

### Message from the President

Happy New Year! I hope 2024 is starting out well for all of you.

First of all, I want to express my great appreciation for Tamah Graber’s



leadership as President of the Guild for the last three years. During her tenure, the Guild successfully weathered the pandemic, continued to expand our local membership and added many remote members. She will remain a member of the Board as past-President, and I look forward to her continued participation on the Board and in Guild activities.

Andrew Lang is leaving the NCAGG Board after many years of service. In his role as Chair of the Show Opportunities Committee, he located many great venues for Guild shows. In particular, his role

in convincing the Board to take a chance on a show at Gallery B in Bethesda resulted in one of our most successful shows. His endearing sense of humor and his knowledge about financial and tax-related matters will be missed in our Board meetings, but I am sure we will continue to see his fabulous blown dichroic pieces in our shows.

Suzanne Arden will be continuing in her role as the NCAGG Treasurer. She and I have worked well together as show co-chairs and on many Guild activities. Her participation on the Board and in the Guild goes well beyond her Treasurer’s duties, and I am so happy to have her positive presence and wise counsel on the Board.

Sarah Pick will be taking over from me as Chair of the Programming Committee. She will also continue to be active on the Guild’s social media platforms. If you have a topic you would like us to explore for one of our meetings, please shoot Sarah an email or suggest it on the listserv or Facebook.

Allan Jaworski will continue as an at-large director on the Board. As the Chair of our Membership Committee, he, along with our webmaster, Jenn

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Moffitt, keep our membership management system up-to-date, and Allan also informs new members about all of the Guild's great membership benefits.

There are a number of other changes to the NCAGG Board. Shayna Heller is moving from her position as an at-large Director to Vice-President. In addition to learning more about the operation of the Board and the Guild's various activities, she will be heading the Community Outreach Committee. She is going to be organizing the Guild's participation in the National Building Museum's "Big Build" event in October. With help from Elaine Byergo, Shayna will be planning the Guild's booth for this event; they are going to need volunteers to help with set-up, demonstrations and children's activities.

Elaine Byergo is joining the Board as an at-large Director and will be leading the Guild's Shows Committee. In addition to overseeing all of our shows, she will be working with Doris Ross and Rachael Rice to find locations for future shows. In June, we will have an all-member non-juried show at the Village of Friendship Heights Community Center and in October, we will be back at Gallery B in Bethesda for a juried show. Doris and Elaine will be co-chairing the Friendship Heights show, but we will need volunteers to the help with the load-in, setup/take down and reception for that show and we need two people to be co-chairs for the Gallery B Show. Please contact Elaine if you will help with these shows.

Michelle Rial, will also be filling an at-large Director position on the Board. She is one of our most active remote members, and we are thrilled to have her be the Guild's first long-distance Board member. Michelle is going to be heading our Media and Marketing Committee. She will continue to work with Shona D'Cruz, Tamah Graber and Sarah Pick on the Guild's social media, and she will be working to raise the Guild's public profile. If you haven't done so yet, please join our Facebook group and follow us on Instagram.

I also want to note that I have appointed Inbal Katz to be Interim Secretary on the Board as Sarah Pick shifts to her role as Chair of the Programming Committee. We will have a special election early this year to officially elect Inbal to the Board. At the same time, we will be asking for the membership's approval of updates and changes to the NCAGG By-Laws. I will be discussing these changes at our meeting on January 21.

I think 2024 is going to be another exciting year for the Guild. We have a lot of engaging speakers planned, and we are working on some new Guild activities in addition to our regular meetings. I hope to see you all at our meetings and shows, and I hope you will get involved in one of our many committees or activities. Please don't hesitate to contact me if you would like to discuss any aspects of the National Capital Art Glass Guild.

***Becky***

Becky Snider, President, NCAGG

## **NCAGG News**

### **Meet the NCAGG 2024 Board**

By Karen Wilson

The NCAGG welcomes our impressive new board for 2024. The depth and richness of these artists and their dedication to improving the field of glass art is extraordinary, adding up to 164 years of experience with glass art and 60 years of NCAGG membership and volunteerism. The board has a breadth of backgrounds including fused glass, glass blowing, stained glass, coldworking, mosaics, and combined techniques like glass blown roll ups of fused glass. We are blessed to have their leadership and dedication to the field of glass art. This article briefly introduces each board member. Together,

their most important message is to get involved, volunteer and participate. As Allan Jaworski notes in a Vincent Van Gogh quote, “Great things are done by a series of small things brought together.”

### **Becky Snider, President**



*From the Ashes*

Becky Snider found her passion for glass art at the Art Glass Center at Glen Echo. From the Ashes is her favorite piece—an abstract with a lot of texture made after the fires in Paradise, California. It connects her undergraduate work as an abstract painter with her glass work and is about resilience and rebuilding, skills she’s modeled over many years as a NCAGG volunteer and officer. Her personal goals for the year are to create a coherent body of work rather than individual pieces and encourage the Guild to be more dynamic through increased and more engaged membership, an improved website and expanded Guild activities in addition to monthly meetings.

### **Shayna Heller, Vice President**



*Rimonim 613*

Shayna began her love of glass with a Girls Night Out at Missy Loewe’s Celebration Art Glass to make jewelry. There was no turning back. She was a graphic arts manager and quickly learned to incorporate her love of painting into fused glass. Rimonim 613, one of her first pieces, is still one of her favorites. She values the friendship and expertise of other Guild members, the formal and informal sharing and the sense of community the Guild brings. Her 2024 resolution is to “think like glass” and better understand the physics of it, so she can better control and improve her craft. She plans to focus on improving the community outreach and social responsibility of the Guild, partnering with worthy organizations and co-hosting activities to support and give back to the community.

### **Sarah Pick, Director of Programming**



*Galactic*

Making mosaics was the stepping stone for Sarah’s discovery of fused glass. Although she focuses primarily on fused glass at this point, she also hopes to do more large-scale mosaics in the future. Her favorite piece, Galactic, uses tints to create movement and a 3D effect. Sarah loves the expert advice available through the Guild’s networking opportunities and the friendships she has developed. Getting great deals on glass and equipment is a bonus benefit. She is looking to explore new techniques and out-of-the-mold creations this year. Her Guild focus will continue to be on expanding our social media presence both locally and geographically.

### **Suzanne Arden, Treasurer**



Suzanne also got interested in glass art from taking the beginner fusing class at the Glen Echo Art Glass Center. A work colleague took the class and she was intrigued (and jealous) by what her friend created, so Suzanne signed up for the next beginner class. She works primarily in fused glass, focusing on landscapes. In 2024, she hopes to translate her landscape photographs into evocative glass scenes and wants to see the Guild develop a more national presence, fielding events to reach into the community and raise awareness for both the Guild and for glass as an artform accessible to everyone.

### **Tamah Graber, Past President**

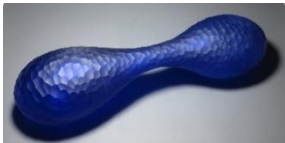
*Aquatic Life*



Tamah has been our devoted Guild President for the past three years. Many thanks Tamah. She first discovered glass art at Steuben Glass Shop on Fifth Avenue in New York. Although she couldn't afford it, she loved looking at the displays and developed a life-long passion for glass. Stained glass classes, followed by fused glass and blown glass classes at McFadden Glass in Baltimore have all been part of her development. She joined the Metropolitan Stained Glass Association in the early 1980's, a guild that later merged with NCAGG. She is grateful to the new slate of officers and having more

time to focus on improving her glass work with additional classes. She looks forward to continuing to support the Guild in increasing its membership and the profiles of its artists.

### **Allan Jaworski, Director**



*Bluebell*

Allan became involved in glass when he gave a friend a retirement gift of a course in glass fusing at the Glen Echo Art Glass Center and decided to take it as well. Classes at Corning, Vitrum and the Pittsburgh Glass Center further strengthened his interest. He is a versatile glass artist, combining glass blowing, glass fusing and coldworking, into projects such as rollups using fused glass tiles or pattern bars and diamond wheel engraving. The results of this dedication and creativity are clear in his favorite piece, *Bluebell*, blown glass with battuto (hammered) engraving, that won first prize in glass at the 2019 Creative Crafts Council show. Allan appreciates the ability to exchange ideas and learn from other glass artists and the show opportunities through the Guild. He hopes to continue to have fun making glass art and to help the NCAGG grow its membership and increase learning opportunities in art glass techniques. Alan is also the NCAGG representative and treasurer of the Creative Crafts Council, a consortium of 12 crafts guilds that supports sharing and learning crafts techniques among the guilds.

### **Elaine Byergo, Director**



*What a Cat Sees*

Elaine first discovered the beauty of glass by watching the seasons through Victorian windows. She asked a neighbor to show her how to cut glass and foil with solder, beginning in stained glass. She does both stained and fused glass and loves to create three-dimensional designs. Her favorite piece is a combination of both—a portrait of her daughter. She loves helping with art glass shows and supporting other artists. She appreciates the curiosity and sharing that artists bring to others, and she is always open to discovering new ideas.

### **Michele Rial, Director**



*Earth Dragon Circle*

Michele is right in the spirit of the Chinese Year of the Dragon with her favorite piece, Earth Dragon Circle. It required a lot of complex cutting and now overlooks her tea cabinet. She began creating glass art with leaded stained glass during the 1980s, and she's been fusing since 2001. She had a unique opportunity teaching a class in Taiwan at the Hsinchu Glass Museum. She was introduced to some glass masters in their studios and toured a glass manufacturing company. The Guild's use of zoom meetings has helped her connect with other Guild members and learn from their techniques. For 2024, she hopes to expand knowledge and gallery and exhibition possibilities.

## 2024 NCAGG Meetings

January 21 - Share Meeting

February 25 – NCAGG Scholarship Receptients –  
Shona D’Crus, Robin Reid, Laurie Snarr

March 17 - Magless

April 24 - Imagine Museum Virtual Tour

May 19 – Michael Janis

June 9 - Picnic/Share at Glen Echo

July 21- Carien Quiroga

August 18 - Stephen Brucker

September 22 - Bullseye Special Projects

October 6 - Annual Meeting/Auction

November 17- Virtual tour of Gallery B show

## In Case You Missed It -- January Share Meeting

By Tamah Graber

On January 21, the guild met online for a share meeting. Six people showed some of their work from classes they took or things they were working on. In share meetings, presenters might show the good things they’ve made, but they might also show pieces that could be improved or that didn’t work. And, they may ask for feedback or suggestions for improvement.

The six people who showed their work were Michelle Rial, Jenn Moffitt, Shona D’Cruz, Andrew Lang, Becky Snider and Nikki O’Neill. The works were truly impressive.



Shona took a class with Amanda Simmons at Warm Glass UK called After the Circle. The class introduces ways to make a range of slumped forms from different shapes. Shona presented two of the bowls she made during the class.



Andrew showed one of his beautiful dichroic sculptures and several of his sculptures. Some of Andrew’s works can be found in Chrysler Museum in Norfolk, VA, the Fort Wayne Museum of Art in Indiana and the Dichroic Museum of Art in Orange, CA. Some of his works are in the Seattle Glassblowing Studio as well.

In the piece he showed, there were problems that were difficult to see.



Jen Moffitt has been taking a master class with Narcissus Quagliata called Painting with Glass. It is a comprehensive class series of three to five online webinars, homework and hours of video to watch and learn. She is pleased with the work and the new direction she is taking.



Michelle is always experimenting with new techniques. This time she wanted to look for reactions, mixing enamels with frits or changing the temperature to see what happens. She added different fine and coarse frits to find color reactions and fired the pieces at high temperatures. Also, she added fine or coarse frits with enamels and varied the thicknesses. Using those techniques, she created new lovely artwork.



Becky

Becky

Nikki



Nikki and Becky were part of a group that took a class with Richard Parrish, Working in Shallow Space. This class explores using fiber paper to create forms shapes and textures to create remarkable pieces of art in bas relief.

It was really interesting to see the works that our members have been doing.

# Member Happenings



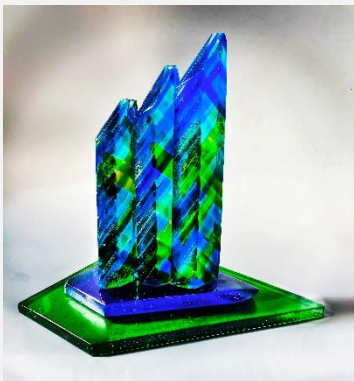
**Michelle Rial** ([Shard@glasstf.com](mailto:Shard@glasstf.com))

Michelle's fused-glass artwork *Serene* received second place in the glass category in the 29<sup>th</sup> International Exhibition at [Hopkins Center for the Arts](#) in Hopkins, MN. The show will run from January 13 to February 24, 2024.

**Karen Wilson** ([karenw@stardustartworks.com](mailto:karenw@stardustartworks.com)), **Michaela Borghese** ([borghesem202@aol.com](mailto:borghesem202@aol.com)), and **Janet Wittenberg** ([sachermom@verizon.net](mailto:sachermom@verizon.net))

Work by Art Glass Center's artists Karen, Michaela, and Janet will be on display at [Prism: Connections in Color, The Mansion at Stratmore's 32<sup>nd</sup> annual juried exhibition](#) (North Bethesda, MD). The show title was chosen as a challenge to artists to communicate in color through a range of media, subject matter and style. The show runs from Friday, January 26, to Saturday, March 2.

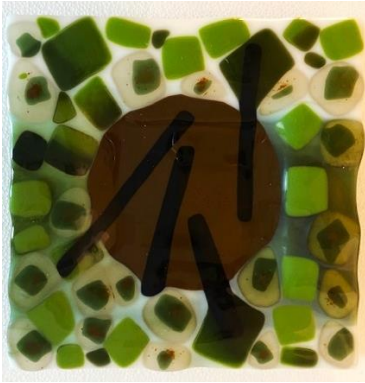
Karen's elegant mandala and Michaela's lovely Reflections in *Red and Blue* and *The Blue Planet* will be featured. Among several works Janet has in the show, she was awarded an Honorable Mention for *Winter Tableau*.



The [Art Glass Center](#) Studio Artists Annual Show, *Expressions in Glass 2024* Opens March 16.



Virginia Hughes' *Honoring the Seas, Trees and Skies* and Michaela Borghese's *Summer Dreams* are two of the fused glass art works featured in the Studio Artists of Art Glass Center's *Expressions in Glass 2024* annual exhibition at Glen Echo Park, Glen Echo, MD. The show runs from Saturday, March 16, to Sunday, April 14, 2024, with an opening reception Saturday, March 16, 4-6 pm.



**Beryl Brenner** ([www.berylbrenner.com](http://www.berylbrenner.com))

Beryl's fused glass work Apples and Honey was accepted into the juried exhibition Symphony of Colors at the [Martha Spak Gallery](#) in Washington, DC, a show that focused on artworks that inspired by change, color and experience. The show ran from Oct. 18-Nov. 25, 2023.



**Ginger Ferrell** ([ginger\\_too@msn.com](mailto:ginger_too@msn.com))

Ginger's work has been selected for the Virginia Glass Guild's exhibit at the [Slover Library](#), Norfolk, VA. The show is open during library hours and runs from Feb. 12 – Mar. 15.

## Local News:

### JRACraft Honors Beth Lipman at Spring Craft Weekend

by Becky Snider



This May, craft enthusiasts are in for a treat as the James Renwick Alliance for Craft (JRACraft) presents its annual Spring Craft Weekend in Washington, DC. The weekend fundraiser includes four events over three days, all dedicated to celebrating and supporting contemporary American craft.

This year, Spring Craft Weekend will honor four notable changemakers in the craft world including renowned glass artist Beth Lipman. Known for her decadent tabletop sculptures of chaotic and colliding glassware objects, Beth's work draws influence from the Still Life genre and touches on themes of societal excess, mortality and materiality.

JRACraft invites NCAGG members to attend the weekend of events, including the free Honoree Symposium at the Smithsonian American Art Museum to hear Beth and other honorees speak. This symposium allows the public to delve into Beth's world as she presents her work, reflects on her career and shares insights into her artistic influences. Later that evening, she will receive a prestigious Master of the Medium award at the Saturday night gala.

JRACraft is a national non-profit organization committed to promoting the education, connoisseurship and appreciation of contemporary craft. To learn more and register, visit:

<https://www.jracraft.org/2024springcraftweekend.html>



# Planning a Year of Glass!

by Shayna Heller and Suzanne Parisi

For most of us, the year starts out with new resolutions, plans and goals. But as the year goes by, life happens. Plans get shaken up and we end up spending a lot of time adapting the best we can. Despite that, don't despair. Planning will really help you stay focused. It's worth your time and energy. So, let's get started.

## Review and Reflect

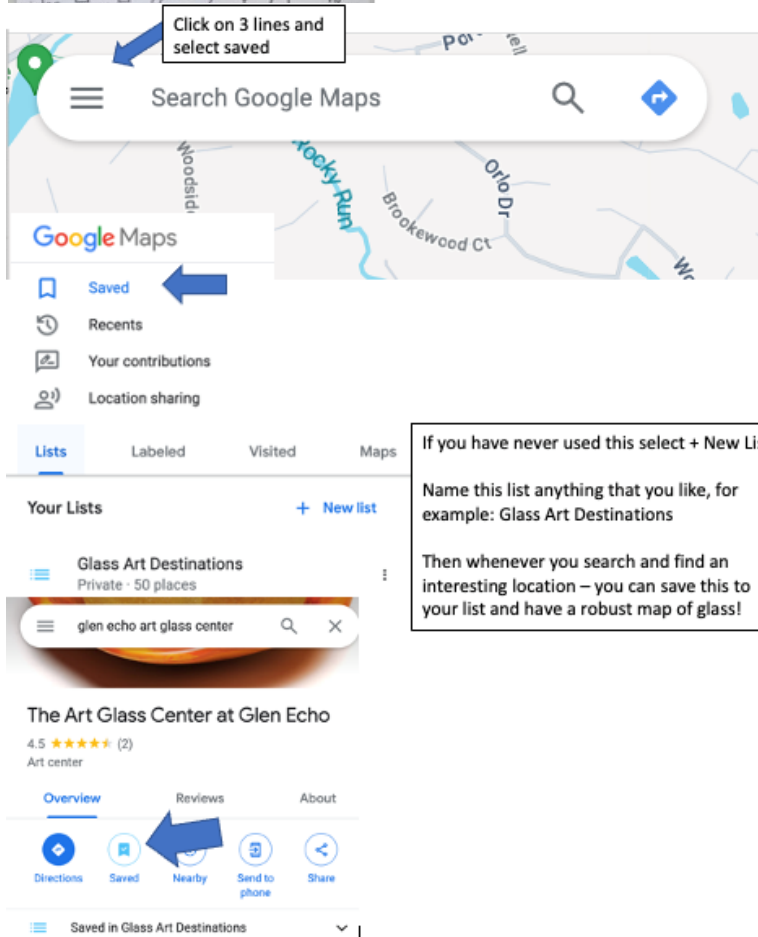


Give yourself a moment to reflect on last year. Congratulate yourself and celebrate your victories. What "glass moment" are you most proud of? What new skills did you learn? What do you wish you had more time for? Consider what held you back. Was it time, budget, class popularity and availability, health or something else? Then, set some attainable goals for the coming year. Make them realistic.

## Visualize

Yes, use your calendar to map out your year, month and weeks. It doesn't matter whether you use paper or an e-calendar, either one can help to give you a view of your plans at-a-glance. What are your most important dates?

## Identify Key Glass Events



Research the dates and nature of markets, meetings, classes, shows and teaching opportunities. Add them to your calendar. Even if you just know the general time frame, put a calendar note about last year's dates. Check the Guild website and Facebook for leads and announcements. Don't forget to block out travel time and even decompression time between shows and markets. Once you have your key dates in place, check to see what else might be happening at locations of interest to you

## Enhance Your Travel

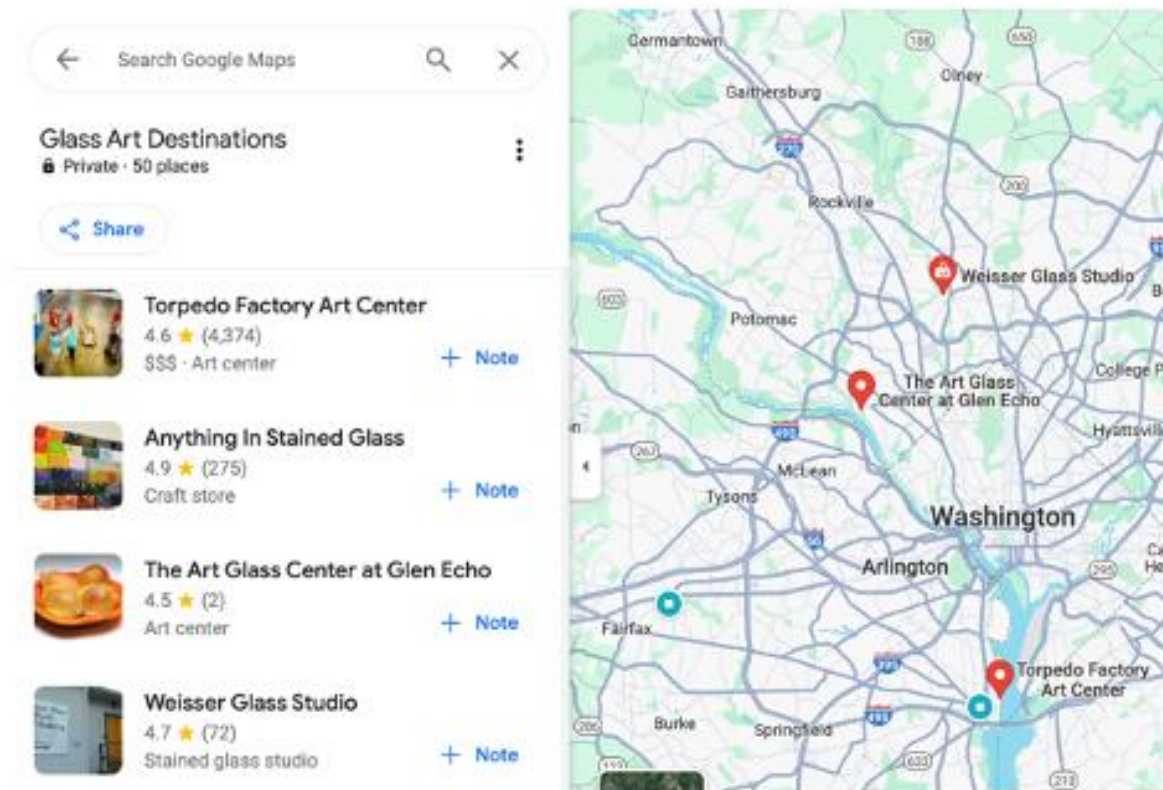
You can make any trip extra special by adding a glass stop. When planning your route, identify which exhibits, galleries, studios or glass shops are on the way to your destinations.

When planning your road trip, select a destination city and one or two cities along the way. Search Google for glass studios in the vicinity of each city. Typically, you will find glass blowing studios, stained and fused glass galleries or craft schools with artist-in-residence programs. Check hours, days of the week, special events and classes. Select your favorite, "pin it" on your travel map and add it to your calendar.

You can also search for glass museums or glass exhibits in the area. Sometimes you will find hidden treasures at local museums. Use Google maps to save key destinations of interest.

Google Maps (<https://www.google.com/maps/>) is a great visual way to save a list of locations you may want to visit in the future!

### The Result!



Check with local glass enthusiasts for possible meetups. These stops can energize you. Also consider tracking miles and adding part of the expenses to your Schedule C for next year. There are always new and well-traveled glass stops to make. Keep a list of your favorites. Watch the chatter on NCAGG Facebook and listserv for great destinations your colleagues have visited before.

### **Skill Building. Skill Sharing.**

Whatever your level of knowledge and skills, there is always something more to learn and experiences to share. There are many ways to learn these days: online, in-person, one-day workshops, week-long courses and even degree programs.

- See this newsletter for a great resource list of available classes. Keep your own list and share it on the NCAGG website as well.
- There are tons of free videos on YouTube and even some paid master classes online.
- Check out Facebook groups dedicated to glass art

We also want to hear from you. Consider giving back to the Guild community by sharing the highlights of your latest classes in our monthly share meetings or in a short newsletter article. You can help us build an awareness of glass and the Guild by participating in our outreach programs this year.

## Find Your Flow

Whether your glass craft is a hobby or you run a business, creating a routine to track your activities is key to keeping you organized, avoiding last minute stress and keeping those admin tasks from piling up. You can list the tasks that reappear regularly and add them to your calendar as repeat events. It helps to jot things down as they happen. For instance, you can use a simple spreadsheet or notebook to track your expenses (as you buy things) and track your sales (as you make them). Aside from seeing that you are making a profit, you can get a better idea of what things cost you to make. Don't hesitate to get rid of or delegate the tasks you don't need to do yourself. Know how long something takes to do. Whether it's a kiln run or updating your spreadsheet, give the task a timeframe when adding items to your calendar.

## Find Your Voice and Share It

We all need to market ourselves. Know how to describe who you are and what you do in a brief statement. It's called the 2-minute elevator speech. Start by listing what you love about what you do and what makes you unique. Using the statement you develop, connect with your audience often. Develop a mailing list as you network at shows and take classes. Be sure to email your contacts (with their permission) about recent accomplishments and upcoming events. Be active on social media. Take advantage of the NCAGG Facebook and Instagram sites to share your highlights as well. We're here to support you on your glass journey.

Join the Guild Facebook group (link at top of NCAGG webpage)

Join our Facebook group



ARTISTS-GALLERY GALLERY EXHIBITS NCAGG CALENDAR JOIN US

MEMBER LOGIN



Follow other guild members on Instagram

[https://docs.google.com/spreadsheets/d/1solVFQuQG\\_w4Z\\_tmoflvixTEhAF2GbDQJ2kgHgHMbQ0/edit](https://docs.google.com/spreadsheets/d/1solVFQuQG_w4Z_tmoflvixTEhAF2GbDQJ2kgHgHMbQ0/edit)

## Museum/Studio Corners:

### Corning Expands Resources and Space to Benefit Glass Artists

by Suzanne Parisi



In October of 2022, the Corning Museum of Glass (CMoG) announced its most ambitious expansion since the 2015 opening of its Contemporary Art + Design Wing. The \$53.5M project will transform the footprint of the studio from 24,000 to 60,000 square feet. CMoG includes a year-round glassmaking school—The Studio—and the Rakow Research Library, with the world’s preeminent collection of materials on the art and history of glass. Recent investments will enhance all resources available to glass artists whether in-person or virtual.

Virtual resources include the recently enhanced Rakow Digital Collections, which presents a vast collection of images, books, photographs, artworks and more. This online resource now offers users access to some of CMoG’s most treasured and popular collections with optimized features for viewing and use. The newly streamlined Rakow Library landing page provides direct access to Rakow Digital Collections as well as two online discovery platforms: Library Collections via ALMA-Primo and Archival Collections via ArchiveSpace.

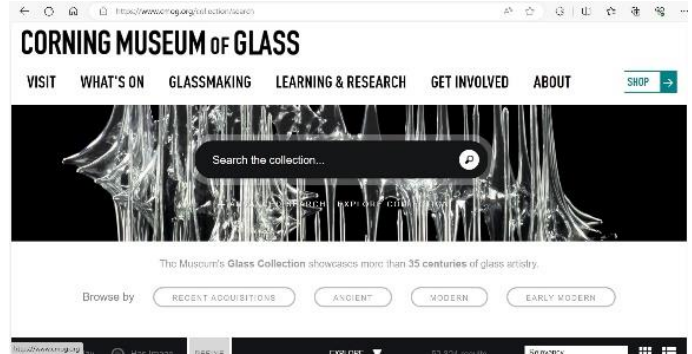
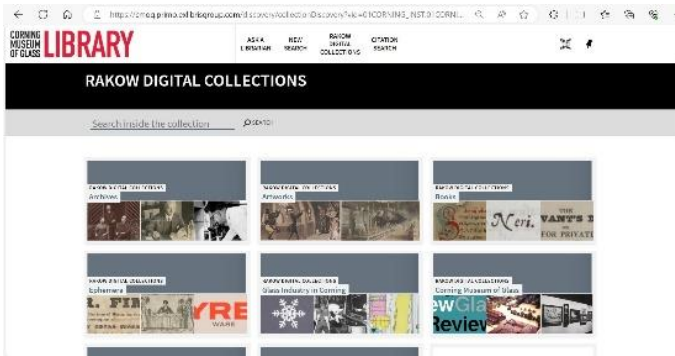
Online access to the 50,000-object glass collection is now available through the eMuseum platform. Over 71,000 photographs of objects in the collection are available for viewing. Users can explore the entire collection or browse a curated group such as highlights of the collection, new acquisitions or works from a favorite exhibition. Researchers can also take advantage of a more robust Advanced Search feature, refining search by date, maker, curatorial department, object name and even whether the work is on view.

In-person facilities expand with The StudioNEXT project which continues with the phase one opening of the brand new Make Your Own Glass (MYOG) workshop, Project Space, Residency Center and Glassmaking Institute. The MYOG workspace is comprised of four new work pods, providing participants at all skill levels the opportunity to craft their own glass creations.

Adjacent to the MYOG visitor registration desk is a new Project Space that will showcase the work of Studio students, artists in residence and instructors. Project Space will be instructional and experimental, providing a dedicated venue to show work in progress, completed work and collaborations, acting a testing ground for different displays.

Also, the much-anticipated Residency Center is now complete. It features seven well-appointed studios that will serve as home base for all studio residents. Welcoming the first group of Artists-in-Residence in 2024, this center promises to be a hub of creativity and collaboration.

Another noteworthy achievement in phase one was the completion of the Glassmaking Institute space. The Institute, set to welcome its first cohort of students in fall 2025, is a comprehensive two-year certificate program for advancing the skills of artists, designers and makers in glass. During spring of 2024, the Institute space will host flat glass studio classes that would normally be held in the workrooms, ensuring that the facilities remain operational and accessible for students as the next phase of construction transitions to the north end of the building.



[Rakow Digital Collections](#)

[eMuseum platform](#)

[Contact Rakow librarians](#)

# Pittsburgh Glass Center is Expanding

by Suzanne Parisi

The [Pittsburgh Glass Center \(PGC\)](#) is in Pittsburgh's East End. In March of 2023, the PGC broke ground on a \$15 million renovation with an expected completion in spring or summer of 2024. Expansion of the nonprofit education center, art gallery and glass studio will add an additional 11,000 square feet, allowing PGC to more than double the number of visitors and grow their student base from 9,500 to 12,000. PGC's inclusive and welcoming environment encourages everyone from the casually curious to master artist to learn, create and be inspired by glass.

The PGC expansion will focus on:



- Increasing studio space
- Growing their technical apprentice program
- Creating a retail store
- Increasing community programming

PGC added three glassmaking studios plus additional studios including a second hot shop with new technology like 3D printing and waterjet cutting. The studio maintains a robust schedule of classes and workshops.

The current facilities available for rental include:

- **Flame shop** – 900-square-foot space that features 12 workstations, each equipped with Nortel Major/Minor torches, a benchtop annealing kiln, a ventilation hood and a full complement of glassworking tools. Larger annealing kilns as well as Carlisle CC torches and National hand torches are available on request.
- **Kiln shop** – 950-square-foot area with state-of-the-art ventilation, an individual mold-making room for wax and plaster and convertible clamshell annealers including four 2' x 3' casting kilns, two 18" x 24" fusing/casting combination kilns, two 20" x 40" fusing kilns and two 24" x 15" x 22" front loading Paragon kilns.
- **Cold shop** – 770-square-foot studio that includes: one 30" Sommer and Maca flat lap pumice wheel, two 36" Steinert variable speed flat grinding wheels, two lathes, one Merker engraving lathe, two flex shaft grinders, one 20" wet saw, one Steinert double spindle polishing machine, two belt sanders, one Vibrolap and one 52" x 28" x 28" sandblaster.
- **Hot shop** – 2,560-square-foot space with two 1,000-pound pot furnaces, full range of hand tools, pipes and punties, six 12" glory holes, one 18" glory hole and one 24" glory hole, two mobile gas-powered garages, one mobile powder booth, eight benches with compressed air, oxygen and gas, Nortel mid-range and multi-mix torches and exact fluffy torches.

# Local Studio Spotlight: Anything in Stained Glass

By Becky Snider

Head up Interstate 270 North for a visit to Frederick, MD, and you will find quaint shops and restaurants in the historic downtown. You can also stock up on materials and supplies for all types of glass art at Anything in Stained Glass.



Linda and John Kenyon established Anything in Stained Glass in 1979 in a small 400-square-foot store in New Jersey. Their daughter Paula was only 5 years old at that time, but she helped out in the store and learned how to make stained glass along with the adults taking her mother's classes. When Paula went off to college to study math and physics, she was ready to get away from the stained-glass business. After college, she started working at Lockheed Martin in Gaithersburg, MD. That's where she met her future husband and the current co-owner of the business, Dave Russin. In 2011, Paula and Dave decided to quit their jobs at Lockheed, take

over the family business and reestablish it in Frederick, Maryland.

When Paula and Dave opened the store just off Buckeystown Pike, they weren't sure if there were enough people in the area interested in stained-glass to support their business. But the day they opened, a long line of people was waiting in the parking lot to shop. The Russins started with a 6,000-square-foot space, but over the years they have expanded to include a classroom, a shipping area and a huge warehouse of glass. The current store encompasses 12,000 square feet, with 14 employees ready to help visitors in the store or to pack and ship online orders. Today, a little over half of their business is from online sales.

On entering the Anything in Stained Glass' showroom, you'll immediately notice a huge selection of slumping and casting molds. They also have a big display of stencils and decals for glass, another area filled with all types of CBS dichroic glass in both COE 90 and COE 96 and a long wall of tools and accessories for both fusing and stained-glass projects. To the side of the showroom, a big classroom with kilns, grinders, cutting stations and work tables is ready for the next class. Paula teaches the Stained Glass Bootcamp a couple of weekends a month, and they occasionally invite guest instructors teach other kinds of glass art. They hope to host fusing classes in the near future.



Although Anything in Stained Glass' front showroom is impressive, venture to the back of the store and you enter a glass artist's wonderland. In the warehouse, you can browse through row after row of sheet glass, pre-cut

glass shapes, frit, stringers, fusing and stained-glass books, bevels, paints, and did I mention GLASS! Paula and Dave carry the full line of Oceanside System 96 glass and most colors of Wissmach glass (COE 96 and traditional), Uroboros glass (COE 90), and Youghioghenny glass (COE 96 and traditional). If you are looking for Bullseye Glass, you won't find it at Anything in Stained Glass, but you can find pretty much anything else you might need.

So, next time you need glass or supplies, check out [anythinginstainedglass.com](http://anythinginstainedglass.com), or take a drive up to Frederick for a glass excursion at Anything in Stained Glass.





# Glass Studios in New York and New Jersey

by Beryl Brenner

If you are traveling north of the Washington DC area, here are some glass studio suggestions for New Jersey and New York.

[UrbanGlass](#) Brooklyn, NY



UrbanGlass is an open-access facility where over 380 professional artists and designers create glass art. The light-filled 17,000-square-foot, state-of-the-art studio includes a hot shop, cold shop, kiln room, flameworking shop, mold room and flat working area. The hot shop has six glory holes ranging in size from 9 to 36 inches, two 1,000-pound furnaces and a wide range of annealers. The cold shop features equipment such as belt sanders and the kiln room has 14 kilns. The lampworking studio houses workstations for 15 artists with a variety of torches at each station. Studio artists can rent a variety of different types

of storage spaces for their equipment, materials and projects and can use the lounge and showers.

[Brooklyn Glass](#) Brooklyn, NY,



This artist-owned studio promotes glass blowing, hot casting, kilncasting, neon, flameworking and fusing. The 4,000-square-foot facility contains a complete glass working studio including: two furnaces, five glory holes, various annealers, a flameworking studio (including two glass lathes), a fully-equipped neon facility and cold working studio, all of which are available to artists for hourly rental. The studio is open to hundreds of students every year, offering classes in glassblowing, flameworking and neon, as well as private lessons and corporate events.

**BE Glass** (Formally Bullseye Glass) Mamaroneck, NY

The studio is available to any glass artist who has completed an online or in-person workshop or an in-person orientation. However, you'll need an appointment for Open Studio. Call, email or stop by to schedule your session. All glass in Open Studio must be Bullseye Glass. The studio provides hand tools, work space and basic supplies like GlasTac, cleaner and towels. It provides open studio access for kilnforming, coldworking, printmaking, vitrigraph firings and more. Artists can use any equipment that they have previously used in a Bullseye class or tool orientation and need the basic knowledge to create individual projects. BE staff is available to provide assistance and brief advice as time allows, but they do not teach kilnforming techniques, equipment use or coldworking methods.



**The Glass Underground** Warren, NJ

The Glass Underground is a full-service glass fusing and public access studio offering comprehensive workshops, studio rentals and glass fusing supplies. It offers wide-open work areas with movable work tables and strip cutting stations. There is also a ventilated classroom for powders, plasters and chemicals. They have twenty kilns of all shapes and sizes, an extensive mold library and a fully furnished cold working room containing all the equipment needed for professional quality glass finishing. In addition, the studio offers onsite retail sales for glass supplies and workshops.



## Resources: Glass Classes

Interested in taking glass classes? This is by no means a complete list, but it is a start. Left off the list below are all the marvelous tutorials and videos available on You Tube – simply search for the topic you want.

### ***Maryland***

Weisser Glass: Kensington, MD, <http://www.weisserglass.com>

Washington Glass School: Mount Rainier, MD, <http://washingtonglassschool.com/school>

The Art Glass Center at Glen Echo Park: Glen Echo, MD, <https://glenechopark.org/artglasscenter>

Glen Echo glassworks (glass blowing): Glen Echo, MD <https://glenechoglassworks.com/>

Visarts Center: Rockville, MD, <https://www.visartscenter.org>

Anything in Stained Glass (stained and fused glass): Frederick, MD, <https://www.anythinginstainedglass.com/html/classes.html>

McFadden Art Glass: Baltimore, MD, <https://mcfaddenartglass.com/>

The Artists' Corner: Belaire, MD, <https://artistscornerstainedglass.com/classes/>

Coradetti Glass Blowing Studio: Baltimore, MD, <https://corradetti.com/workshops/>

### ***Virginia***

Maverick Mosaics: Vienna, VA, <https://maverickmosaics.com/workshops/>

The Art League: Alexandria, VA, <https://www.theartleague.org/>

Sincerely Yours (stained glass): Occoquan, VA, <https://www.yourstainedglass.com/>

Workhouse Art Center: Lorton, VA, <https://www.workhousearts.org/visual-arts-classes>

Chrysler Museum of Art: Norfolk, VA, <https://chrysler.org/glass/glass-studio-classes-and-workshops/glass-studio-beginner-classes/>

### ***Other suggestions***

Pilchuck Glass School: Stanwood, WA, [Pilchuck Glass School](#)

Bullseye Glass: online and resource centers around the US <https://bullseyeglass.com>

Corning Museum of Glass: Corning, NY, <https://home.cmog.org/>

Urban Glass: Brooklyn NY, <https://urbanglass.org/>

Pittsburgh Glass Center: Pittsburg, PA, <https://www.pittsburghglasscenter.org/>

Wheaton Village: Millville, NJ, [WheatonArts » Explore, Experience, Create](#)

Penland School of Crafts: Penland, NC, [Glass – Penland School of Craft](#)

Haystack Mountain School of Crafts: Deer Isle, ME, [Haystack Mountain School of Crafts \(haystack-mtn.org\)](#)

Snow Farm, The New England Craft Project: Williamsburg, MA, [Snow Farm | The New England Craft Program](#)

Arrowmont School of Arts and Crafts: Gatlinburg, TN, [Arrowmont School of Arts and Crafts](#)

Ed Hoy's Art Glass and Supplies: Warrenville, IL, <https://www.edhoy.com/>

Oatka Glass Studio: Burnsville, NC, [Oatka Glass Studio - Amanda Taylor](#)

### ***Online Classes***

Bullseye Glass <https://www.bullseyeglass.com/>

AAE Glass <https://www.fusingparty.com/>

Warm Glass UK [Glass School \(glass-school.co.uk\)](#)

Webinars at Glass Patterns Quarterly [Home \(glasspatterns.com\)](#)

Questions? Need more information, or help?

## 2024 Board Members' Contact Info

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## Editor's Desk

In our quarterly editorial meeting, we decided to focus the spring issue on planning glass trips, classes and experiences for the year. We also identified a few recurring departments, such as the Museum Corner, Studio Spotlight, Member Profile, and a guest contributor for future newsletters.

In this issue, Shayna Heller and Suzanne Parisi collaborated on a how-to article to help you map out trips and classes during 2024, with great information on networking and marketing. Beryl Brener, Suzanne Parisi and Becky Snider wrote articles about studios you can add to your travel calendars in Studio Spotlight, and Suzanne Parisi explored the Corning Museum resources in the Museum Corner—always a fabulous place to visit. You can meet our remarkable 2024 Guild board members in Karen Wilson's delightful piece that features brief bios and favorite works.

We hold quarterly editorial meetings to discuss upcoming issues, and we'll be holding one in early February. Watch for a notice announcing the date and time. If you'd like to get involved, we'd love to have you join us.

*Kathy Thomas*