Letter from the GAS President

I hope that this strange winter weather is winding down for all of you. This particular newsletter is a little larger than usual and has a lot more content, which certainly pleases me, and I hope you as well. There are a few articles about the glass world in Japan, an exciting center in the glass world.

I really enjoyed reading Maestro Gianni Tosoi's piece in the last newsletter, as I believe that it is imperative that we continue to preserve and discuss the history of the glass arts movement. It is the intention of GAS to continue to have historical pieces included in the newsletter on a more frequent basis. It benefits the younger members and perhaps jog the memories of our older members for more historical accuracy and humorous anecdotes.

We have received a very good response so far regarding member benefits and I will be happy when some of the other ones forthcoming have been negotiated, finalized and announced. Unfortunately, some of you have noticed that the Message Board had been shut down and postings relegated to the GAS Blog. It is with regret that consequential misuse of the Board caused this to occur. With freedom comes responsibility and I suppose some of the Board caused this to occur. With freedom comes responsibility and I suppose some people just do not care to be accountable. We are excited that many people have already registered for the Portland conference and we expect it to be the biggest conference since Seattle in 2003. As usual, we have had some changes in programming, which will be reflected in the GAS Program Book for the conference and is on our website. Our Keynote Speaker will be Chris Van Dyke, CEO of NAU Elements Glass, LLC studio (artist demonstrations), and the historic Crystal Ballroom (closing night party) with its rare, original “floating” dance floor.

From the 2008 Conference Co-Chairs

Portland's name was decided by a coin toss. Competing owners on the original land claim both wanted to dedicate the new city to their Yankee hometowns of Boston and Portland (Maine). Since then, Portland has become a vibrant, cosmopolitan city, and now is also affectionately referred to as "Stumptown" (for logging), "Beertown" (for 28 breweries), and "The Rose City" (for an ideal rose-growing climate).

You'll find that Portland is a wonderful place to visit, offering a marvelous array of parks, bridges, pubs, restaurants, shops, and galleries with a distinctively relaxed urban feel. Its short city blocks, renowned transit, and bike-trail systems make Portland an easy place to explore. It's hard not to love the city's setting: on the banks of the Willamette River, with three snow-capped volcanoes in view to the east (Mt. Hood, Mt. St. Helens, and Mt. Adams); the Pacific Ocean just 70 miles to the west.

Thanks to the innovative and pioneering people who have long flocked to Portland, the city now fosters a thriving arts community. It is the home and birthplace of glass factories that are well known around the world for producing exquisite glass. The city has also attracted a complex network of glass artists and studios – many striving to push the boundaries of glass art.

The GAS 2008 conference will offer you a taste of Portlanders’ glass art and the vibrant atmosphere that helps them flourish. Featured will be colorful venues, such as the luxurious Arlene Schnitzer Concert Hall (opening reception), the brand-new Elements Glass, LLC studio (artist demonstrations), and the historic Crystal Ballroom (closing night party) with its rare, original “floating” dance floor.

Like the Pacific Northwest in general, Portland has always been a place that fosters new beginnings. From its earliest days, the city has attracted pioneering individuals who’ve wanted to start fresh and explore new horizons. This conference, too, will foster new beginnings – by surveying the great distance glass art has traveled thus far and then seeking ways to move beyond perceived limitations that now stand between us and the farfetched frontiers of our imaginations.

Shane Fero

Jeremy Lepisto
Lani McGregor
Daniel Schwoerer

Industry’s first-ever Glassblowing feature

transparency and opacity to capture the viewer, but Tanaka also relies heavily on the contrast between the form. Nao stated, “Each particle of glass is itself components of the work to aid the thought provoking coldworking to achieve a level of clarity in certain

but Nao describes the work as “a curious investigation

of glassblowing to sea when the Museum’s “Hot Glass Show” debuts on Celebrity Solstice in December 2008. Through Celebrity’s alliance with The Corning Museum of Glass, the premier authority on glass and glassmaking history, the Hot Glass Show will provide live demonstrations and a narrated performance of glassblowing, designed to engage, educate and inspire cruisers about the art, history and science of glass. “We’re confident our guests will be astounded by what we’re offering with The Corning Museum of Glass,” said Celebrity Cruises President and CEO Dan Hanrahan. The museum’s surveys repeatedly show that live glassmaking demonstrations rank as one of the top reasons more than 340,000 people visit the museum each year. Now, it’s also a compelling reason to sail on Celebrity Solstice.”

“[The Corning Museum of Glass, our mission is to engage and inspire visitors by telling the story of glassmaking,” said Marie McKee, president of The Corning Museum of Glass. “This collaboration with Celebrity Cruises allows our Museum to dramatically expand our outreach across the world.”

Located on the ship’s upper deck within a custom-designed, outdoor glassmaking studio, the Hot Glass Show will present the history and craft of glassblowing, from its ancient origins to its current countless uses. Three resident “gaffers” – highly skilled glassblowers artists – will educate and entertain cruisers with live glassmaking shows, lectures and workshops.

Live hot glassmaking demonstrations are central to the experience at The Corning Museum of Glass, complementing the history and the artistry of glass showcased in the Museum’s exhibitions and permanent collections. Since 2001, the Museum has traveled the Hot Glass Show to museums, art fairs and public festivals around the world, extending this experience beyond the walls of the Museum. The Museum’s traveling Hot Glass Show has been seen at such venues as the 2002 Salt Lake City Winter Olympics and America’s 400th Anniversary Celebration at Jamestown. Celebrity Cruises’ site offers a sneak peek at The Corning Museum of Glass Hot Glass Show on Celebrity Solstice. www.cruisecelebritysolstice.com/#/entertainment/hotglassshow/

Update: As mentioned in the September/October edition of GASnews, the film about a glass blower which was titled Gossip, will now be titled “The One That Got Away” in North America. The newly announced airdate will be May 24, 2008 in the United States. In Europe, the movie’s title is “Gossip” and aired for the first time on Friday December 14, 2007.

Museum of Glass Selects Melissa G. Post as Curator


According to Museum of Glass director Timothy Clausen, “Melissa Post has a solid background in the medium of glass, as well as the curatorial skills that this position requires. We are very pleased to note that she is as excited about the Museum as we are about having her join our team.”

Susan Warner, director of public programs, offered that “Melissa will fit right in to this energetic young institution. She believes in reaching out to the larger community and in presenting intellectually stimulating exhibitions.” As curator, Post’s principal responsibilities will include researching and organizing exhibitions; contributing to the scholarship of glass as an artistic medium; developing and establishing the Museum’s permanent collection; and overseeing the Visiting Artist Program.

“The synergy of rich tradition and pioneering spirit, characteristic of the Pacific Northwest; has resulted in an ideal environment for the Museum of Glass, which, along with the Pilchuck Glass School, stands at its dynamic epicenter,” comments Post. “It is my fervent desire to join the Museum’s team of ambitious, innovative and dedicated professionals, contributing to the vitality of this world-class institution.”

Throughout her career, Post has curated an array of exhibitions, most recently Pursuing Excellence, the Studio Craft Movement in Western North Carolina. Among those she curated during her tenure at the Mint Museum of Craft + Design are: Constructing ElaSau, A Retrospective 1973-2003; Coming of Age, a 65-year history of the museum’s collection; Spectrum: The Sculpture of Jon Kuhn; and the Point of View series (I-III), illuminating private collectors and their collecting philosophies. She has also worked closely with Daniel Clayman on his forthcoming exhibition, White Light: Glass Compositions by Daniel Clayman, opening in December, 2007. Post served as project manager for internationally touring MURANO: Glass from the Olivi-Spanu Collection, which was on view at the Museum of Glass in 2004, and OBSERVATIONS: works by Ann Wolff, for which the Mint was the only American venue. Collaborating extensively with museum colleagues, artists, collectors and galleryists, Post reinterpreted, reinstalled and fortissimo the renowned permanent collections at both the Mint Museum of Craft + Design and the Corning Museum of Glass.

Post holds a Masters of Arts degree in the History of Decorative Arts, Design and Culture from the Bard Graduate Center in New York City. She graduated from the Miami University in Oxford, Ohio with Bachelor of Arts degrees in both international studies and French. She was the recipient of the Jentel Critic at the Bray and the Oreuros Kosta Boda scholarships. Post publishes, lectures, and curates exhibitions nationally and internationally.

STUDENT PROFILE

Nao Tanaka

By Drew Smith

We find that in our ever-changing art community that young and emerging artists are appearing from all corners of the globe. One place that has constantly amazed and has continued to astonish collectors is Japan. The artists and the level of craftsmanship in which these talented individuals attain is truly a respectful approach to making art.

One particular Japanese student who demonstrates these astonishing qualities in making work is Nao Tanaka. Tanaka is currently attending Osaka University in Osaka, Japan. Nao recently received a BFA in glass and is currently working towards acquiring a MFA in glass as well.

Tanaka’s work has been featured and shown in several Museums such as The Tokyo Metro Museum, Hyogo Art Museum, and The Itami Museum of Art & Craft. Nao’s work could be categorized in many ways, but Nao describes this work as “a curious investigation of transparency and opacity.”

Much of her work involves a great deal of coldworking to achieve a level of clarity in certain components of the work to aid the thought provoking form. Nao stated, “Each particle of glass is itself transparent, but when joined they create an opaque surface which shines with beauty.”

Tanaka also relies heavily on the contrast between transparency and opacity to capture the viewer, but utilizes the cast elements to establish the balance or

| Nao Tanaka, “Clear...Opaque 1” |

| Nao Tanaka, “Clear...Opaque 2” | demonstrate an inner harmony within the work. It is in this central theme that makes Nao’s work truly a playful and curious analysis of two of our medium’s strongest qualities.

Nao Tanaka is an emerging artist who, given the opportunity, will help to establish a great presence within the glass community for Japanese artists. Her dedication to craftsmanship and respectful attitude will continue to gain the attention by collectors, educators, and artists for many years to come.

| Nao Tanaka, “Clear...Opaque 1” |
The Glass Centers objectives are to explore the wonders of Niijima Glass, to seek ways to promote the island’s industry, tourism and education with Niijima Glass, and to bring more vitality to the island through our activities. We would like to express our gratitude and appreciation to all attendance of students and artists who supported us. We hope you will come and join our festival in the future.

Book Review

No Green Berries or Leaves
The Creative Journey of an Artist in Glass
By Paul Joseph Stankard
Reviewed by Robert Mickelsen

Little needs to be added to the accolades already bestowed upon Paul Stankard for his unparalleled achievements in glass art. That he is a pioneer and a master craftsman who has single-handedly elevated his chosen medium in design and making of glass paperweights...to the realm of fine art is known by everyone who is familiar with contemporary glass. Paul is also someone I consider to be a mentor as well as a friend and so it was with a bit of apprehension that I read the early American Glass Studio movement of which Paul was an integral part. Following his early career from his education at Salem Community College to his first garage studio to his first show in a gallery I was struck by the similarity of his path to that of many of my peers. But what sets Paul apart is his absolute, unwavering commitment to sincerity and integrity, often to a degree that seems to develop in the future. If you have an interest, this is a great excuse to visit Japan.
CRITICAL ISSUES
INNERSPHERE: Sculptural Works by Rik Allen
By Robin Cass

“Innersphere: Sculptural Works by Rik Allen orbits around these two precariously balanced axes: the outer journey of humanity as it reaches for the stars and the inner journey of the creative individual who dreams of what could be.”

Jacob McNurry, Senior Curator at EMP/SMF

As a boy, Rik Allen became a science fiction fan. Rockets fascinated him. Reflecting on this influence, he has been making spaceships out of metal, glass and metal during the past seven years. His latest work is currently on view in an outstanding exhibition, “Innersphere”, at the Science Fiction Museum at the base of Seattle’s Space Needle. An invitational exhibition has been provided by The Traver Gallery to accompany the show.

The aesthetics of early science fiction film are apparent throughout this body of work. These forms are archetypal “rockets” from the American imagination of the 1950s. Unlike the bulky spaceships with the crumbling appeal of medieval towers or ancient diving bells. These pieces have the warmth and eccentricity of early science fiction films; absurd, yet earnest. Allen’s rockets range in personality from pudgy, endearing creatures to graceful architectural structures. Some elicit pity with their distressed and battered shells; they might have been salvaged from an extraterrestrial junkyard. Others seem to represent quixotic confidence in the face of sure failure, noble but pathetic efforts to strike out into the unknown. A protagonist is never seen at the helm of these ships, but always implied. Empty chairs, vacant portals, and rickety ladders invite the viewer to empathize with each ship’s absent strike out into the unknown. A protagonist is never

"Chromia" 2006, 44"h x11"d x11w" , blown glass, cast aluminum, stainless steel, steel, brass

"Rhythmic Orbiter" 2007, blown glass, stainless steel, brass, aluminum

"Frannklin IV" 2006, blown glass, cast aluminum, stainless steel, brass, aluminum

for at least 15 minutes. If your power company is like the one I found online, then between April and September, you will be charged $7.48 times 45KW for a total of $336.60 if you did this during on-peak hours. If you fired all the kilns up at the same time, same season, during off-peak hours, your demand charge would be $1.00 times 45KW for a total of $45. That’s an 86% difference and a savings of $291.60! If you tried this stunt from October through March, during on-peak hours, you’d be looking at $10.10 x 45KW for a total of $454.50, while as the off-peak demand charge would remain at $45. Different companies handle demand charges differently. In New Mexico, my service doesn’t involve on or off-peak hours, but the demand charge is $9.57 for the first 3K, $3.90 per kW for the next 17K, and $3.08 per kW for any additional kW used in any single 15-minute period in a billing month. The energy charge is on a sliding scale as well, with kW getting cheaper as more is used in a billing period. In North Carolina, demand charges stay with you for a year after they are calculated. To quote verbatim, “the maximum monthly 15-minute demand charge is currently and proceeding 11 billing months.” What this means is that for a 15-minute spur of poor energy management, you will pay high demand charges for an entire year, even if in following months you don’t reach that high level of use again. Some suggestions for navigating your demand charges follow. If you have a half hour or an hour before you actually need your oven up at temperature, program it for a half hour, forty-five minutes or an hour instead of one minute. Use natural light. Don’t run all the cold shop machines, fans, ovens, and blowers all at the same time unless you actually have enough employees and orders that you must work this way. Regardless of how much energy you use simultaneously, try to do it at off-peak hours. Being aware of how the electric company charges your business for electricity can obviously save a great deal of money! Use less energy in a timely manner! Happy glassmaking!
Scott Benefield: Glass seems to be a medium that has an inherent focus on technique and process, and that focus has a tendency to consume some people.

Mark Zirpel: But if you think about that kind of material process interest, and overlay that on to an academic program – how does that work? Doesn’t leave something out? When a person leaves school, they should be aware of how to enthuse themselves for doing whatever it is they’re going to do, for a few decades anyway, in order to accomplish something. Whether they’re working on the technical side or the conceptual side, or some other way, it’s got to have enough nutritional value to keep you really engaged in it.

SB: My thought was that if you keep following that technical side of it, eventually you come out somewhere else. You’re so engaged in the process that it involves some other kind of discovery that’s valid in and of itself. It’s what you find out by going further into that technique.

MZ: Right. I think that’s the critical feature: that it’s this kind of progressive activity.

SB: But when you work with gaffers to make elements of a sculpture, it seems like you’re not really involved in that process. Your interest picks up with the finished object or component and you become engaged in the creative process from that point forward.

MZ: Right. I’m interested in this thing that he made that drips water, and that will address my interest in time and Chinese water clocks, and then I sort out different materials and how they refer to one another.

SB: The glass object is a means to an end?

MZ: Yeah, I think so, in that case. I did another body of work with beaches that was related to that idea about time, involving the drawings that tides left on the beach. They were like a snapshot of a particular current that occurs over and over again. In 2003, Zirpel poured a plaster cast of tidal patterns left on a beach, and used that as a mold that he slumped glass into. The fact that I could use glass that was made from the beach, which I took it from the glass manufacturer and returned to the beach, involved this whole material cycle.

SB: So the choice of material was integral to that? You couldn’t have shown the plaster cast?

MZ: Or a thermal-formed piece of plastic. There’s that whole physical characteristic of glass that I find interesting, that anybody who works with it knows. The weight of it, fire, heat, the history, annealing and all these procedures that you can put it through that really inform the subject matter and imagery. I thought about that quite a bit in printmaking, which is also filled with technical stuff and sequences that you have to take things through: the way you start with metal and subject it to acids and corrode it and put it beneath pressure in the printing process. All of these physical factors you employ are integral to the finished object.

SB: And the analogue there would be a master printer who knows how to manipulate those physical aspects of the medium, but isn’t concerned with any other aspect.

MZ: People come to him and he figures out all of the pressure setting and ink viscosities and all of that. Which is pretty interesting to do and troubleshoot.

SB: Painting doesn’t have that analogue.

MZ: Painting and drawing are very direct, and this whole conversation about what are you doing contextually, conceptually… what is this information that I’m supposed to get from this? Because there’s not a lot of intermediary process. It’s very direct, that process that happens. And so I think painting critiques often sound very different than a glass critique.

SB: How?

MZ: Because you spend a lot less time talking about what colors you used, what brush size you used, how do you stretch your canvas, but more about what are we looking at?

SB: You have people painting who don’t explore anything conceptual. They’re Sunday painters or only interested in rendering something with great fidelity – but you don’t have these intermediary services. You can take a drawing to a gaffer or work with a master printer, but you never take an image to a painter and say: paint this for me.

MZ: I read this quote by Bruce Nauman that said, when I was a kid I was really interested in art and wanted to go to art school and learn how to be an artist, so I did that. I got an art degree, and then I got another art degree and then I started making art. But now I realize that every time I sit down to make a piece of art, I have to figure out what art is. Each time! (laughs.) Which is interesting, because you always have to open up that question of what is art? What am I about? Which way am I going to go? Which materials are relevant to this? Who is my audience? What am I trying to communicate? How will I know if it’s successful or not? I think that’s really healthy to examine it in that way, instead of sitting down to make a piece of art and saying, I painted a dog this time so I’ll paint a bunny next time.

SB: He was also saying that art is not something you necessarily learn in art school.

MZ: Yeah, and I think in Bruce Nauman’s case that tends to be true. But other people, because they know what art is because of the whole legacy of what’s been made before, will just make something along those lines. It leaves out to some degree the whole notion of discovery. When you’re making a sculpture or something there’s some relationship to scientific research – where you’re actually trying to figure something out. Where I used to teach, I saw a lot of people who came into the program who could already draw really well, render something very well, painters who had a lot of skill… and it was tough for them to do anything but that.

SB: That gets back to your idea of art as discovery.

MZ: If someone comes in and makes beautiful teapots and in their fourth year are making beautiful teapots, I think they’ve failed. I think education – for at least those four years – should be some kind of transformative experience, where you confront what you don’t know how to do and you take some risks. You fail, make bad stuff, and expose yourself to ridicule and acclaim and put it all out there.

Mark Zirpel is an artist and educator, whose work frequently uses glass elements. He has been an artist-in-residence at Bullseye and North Lands Creative Glass, a Proctor Fellow at ANU (Canberra), a Fellow at the Creative Glass Center of America (Wheaton Arts), a Hauberg Fellow at Pilchuck Glass School and currently serves on their Board of Trustees. He was a speaker at the 2006 GAS Conference and in 2007 was the recipient of the Elizabeth R. Raphael Founder’s Prize, a biennial competition sponsored by the Society of Contemporary Craft in Pittsburgh.
Welcome to Portland!

Portland is the site of the Glass Art Society's 38th Annual Conference which is aptly titled “Forming Frontiers” being that it is in the Pacific Northwest. This is the first time we will visit the “City of Roses”, which has an abundance of great locally sourced foods, wines, and beers, that results in fantastic restaur-

I am happy to announce the recipients of the Lifetime Achievement and Lifetime Membership Awards for the Portland conference. Henry Halem, a tireless educator, artist, author, founding member, as well as a two-time President of GAS will receive the Lifetime Achievement Award. Henry’s inestimable contributions to GAS and the glass art world have been significant to say the least. Laura Donelle, also an artist, educator, and organizer of the fabulous GAS Fashion Shows at our conferences, is the recipient of the Lifetime Membership Award. Laura’s zaniness, wit, and humor have added so much to our glass world, which makes it so much more fun, and may I say, surreal.

Being the home of Bullseye & Uroboros, both manufactur-
erglass systems that produce flat glass, glass for casting, flameworking, and blowing as well as architectural glass have been major catalysts for artists and offer a different approach to our processes. Northstar & Glass Alchemy, both manufactur-
erglass, techniques used by glassblowers, and, most importantly, how science and art are connected.

The conference will be centered at the downtown Hilton Hotel with many of the demonstrations at Elements Glass. We will be returning to our schedule of demonstrations in the morning and lectures in the afternoon to reduce overlapping events. The pre-conference reception will be hosted by Bullseye and on Friday night there will be a co-hosted oasis event sponsored by Glass Alchemy and Uroboros. Klaus Moje will be having his first ever solo museum exhibition in the United States at the Portland Art Museum to coincide with the conference. The ever popular student exhibition will be held at the beautiful new Museum of Contemporary Craft. The closing night party will be held at the historical and renowned Crystal Ballroom, which has a floating, ball-bearing and rocking floor. The program is filled with some fantastic people for presenta-

The conference will be focused on the definition of craft and the ways audiences experience it. Craft is engaged as a verb as well as a noun. The corning Museum of Glass (CMOG) Roadshow is a unique, mobile, state-of-the-art glass studio and production gallery. Located in the Pearl District, Elements makes a significant contribution to Portland’s dynamic artistic environment and the ef-

Accommodations, Travel and Main Conference Venues

SITE HOTEL:
Hilton Portland and Executive Tower
921 SW Sixth Avenue, Portland, OR 97204
Registration, Lectures, Auction, Gobolet Grab, Portfolio Review, Technical Display, Education Resource Center, Demo-Lectures

Located in the heart of Portland’s city center financial and entertainment districts, the Hilton’s central location is within blocks of downtown Portland’s best restaurants and upscale shopping.

Accommodations: The Hilton Portland and Executive Tower offers 782 guest rooms in two buildings (Main & Executive Tower). The Executive Tower’s entrance is located at 545 SW Taylor between 5th and 6th Avenues. Rates for the GAS Conference attendees are $130 single/double occupancy, $145 triple, $160 quad Main building & $145 single/double occupancy, $160 triple; $175 quad at the Executive Tower. Self parking and valet parking are offered for guests (approx $18 - $25 per day). To make your reservation, call 503-226-1611 or 1-800-HILTONS and state that you are with the Glass Art Society Conference.

Arlene Schnitzer Concert Hall
1037 N.E. Broadway, Portland, OR 97232
Opening Ceremony, including Award Presentations and Lectures

The beautifully restored Arlene Schnitzer Concert Hall opened in 1984, and was originally the Portland Public Theatre, built in 1928. The Italian Rococo Revival architecture was said to be the national showcase of Rapp & Rapp, renowned Chicago theatre architects. Visitors are greeted by a 65 foot high “Portland” sign above the Broadway Marquee, which contains approximately 6,000 theatrical lights.

Elements Glass
1979 NW Vaughn Street, Portland, OR 97209
Demonstrations

Founded by owners Ian Gilula and Aaron Frankel, Elements Glass is a vibrant, state-of-the-art glass studio and production gallery. Located in the Pearl District, Elements makes a significant contribution to Portland’s dynamic artistic environment and the ef-

The Corning Museum of Glass (CMOG) Hot Glass Roadshow
Demonstrations

The CMOG Roadshow is a unique, mobile, state-of-the-art glassmaking studio that houses a 300 lb. glass melting furnace, two glory holes, an iron warmer, and an annealer. It includes a full complement of iron, blowpipes, and hand tools that enable glassmakers to make a wide variety of hand-blown items. 28 feet long and 8 feet wide, there’s no other mobile studio in the world like it.

The unit will be set up at Elements Glass during the conference.

Museum of Glass Mobile Hot Shop
Demonstrations

Experience glass, art and science in a unique fusion of creativity. The Mobile Hot Shop made its dramatic debut outdoors on the main plaza during the Museum’s Fifth Anniversary celebration. Since then, the MOG unit has demonstrated at schools, the Museum of Contemporary Craft in Portland, and the Arkansas Arts Center in Little Rock. This unit is an exciting way for onlookers to learn about the history of glass, techniques used by glassblowers, and, most importantly, how science and art are connected.

The unit will be set up at Elements Glass during the GAS conference.

Museum of Contemporary Craft
724 Northwest Davis Street, Portland, OR 97209
International Student Exhibition

This is an exciting and historic time for one of Portland’s oldest cultural institutions. In 2007 the Museum began a new era, celebrating its grand re-opening at an expanded downtown location on Portland’s North Park Blocks. The Museum is a vibrant center for investigation and dialogue, expanding the definition of craft and the ways audiences experience it. Craft is engaged as a verb as well as a noun. Questions are posed, conversations ignited by dynamic exhibitions, thoughtful publications, provocative programs and special events.

Conference Brochure

The 2008 GAS Conference brochure was mailed in November and contains conference event information and a registration form. If you did not receive a brochure, you can find all the information online at www.glassart.org

(click on 2008 GAS Conference in Portland).

Or contact the GAS office at 206-382-1305, info@glassart.org.

Register Today!

Register for the conference by April 14, 2008 to receive the lowest registration fees and your Program Book prior to the conference. Registration before the conference runs through May 31, after that date register onsite at the conference with higher fees.

The registration form is in the conference brochure and on line at www.glassart.org.

Shane Fero
GAS President
FORMING FRONTIERS – Portland, Oregon, June 19-21, 2008

Pre-Conference Reception
Bullseye Glass Factory, Wednesday, June 18, 6 - 9:30 pm. LIMIT: 250 guests.
Reservations will be made by date received. Price: $95. Shuttles will leave from the Hilton Portland. Shuttle times: Every 15 minutes from 5:30 - 9:45 pm
Bullseye Glass, our major sponsor of the 2008 conference will host an exciting, colorful display of culinary panache at the Bullseye Lehr-B-Q. Yes, the little factory that makes glass at the cutting edge of 17th century technology will pull out all the stops for the 2008 GAS conference and cook chicken and ribs to absolute perfection on its 100-foot-long, continuous-belt annealing lhr.

Before, during and after this well-annaeled and scrumptious feast, you’ll view sheet glass being made by the method patented in 1688; tour E-Merge, an exhibition featuring some of the world’s most innovative emerging and early career glassmakers; and schmooze your way through Bullseye’s infamous Research & Education studies.

The Pre-Conference Reception is a fundraiser that supports low conference registration fees for student members of GAS. You must be registered in advance for the Pre-Conference Reception in order to attend as space is limited.

Opening Reception
Portland Art Museum
Thursday, June 19, 5 - 6:30 pm
Join your friends and make new ones at the opening night reception at the Portland Art Museum, a Glass Art Society “Art in the City” sponsor.
The Portland Art Museum, located in the heart of downtown’s cultural district, is internationally renowned for exciting art experiences. During the conference, Klaus Moje will be featured in his first solo show in an American museum. Tour the world through special exhibitions and magnificent permanent collection galleies featuring Northwest contemporary art, modern art, graphic arts, the arts of the native peoples of North America, and English silver.

Included in your conference pass is a three day pass to the Museum from June 19-21, just show your conference badge for entrance into the museum and all exhibits. Visit the exhibits the night of the reception or anytime during the conference. Light hors d’oeuvres and cash bar.

Gallery Hop
The Pearl District – Friday, June 20, 6 - 9:00 pm
This year’s Gallery Hop will be centered in Portland’s arts-rich Pearl District. Once an industrial area, The Pearl is now home to many of the city’s premier art galleies, restaurants, lofts, and boutiques all within close walking distance to each other. Use your three day metro pass to get from the Hilton Portland to the District and explore! Galleries located in the Pearl, as well as throughout other areas of the city, will welcome conference attendeies with exhibitions from local and international glass artists. Don’t miss the Student Exhibition located at the Museum of Contemporary Crafts in the newly renovated DeSoto Building. Galleries open for Gallery Hop will be noted in the conference program book, distributed onsite at the conference.

After Hop Party
Uroboros Glass, Savoy Studios & Glass Alchemy, Friday, June 20, 8:30 pm - 12 am
Shuttles leave Hilton Portland every 15 mins, 8:30 pm - 12:30 am, or use your pass to take the MAX line to the party.

The Closing Night Party
Crystal Ballroom, Sunday, June 21, 9 pm - 2 am
Student Exhibition Awards – presented at 10 pm
The venue for the closing night party, McMenamins Crystal Ballroom is sure to leave an impression on you! If you think that people and events don’t leave a footprint of energy, then come to the legendary Crystal Ballroom and experience the aura of more than 80 years of characters, performances and events. You’ll feel the smoldering grace of-looking Valentine, high octane sex appeal of Tina Turner, and mind expanding strains of the Grateful Dead. More recently, other strong imprints have been left by the likes of Branford Marsalis, Slater Kinney, Ben Folds, Merle Haggard and Janeane Garofalo. Today, all of this energy lingers inside the majestic room just waiting to be tapped.
Together with a strong undercurrent of pop culture, the Crystal provides a graceful and ornate setting – not to mention its remarkable “floating”, ball-bearing and rocker dance floor. Facilities include a classic corner stage, a curving balcony, food and beverage bars, elevator and on-site brewery. Experience the lights and music, enjoy food and spirits and meet and mingle with other GAS participants. Shuttles depart and return to the Hilton Portland throughout the evening.

Getting There
United Airlines is offering special savings to persons traveling to the conference. 2-7% discount throughout the US, discounts vary by country, contact Meeting Services for details, fares subject to special rules, restrictions and availability. Book early for best discount.

Alaska Airlines is offering special savings as well. Fares subject to special rules, restrictions and availability. Visit www.alaskaair.com and input code EECMRXX24 in the Discount Code box when filling out the Flights Quick Search box. The discount will be applied to any flights that meet the criteria of the prearranged meeting code.

Car Rental: Hertz - GAS has obtained a discount for all members. Up to 10% off daily rates, plus a $5/day discount during the conference (up to $25/week.) 1-800-654-2210.

Amtrak: From Eugene, OR to Vancouver, BC, the Amtrak Cascades offers an unparalleled experience of the great Pacific Northwest – our continent’s most distinctive cities and most spectacular natural attractions. www.amtrakcascades.com

Getting Around June 19-21
TriMet Three-Day/All-Day Ticket – Ride anywhere on buses, MAX & Streetcar. Included in your conference registration is a Tri-Met 3-day ticket. Pass allows travel anywhere in the Portland area on buses, MAX and the Portland Streetcar, all day long. Valid for travel in all 3 fare zones. This is the main transportation vehicle for all conference venues.

Getting to the Hilton
Bullseye Glass, our major sponsor of the 2008 conference and cook chicken and ribs to absolute perfection on its 100-foot-long, continuous-belt annealing lhr.

For $2 they’ll take you on a 40-minute ride and drop you almost on the Hilton’s stoop. Get off at the “Pioneer Square” stop and walk just one and a half blocks south.

From Amtrak and other stations: Explore our famous public transport system at www.trimet.org/
Lectures

Mark Abilgaard: Back in the Day - Reflections on 20 Years of Kiln Casting
Sean Albert: Phenomena
Scott Benefield: Creativity for the Unoriginal: Thoughts on Innovation
Frederick Birkhill: History of the Burner
Jane Bruce: Many Hands Make Light Work: Working with Fabricators
Bill Concannon: Lecture
Barbara Jane Cowie: Same Same but Different… From Visual Artist to Commercial Designer
Einar & James de la Torre: Multiple Personalities in Order
Laura Donefer: Honorary Lifetime Membership Award Lecture: “Hot Flash” (Glass after 50)
Dr. Roger Ely: Labino Lecture: Sustainable Energy for Tomorrow: The Natural Beauty of Light
Rene Friedman: Practical Legal Issues Facing Glass Artists Today
Henry Halem: Lifetime Achievement Award Lecture: A Great Ride

Beth Hylen: Carder: Sketching His Vision
Kazumi Ikemoto: Painting on Glass
Taliaferro Jones: Flowing Forward: Scaling Up!
Bill Klingensmith: Lecture
Silvia Levenson: Glass: The Fragility of Happiness (Fragilità e Altre Delizie de la Vita Quotidiana)
Cork Marchesch: Six Things Not To Do While Handling Gasoline, or: A Long Life in Art
Merrily Orsini: Small Steps Make Giant Strides with Self Promotion
Lillian Pitt: Traditions Converging Into Glass
Clifford Rainey: A Reflective Journey Through Life and Art
Kirstie Rea: Artist Lecture
Kait Rhoads: Barriers
Ted Sawyer: Breaking Boundaries
Blanche Tilden: Carte Blanche: Glass as a Material for Contemporary Jewelry
Paul Trautman: Artist Lecture
Mary Van Cline: Beyond the Studio
Chris Van Dyke: Keynote Speaker: The role of design in creating a new business model of beauty, performance, and sustainability
Richard Whiteley: Multi Point Annealing for Cast Glass

Demonstrations

Giles Bettison: Hot Glass: Squares, etc.
Marcel Braun: Flameworking: Applications of Hotshop Techniques in the Flameshop
Lucio Rubacco & Diego Bottacin: Flameworking: Contemporary Mythology
Nancy Callan: Hot Glass: Blown Glass Sculpture Using Traditional Cane Techniques
Elin Christopherson: Hot Glass: Speck to Specimen
Cobi Cockburn & Charles Butcher: Coldworking: Merging Methods
Paul DeMarco: Flameworking: Folie des Grandeurs
Kathleen Elliott: Flameworking: Botanical Elements
Seth Fairweather: Hot Glass: Non-Traditional Traditions
Jacob Fishman & Morgan Crook: Neon: The Proof is in the Process
Eric Franklin: Neon / Flameworking: The Homined Vessel
Katherine Gray: Hot Glass: Using Gold Leaves
MOG Hot Shop Team: Kids Design Glass
Brian Kerkvliet: Flameworking: Contemporary Core Vessels
AWARD RECIPIENTS

Each year, the Glass Art Society honors and acknowledges the individuals who have made outstanding contributions to the development of the glass arts worldwide. The 2008 recipients of these awards are:

Henry Halem
Lifetime Achievement Award for exceptional achievement in the field of glass. Artist, Past GAS President, GAS Lifetime Membership Award Winner, Educator, Author

Laura Donefer
Honorary Lifetime Membership Award for outstanding service to the Glass Art Society. Artist, Past GAS Board Member, Educator, Diva of GAS Glass Fashion Show

Steve Klein: Kilnforming: Negotiating Techniques of a Kilnworker
Masami Koda: Flameworking: Cups and More
Mark Lammi: Flameworking: Line and Form - An Exploration of the Glass Vessel
Susan Longin: Kilnworking: Growing Large Sculptures from Small Elements
Jessica Loughlin: Fusing: Concentrating Stillness
Paul Marion: Demo-Lecture
Richard Marquis: Hot Glass: Hot Slab Construction Demo
John Miller: Hot Glass: 35 Pounder with Cheese
James Minson: Flameworking: Chandelier Construction
Klaus Moje: Australian Roll Up
Theron Statom: Computers: Beyond Design
Catharine Newell: Kilnworking: Taking a Powder ...
Denise Rousseau: Developing a Language
Sally Prach: Flameworking
Tom Prochaska: Fusing: LESS and LESS
Ethan Stern: Coldworking: The Diamond Life
Helen Stokes: Casting: The Honeycomb Mold - Nature Technology

April Surgent: Coldworking: Cold Shop Shake Up: A Look at the Bullseye Exploration Session, with Jen Hara Cuba
Cappy Thompson: Demo-Lecture: Glass Painting - Intimate to Public Scale
Teresa Turner: Coldworking
Karen Willenbrink-Johnsen and Jasen Johnson: Hot Glass: Flying Owl
Hiroshi Yamano: Hot Glass: Making From East to West series "Nagare"

PANELS

Patrick Collentine, Tina Auflero, Cork Marcheschi, James Nowak: Computers: Beyond Design
Denise Rousseau, Debora Moore, Ché Rhodes, Theron Statom, Grace Williams: Creating Tradition: American African Glass Artists
Anna Grigson, Dan Klein, Annie Porter, Ruth Summers: The Artist/Gallery Relationship: Have We Got It Right?
Dan Klein and Collectors: Collectors Panel
Eddie Bernard, Andi Kovel, Stanley Selengut, Tracy Bochnak, Christian Thornton: The Glass is Greener

Steve Klein: Kilnforming: Negotiating Techniques of a Kilnworker
Masami Koda: Flameworking: Cups and More
Mark Lammi: Flameworking: Line and Form - An Exploration of the Glass Vessel
Susan Longin: Kilnworking: Growing Large Sculptures from Small Elements
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Dan Klein and Collectors: Collectors Panel
Eddie Bernard, Andi Kovel, Stanley Selengut, Tracy Bochnak, Christian Thornton: The Glass is Greener
Pre-Conference Tours

Collector’s Tour
Tuesday, June 17 through Friday, June 20
Price per person: $1,200 (member), $1,300 (nonmember)
Minimum: 20 people
A tour to Portland’s most special glass art locations including private collections, artist studios, and exclusive events at the Portland Art Museum, and VIP Conference passes that allow you to take part in specialized GAS Conference events geared toward glass collectors.

Tour includes:
• Private Collection Tour & Dinner at the Home of Lanette McGregor and Dan Schroeder, Owners of Bullseye
• Portland’s Private Glass Collections
• The Bullseye Lehr-B-Q Pre-Conference Reception
• An Afternoon with Australian Master Klaus Moje
• Artist Private Studio Events
• Conference Pass with Special VIP Seating for Special Events
• Special Luncheons & Dinners at Portland’s Top Restaurants
• Ground Transportation During the Tour.
• Dinners for June 17-20, Lunches for June 18-20.

Studio and Factory Tours
Wednesday, June 18, 9 am - 5 pm
Price per person: $95/person (includes box lunch)  Minimum: 10 people, 100 people maximum
Shuttles leave from Hilton Portland.

Local glass studios and factories will be opening their doors for this exciting and informative one day event. This is a once in a lifetime opportunity to see the inner workings of the wide range of Portland’s glass community. The tours will begin (and end) in the northwest area of town at Elements Glass. From there, the tour will visit with glass factories and with hot, cold, kiln and flat glass studios throughout the city. Stops to include: Bullseye Glass Factory, Uroboros, Elements Glass, Studio Ramp LLC, Glass Alchemy, Fire Art Glass, Savoy Studios, and Chuck Franklin.

Artist Portfolio Review
Studio and Directors Rooms, Hilton Portland
Friday, June 20, 1 - 3 pm
Gallery owners, curators, educators, and artists will be available to review portfolios of GAS conference attendees. Artists should bring either a slide, photograph or electronic portfolio (electronic portfolios may be reviewed on the reviewer’s or artist’s computer). A sign-up sheet will be available at the conference registration area. Reviews will last 10-15 minutes each. A limited number of slots will be available on a first-come, first-served basis.

International Student Exhibition
Museum of Contemporary Craft
Friday, June 22, 4 - 6 pm, Saturday, June 21, 11 am - 3 pm
The International Student Exhibition invites all Gas Art Society student members who are currently enrolledally crafted, and contain glass as the main element.

How to participate: Deliver your student work to the Museum of Contemporary Craft, Wednesday, June 18, 12 - 5 pm; Thursday, June 19, 9 am - 12 pm. The official opening will be on Friday, June 20, at 4 pm. Students are encouraged to hand-carry their work to the conference. Insurance and shipment of the artwork are the responsibility of the artist. Neither GAS nor the Museum of Contemporary Craft are responsible for theft or damage to artwork. Please ensure that your work is delivered in reusable packaging.

Restrictions: No more than ONE item may be submitted by each student. The piece must not exceed 30 lbs. (15 kg) or 20” (50 cm) in any dimension. Installations or groupings may be submitted, but each element within the grouping must adhere to weight and size restrictions. Clear installation instructions must accompany each work. Proper hanging devices must also be provided for any work that requires hanging. No work will be hung on the walls or from the ceiling.

Awards: Previously, more than $6,000 in cash and supplies has been awarded. The first prize winner will receive a $5,000 cash award from The Corning Museum of Glass. All awards are acknowledged in the Glass Art Society 2008 Journal.

Sales: We encourage sales at this event by cash or check made directly to GAS. Artists will receive 80% (Visa/MasterCard also accepted).

Early bird discounts apply. Payments, purchases, and all unsold artwork can be picked up Sat., June 21, 3 - 6 pm, and Sun., June 22, 11 am - 6 pm. Pieces left after June 22, 5 pm will become the property of GAS.

Education Resource Center
Council Room, Hilton Portland
Fri., June 20, 1 - 3:30 pm; Sat., June 21, 1:30 - 5 pm
The Education Resource Center will be a space where students and those interested in continuing their pursuit of glass education may come to pick up materials and information. All educational facilities: universities, colleges, public access studios, summer programs, studios, etc., who offer instruction in glassworking and wish to be represented in the Education Resource Center are requested to provide literature. Each school is also encouraged to send a representative to be present to answer questions during the conference.

Bring your handouts and drop them off early at the Education Resource Center at the Hilton Council Room.

To ship materials ahead of time, contact the GAS office.

Donate to the GAS Auction
Saturday, June 21, 6:30 pm, Hilton Portland

Give back to GAS by giving to GAS! Each year the GAS Live Auction offers GAS members a way to support GAS if you aren’t able to attend. The GAS Live Auction is a way to support GAS if you aren’t able to attend. The GAS Live Auction is a way to support GAS if you aren’t able to attend.

How to donate:
1. Create a goblet, mug, tumbler or some kind of drinking glass.
2. Price it at $50, $100, $150, or $200.
3. Bring your drinking vessel and drop it off at the Goblet Grab receiving and preview area at Hilton Portland, Plaza Suite, Wed., June 20, 12 pm - 5 pm, Thurs., June 21, 9 am - 12 pm, Fri., June 20, 9-12 pm.
4. If you want your piece of your artwork, goods or services. Your donation helps subsidize half-price student fees and keeps all registration fees affordable. Expected to be the largest GAS auction ever with many donors and buyers, it will also be a great opportunity for exposure of your work.

This year donating artists have the choice to give 100% to GAS, or to receive 25% or 40% of the selling price. Your donation will be on exhibit throughout the conference and acknowledged in the 2008 Glass Art Society Journal.

How to donate:
1. Contact the GAS office to obtain an auction donation form, or the website: www.glassart.org
2. Complete and return the auction form with a high resolution (at least 300 dpi) JPEG of your piece, so that we can include it in the Power Point presentation. This also helps us in planning the display of the auction pieces.
3. Bring your donated piece to the conference.
4. If you want to ship your piece (at your own expense), contact the GAS office at 206-382-1305, or email: info@glassart.org

GAS is a non-profit organization funded by its own membership! Eligibility: The GAS Auction and Goblet Grab are open to all glass artists and suppliers; you do not need to be a member of GAS. Glass artists can submit one piece of artwork; all artwork must be designed by the artist. You do not have to attend the conference to donate, and donating work is a great way to support GAS if you aren’t able to attend.

14th Annual Goblet Grab
Friday, June 20, 12:30 - 1:30 pm, Hilton Portland, Plaza Foyer (begins promptly at 12:30 pm)

The Goblet Grab is a fundraiser for the Craft Emergency Relief Fund (CERF), which offers aid to GAS artist members in times of need. The fast-paced, spontaneous Goblet Grab is an event full of excitement and fun! Contribute by donating a drinking glass and be entered to win one free conference registration for the GAS 2009 conference.

How to donate:
1. Create a goblet, mug, tumbler or some kind of drinking glass.
2. Price it at $50, $100, $150, or $200.
3. Bring your drinking vessel and drop it off at the Goblet Grab receiving and preview area at Hilton Portland, Plaza Suite, Wed., June 20, 12 pm - 5 pm, Thurs., June 21, 9 am - 12 pm, Fri., June 20, 9-12 pm.

Columbia River Gorge Waterfalls and Mount Hood “Loop” Tour
Wednesday, June 18, 9 am - 5 pm
Price per person: $95/person – Minimum: 10 people
Price includes transportation and a box lunch.
Shuttles leave from Hilton Portland.

Tour includes:
• Multi-modal tour of one day – Multnomah Falls, the Columbia River and Timberline Lodge on Mount Hood, Tumbling waterfalls, incredible scenic overlooks, orchard-filled valleys, majestic mountains, and the Oregon Trail await you on this tour that climbs from sea level to over 6000 feet in one scenic loop!

Winery Tours in the Oregon Countryside
Wednesday, June 18, 9 am - 5 pm
Price per person: $90/person – Minimum: 10 people
Tour includes lunch. Shuttles leave from Hilton Portland.
Savor award-winning Pinot Noir, Pinot Gris. Chardonnay and Riesling while your designated driver guides you through the rolling hills of the picturesque Willamette Valley. Visits to at least four wineries and a step-by-step tour of the winemaking process included.

Portland’s Microbrewery Tour
Thursday, June 19, 6 pm – 10:30 pm
Price per person: $70/person – Minimum: 10 people
Shuttles leave from Hilton Portland.

Portland is the new microbrewery capital of the world! During this evening tour, you will learn about the microbrewing process, enjoy hearty microbrew samples from among hundreds of locally produced varieties, make new friends, and have some fun! Relax and enjoy local nightlife while our designated driver guides you throughout Portland’s microbrewery maze! Food available.

Columbia Gorge Waterfalls and Mount Hood “Loop” Tour

GAS 2007 Live Auction

GAS 2007 Live Auction

GAS 2008 Live Auction

Donations to the 2008 GAS Live Auction

GAS 2008 Live Auction
EXHIBITIONS

Autzen Gallery
Portland State University
724 SW Harrison, 2nd Floor, Portland, OR 97207
www.pdx.edu/art/exhibitions.html

Beppo Wierda Gallery
319 NW 9th, Portland, OR 97209
www.beggapugallery.com/

Susan Harlan, Talulfoio Jones, & Kevin Shiuker

Brian Mark Fine Art
2236 NE Broadway, Portland, OR 97232
Tel: 503-249-5659
www.brianmark.com/, art@brianmark.com
June 3 - 30, 2008
For Exactly Four: Roger Thomas, Richard Glenn, Michael Behrens, Alice Gebart

Bullseye Resource Center Gallery
3610 SE 21st, Portland, OR 97202
bullseyeglass.com/emerge/

Bullseye Gallery
300 NW 11th, Portland, OR 97209
www.bullseyegallery.com/
Clifford Ranney retrospective; Group Show: Scott Chaseling, Kirstie Rea, Richard Whitely, Giles Bettsion, Claudia Borella, Jessica Loughlin, & Deb Jones; Gallery Artists: April Sargent, Colby Cockblum, Steve Klein, Catharine Newell, Richard Marquis, Mel George, & Jeremy Lipsta

Butters Gallery, Ltd.
520 NW Davis, 2nd Floor, Portland, OR 97202
www.buttersgalleries.com/
Benjamin Moore will curate an exhibit of glass artists who made work at Benjamin Moore, Inc. during 2007

City Arts
902 SW Morrison St., Portland, OR 97209
“Guided” a juried exhibition by the Oregon Glass Guild

Elements Glass
1979 NW Vaughn, Portland, OR 97209

Talulfoio Jones, “Embrace”

Elizabeth Leach Gallery
417 NW 9th, Portland, OR 97209
www.elizabethleach.com/
Deborah Harrell, Henry Hillman Jr.

Feldman Gallery
1241 NW Johnson, Portland, OR 97209
www.pcnca.edu/exposure/feldman/
Artists from other media exploring kiln-glass

Froelick Gallery
714 NW Davis, Portland, OR 97209
www.froelickgallery.com/
Joe Feddersen

Gallery 114
1100 NW Glisan, Portland, OR 97209

Hilton Portland
921 SW Sixth Avenue, Portland, OR 97204
Senate and Executive Rooms

GAS Neon Exhibit

Laura Russo Gallery
805 NW 21st, Portland, OR 97209
www.laurarussogallery.com/
Eric Franklin

Pre- and Post- Conference Workshops

Aquilla Glass School
1628 N Columbus Blvd, Unit A, Portland, OR 97217
503-240-9449
www.aquilaglassschool.com
Test the Northwest – Before, during and after the GAS Conference – Bullseye, Glass Alchemy, Momka, Northstar, Urobos. Manufacture demos, student tryout, questions, answers. Everyone is invited.

Bullseye Resource Center
3610 SE 21st Ave., Portland, OR 97202
503-232-8887
www.bullseyeglass.com/
What, Why, and How –
June 13-16, Colby Cockblum & Charles Butcher
Exercises in conceptual development, drawing, and model making will combine with demonstrations and hands-on work in kilnforming, kiln-casting, flameworking, and coldworking. Juried. Thinking in Glass – June 14 - 17, Shiva Levinson
Basic glassworking techniques will be open-faced kilncasting. Pre-requisite: basic to intermediate-level kilnforming skills. Juried.

Translation – June 23 - 30, Jessica Loughlin
Kilnforming and cold finishing techniques will be demonstrated and applied as they relate to individual student ideas. Juried. Students should have intermediate to advanced kilnforming skills.

Kilnot Glass – June 23 - 30, Richard Whiteley
Learn a variety of mold making processes, kiln-firing procedures, and extensive coldworking and carving. Some experience in glass and or sculpture will be useful. Juried.

Elements Glass
1979 NW Vaughn, Portland, OR 97209
To be announced

Chemeketa Community College
4000 Lancaster Dr NE, Salem, OR 97309
503-365-4717
www.chemeketa.edu/programs.chemeketa.edu/glass/glass@chemeketa.edu
June 13 - 18, Susan Longini: Grow It Big with Pate de Verre
June 16 - 18, Matt Eskeuche: Vessels and Form Consciousness.


Museum of Glass, Tacoma
1801 Dock Street, Tacoma, WA 98402
Tel: 1-866-4MUSEUM (468-7386)

Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass
February 23 - August 24, 2008

Dante Marioni: Form, Color, Pattern
February 16 - September 21, 2008

Living Legacies (working title; an exhibition of work by artists influenced by Lino)
February 16 - September 21, 2008

Contrasts: A Glass Primer
November 2006 - November 2009

Made at the Museum of Glass: An ongoing installation of selections from the Visiting Artist Collection – Ongoing

PDX Contemporary Art
925 NW Flanders, Portland, OR 97209
www.pdxcontemporaryart.com/
Megan Murphy

Portland Art Museum
1100 NW Glisan, Portland, OR 97205
www.pam.org/
Klaus Moje retrospective

Pulliam Deffenbaugh Gallery
929 NW Flanders, Portland, OR 97209
www.pulliamdeffenbaugh.com/

Quintana Galleries
120 NW 9th, Portland, OR 97209
www.quintanagalleries.com/

Works by Larry Ahvakana, Marvin Oliver, and Lillian Pitt
G L A S H A U S
The International Magazine of Studio Glass

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www.glasshouse.de

Published six times a year, each issue of GlassLine features tutorials and the latest techniques, whether making beads, pendants, marbles, sculptures, blown vessels or Christmas ornaments. GlassLine keeps you up-to-date with the latest in new products and equipment releases. You can count on GlassLine to keep you informed with what’s going on and with many new and exciting ways that the lampworking world is expanding. While you’re considering a subscription, check out our new HotGlass Forum, which appeals to all facets of the art of glass. Check us out at www.hotglass.com/forums/

GlassLine Magazine, dedicated to lampworkers, flameworkers and glass enthusiasts, has been serving hotglass artisans and the lampworking community for 21 years.

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1818 E Redwood Ave
Anaheim, CA, 92805-3440
Tel: 714-520-0121
Editor@HotGlass.com
www.HotGlass.com

DIVERSITY IN CONTEMPORARY GLASS BEADMAKING

From conferences, to exhibits and trade shows, the ISGB globally connects member to member, collector to artist, and artist to opportunity; showcasing glass artistry on a more personal scale.

Our success is formed by continually fueling the awareness of this art form, and through support of our members’ endeavors by our diverse programming and benefits.

For information on ISGB membership and programs, please visit www.isgb.org.
resources, etc.

PLEASE NOTE: Publication of notices is for information purposes only and does not necessarily indicate endorsement by the Glass Art Society.

We are happy to include information as supplied to us by various sources. Please send us your press releases and notices including specific, current facts as far in advance as possible to: GAS, 3131 Western Avenue, #414, Seattle, WA 98121 or e-mail to: Kate@glassart.org. GAS NEWS is a bi-monthly publication. Members receive their newsletters approximately 6-8 weeks after the deadline.

Upcoming Newsletter Deadlines:
April 1 for the June/July/August 2008 issue
July 1 for the September/October 2008 issue
We look forward to hearing from you.

Call To Artists
14th Annual Goblet Show
Kittel/Riffkind Art Glass invites entries for their “14th Annual Goblet Show.” The deadline for entries is May 9. The exhibit will run July 11 – August 15. No entry fee. Insurance. Send a SASE for more details to: Kittel/Riffkind Art Glass. For more information contact: Kittel/Riffkind Art Glass, 5100 Belt Line Rd #1620, Dallas, TX, 75254, Tel: 972-239-7957/888-865-2228, Fax: 972-239-7998, Artglass@KittelRiffkind.com, www.kittelriffkind.com

Job Opportunities
The Toledo Museum of Art. PO Box 1013, Toledo, OH, 43697, Tel: 419-255-8000 ext 7468, Fax: 419-255-5638, JPage@toledomuseum.org, www.toledomuseum.org. The Toledo Museum of Art is accepting applications for Manager, Glass Studio. This individual will oversee all aspects (technical, logistical and artistic) of our multi-use, state-of-the-art facility in the new Glass Pavilion; will represent the Museum to the local artist community; and, along with our Curator of Glass, be our liaison with the national and international glass community. Must have vision and desire to lead the program to an internationally recognized standard of excellence, and possess extensive contacts within the national and international Glass Art Community, with a desire to utilize those contacts to create new creative opportunities for all the Studio’s constituencies. Requires understanding of the unique role of the Studios within a large art museum, and ability to work with museum administration to strategize the ongoing development and programs of the Studios within the museum’s mission, vision, and strategic plan. Must be able to work appropriately with staff at all levels, and to facilitate smooth planning and communication for all the diverse communities utilizing the studios. The successful candidate will have a BFA with a glass concentration (MFA preferred), and a minimum of five years’ experience managing a glass studio, including at least one year in a supervisory capacity, or equivalent relevant experience. A copy of the full job description, as well as additional detailed information about the Museum, its collection and its programs, is available on our website: www.toledomuseum.org. The Toledo Museum of Art is an equal-opportunity employer. To apply, please send a copy of your vita, including detailed information concerning your studio management experience, to the address below. For more information contact: jobs@toledomuseum.org, or mail to: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697.

Glassthe Glass Fusion Program Director – Girls residential summer camp, located in the endless mountains of Pennsylvania. About 2 hours from New York City, seeks individual to oversee Glass Fusion Program at camp. Help girls ages 12-15 to create personal treasures from pendant to plate size. Responsibilities include: teaching girls ages 12-15 beginning techniques, conducting firings including preparing shelves. Successful candidate should be comfortable in glass cutting as well as in teaching beginning skills. State of the art facility with kilns and cutting tools. Apply on line at www.campbrynmawr.com or call 888-526-2267.

New Gallery
Lunivere Gallery, 7 Promenade de l’Autan, Les Cabannes, Cordes Sur Ciel, 81710, Tel 05 63 33 99 89, Fax 05 63 33 91 05, www.lunivere.com Since November 2006, Lunivere opened a second gallery at Cordes-sur-Ciel, a magnificent medieval village surrounded by the rolling hills of the Gailac vineyards only an hour’s drive from Toulouse, which is connected to Paris with the Air Shuttle. The gallery will be part of a larger complex situated in an eighteenth century mill house on the Cerou River. Currently being restored, the mill will eventually provide electricity from three turbines to furnish power for the glass studio. Plans are to create an International Summer School with small classes for advanced students. The director of the complex, Kate Collins, brings with her many years of experience in the world of contemporary studio glass.

Also, in the planning stage is a Museum of Contemporary Glass. This new space will include Mariann Spotnood’s extensive collection of glass sculpture which she began amassing in the seventies. Currently housed in Newport and in Paris, this impressive collection representing glass artists from around the world continues to grow, and will become open to the public for viewing in its entirety. For more information, contact the gallery at www.lunivere.com, Tel 05 63 33 99 89.

Seminars and Events
International Conference Sept. 7-7 “Sources of Inspiration” This two-day conference examines sources of inspiration with a wide range of speakers including the September master class leaders, Jeremy Myerson, Director of the Helen Hamlyn Centre and Professor of Design Studies at the Royal College of Art in London (keynote speech), Tina Oldknow from Corning Museum of Glass, British ceramicist Philip Eglit, Geoff Opie, former Head of Education at the Victoria & Albert Museum and freelance lecturer in the history of art and design, Dagmar Bremstrup, director of the Ebeltoft Glass Museum in Denmark and Professor Dan Klein, the well-known expert in Contemporary Glass. For more information contact: North Lands Creative Glass, Quatre Bras, Lybster, Caithness, KW1 6BN, Scotland, Tel: +44 1593 721 229, Fax: +44 1593 721 229, info@northlandsglass.com; www.northlandsglass.org

International Flamworking Conference Mar. 28-30 at Salem Community College, Carneys Point, NJ. Highly acclaimed glass artist Carmen Lazar, who has mastered creating delicate and intimate portraits that celebrate daily life, will demonstrate and lecture. The conference also will showcase artists: Suewen Fowler, Eric Goldschmidt and Melissa Monti. The weekend will culminate with a Masters’ competition spotlighting Margaret Neher, Milton Townsend and Lewis Wilson. In addition, attendees will watch SCC alumnae Ariel Rom working on the lathe, and hear from retired Rowan University art professor Dr. Burton Wasserman, who will discuss “The Pursuit of Quality vs. Kitsch in Glass Art.” For more information contact: Salem Community College, 460 Hollywood Ave, Carneys Point, NJ, 08069-2799, Tel 856-351-2611, Fax: 856-351-2662, mattheis@salemcc.edu, www.salemcc.org

Glass Craft & Bead Expo April 2nd - 6th 2008

Register now to receive your 2008 show guide! www.glasscraftexpo.com

Ron Starr
Artist

"See His Body Of Work" www.ronstarrart.com

For Gallery Locations & Inquiries: 847.846.4076 www.ronstarrart.com

See website for a FREE limited edition catalogue, as seen at SOFA Chicago
classes + workshops

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GAS, 3151 Western Avenue, #414, Seattle, WA 98121 or e-mail to:
Kate@glassart.org. GAS NEWS is a b-monthly publication.
Members receive their newsletters approximately 6—8 weeks after the deadline.

Upcoming Newsletter Deadlines:
April 1 for the June/July/August 2008 issue
July 15 for the September/October 2008 issue
We look forward to hearing from you.

UNITED STATES

ARIZONA
Sonoran Glass Art Academy, 633 W 18th St, Tucson, AZ, 85701-2023, Tel: 520-884-7814, Fax: 520-623-9680, info@sonoranart.org, www.sonoranart.org
Mar. 29 - 20: Twist with Fritz/Fritz Dreisbach
Apr. 11 - 25: Sculptural Forms in Soft Glass/Shane Fero
Apr. 21 - May 1: 8 Daze Intensive/SGAA Staff
Apr. 27 - May 17: Month of Sundays/SGAA Staff
May 3 - 31: Complete Bead Making/SGAA Staff

GEORGIA
Jankie Studios Inc., 659 Auburn Ave NE Studio G-9, Atlanta, GA, 30312, Tel: 404-584-0234, Fax: 404-584-0234; jankiejglass@gmail.com, www.jankiejstudios.com
Mar. 15 & 16: Beginning Workshop
Mar. 22: Hot Glass Experience
Apr. 12 & 13: Beginning Workshop
Apr. 16 - May 14: Beginning Glassblowing
May 3 & 4: Beginning Workshop
May 17: Not Hot Glass Experience
May 28 - June 25: Beginning Glassblowing

ILLINOIS
The Contemporary Studio of Glass Art, 101 W 61st St Bldg B, Westmont, IL, 60559, Tel: 630-493-4527, michael@loganart.com, www.loganart.com
Mar. 8, 15, 22, 29: This course is for anyone that wants to jump in with both feet! Under the guidance of a C.S.G.A. instructor, this intensive study will cover basic skills in working molten glass, color application, cold working, grinding and polishing. Beginner to Intermediate skill level. This class is limited to 9 students.
Students will be shown that contemporary lampworking design elements can be achieved on the blowpipe.

MARYLAND
Art of Fire, 7901 Hawkins Creamery Rd, Laytonsville, MD 20882, Tel 800-639-6979, 301-253-6642, artoffire@artoffire.com, www.artoffire.com
Mid-Atlantic’s largest state-of-the-art studio, 1 hour from Washington, D.C., offers classes at all levels with monthly scheduling. Furnace rental is also available. Reference website or call for more information and pricing.

MISSOURI
Third Degree Glass Factory, 3200 Delmar Blvd, St. Louis, MO 63108-1039, Tel: 314-367-4527, Fax: 314-776-2470, info@3rdglass.com, www.3rdglass.com
Loren Stump Workshop
Apr. 22-26: Loren Stump Workshop-5 Loren Stump
Mar 15: Paperweights (This class is a one-day workshop for those with no experience in the hot shop)
Intensives
Mar. 16: Beginning Glassblowing
Mar. 15-16: Bead making I
Mar. 29-30: Thick Block Kiln Forming

NEW YORK
Saalem Art Works, 19 Cary Ln, Salem, NY, 12865, info@saalemartworks.com, www.saalemartworks.com
Workshops offered in glass. Visit the website for more information.

The Studio of The Corning Museum of Glass, One Museum Way, Corning, NY, 14830, Tel: 607-974-8914/6467, Fax: 607-974-6730; thestudio@cmog.org, www.cmog.org
Ten-Week Sessions
Mar. 2 - May 4: Beginning Glassblowing, Paperweights, Continuing Glassblowing, Sculpting Techniques, Beginning Flame Shop, Next Steps in Glassblowing, Beadmaking and Jewelry Design
Weekend Workshops
Apr. 19 - 20: Survey of Glass Techniques

Pennsylvania
Pittsburgh Glass Center, 5472 Penn Ave, Pittsburgh, PA, 15206, Tel 412-365-2145 cetex 202, Fax 412-365-2140, paige@pgc.org, www.pittsburghglasscenter.org
Hot Shop
May 19 - 23: Rebuilding Foundations/Randy Walker
May 26 - 30: Torchwork in the Hot Shop/Ross Richmond
June 2 - 6: Grassroots Goblet Making/Mark Schumke
June 9 - 13: Object Design/Joan Macdonell
June 16 - 20: Teen Boot Camp
June 23 - 27: Pushing the Bubble/Dave Walters & Janusz Poznai
June 30 - July 4: Get Your Feet Wet/Jason Forck
July 7 - 11: The Story Ever Storytold/Daniel Spitzer
July 14 - 18: Glassblowing Techniques in and Out of the Box/Rob Scavuzzo
July 21 - 25: Intro to Glass in the Function of Lighting/ Jacqueline Mendelson
July 28 - Aug. 1: Sculpted Luminosity/Ron Breadon & Jason Chakravarty
Aug. 4 - 8: Secrets Revealed/Scott Darlington
Flame Shop
Aug. 19 - 23: Survey of Forms in Soft & Borosilicate Glass/Shane Fero
May 31 - June 4: The Graceful Goblet/Christian Luginger
June 9 - 13: Object Design/Jay Macdonell
June 16 - 20: Teen Boot Camp
June 23 - 27: Building Your Fundamentals/Steve Szelove
July 30 - July 4: Beadmaking Bonanza for Beginners/Theresa Cross
July 7 - 11: What’s the Big Idea? Conceptual Flame-working/All Reynolds
July 14 -18: The Essence of the Flame/Sally Prasch
July 21 - 25: For the Love of Beads/Motavenda
Aug. 4 - 8: Beginners with Boris Tim Drier

INTERNATIONAL
ITALY
Vetrine Artistiche Toscane, Via della Galluzza, n. 5, Siena, 53100, Tel: +39 0577 48033, edul@glassisland.com, www.glassisland.com
June 2 - 6: Glass Fusing
June 9-13: Painting on Glass
July 1-7: Tradition and Innovation/April Surgent
Northlands Creative Glass, Quatre Bras, Lyster, Caithness, KW18 2BN, Tel: +44 1593 721 229, Fax: +44 1593 721 229, info@northlandsglass.com, www.northlandsglass.com
July 9 - 13: From the Nitty-Gritty to the Perfect Polish/Joel O’Dorisio
Aug. 4 - 8: Stained Glass in a Flash/Judith Schaechter
Aug. 7 - 11: Art of Fire/Jim Luyt
Aug. 14 - 18: Glass Basket/Gail Stouffer
Aug. 21 - 25: Landscapes and Mirrors Master Class/Pat Bako
Aug. 27 - Sept. 4: Traditions and Innovation/Patricia Jolley
Sept. 7 - 11: What’s the Big Idea? Conceptual Flame-working/Theresa Cross
Sept. 14 - 18: The Essence of the Flame/Richard Parr
Sept. 21-25: Glass Basket/Bob Scavuzzo
Sept. 28 - Oct. 2: The Glass Basket/Gail Stouffer
Sept. 30 - Oct. 4: Stained Glass in a Flash/Judith Schaechter

SCOTLAND
Northlands Creative Glass, Quatre Bras, Lyster, Caithness, KW18 2BN, Tel: +44 1593 721 229, Fax: +44 1593 721 229, info@northlandsglass.com, www.northlandsglass.com
Northlands Creative Glass 12th Annual Summer Program 2008 Master Classes
July 5 - 13: Duo in Still Life/.Bussey Master Class/Deborah Howard and Mel George
Aug. 4 - 8: Articulating Ideas Into Objects Master Class/Richard Jolley
Aug. 7 - 11: Landscapes and Mirrors Master Class/Ann Wolf
Sept. 7 - 11: For the Love of Beads/Motavenda
Sept. 14 - 18: Cast and Blast/Michael Dupille
Sept. 21 - 25: Sculpted Luminosity/Joel O’Dorisio
Sept. 28 - Oct. 2: The Glass Basket/Gail Stouffer
Oct. 5 - 9: Stained Glass in a Flash/Judith Schaechter
Oct. 12 - 16: Glass Basket/Bob Scavuzzo
Mark Ditzler
Sept. 7 - 11: What’s the Big Idea? Conceptual Flame-working/All Reynolds
July 14 - 18: The Essence of the Flame/Sally Prasch
July 21 - 25: For the Love of Beads/Motavenda
Aug. 27 - Sept. 4: Tradition and Innovation/April Surgent
Sept. 7 - 11: Landscapes and Mirrors Master Class/Ann Wolf
Sept. 14 - 18: Cast and Blast/Michael Dupille
Sept. 21 - 25: Sculpted Luminosity/Joel O’Dorisio

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PROMOTE YOUR EXHIBITION!
Please send us images of work in upcoming exhibitions! Digital images only (high resolution - please no web images). jpeg, tiff, pdf. E-mail to: Kate@glassart.org or mail a disk to:

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NOW AVAILABLE The Glass Art Society Blog!
Check out the latest listings, organization news, and more – it’s all just a few keystrokes away.

Simply log on to the member section of the GAS website, make note of the username and password needed to access the blog, then click on the blog button and enter the required information.

Visit www.guild.com or call 877-223-4600 to become a Guild artist or to request a catalog.
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Contribute to GAS NEWS

GAS NEWS is for the members of the Glass Art Society. There are several ways to contribute:

1. Listings: Every issue has 100s of listings and classified ads, free to members
2. Member Profile: Gives members an opportunity to share their work, experience and thoughts with other members. Images and text welcomed.
3. Student Profile: Students, send artist’s statement, a brief bio, images of your best, most recent work, your name, address and contact information.
4. School Profile: Students or educators of accredited, degree-offering schools, send a brief article about your school and what it offers, and a few images.
5. Workshops: Non-degree schools, send a brief article about your program and a few photos.
6. International Window: GAS has members in over 50 countries. Each issue we highlight 1 or more countries or events outside the U.S. Images and text welcomed.
7. Critical Issues: Submit your ideas for an article that analyzes, interprets, or evaluates artistic works in glass.

For more information on submissions, go to www.glassart.org, click on “Newsletter” or contact the Communications Manager at the GAS office. E-mail: Dana@glassart.org

The Glass Art Society reserves the right to edit submissions for any reason deemed necessary by the editor, including clarity, length or grammar. Submission of material is not a guarantee that it will be published. Please include a SASE for return of materials sent via mail.

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