques increased, our members started expanding their glass horizons. Eventually we changed our name to Art Glass Association of Southern California (AGASC) to reflect the new directions we were taking with glass. The 37th annual show, held September 14–30, 2018, at San Diego's Studio 21, Spanish Village, Balboa Park, echoed those creative efforts.

We had three wonderful and diversified judges. Deanne Sabeck, light sculpture artist and former glass gallery owner; Beth Solomon Marino, museum exhibition manager for the California Center for the Arts, Escondido; and Buzz Blodgett, glassblower. Show Chair Gayle Richardson and two of our judges recently shared their reflections on the exhibition.

Gayle Richardson, Show Chair

We just finished our 37th Annual Members Exhibition, and I am amazed at the quality of art that our members produce and the camaraderie and support we give each other. It is hard to believe that 37 years ago a group of San Diego glass artists organized this association. Through the years new members have joined, participated, and volunteered to keep the AGASC alive.

From professionals to beginners, there is an opportunity for all to have a chance to win a ribbon and prize at our annual show with all the categories we have. Over the years so many glass professionals have volunteered to judge our exhibition, showing great support toward the upcoming new generation of artists in Southern California. We truly appreciate them and encourage those interested in the Art Glass Association of Southern California to visit our website to see what is coming up next.



*Gayle T. Richardson, My Dance Book,
12" x 15" x 3", Best of Show, 2018.*



*Kathleen Mitchell, Ferdinand,
10" x 10" x 10", Sculpture, 2019.*



*Susan Hirsch, Fusion, Vessels
6.5" x 20" x 1.5", 2018.*



*Krista Baroudi, Always One in the Crowd (Lenticular),
Wall and People's Choice, 15" x 25", 2018.*



*Linda Dillard, More Sparkle Please,
Wearable Art, 24" necklace, 2018.*

Judge Deanne Sabeck

First of all, I was very impressed by the quality of most of the work presented. I felt there was quite a lot of variety in technique and also in creativity with ideas. It was actually quite difficult to make choices in some cases. As far as criteria, I based my choices mostly on creativity, conceptual ideas, and innovation.

As a glass artist myself and a glass gallery owner for 45 years, I have seen so much exquisite technical ability and creative expression that it is quite amazing. I have always felt, however, that in the glass art world too much attention has been focused on technique and difficulty instead of on conceptual ideas and the "art impact" of a work. How it emotionally moves a viewer is to me of more importance than the technical assets of the piece.

As the glass art movement enters the fine art world, this becomes of more concern. There has been decorative glass around for centuries, and the value of those pieces were often about the technical aspect and beauty involved. The transition into "fine art" brings along some other concerns and ways to value work. Beauty is always a seductive quality and a very valid one as far as I see it, and no medium has the ability to execute pieces that stop a viewer in their tracks the same way that glass does. It's exquisiteness in light, color, transparency, and fragility are only some of its unique qualities. When those qualities are successfully married with a strong concept and innovative idea, it is pure magic.

Judge Beth Solomon Marino Comments

It was an honor to be part of the team jurying the Art Glass Association Exhibition. Deanne, Buzz, and I first separately considered each piece according to our own individual rating system. Working from our notes, we came together to go through the exhibition a second time to discuss each piece. In most categories we agreed on our top choices. However, we were then left with coming to a consensus on which pieces would be awarded first, second, third, and so on in each category. By far, the most difficult was selecting Best in Show, since the “best of the best” works were all deserving for various reasons. The jurying process took several hours, but the time flew by.

The variety of work at all levels, from novice to established artist, was quite impressive. In considering the work, I first took in the overall aesthetics followed by a closer look at the techniques used and the story or message conveyed to me through the piece. What I found most exciting were the wildly different approaches to working with glass. Some were more traditional in their techniques and subject matter, while others pushed the boundaries of the medium with bold contemporary abstractions and conceptual ideas. The exhibition offered something for everyone, and the works were clearly aimed at achieving perfection in each artist’s area of focus and expertise.

GA

Visit www.agasc.org to learn more about the Art Glass Association of Southern California.



Denise Lenox, *Vivid, Oceanside*
Glass & Tile Emerging Artist,
5" x 11.5", 2018.



Sandy Levin,
Fissure #8 Hawaii,
Mixed Media,
26" x 8.5" x 6", 2018

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The Glass Craft & Bead Expo (GCBE) will celebrate its **upcoming 25th anniversary celebration** April 3–7, 2019, at the South Point Convention Center in Las Vegas, Nevada. Heralded as one of the most professional, family oriented, and educational glass art and bead trade show events in the United States, this event has it all. Over the years, the team at Las Vegas Management (LVM) has refined a screening and selection process to bring the newest trending methods in hot, war, and cold glass specialty classes taught by the very best handpicked experts from around the world. The expo hall provides a spectacular exhibit venue, which also features the Bead Bazaar on Saturday with its fabulous collection of handmade beads, jewelry, and specialty items thanks to GCBE's recent partnership with the International Society of Glass Beadmakers (ISGB). The Gallery of Excellence also provides attendees a look at the most amazing art in professional and amateur categories that highlight all facets of the industry.

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by Colleen Bryan

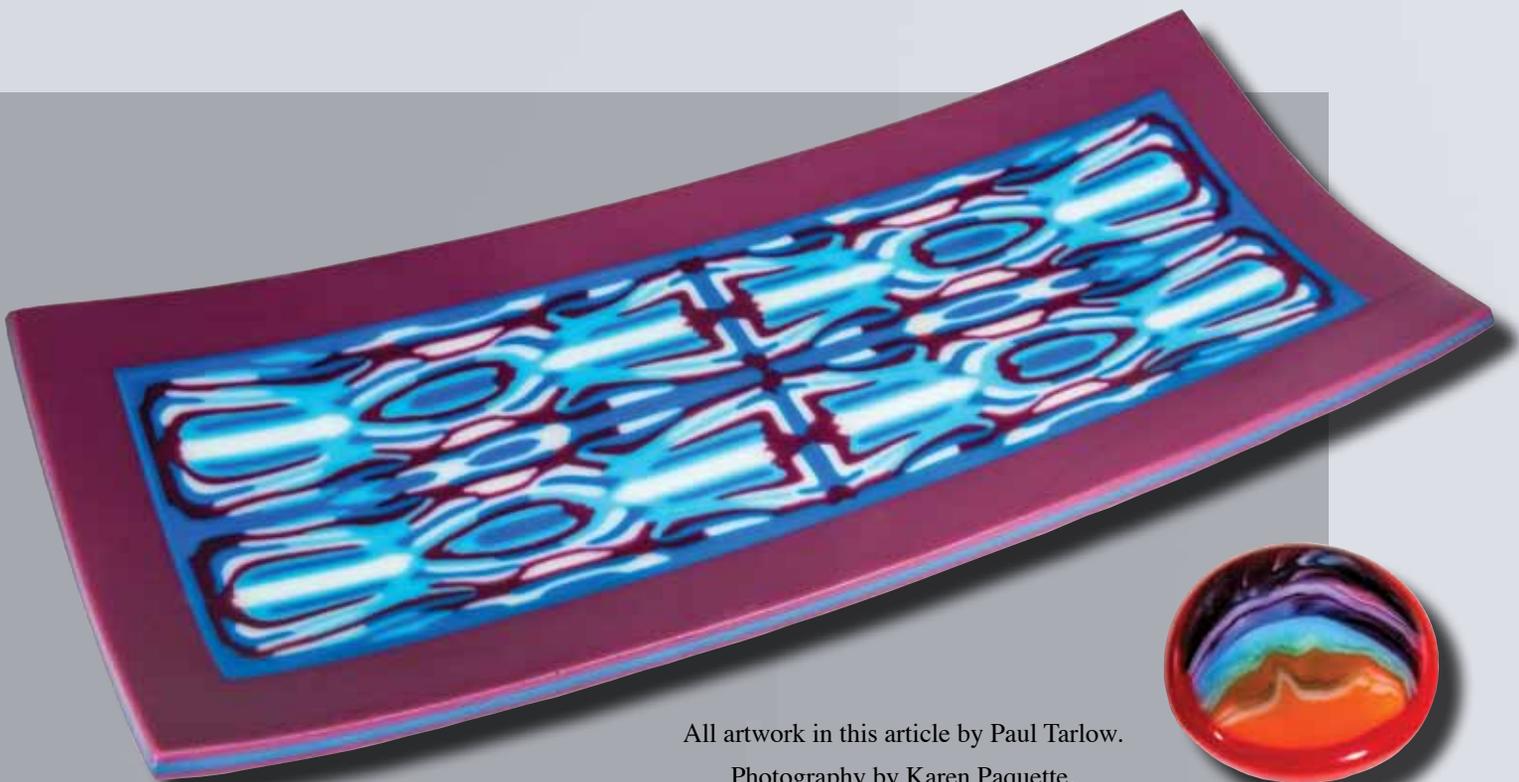
Paul Tarlow's business enterprise thrives on a wellspring of personal energy, enthusiasm, and distractibility. These qualities nurture his corner of art glass retail and seep to remote reaches of the globe. Based in Austin, Texas, Tarlow operates Helios Fused Glass Studio, a brick-and-mortar education and retail center. He writes online e-book tutorials on fusing techniques and makes them available at fusedglassbooks.com. He also hosts a fusing community outreach website and corollary closed Facebook group through fusedglass.org.

Tarlow came to Austin from the East Coast in 1999 and to glass from information technology. His career always centered on putting the right technology into the hands of users. A longtime serial crafter, Tarlow wandered from medium to medium until he found fusing. He still recalls his first encounter with fused glass.

Canadian artist Bob Leatherbarrow displayed a piece of fused art that made him stop and look hard at it, drawn both by the content and material that was unlike anything he had ever seen. "I emailed Bob to see if that particular piece of art was still available for sale—I was still earning an IT salary at the time—and asked to take a class that he was scheduled to teach at Bullseye."

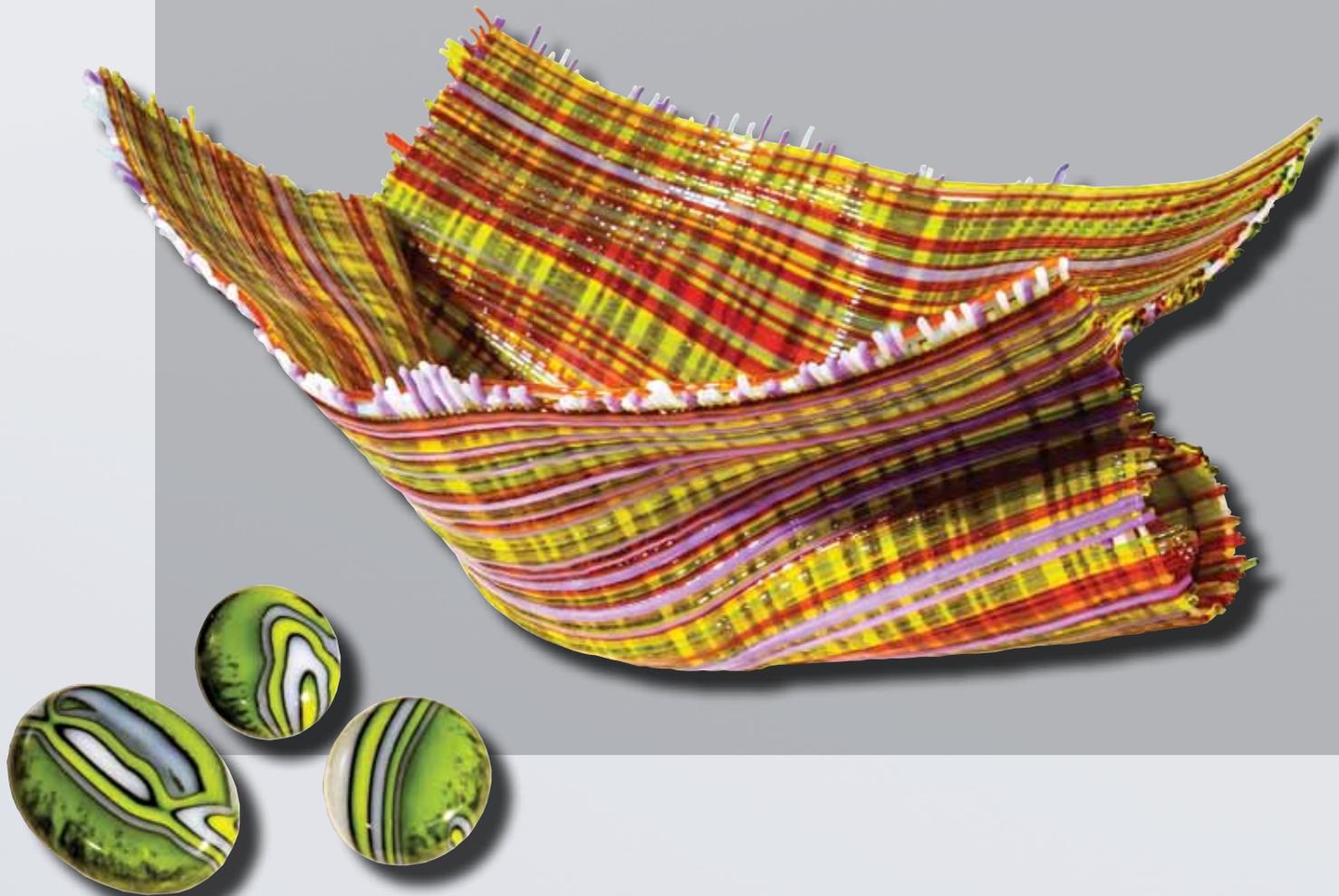
That began a long, deep friendship in which Leatherbarrow has both mentored and greatly influenced Tarlow's teaching. "Bob is a geologist and, as a scientist, believes it is important that people understand what they're doing and why. I adopted some of those same values in my own teaching." Students give feedback that they appreciate knowing not just what to do but why they do it.

When the information technology bubble burst, through happenstance and encouragement, fusing offered a chance to combine moneymaking enterprise with enduring creative enjoyment. "If you'd told me a year before that I'd be coming to Texas and eventually own a glass studio, I'd have told you to sober up. It was not even an aspirational goal." Nonetheless, Tarlow and his wife Karen established a fused glass studio next door to a friend's stained glass retail store in 2007. "At that time there were three fusing resource centers in Austin. Helios is the only one that survives."



All artwork in this article by Paul Tarlow.

Photography by Karen Paquette.



Studio Start-up

By 2008, Tarlow had left Dell Corporation to work full-time with Karen in the studio. The business plan for the fused glass enterprise was crisp and emphasized three things: (1) education, (2) providing a place to work for fused glass artists and hobbyists, and (3) associated retail. Importantly, the mission did not include relying on income from the sale of their own artwork or commissions. Tarlow believes that a strong focus and filter helped Helios weather the last recession when so many glass retailers shuttered.

Steve Klein and Richard Parrish invited Paul and 10 other students to participate in an inaugural group residency program at Pilchuck in 2009. “That program was important to my development as an artist and as a business owner in the industry. I received excellent guidance, and I was in a place mentally to incorporate it into my work. As part of the residency, my work was exhibited in a museum show. I met new people and solidified friendships with people who previously were only acquaintances. Richard has become a good friend and has taught at Helios many times.”

Incremental Expansion

Easy boredom had been a character weakness in earlier undertakings and an obstacle to his own glassmaking, but Tarlow says the trait is surprisingly useful to growing his fusing education enterprise. “In the studio, boredom leads to experimentation and innovation that results in new techniques and curriculum.”

Likewise, an earlier habit for information gathering and making connections was an unexpected benefit as his business grew. Before the Helios start-up, Paul Tarlow researched and wrote daily articles on fusing, which he distributed online through Glassfacts.info and pushed out to an email list that grew to more than 3,000 people. In 2009, he launched the follow-on entity, fusedglass.org, as a community website focused on education, with free tutorials, technical articles, user forums, galleries, firing schedules, and specialized fusing calculators. A wholesale revision and technical updating of the website is under way. In 2014, he launched a corresponding FusedGlassOrg Facebook page, spreading the dialogue onto a more current platform. Membership on the Facebook group has grown to 12,500 people.

Incremental expansion had inherent advantages. “When researching articles and moderating discussions, I learned a lot about how the various pieces of the glass art industry fit together. I gained a reason to contact people whom I never would have known but now regularly communicate with, and I built a substantial contact list of people interested in fused glass.”

Eventually the Tarlows divorced, though Karen and Paul remain close friends and continue to operate Helios as a team. Paul continues building a community and establishing himself as an educator and a resource for people who need answers on fusing. He now proudly claims Helios as a premier fused glass training center in the United States.

Retail in Service of Education

Helios carries a broad range of fusing related supplies, tools, Bullseye glass, and Paragon kilns, but Tarlow sees its retail business as secondary to, and in service of, its primary teaching mission. Helios offers seven classes each week, most intended for local students. As Helios' teaching reputation spread and out-of-area students increasingly asked for classes, Tarlow developed multi-day boot camps for which people come from as far away as New Zealand and Australia. The studio's catalog includes more than 30 different classes, including many based on fusing methods that were developed in-house.

The retail and classes offered through Helios Fused Glass Studio function well as sister services to Fusedglassbooks.com, which publishes e-books. "Through Helios, we observe where students stumble and which ways of explaining things are more effective than others. Then we can develop e-books to clearly describe techniques." To date, Tarlow has developed and published more than 20 e-books on different topics, from the collection of techniques for shaping glass components in nontypical ways and how to make a strip cutter to the effects of color reaction and ways for ending fused glass disasters. Each e-book has step-by-step instructions with photos, explanations, and descriptions of how glass behaves in context of the specific technique. Tarlow also publishes and distributes e-books written by notable artist and former Vitrum Studio owners Judith Conway and Kevin O'Toole.

Four years ago, Helios moved to a new location two miles from its original site. Doubling the square footage provided more space for grinding and polishing equipment, a larger and better equipped classroom, and a much greater selection of Bullseye products. The timing of all of this was fortunate, since Tarlow declares, "I will never move Helios again."



Extending Community through Geography and Time

As a counterpoint to the local community of Helios or the far-flung, open expansiveness of the Facebook group, Tarlow enjoys the enduring, more intimate community of fusing artists that he is building in partnership with North Lands Creative, which stands at the farthest northern reaches of Scotland.

"Back in 2007 I took a class at Bullseye cotaught by Jane Bruce and Steve Klein. Jane is a gifted educator who helped me learn how to look at art in a way that was critical and informative. I invited her to teach a workshop shortly after we opened Helios. She has been back many times and has become a dear friend. Several years after her tenure as Artistic Director at North Lands Creative ended, Jane approached me to suggest that Helios be the first of North Land's global studio partners. We co-led our first 10-day symposium in North Lands in 2017."

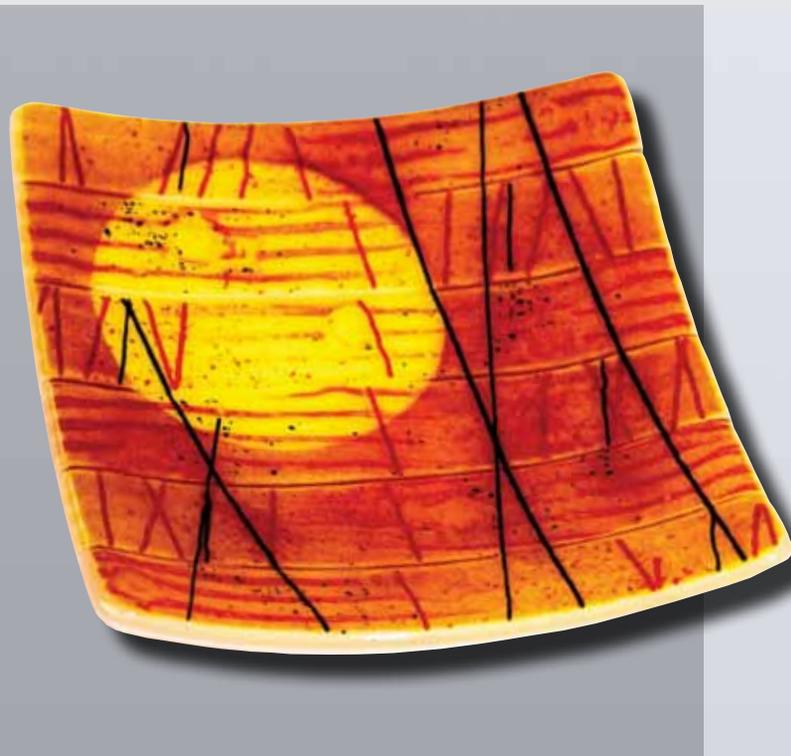
The symposium for kiln forming artists involved "lots of different exercises and little glassmaking." Most enrollees came through Helios, providing an opportunity to people who otherwise never would have found North Lands. Participants focused on developing ideas for making more thoughtful work and left highly energized.

Tarlow and Bruce soon began discussing a shortcoming of this framework, however. "People escape their regular lives for 10 days, get inspired and motivated, then go home and return to their old ways of making. Full stop. We wanted to do something that helps build new habits, reinforces new perspectives and skills."

In October 2018 the team hosted a seven-day session at Helios in Austin, to be followed by a July 2019 gathering of the same group of people in North Land. Between the two events, participants will be enrolled in a private Facebook group and engaged with exercises in a lightly structured program. The thrust of all these activities will be addressing this question: How do I make these habits part of the way I work in glass all the time?

Enrollment in the series is limited to a dozen slots, nine of which filled immediately with people who participated in the 2017 North Lands program. The entire group, including two instructors and a teaching assistant, totaled 15 people.

Paul Tarlow has ambitions to develop more materials while trying to run his studio and his business better. He says he has declined requests to be a traveling instructor over the years but is now thinking about how to manage Helios in Austin while he travels to teach at other studios. His initial foray was scheduled for December 2018 for a workshop at Tanya Veit's AAE Glass Studio in Florida. That workshop filled shortly after it was announced.





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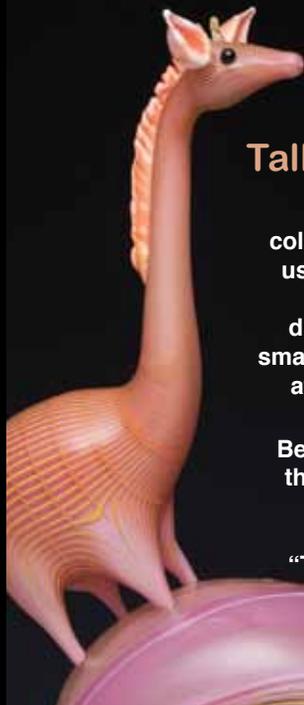
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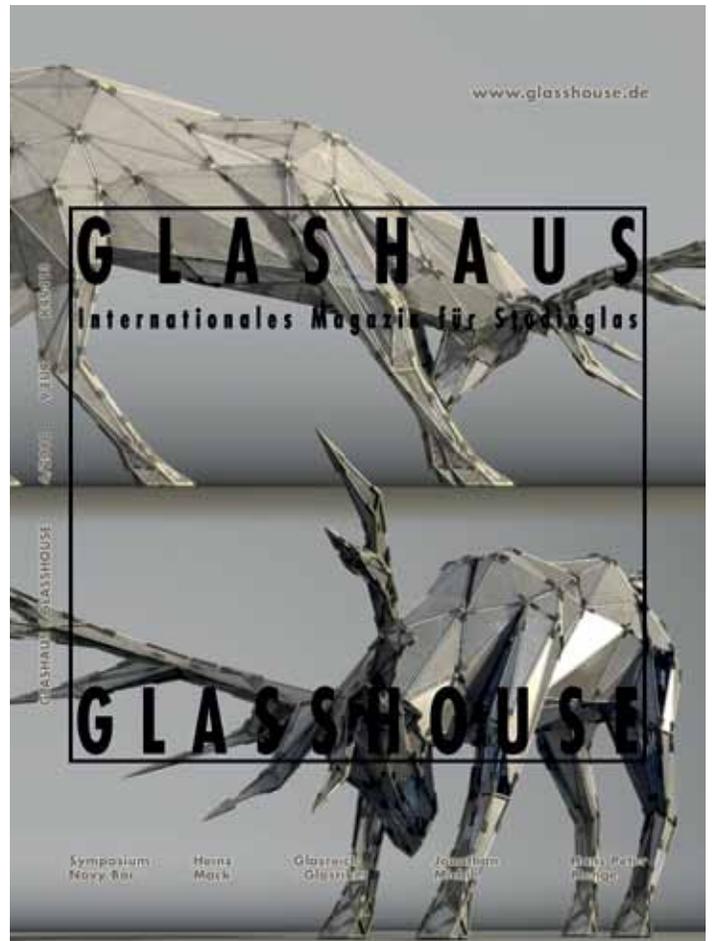
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Weathering Storms

Fused glassmakers and retailers of every stripe depend on a constant and ready supply of affordable compatible glass. Tarlow breathes a sigh of relief that the industry appears to have survived the 2016 crisis over environmental regulation of art glass manufacturing. “We are past fearing that U.S. glass manufacturing might shut down completely.”

The three large fused glass manufacturers in the Pacific Northwest in 2016 adopted two opposite strategies for addressing environmental concerns, Tarlow notes. Spectrum and Uroboros closed their U.S. facilities and sold to an American company, Oceanside Glasstile (OGT), which moved the factories to Tijuana, Mexico, where there are fewer regulatory controls. At an age where most people are either retired or considering retirement, Bullseye’s owners were determined to do whatever was necessary to make their factory environmentally safer and compliant with new, more rigorous rules and keep the company’s jobs in the U.S.

It was a fraught period. For the better part of a year, Bullseye could not produce most glass colors “They developed a few new ‘safe’ colors, but it was overall an abysmal palette. Everyone went into survival mode.” The moment of crisis gave Tarlow deeper appreciation for the character and resources that Bullseye brings to the industry. “During the time when they couldn’t make fused green glass out of chromium, a Bullseye wizard was combing through medieval recipes to see if they could make it with copper, then figuring out how to make it compatible.” In an amazingly short period of time, Bullseye managed to equip its factory with filtration controls to handle the full palette of colors and is now back to full production. Helios carries all of them.



“Every time I visit the glass factory, I leave with a greater respect for the kind of challenge that fusible glass presents. Generally, in a factory you set up a process, get it working, and let it run. That is the whole point of a factory. But fusible glass requires constant testing, whether you’re a novice or have made it for 30 years. Uncontrollable factors such as the supply of materials coming in or the humidity of ambient weather can affect the furnaces and the compatibility of the product. Bullseye runs a chip of every 10th sheet that comes off the company’s production line to assure that the glasses are compatible.”

The disruption also deepened Tarlow’s appreciation for the unique community that has gathered around Helios. “Some retailers reported individual buyers coming in and clearing out their shelves. They’d ask, ‘What do you still have for red. I’ll take it all.’ By contrast, Helios customers would ask, ‘Do you have any red opalescent glass? I only need one quarter of a sheet. I will take that and leave the rest for someone else.’ Our customers kept showing up for the limited palette, and when we told them, ‘Bullseye has clear glass. It is a good time to stock up on clear,’ people did.” This ability to see themselves and their hobby or art form inside a larger U.S. glass community helped the whole distribution chain to bridge a difficult and important transition, thereby sustaining glass manufacturing in the U.S. That mixture of tenacity, resilience, and enthusiasm encourages Tarlow that fused glass has a bright future and makes him eager to explore its next chapters. GA

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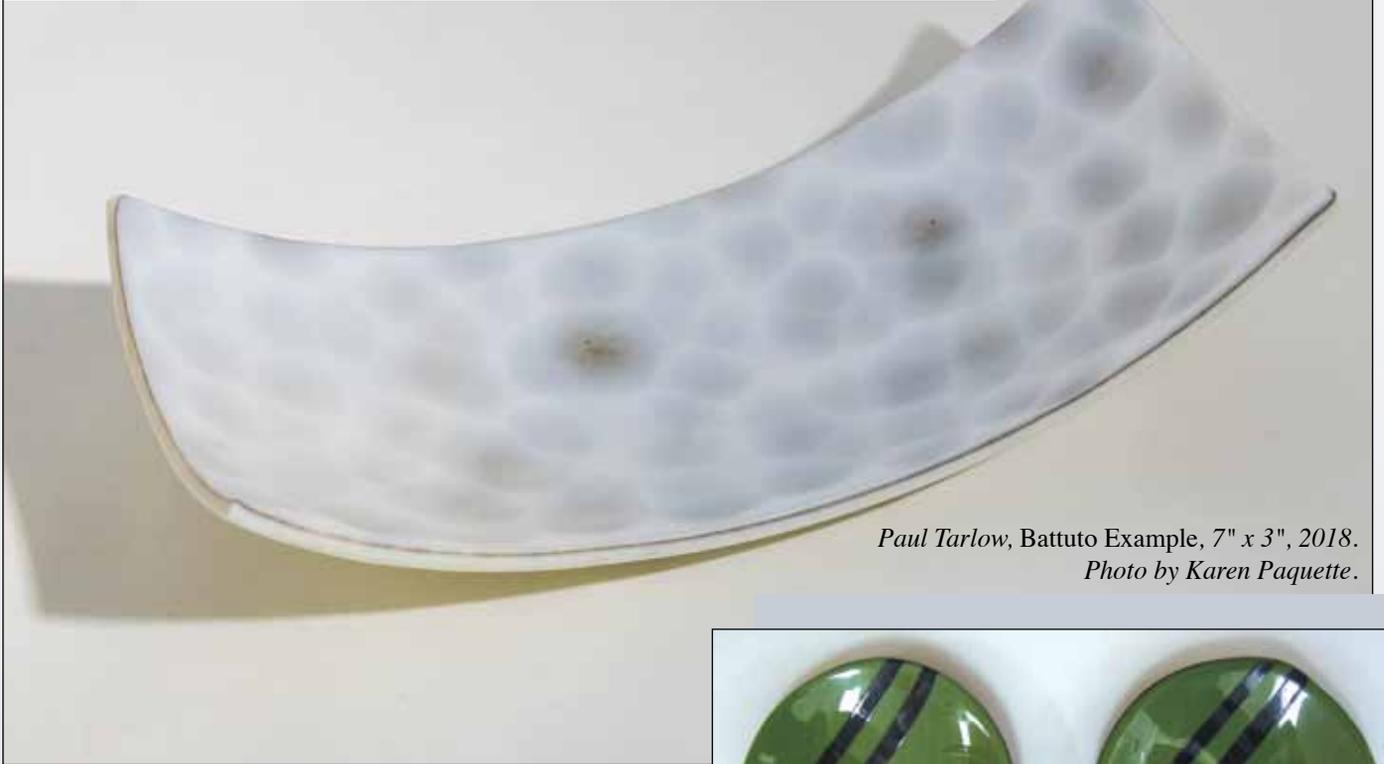


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A Glass Lathe in Every Studio



Paul Tarlow, Battuto Example, 7" x 3", 2018.
Photo by Karen Paquette.

by Paul Tarlow

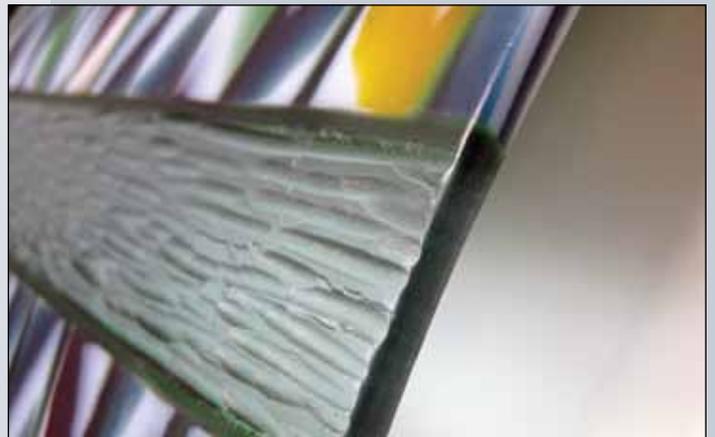
Many glass artists, especially those working with fused glass, go through a similar evolution of aesthetic appreciation. In the beginning, the artist embraces the high gloss of fully fused, fire polished glass. Rounded edges that occur naturally when fusing are “good enough,” and lightly textured backs, where glass rests against the bending mold, are seen as sufficient. As the artist becomes more acquainted with better work, however, cold worked edges become more common, and accidental texture on the backs of work is recognized as a sign of lower quality. Eventually, deliberate textures, most common among them a matte finish, are added to the glass artist’s toolbox. In short, the artist discovers and embraces cold working.

Cold working comes in two flavors. Finish cold working concerns itself with shaping work and eliminating defects from the edges and surfaces. Decorative cold working is used to add design and content to the glass. Figure 1 shows a before and after example where finish cold working is used to refine the shape of a piece of glass. Figure 2 is an example where decorative cold working is used to add to the object’s design by giving the glass a surface that appears to be carved.

While most fused glass artists eventually embrace cold working for finishing, it is a much smaller group who venture into decorative cold working. One reason for this is that the most versatile machine for decorative cold working is a glass lathe, an historically expensive machine that has been out of reach for most artists. A recently released lathe from Covington Engineering could change that.



(Figure 1) The edge of the bowl on the left has been cold worked. The shape of the bowl on the right where the two dark stripes end shows the “bulge” from fusing.



(Figure 2) The “carved” design in the transparent part of the glass object is an example of decorative cold working.

The Glass Lathe

For those unfamiliar with glass lathes, the basic design often comes as a surprise. That's because a glass lathe is entirely unlike the more familiar wood lathe. With a wood lathe, the lumber is attached to a chuck that is, in turn, attached to a motor. This allows the wood to spin at high speeds while the artist brings various shaped chisels and other tools to the spinning wood. With a glass lathe, though, there is a grinding wheel that spins and the glass is brought to the wheel. Water is critical for lubricating the grinding wheel and cooling the glass when using a glass lathe.

From the intricate carvings found in Waterford Crystal to the battuto (hammered) surfaces of some of the finest Venetian glass, the decorative possibilities with a glass lathe are truly limitless. Decorative cold working takes more skill than most finish cold working, and interested glass artists should be willing to invest the time needed to practice engraving skills. Fused glass artists will be at an advantage, since the final finish for cut and engraved designs can often be achieved at slumping temperatures.

The 2000GL Mini Professional Glass Lathe

California-based Covington Engineering has long been one of the leading manufacturers of lapidary (stone and gem working) and glass cold working equipment. They have released several different glass lathes over the years, but the new 2000GL Mini Professional model delivers compactness, precision, and a relatively low price that could advance lathes into the glass artist mainstream.

What makes this lathe special? There are several questions to ask when evaluating a glass lathe. It is in the answers to these questions that the uniqueness of the Mini Professional becomes clear.

How true is the shaft's spin? If the shaft doesn't spin precisely around its exact center, if it isn't at an exact right angle to the motor, if it is bent, or if it isn't a perfectly round cylinder, the glass will chatter against the engraving or grinding wheel. True spin is perhaps the single most important characteristic of a glass lathe and one of the most difficult to engineer. Covington uses a manufacturing process where the 1 inch (25 mm) shaft is created by machine turning, grinding, and polishing the stainless steel to ensure precision. The Mini Professional lathe shaft on the evaluation unit I tested had perfectly true spin.

Is the lathe stable? When engraving glass with a lathe, the artist presses glass against the spinning wheel, often with force. Additionally, some lathe techniques require the artist to hit the exact same spot repeatedly with different size grit wheels. For these reasons and others, it is important that the wheel doesn't move in response to the force of the glass being pressed against it.

Historically, glass lathes were made stable by simply being heavy, and the best lathes have been made from cast iron and bolted to the ground. One Czechoslovakian lathe manufacturer fills the steel base with concrete, so it is no surprise that the only shortcoming of this lathe is that at a weight of 65 pounds (30 kg), it is easy to move the machine while pushing against the wheel with the glass. Fortunately, this can be easily remedied by attaching the lathe to its work surface using the holes provided in the lathe's aluminum base and making sure that the stand or bench is heavy or, even better, affixed to a floor or wall. Doing this, combined with the one-inch-thick stainless steel shaft and solid build quality, means that this lathe should provide reliable stability.



Paul Tarlow, V-Cut Example No. 1, 6" diameter, 2018. Photo by Karen Paquette.



Paul Tarlow, V-Cut Example No. 2, 6" diameter, 2018. Photo by Karen Paquette.

How open is the space at the end of the shaft? The length of the shaft, the configuration of any backlash and water system, and the distance between the shaft and the machine base will determine how large a piece of glass can be worked on the lathe and how far from the glass's edge the artist can effectively engrave. This lathe has an 8-inch (200 mm) shaft, which is probably the main reason that Covington calls it a "mini" lathe. The base is 8-inches from the shaft, and the backlash is cleverly held to the base with a magnetic sheet. This allows its position to be adjusted quickly and easily based on the position of the grinding wheel and, to some extent, the size of the glass. While all of this clearly places the lathe in the "small" category, it will allow artists to reach any part of an almost 16-inch-diameter circle.

How flexible is the design? Covington made two design decisions on this lathe that greatly expand the type of work that can be done with it. First, the motor speed is fully variable, allowing for speeds from stopped to 1800 RPM. This allows artists to use different wheel materials, work at speeds that match their experience and comfort level, and optimize the speed based on the grinding or polishing process. Covington also created a single shaft that allows both one-inch and half-inch arbor wheels without the expense of owning multiple and expensive tapered spindles, which is the traditional approach to providing this level of flexibility.

How expensive is it? With the machine's build quality, the solid and often clever design, and Covington's reputation for providing excellent cold working equipment, a price of between \$2,000 and \$3,000 would not have been a surprise. With a retail price of \$1,595 at the time of this writing, it is likely to end up in many small studios that might never have dreamed of owning a quality engraving lathe. For anyone who watches as the creativity and quality of small studio glasswork improves year after year, that's an exciting change.

GA



Spatzier produced some of the finest, full-sized engraving lathes, including this refurbished model. Photo courtesy of His Glassworks, www.hisglassworks.com.

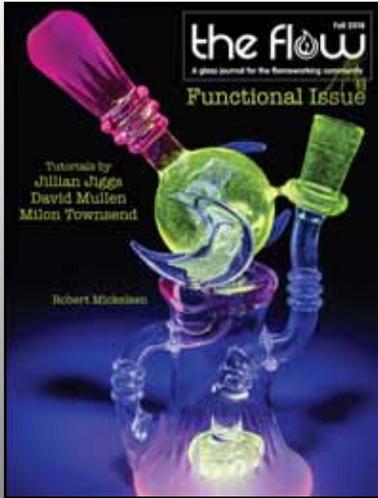


The Covington Engineering 2000GL Mini Professional Lathe.

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

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

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*Some of David Mullen's
production pieces, 2018.*

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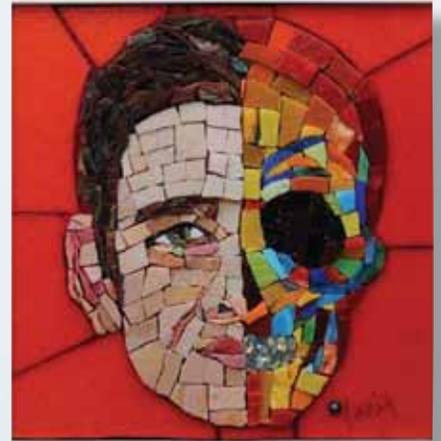
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(Clockwise from top left) Deb Aldo, *Smoke and Fire, pebble, Litovi*, antique smalti & vitreous, colored gold, stone. Denise Hart, *Yukon Flows*, glass, stone, beads. Hughhette Quintana, *Maria, Force of Nature*, smalti, stained glass, kismet tesserae, crushed glass, Styrofoam. Janis Nunez, *@ The End, We Are All The Same*, glass. Joan Schwartz, *Unsettled*, smalti pizzas, several types of glass, beads, ceramic. Jenny Perry, *The Lovers*, sgraffito pottery, Mexican smalti, beads.

Featuring the latest from the Society of American Mosaic Artists

One Hundred Moments in Mosaic Appealing to Art Lovers in Chicago and Boston



by Shawn Newton

Photography by Dawnmarie Zimmerman

In the summer of 2017, the Society of Mosaic Artists (SAMA) put out an open call to members to create a 6-inch by 6-inch mosaic using their own materials and an original design. The result, *One Hundred Moments in Mosaic*, was an amazing, nonjuried collection of work representing the full spectrum of SAMA's diverse membership. The work of seasoned professionals was displayed alongside enthusiastic newcomers to the mosaic making process, culminating in 100 moments of life rendered in mosaic by artists from all over the world. SAMA presented the collection as part of the educational resource space at The Sculpture Objects Functional Art and Design (SOFA) Fair in Chicago, Illinois, in the fall of 2017 and again in Massachusetts at the Boston Society of Architects/AIA, BSA Foundation's BSA Space throughout the spring of 2018.

Three Exhibitions

The 2018–2019 season of *One Hundred + Moments in Mosaic* will include three exhibitions. SAMA volunteers from all over the country will be demonstrating mosaic techniques, tools, and materials for thousands of visitors during this event. We will again feature the *One Hundred + Moments in Mosaic* project as part of our educational space at the expo.

After the SOFA Chicago event this fall, the project will be re-installed at a public venue in Nashville, Tennessee, from January to May 2019. This will coincide with the 2019 American Mosaic Summit and the Mosaic Art International 2019 exhibition series. The final exhibition planned for this season will be an online exhibition featuring each work and will include an opportunity for artists to sell their work directly from the SAMA website.



(Clockwise from top left) Lee-Ann Taylor, Sand and Surf, smalti, sandstone. Nancy Holt, Firebreak, Italian & Mexican smalti, Litovi, pottery, fused glass, flat-cut masonry nails, specialty chain. Libby Hintz, Out My Front Door, smalti. Pauline Mills, Graded on a Curve, rusted boat metal, coconut shell beads, steel.

Surveying New Trends in Art

SOFA in Chicago is the premier gallery presented art fair dedicated to three-dimensional art and design. On par with Art Basel and TEFAF Maastricht, SOFA is produced by Urban Expositions and is held annually in the fall at Chicago's major destination, Navy Pier, with an average of 80 dealers and 35,000 people attending. Sales at the fair are estimated at 15 to 20 million dollars per show.

With a strong educational emphasis, SOFA includes an acclaimed lecture series and special exhibits exploring the artwork on view and surveying new trends in the art world. In 2017 the Chicago Mosaic School and GoCM in conjunction with the SOFA Chicago Special Exhibit *Contemporary Virtuosos* presented *What Was Old is New Again: Perspective on Contemporary Mosaics*.

Contemporary mosaic art has given rise to an innovative use of materials that transcends ancient technique and speaks to a new generation of creative artists. This growing field explores mosaic as an expansion of established art practices that began with drawing, painting, and sculpture. Artists Pamela Irving (Australia); Angela Sanders (California); Sue Giannotti (Missouri); Dawnmarie Zimmerman, Executive Director of SAMA; and moderator Karen Ami, Executive Director of The Chicago Mosaic School and GoCM, discussed their paths to working in mosaic and their growing interest in the methods and approaches to this timeless art form. **GA**

Visit www.americanmosaics.org to learn more about SAMA, its upcoming events, and becoming a member.



(Left to right) One Hundred Moments in Mosaic at SOFA; Exhibition signage; SAMA Executive Director Dawnmarie Zimmerman composes the layout.

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Readers' Forum

Dear Shawn,

I just received my copies of Glass Art with the German Montage article. I love it!

Andre Gutgesell, Green, montage technique.



You all did a beautiful job. Thanks for giving me enough space to really tell the story, which is a bit complex. I hope we can save "montage" with this coverage,

Thanks again for the opportunity. I know the artists will be thrilled!

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Talking Out Your Glass podcasts from *Glass Art*, hosted by editor Shawn Waggoner, are designed to introduce the public to the glass medium and the artists who make it happen. Here are some recent comments from our listeners.

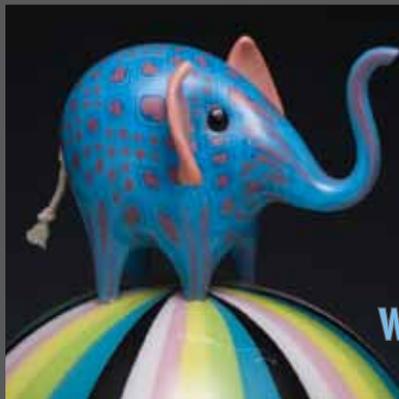


I consider this podcast a real treat. We get to hear Narcissus Quagliata, in his own voice, explain why he made some of the choices he did when designing some of the most breathtaking glass art in the world. The interview questions are on point, and Quagliata's knowledge of Greek culture and art history are very interesting and provide content. I could see this podcast appealing to many people with a broad range of interests.

PBGlassArt

As a casual glass art fan, I stumbled across the *Talking Out Your Glass* podcasts as I was searching for more interview shows about art and artists. I'm so glad I did. The host was extremely knowledgeable, and the guests are all amazing. It's always wonderful to get a sneak peak behind the scenes of an artist's process, and I feel like I already have a new appreciation for this medium. Try it out! You won't be disappointed.

VivianMK



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Detail of Blue Moon, by Claire Kelly.

Excellent interviews! It is great that Glass Art is documenting many of the great glass artists and their techniques in one of the most difficult of art forms and materials. It is refreshing to hear from the people who are so accomplished in describing the processes used in their creations. With the information I've heard on this podcast, I have been able to view some works that I wouldn't have heard about otherwise.

GardenCaycee

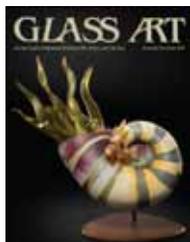
Shawn's interview with Peter Muller was great, well done, and thoughtful. I always wondered how pipes went from being paraphernalia to accepted and collected art. oldguyrocks



Peter Muller and Joe Peters, Squid Portal, 22" tall, 2011. Blown, cut, polished, and assembled vessel with flameworked details. Photo by Victor Janczar.

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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Mark Angus

80 Capriccios and the Disturbances of the Self



(Left to right) Mark Angus, Three Lancet Window, stained glass east window, St. Mary Tory, Bradford on Avon, England, 2 m x 1.80 m, 2000; Capriccios No. 8, Looking down instead of looking up, painted float glass, 50 cm x 40 cm, 2017.

by Colleen Bryan

Mark Angus' latest work, *80 Capriccios and the Disturbances of the Self*, is a culminating artistic luxury punctuating a career of commissioned artwork for churches and public buildings throughout Great Britain. The *Capriccios* are a series of 80 glass panels launched in 2016 in a three-month exhibition in Graz, Austria, that form the basis of a book published by Bibliothek Der Provinz in February 2018.

Since 1979, the stained glass artist has created more than 300 windows, specializing in mouth-blown flashed glass articulated with glass painting, acid etching, and silver staining. He is especially noted for his modernist angels and a spare, innovative use of lead lines in contemporary figurative designs. Narratives of journey, transformation, and the transitions and borders of human life recur throughout his work. Significant examples of Angus' art are on view at the Oundle School, Spinkhill Parish Church, Berkhamstead School, Perth Baptist Church, St. Fintan's Church, and cathedrals at Durham and Guildford (all in the United Kingdom), and at Breitenberg Parish Church in Germany.

Recently his work has settled into smaller explorations as exhibition panels and paintings, painted glass and blown forms, and waterjet-cut glass figures. The *Capriccios* panels, which absorbed the better part of two years from inception to completion, are a more personal, intimate reflection than the artist's commissioned work. The panels comment on modern society and the "Self" operating within that context.

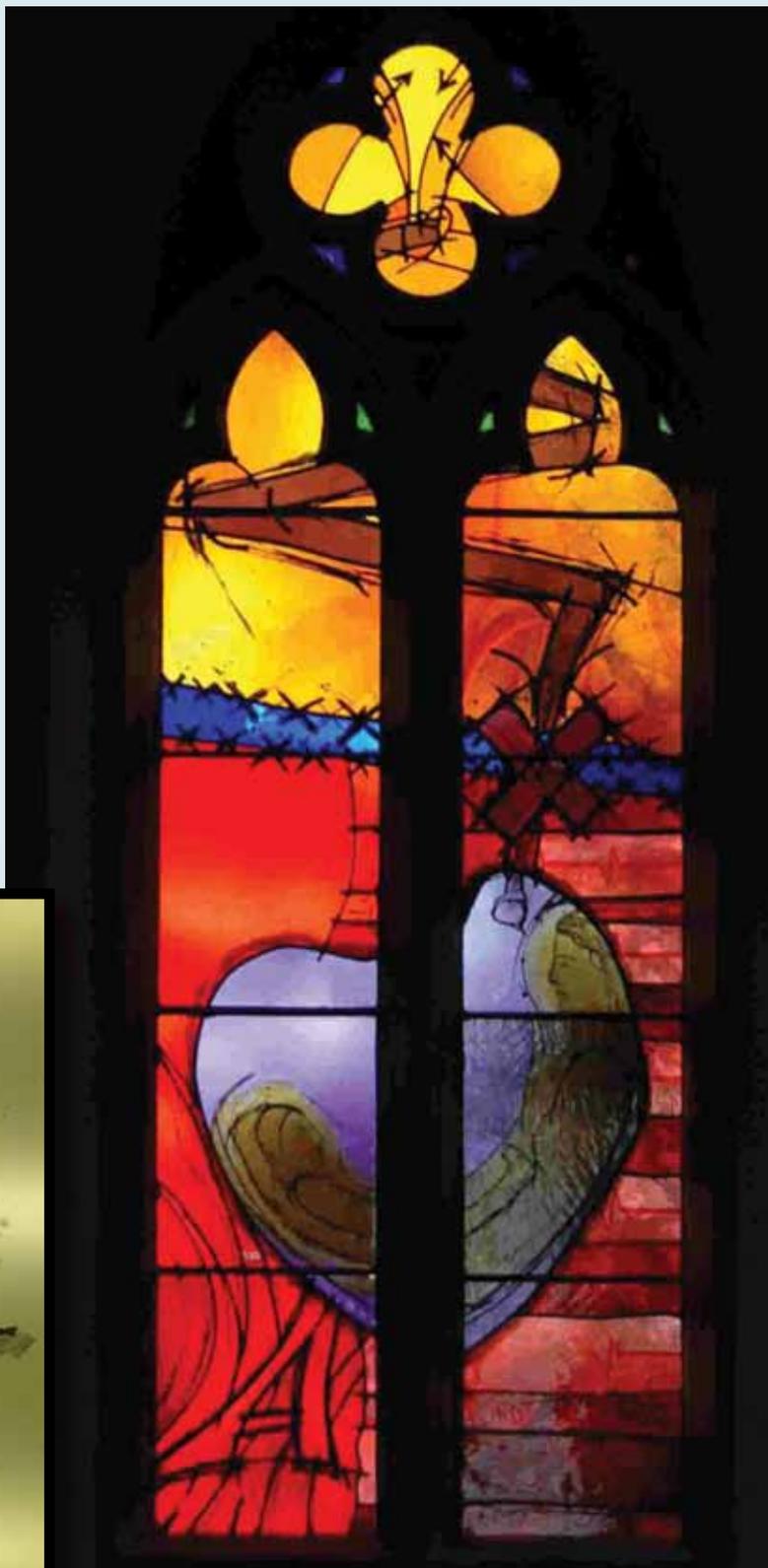
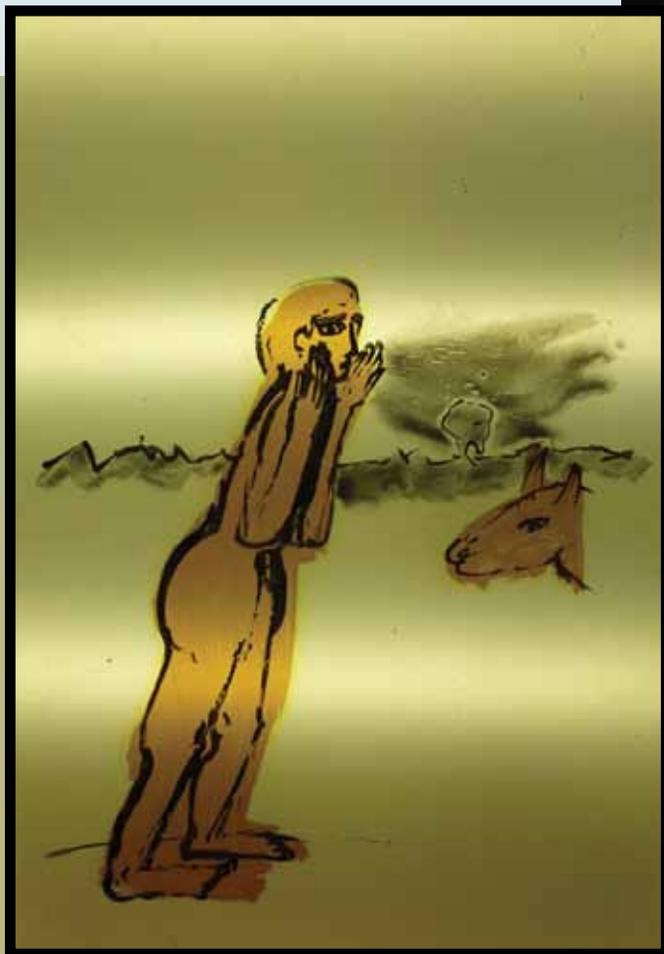
Inspiration

Angus' *Capriccios* project was inspired by two other artists who used their work to comment on the society of their eras. Francisco de Goya y Lucientes, the Spanish romantic artist and printmaker who is acclaimed as the first modern period artist, issued 80 iconic aquatint and etched prints in 1897–98 that would later be compiled in an album titled *Los caprichos*. These prints provided a sharp critique of a dissolute elite and superstitious venal populace, exercising such biting satirical wit that by 1899 they were withdrawn from publication to protect the artist from retribution.

Nearly a century later, the flamboyant surrealist Salvador Dalí produced a reimagination of the series in *Les Caprices de Goya* (1977). The artist developed a series of 80 prints mirroring *Los caprichos*, image for image, with an impish, sardonic twist. The Dalí series was exhibited in France in August 1977 at a pivotal moment for a Spain just awakening from 40 years of cultural somnambulism that had characterized Franco's dictatorship.

"I left the Dalí print exhibition perplexed. The Goya etchings are so remarkable that replicating them seemed more an ego battle than a necessary artistic statement. In short order, I had both of their books in front of me so I could compare what each did. Dalí is also a remarkable artist, but without seeming judgmental, most of what he added were surrealistic belches to what was original in Goya. What Goya did was brave, offering such a strong critique of society in his time that he had to be protected from the revenge of outraged Catholic powers. Dalí's actions were far less brave. He leveraged his standard repertoire of signs and symbols to lighten my *Los Capriccios* into visual jokes and puns."

Working from the 1969 Dover Press Edition of *Los caprichos* by Francisco Goya y Lucientes, edited by Phillip Hofer, Angus undertook a more intensive study of Goya's etchings. Angus found the accompanying titles and texts remarkable in the access they grant to viewers who stand outside the immediate social context. "They don't explain the images, but they do inform and spark curiosity in ways that are powerful."



(Left to right) Mark Angus, *Capriccios No. 4*, It is feared He was applauding that that was soundless, painted float glass, 50 cm x 40 cm, 2017; window from a scheme of 8 windows, Church of the Immaculate Conception, Spinkhill, Great Britain, on the theme The Spiritual Journey, 3 m x 1.4 m, 2005.

This study of other artists' work sparked Angus' reflection on the potential role of an artist in society. Fascination with the Goya prints set him to making black-and-white wood engravings using his unique artistic language to reflect on society in his own time. He migrated to watercolors, enjoying the color and fluidity of the paint brush. "In time, really without decision, I began making the images in glass. After about 20, it occurred to me that I was on my way to making my own 80 Mark Angus *Capriccios*."

Technical Tour de Force

The artist's belated awareness that he was moving toward a series of 80 panels required midcourse correction. It occurred to the artist that transporting the series would be simpler if all of the windows were standard in size, so he settled on 24-by-18-inch panels, each encased in boxes backlit by LED lights. Borrowing from Goya, Angus titled and wrote narrative text to accompany each panel to inform viewers and tickle their innate curiosity, wonder, and awe.

"Eventually, I made 80 glass paintings that are a tour-de-force of what can be wrought in glass painting, using all the technical tricks and skills that are available to me." Angus speaks with a crusader's urgency for the virtues of glass painting at a time when it is not commonly taught or used. "Many people have turned to photo imaging and graphic approaches like silk-screening, but painting on glass with brushes gives an artist freedom and expressive possibilities that other methods cannot provide."

With Angus' own panels complete with titles and texts, he found an exhibition space named the Minoriten Gallery in the heart of Graz, Austria. The gallery is in the center of a Catholic region that commonly hosts avant-garde art exhibitions with a religious aspect. He mounted 20 paintings on each wall of the black cube. Backlit panels provided the only light in the room. In an anteroom, the artist displayed 80 pages, each mounted with a photo of a panel, its title, and related text that eventually became the book.

By this point, Goya's influence in Angus' work had receded. Left in its wake was the notion that an artist can have 80 bites of the apple, 80 opportunities to comment on the current social milieu. This awareness opened Angus to inspiration from everywhere. For instance, an advertising slogan for cigarettes on a Vienna billboard became the title of image #54 *ADVANCE to Blue*.

Social Commentary

Angus readily acknowledges that Goya's work was more difficult, dangerous, and brave than anything he attempted with his *Capriccios*. "I am not a confrontational artist, so although this body of work has strong cultural messages it does not attack. I am more interested in changing society with soft touches than hard ones." Still, his work provides substantive commentary on the water in which we collectively swim.

The artist is interested in examining what modern society trusts to bring security to everyday life. Among the central themes of 80 *Capriccios and the Disturbances of the Self*, Angus examines several important aspects of living.

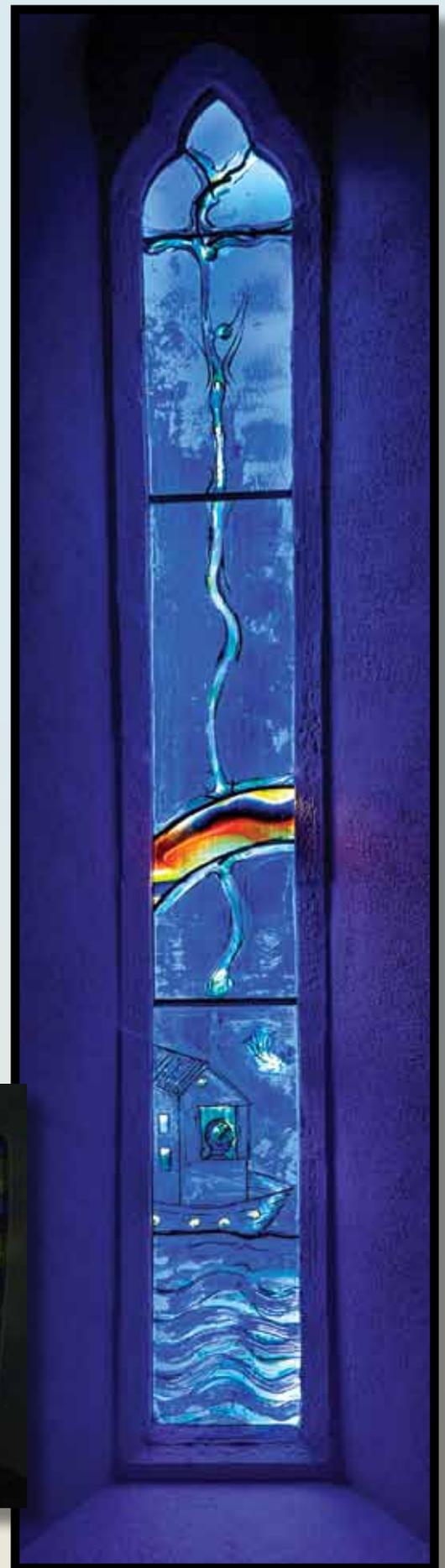


Mark Angus, full view and details of the 80 *Capriccios* and the *Disturbances of the Self* installation, Minoriten Gallery, Graz, Austria, sizes variable.

- **Possessions** – the high value we ascribe to objects in our lives, the ways they circumscribe our movement and freedom, and cut us off from society (depicted in images #29 *Mine. Everything I own* and #16 *Is that who I am? Don't you recognize Me?*)
- **Ego** – challenging the assumption that one's individual opinion is of paramount importance (depicted in #30 *King of all I survey*, and in #17 *The freedom to do as He pleases, when He pleases*).
- **Speed** – valuing instantaneous answers rather than taking time to develop ideas, deepen and authenticate information, or permit dialogue with others. “We are in an era when time to think through ideas and form reactions is seen as wasted, when people rely on whatever answers they get from a smartphone, even though artistically the immediate response is likely to be a poor one.” This theme is depicted in images #54 *ADVANCE to Blue*, #46 *Accelerating Security*, and #42, *That's Him - lightning in a bottle*.
- **Puer Aeternis (Everlasting Youth)** – “We have a society of lost, creative people who have been unable to find their footing—Peter Pans, wunderkinds captured by the freedoms that our society offers for everybody to be the greatest. We created false expectations of success and relative value in a generation, but we also shortchanged them. People come out of the university sure of their promise but with great debt that precludes their honing artistic skills or pursuing goals like buying houses or starting families. Unbridled capitalism plays a role in robbing youth of real success, so they move through an early but unsustainable period of “flash-bang” promise that dissolves into air.” This theme is depicted in images #50 *The interior is young, enclosed, folded and overlaid. Hot*, #43 *He could see that the climb had consequences*, and #38 *A room of My own, alone*.

Angus observes that the *Capriccios* were an opportunity he would not have felt able to take earlier in life when he had a family to rear and bills to pay. “When I turned 65, I realized I could take my foot off the pedal and do something for myself without it having to meet the needs of a client. Suddenly I realized that I had freedom. I might have had it all my life, but only now have taken it.

“I have reached an age where one thinks of legacy. A lot of my work will be recognized and celebrated. My commission work reflects my artistic language and thinking, my skill expressing the dialogue with the church, but the *Capriccios* were an opportunity to say something about myself, my experiences of the struggle, joy, pain, sorrow, and pleasures of *my* life. For the first time after nearly 50 years working as a freelance artist, I made something as close to personal disclosure as I have ever done. I felt as free as a butterfly to light on anything I liked. It was my opportunity to influence society by commenting on it. It was a wonderful journey, the privilege of a long life.”



(Left to right) Mark Angus, East Chapel Window, Beckhampstead School, England, 3 m x 7 m, 2012; Noah's Arc, one of a complete scheme of 17 windows, Raheen Church, Ireland, 4.5 m x 0.6 m, 2016.

Milestones in an Artist's Life

Angus' life as an artist took turns that were unforeseen in his youth. Each turn marked a new period in the evolution of his art. His artistic style and language evolved throughout, responding to historical and economic currents, personal maturation, and the distinct artistic milieus of three different European countries in which he lived and worked.

Angus was trained in the last quarter of the 20th century in the British tradition of the artist/maker. "I left art school with a relatively good commissions list as overall commissions were drying up." The bulk of his career portfolio is comprised of stained glass windows in religious buildings throughout the United Kingdom, and most of his major commissions still come from there. At the turn of the last century, large-scale architectural commissions were moving toward abstraction. "I was always looking for meaning, content. Abstract art was creating atmosphere and spaces, a massage of beautiful color that pleased the eyes but carries no messages."

In the late 1990s, Angus fell in love with Katherina Eisch, ethnographer and daughter of Erwin Eisch, the father of the European Studio Glass Movement, and left the U.K. to live in Germany. "From the perspective of my career, I left the place where I had built a reputation and connections to start again from the cellar in Germany."

On moving to continental Europe, the model for producing glass involved several good execution companies fabricating glass for artist/designers who might not make glass themselves. Germany saw considerable wartime destruction, and much postwar renovation of churches moved forward with contemporary design. That push is now spent, and church affiliation is shrinking, leaving the periodic commission replacing old windows to mark a centenary or major event. Angus observes, "In early years, I would work with architects on a plan and a scheme. I haven't been involved with a new church building for 10 years now."

He was delighted to find, however, an artists' scene in Bavaria that is playful, figurative, expressive, and energetic. "The Bavarian scene I entered in Frauenau centered around Erwin Eisch. It used the human figure in all its forms and distortions, which was always more comfortable for me. With the move from England to Germany, I found myself a second home that allowed me to develop my figurative painting along lines that were less graphic, more expressive, and more narrative."

In 2012, Katherina accepted the chair of an institute in Austria and the couple moved to Graz, where Angus began his career again, this time in a less artistically simpatico climate. "Graz presents contemporary art and architecture, but strikes me as all about installations, film—very ephemeral. The artists I meet seem pressured to complete their works far too quickly and as a result produce hollow art. Artists burn out, and there is no heart to the work."

The new location brought isolation, loneliness, and lack of discourse. Paradoxically, that provided necessary emotional and cognitive space for the artist to undertake more personal and reflective work. "The move to Graz made me more self-reliant and eventually more productive."

The artist's *80 Capriccios and the Disturbances of the Self* series was conceived and executed from Graz and marks the latest era in Angus's art. "An artist for public buildings always brings skills and language to the service of the needs of the client community. With the *Capriccios*, the person I had to satisfy was myself. The work reacted to externalities, but I had to occupy it myself."



Mark Angus, one of a scheme of four east windows on the theme The Easter Readings for St. Raymund Church, Breitenberg, Germany, each window 2 m x 3.5 m, 2010.

Angus acknowledges that his *Capriccios* do not fit the avant-garde scene in Graz, but he is grateful for the contemplative space it provides for reflection and self-expression. "It is easy, comfortable, and nice to settle into a groove, to get applause and feedback, but moving outside of the groove meant I had to speak a little louder, even to myself, do something bolder. I don't think I would have made the *Capriccios* had we not made the move from Bavaria to Austria."



Artistic Realizations

Across the landscape of his career, the artist reached realizations that are incorporated into his practice and artistic voice. One is the importance of retaining freedom in each step of the creative process. “I was trained to draw a design, enlarge it as a cartoon, and trace the cartoon painting on glass. The only real freedom exists in the original design. It took me a long time to move away from tight traditional classical painting. Now I teach that each of these steps must be free, allowing the materials their own direction—the gesture with a watercolor paintbrush, the freestyle cartoon, the expressive glass etching, and enamel painting. The central idea of the composition stays the same, but the hand in execution is free. My success with this approach is a central reason why I have remained an artist/maker rather than using execution companies, because my work would become wooden again.”

Angus also realized the value of working in long series. “I like to make as many paintings of a single theme as possible. If you draw an image once or twice it is an illustration, but if you paint it repeatedly you begin to understand the underlying dialogue.”

On working with the *Wrestling with Angels* theme in Vienna, the artist came to focus not on a fight but rather on the intimacy involved with kissing, hugging, or clawing. All these movements are very close to one another, sprung from emotional responses we barely realize in the moment. “In painting, the distinction between a kiss and a fight is reflected in the smallest shadings around the points of contact. I paint in series now. The paintings progress in parallel. I’ll then choose one idea to execute in glass. Six paintings and one glass piece form the basis of an exhibition.”

Angus’ church windows have grown simpler over the decades and now are likely to be a single color rather than a proliferation. “All those years ago, a window may have had three or six things going on. Today I want visual focus amplifying a single idea with a simpler design and a much clearer narrative message. I want the painting calmer, more expressive. I have moved to drawing figures on a wall of color with almost nonexistent leading.”

(Left to right) Mark Angus, detail of one of The Easter Readings windows, St. Raymund Church, Breitenberg, Germany, 2 m x 3.5 m, 2010; White Angel Calling, Bartholomew’s Church, Sheffield, England, part of a complete scheme of windows, 3 m x 3 m, 1991.

The artist’s next window design will center on the role of women in Christ’s passion. “I was commissioned by St. Mary’s Church in Sheffield, England, around the time the first female bishop in the U.K. made an Easter address about the role of women in the passion. Women in biblical stories are rarely centered in artistic representations. I’m looking forward to working on it.”

Angus is still drawn to glass by the spiritual quality of light. “Light’s innate spirituality streaming through colored glass creates an extraordinary experience that can transform us. I suspect that people are coy, nervous, reluctant, or embarrassed to emphasize that quality today, but I want to sell young people on an experience they should crave and create.”

The human spirit still yearns, grieves, despairs, and rejoices. It is challenged in our time, so our need for good stained glass persists even as societies move away from religious imagery. “We need glass to serve the same narrative purpose as medieval glass did. I would like to see more quality figurative stained glass narratives in public spaces.”

GA

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AGG Scholarships An Activity that Builds an Organization



by Tony Glander

Photography by Kathy Jordan

The American Glass Guild (AGG) awards thousands of dollars in scholarship money each year. However, that statement is not the incredible part. The AGG was founded on the desire to provide incredible stained glass education. The organization also wanted to be sure that any stained glass educational opportunity was available to any glass artist. Since funds had to come from somewhere, the James Whitney Scholarship Fund was created. To fill this fund, an annual auction is held at each conference.

Supporting Glass Art Education

The James Whitney Scholarship Fund bears the name of an incredible stained glass artist from Cleveland who fully believed in education. Whitney was a strong supporter of the American Glass Guild during its inception and approached his life, art, and craft with great passion and a high level of integrity. The AGG hopes his zest for life and pursuit of excellence will inspire recipients of this memorial scholarship in their stained glass careers.

The money awarded from this fund is the product of hard work, generosity, and a lot of fun on behalf of AGG members. The scholarship committee delegates money that was raised at these auctions, while the auction committee accepts artwork, materials, classes, and more to be placed in either the silent or live auction at the conference. Attendees then support the auction with an evening of fun by bidding and winning a large variety of items.

This year's auction committee, headed by Chair Amy Valuck, worked tirelessly to organize the generous donations made by numerous AGG members. They were also responsible for sorting and categorizing a very large donation of tools, jewels, and more from S.A. Bendheim. The items were then put on display at the conference's silent auction. Original stained glass panels donated by noted artists enticed bidders and set the stage for the evening's live auction.

The auction was highlighted by good natured fun and excitement, and was energized by Kathy Jordan as the auctioneer. The knowledge that the money raised goes toward education helps fuel the bidding. This year's attendees were extremely generous, and the auction raised over \$25,000.

Applicant Evaluation

The Scholarship Committee has the difficult job of evaluating the applications and awarding funds appropriately. David Fode heads this year's Scholarship Committee. Applications were accepted starting in December of 2018. Applicants fill out an online form along with three images of their glasswork, information about the class, and a biography. This year's deadline will be in February 2019, and notifications will go out in March 2019. Applicants have been awarded funds for workshops nationally as well as internationally.



Cassandra Krueger works the matte layer of paint.



Anastasia McGee adds shading to the face by brushing away paint to highlight shadows.

Many applicants use funds to attend the AGG's annual conference or participate in the conference's workshops. Other applicants request funds for stained glass classes at other times during the year at various locations. Kathy Jordan teaches a number of intense weeklong stained glass painting classes each year. Recipients Anastasia McGee, Cassandra Krueger, and Jen Morrell used their scholarship money to attend and benefit from Kathy's instruction during her October 2018 class. Nancy Nicholson used funds to attend *Highland Inspiration 2018 – Place*. It was a nine-day International Artist Symposium held at North Lands Creative Glass in the village of Lybster in Caithness, Scotland. The symposium was the coming together of 12 international artists from various disciplines to explore "place." Other awardees used the opportunity to attend workshops at Bullseye Glass for a Heather Deyling class and Indre McCraw's painting class held in Cleveland, Ohio, at the annual conference.

Amazing Educational Opportunities

There are many amazing opportunities for stained glass education. Readers are encouraged to apply for these scholarships and help themselves move forward in their careers as well as aiding the continued growth of the art and integrity of stained glass.

AGG is proud to offer these funds. Since 2007, over 120 scholarships have been awarded from funds generated by the incredible community that is the AGG. By focusing on raising funds for others, the AGG has amassed individuals who work together to promote, organize, and raise funds to help others while having a lot of fun doing it.

GA

Visit www.americanglassguild.org soon for more information on becoming an AGG member and applying for a scholarship.



Jen Morell highlights a painted head in Kathy Jordan's class.

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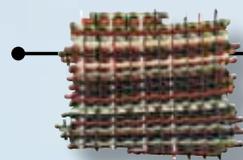
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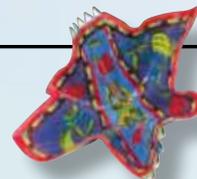
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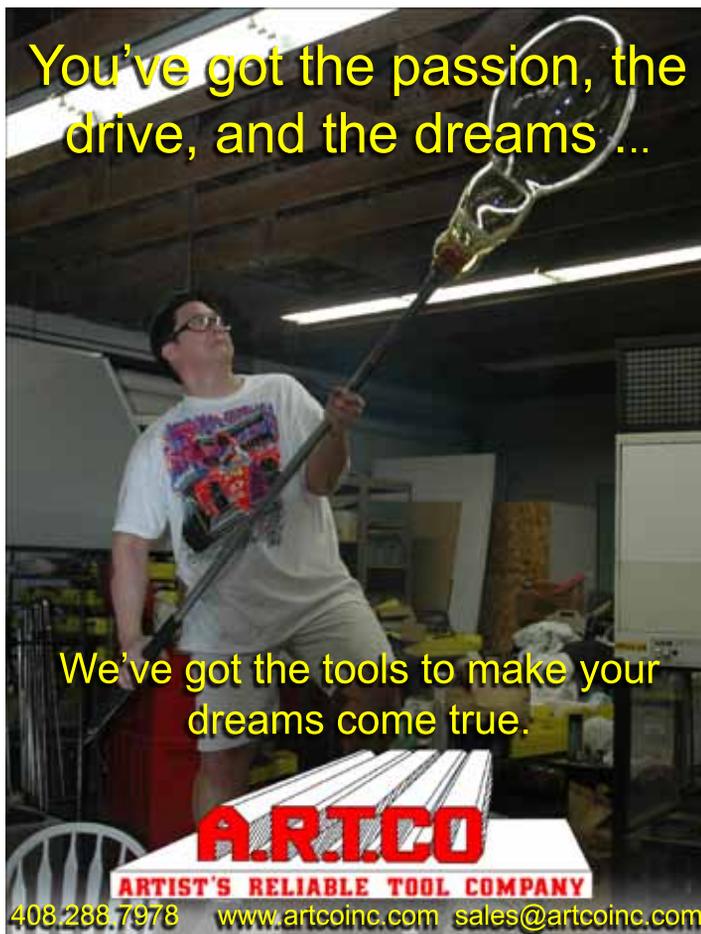
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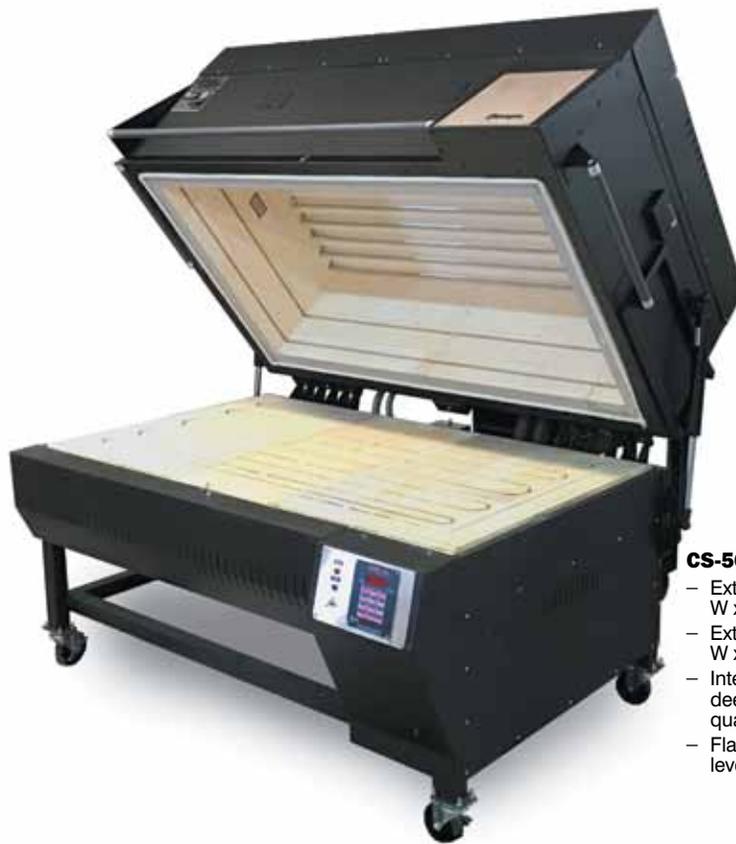
Charting a Course: Visions in Glass March 28-30, 2019

THE 48th ANNUAL GAS CONFERENCE will explore future directions in glass as well as the burgeoning arts scene of St. Petersburg and the Florida Gulf Coast from Sarasota to Tampa. Join us as we come together to celebrate glass in a vibrant arts community famous for its warm weather and white sandy beaches. Sun—Glass—St. Pete!

*You must be a GAS member in good standing to register for this event.
 Registration opens on October 15, 2018



2208 NW Market St. #200 | Seattle, WA 98107 | 206-382-1305 | info@glassart.org | glassart.org



CS-5630 Dimensions

- Exterior with top closed: 70 1/2" W x 53" D x 52" H
- Exterior with top raised: 70 1/2" W x 63" D x 76" H
- Interior: 56" x 30" x 17" (15 1/2" deep when measuring from quartz tube surface)
- Flat load floor, 30" from ground level

Introducing the Paragon CS-5630 clamshell kiln with quartz tubes

Deluxe quartz tubes

Imagine the huge glass pieces you could make inside the new Paragon CS-5630. Enjoy complete access to your artwork from the sides and front. Add delicate stringers or frit without having to move the shelf into the kiln later.

The roof elements are protected in 10 quartz tubes for a cleaner kiln interior. There is less dust in the kiln, because there are no element grooves in the top.

Heat from the top, walls, and floor

The CS-5630 is 56" x 30" x 17" high. With elements in the floor, walls, and roof, you will enjoy unsurpassed heat distribution. The digital controller uses Power Ratio technology to vary the heat output between the top and bottom elements.

Extra insulation and woven gasket

Lift the kiln top section with handles in the front and sides and with assistance from gas springs. The roof is 3" thick ceramic fiber, and the walls are 3" firebrick backed by 1" of ceramic fiber board (4" of total wall thickness). The extra insulation helps to maintain even temperatures. A woven gasket between the kiln top and floor helps to hold in the heat. The floor

surface is a convenient 30" high from ground level. The 4 1/2" thick firebrick floor includes two expansion joints.

Watch the glass through 2" x 3" peep-holes mounted in the left and right sides. The kiln includes locking casters.

Motorized vent for firing molds

If you fire molds, you will welcome the motorized Orton Vent Master, which is mounted in the back wall of the kiln. The vent, mounted on rubber isolators to prevent vibration, removes moisture from the kiln to reduce rust. The vent is standard on the CS-5630 and plugs into an auxiliary output in the back of the kiln. This allows you to turn on the vent through the digital controller.

Low maintenance

Deluxe, long-lasting mercury relays are standard. Gain convenient access to the electrical components by removing a single panel. The kiln includes access panels for replacing quartz tubes.

Rugged

The CS-5630 is the very picture of ruggedness. A ledge in front of the kiln protects the brick floor from damage caused by leaning into the kiln. The digital controller is mounted away from the

heat for long life. The kiln base is welded from 2" x 2" steel tubing; the upper kiln frame is welded from 1" x 1" steel tubing.

Optional touch screen controller

Order your CS-5630 with the optional Sentinel Smart Touch controller. The Sentinel can check the voltage and amperage and can be programmed with easy-to-follow screen descriptions.



For more details, please visit our website or call 800-876-4328. We look forward to hearing from you.

Constantly finding ways to make better kilns.

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Exceptional Quality at Fabulous Prices!

Now available in most of our 96 colors.



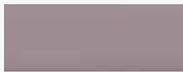
96-01 Clear



96-02 Black



96-03 White



96-04 Classic Violet



96-07 Olive Green



96-08 String of Pearls



96-10 Gold Tone



96-11 Honey



96-13 Deep Sky Blue tr.



96-14 Reactive Blue



96-17 Garden Green tr.



96-18 Emerald Coast tr.



96-41 Dark Red



*Ask Your Glass Supplier
for
Wissmach 96 Glass Frit*

Available in four grit sizes
and two container sizes.



Fine



Medium



Coarse



Mosaic



16 oz - 0.5 kg



4 lbs - 2 kg