

# glass art society

**39th**  
**ANNUAL CONFERENCE**

*LOCAL INSPIRATION*  
*GLOBAL INNOVATION*

CORNING, NEW YORK  
JUNE 11-13, 2009

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p r o g r a m

b o o k

- 2 Glass Art Society Board and Staff**
- 3 From the Conference Co-Chairs**
- 4 From the GAS President**
- 5 From the Mayor of Corning**
- 6 Conference Schedule**
- 14 Presentation Abstracts**
- 25 Special Events:**
  - Pre-Conference Tours
  - Pre-Conference Reception
  - Opening Ceremony and Awards Presentation
  - Opening Reception
  - Woodburning Furnace
  - 1,000 Gaffers in the Gaffer District
  - GAS Café
  - International Student Exhibition
  - Education Resource Center
  - An Evening in the Gaffer District
  - Neon on the Bridge
  - Artist Portfolio Review
  - Silent Auction and Preview
  - Live Auction
  - 15th Annual Goblet Grab
  - GAS Annual Business Meeting
  - Closing Night Party 2300°
  - Glass Fashion Show
- 33 Technical Display Booth Layout**
- 33 Technical Display Exhibitors**
- 38 Exhibitions Around the Conference**
- 41 Pre- and Post-Conference Workshops**
- 43 2009 GAS Lifetime Achievement Award: Marvin Lipofsky**
- 43 2009 GAS Honorary Lifetime Membership Award: John Leighton**
- 44 Conference Presenters Biographical Information**
- 65 Board of Directors Biographical Information**
- 68 Conference Co-Chairs Biographical Information**
- 69 Glass Art Society Acknowledgements**
- 70 GAS Conference Sponsors**
- 71 20 Things to Do in the Finger Lakes Region**
- 72 Travel Tips and Directions**
- 74 Maps**
- 74 Important Phone Numbers**
- 77 Index**



**Glass Art Society**

6512 23rd Avenue NW, Suite 329, Seattle, WA 98117 USA

Tel: 206.382.1305 Fax: 206.382.2630

info@glassart.org www.glassart.org

*The Glass Art Society is a professional organization whose purpose is to encourage excellence, to advance education, to promote the appreciation and development of the glass arts, and to support the worldwide community of artists who work with glass.*

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**Back cover photos** (*clockwise from top*): Marvin Lipofsky, *China Group II 1999-2000 #12*; Bill Gudenrath, *Covered Dragon-Stemmed Goblet and Matching Carafe*; John Leighton, *Miranda VIII*; Mark Naylor, *Infinite Peruse*; Suzannah Vaughn, *Eave*; Kimiake and Shin-ichi Higuchi, *Freegia*; Edward Schmid, *Sunset Helix*

***GAS is now on Facebook!***

Please check out our Facebook.com page by searching "Glass Art Society"

***Please hold onto this program book!***

There is a limited supply and we may not be able to replace a lost or forgotten book.

***Please hold onto your name badge!***

Your name badge is given to you at conference registration, and it is your ticket to all events included in the conference fee. If your badge is lost, another will be issued to you at the registration desk for \$10 USD.

## Welcome to Corning!

Thanks for joining us in Corning, NY, for the Glass Arts Society's 39th Annual Conference, *Local Inspiration, Global Innovation*.

We like to think of Corning as a "glass campus": home to Corning Incorporated, the world leader in specialty glass and ceramics; the world's best glass collection at The Corning Museum of Glass; and a friendly, accessible community where you'll find someone on every street corner who is passionate about glass.

Explore The Corning Museum of Glass (and its Studio and Rakow Research Library) and the Rockwell Museum of Western Art, and see any of the five great contemporary glass exhibitions currently on view at both museums. At a number of other sites across town you can also see special glass exhibitions organized for the GAS conference, featuring the work of artists from the region and around the world. Watch live glassmaking at studios and sites throughout town, take a break at any of a number of fine restaurants, or shop among the unique stores in the downtown Gaffer District.

While you are here, take the time to enjoy the beautiful surrounding Finger Lakes Wine Country, the largest wine-producing region east of the Mississippi. The area boasts dozens of gorges and waterfalls, many historic small towns, and a wide range of outdoor activities. We are pleased to welcome you to our small, but inspiring, community. Make yourself at home – and, if you have any questions, or need help, please don't hesitate to ask!

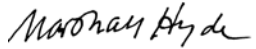
Thank you,



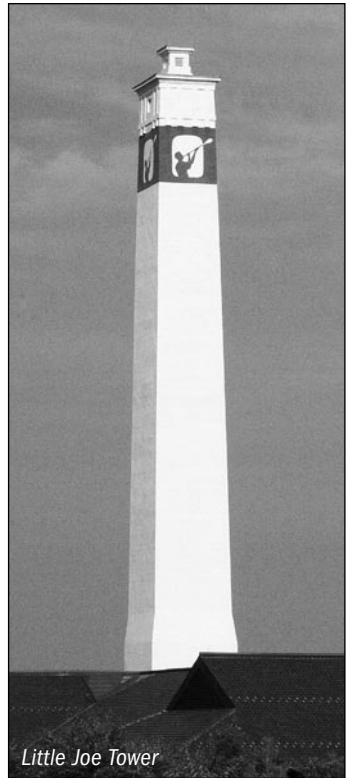
Rob Cassetti



Nancy Earley



Marshall Hyde



## GAS 2009 in Corning

Welcome to Corning for the Glass Art Society's 39th Annual Conference! I am extremely honored to be the President of GAS for a conference here in Corning, which has always held a special place in my heart and head. As I have said before, it is like a second home to me, and I am sure to many of you. Despite these troubling times, it is reassuring to come back here and find this place still vibrant and inviting. Corning always throws a wonderful conference and pays special attention to detail as well as the grander vision.



The programming is very exciting this year beginning with the Lifetime Achievement and Membership Award presentations by Marvin Lipofsky and John Leighton who will respectively highlight their contributions to the glass arts community and GAS. The Keynote Address by Tim MacFarlane, the distinguished architect, educator and specialist in glass engineering and aesthetic design, will point us to the future of developments in the cutting edge of architectural glass. There are so many good lecturers, demonstrators, and panel discussions for you all to choose from in the programming that really hits the mark of the theme of *Local Inspiration, Global Innovation*.

Please take the time to view the various galleries in the museum, the exhibition "Voices of Contemporary Glass: The Heineman Collection" and do a little research at or peruse the Rakow Library. Investigate some local studios, check out the good local restaurants and bars, and if you have time, explore the area with its wonderful gorges, the Finger Lakes, and the wonderful wineries in the area. There is rich geography and culture here.

We are so fortunate to have The Corning Museum of Glass, The Studio, and the support of The Corning Incorporated Foundation to help make this conference so wonderful. Their participation and all the individuals who live and work here make this a favorite venue for GAS and I thank them all. Thanks for your participation, but most of all enjoy and learn!

Shane Fero



## Dear Members of the Glass Art Society:

We are so honored to welcome the Glass Art Society back to Corning for the 39th Annual Conference. Many things have changed in the eight years since you were last here. One thing you can count on is our local hospitality. We have been preparing for months to ensure you have a fun and memorable visit. Please ask any of us for directions – we are here to help.

I know your schedule is filled with some amazing demonstrations and seminars at the Corning Museum of Glass campus. Get inspired by the official conference program and then explore our community. The Opening Reception at the Rockwell Museum of Western Art is sure to be a treat for those of you venturing to our country for the first time. You can get a flavor of the American West right here in Corning, New York. Perhaps a trip to the glacier-carved Finger Lakes will inspire your next glass innovation. While visiting the Student Exhibition and Goblet Grab Preview at 171 Cedar Arts Center please explore 171's other exhibits too.

The shuttle buses drive right through the heart of our downtown, Corning's Gaffer District, where you'll find an assortment of restaurants to fit all tastes and all budgets. Save some time to shop too. From the Glass Market at the Corning Museum of Glass, to an official "I Love New York" T-shirt at the Information Center on historic Market Street, I know you will find a treasure for that special someone back home.

On behalf of all the citizens of Corning, we are glad you are here for the conference and invite you to come back soon and often. Welcome to Corning – America's Crystal City!

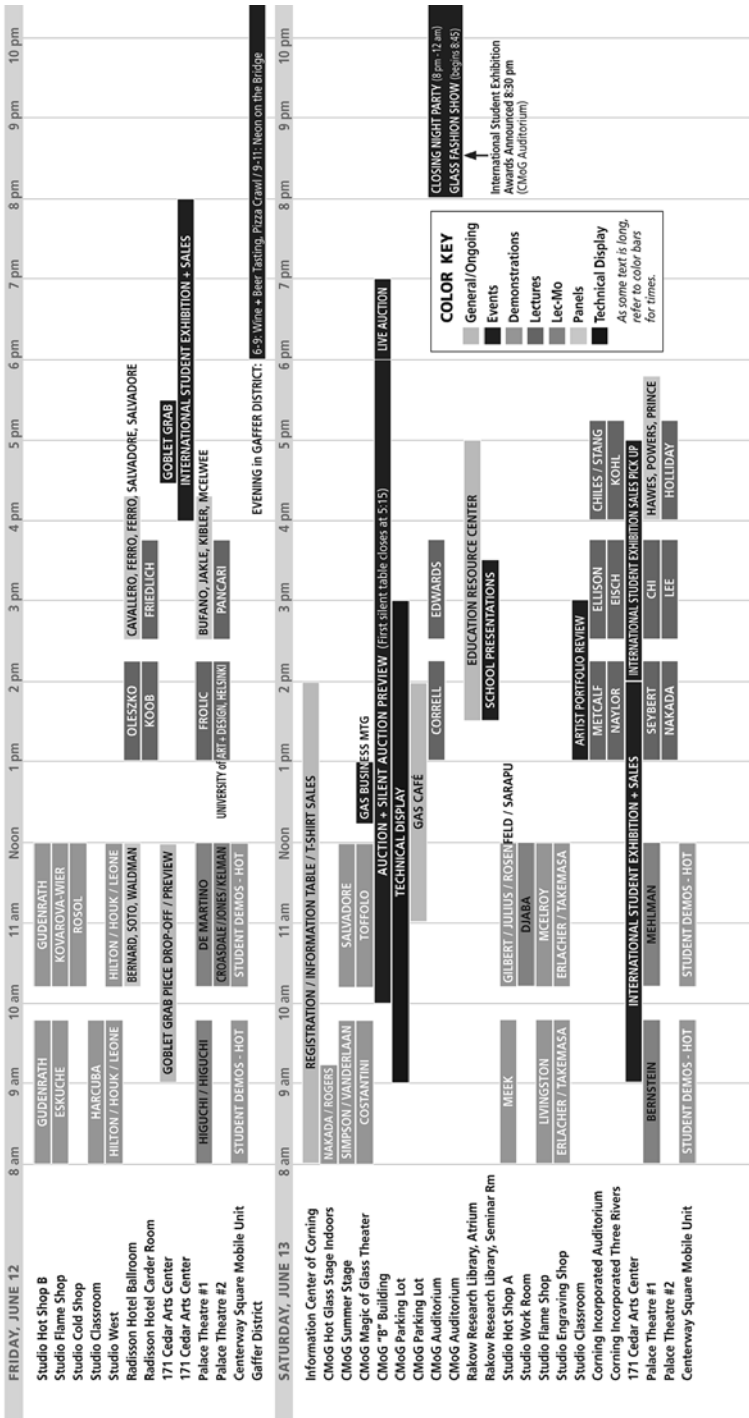
Sincerely,

A handwritten signature in black ink, appearing to read "Tom Reed".

Thomas W. Reed II  
Mayor, City of Corning







**COLOR KEY**

- General/Ongoing
- Events
- Demonstrations
- Lectures
- Lec-Mo
- Panels
- Technical Display

*As some text is long, refer to color bars for times.*

**CLOSING NIGHT PARTY** (8 pm - 12 am)  
**GLASS FASHION SHOW** (begins 8:45)

International Student Exhibition Awards Announced 8:30 pm (CMoG Auditorium)

## ATTENTION DEMO ATTENDEES

As with every GAS conference hosted in a new location, each presents its own individual systems. The Corning Conference demo venues are very limited in viewing attendance. GAS will be opening registration on **THURSDAY MORNING ONLY AT 7 am** to help get everyone to the demo sites as early as possible.

Each venue has a maximum capacity of attendees enforced by local fire codes. We will not be able to allow any more than those limits into each demo venue. You will have the opportunity to wait in line and will be given a number. **You must stay in line to keep your place** – anyone waiting past the maximum number per venue will be alerted that they need to choose another demo location.

We hope that this will help you to have a better conference experience. Many demos will be simulcast to the Museum Auditorium or Studio Classroom to allow for greater viewing. The demo venue capacity maximums are listed with each venue below as well as noted which demos will be simulcast.

### WEDNESDAY, JUNE 10

TIME	EVENT	LOCATION
<b>Events and Ongoing Activities</b>		
12 pm - 5 pm	<b>Registration/Information Table/ T-Shirt Sales</b>	Information Center of Corning
12 pm - 5 pm	<b>Auction Piece Drop Off</b>	CMoG "B" Building
12 pm - 5 pm	<b>Goblet Grab Piece Drop-Off and Preview</b>	171 Cedar Arts Center
12 pm - 5 pm	<b>Student Exhibition Piece Drop-Off</b>	171 Cedar Arts Center
5:30 pm - 9:30 pm	<b>Pre-Conference Reception</b>	Corning Incorporated World Headquarters

### THURSDAY, JUNE 11

<b>Events and Ongoing Activities</b>		
7 am - 5 pm	<b>Registration/Information Table/ T-Shirt Sales</b>	Information Center of Corning
9 am - 12 pm	<b>Auction Piece Drop Off</b>	CMoG "B" Building
9 am - 12 pm	<b>Goblet Grab Piece Drop-Off and Preview</b>	171 Cedar Arts Center
9 am - 12 pm	<b>Student Exhibition Piece Drop-Off</b>	171 Cedar Arts Center
11 am - 2 pm	<b>GAS Café</b>	Tech Display
11:30 am - 4 pm	<b>Technical Display</b>	CMoG Parking Lot
1 pm - 5 pm	<b>Opening Ceremony and Awards Presentation</b>	CMoG Auditorium/Simulcast to Magic of Glass Theater
5 pm - 6:30 pm	<b>Opening Reception</b>	Rockwell Museum of Western Art
6:45 pm	<b>1,000 Gaffers in the Gaffer District</b>	Centerway Square
7 pm - 10 pm	<b>Woodburning Furnace</b>	Corning Community College
7 pm	<b>Shuttles to Woodburning Furnace</b>	Leave from Corning Transportation Center at Tioga St.
8 am - 9:15 am	<b>David Wilson Demo: Hot Glass</b>	CMoG Hot Glass Stage Indoors Room capacity: 109

## THURSDAY, JUNE 11

TIME	EVENT	LOCATION
<b>Demonstrations, Lectures and Panels</b>		
8 am - 9:45 am	<b>Elio Quarisa</b> Demo: Hot Glass	CMoG Summer Stage Outdoors Room capacity: 140
8 am - 9:45 am	<b>Gianni Toso</b> Demo: Flameworking	CMoG Magic of Glass Theatre/ Simulcast to CMoG Auditorium Room capacity: 100
8 am - 9:45 am	<b>Rob Scavuzzo</b> Demo: Hot Glass	Studio Hot Shop A/ Simulcast to Studio Classroom Shop capacity: 90
8 am - 9:45 am	<b>Jim Dennison and Leanne Williams</b> Lec-Mo: Kiln Casting	Studio Work Room Room capacity: 40
8 am - 9:45 am	<b>Jin Won Han</b> Demo: Flameworking	Studio Flame Shop Room capacity: 40
8 am - 9:45 am	<b>Riccardo and Pietro Ferro</b> Demo: Coldworking	Studio Cold Shop Room capacity: 30
8 am - 9:45 am	<b>Bowling Green State University</b> Student Demos: Hot Glass	Centerway Square Mobile Unit
10:15 am - 12 pm	<b>Edward Schmid</b> Demo: Hot Glass	CMoG Summer Stage Room capacity: 140
10:15 am - 12 pm	<b>Robert Mickelsen</b> Demo: Flameworking	CMoG Magic of Glass Theatre Simulcast to CMoG Auditorium Theater capacity: 100
10:15 am - 12 pm	<b>Carlos Zervigon</b> Demo: Hot Glass	Studio Hot Shop A Simulcast to Studio Classroom Shop capacity: 90
10:15 am - 12 pm	<b>Jim Dennison and Leanne Williams</b> Lec-Mo: Kiln Casting	Studio Work Room Room capacity: 40
10:15 am - 12 pm	<b>Eric Caster</b> Demo: Flameworking	Studio Flame Shop Room capacity: 40
10:15 am - 12 pm	<b>Riccardo and Pietro Ferro</b> Demo: Coldworking	Studio Cold Shop Room capacity: 30
10:15 am - 12 pm	<b>Kent State University</b> Student Demos: Hot Glass	Centerway Square Mobile Unit
2 pm - 2:45 pm	<b>John Leighton</b> Lifetime Membership Lecture	CMoG Auditorium/Simulcast to Magic of Glass Theater
3 pm - 3:45 pm	<b>Marvin Lipofsky</b> Lifetime Achievement Lecture	CMoG Auditorium/Simulcast to Magic of Glass Theater
4 pm - 4:45 pm	<b>Tim MacFarlane</b> Keynote Lecture	CMoG Auditorium/Simulcast to Magic of Glass Theater

## FRIDAY, JUNE 12

### Events and Ongoing Activities

8 am - 5 pm	<b>Registration/Information Table/ T-Shirt Sales</b>	Information Center of Corning
9 am - 12 pm	<b>Goblet Grab Piece Drop-Off/Preview</b>	171 Cedar Arts Center
9 am - 12 pm	<b>Auction Piece Drop-Off</b>	CMoG "B" Building

**FRIDAY, JUNE 12**

<i>TIME</i>	<i>EVENT</i>	<i>LOCATION</i>
<b>Events and Ongoing Activities</b>		
11 am - 2 pm	<b>GAS Café</b>	Tech Display
11:30 am - 6 pm	<b>Technical Display</b>	CMoG Parking Lot
12:15 pm - 1 pm	<b>Preview: Louisville 2010 Conference</b>	CMoG Magic of Glass Theater
1:30 pm - 5 pm	<b>Education Resource Center</b>	Rakow Research Library, Atrium
4 pm - 8 pm	<b>International Student Exhibition and Sales</b>	171 Cedar Arts Center
6 pm - 11 pm	<b>Evening in the Gaffer District</b> 6-9 pm: Wine and Beer Tasting; 9-11 pm: Neon on the Bridge	Gaffer District
4:30 pm - 5:30 pm	<b>Goblet Grab</b>	171 Cedar Arts Center
5 pm - 7 pm	<b>Auction Preview</b>	CMoG "B" Building
<b>Demonstrations, Lectures and Panels</b>		
8 am - 9:15 am	<b>Nadine Saylor</b> Demo: Hot Glass	CMoG Hot Glass Stage Indoors Room capacity: 109
8 am - 9:45 am	<b>Marc Petrovic</b> Demo: Hot Glass	CMoG Summer Stage/ Simulcast to CMoG Auditorium Stage capacity: 140
8 am - 9:45 am	<b>Vittorio Costantini</b> Demo: Flameworking	CMoG Magic of Glass Theater Room capacity: 100
8 am - 9:45 am	<b>Jeff Mack</b> Demo: Hot Glass	Studio Hot Shop A Room capacity: 90
8 am - 9:45 am	<b>Bill Gudenrath</b> Demo: Hot Glass	Studio Hot Shop B Room capacity: 90
8 am - 9:45 am	<b>Matt Eskuche</b> Demo: Flameworking	Studio Flame Shop Room capacity: 40
8 am - 9:45 am	<b>Jiří Harcuba</b> Demo: Engraving	Studio Classroom Room capacity: 100
8 am - 9:45 am	<b>Peter Houk, Eric Hilton, Denise Stillwagon Leone</b> Demo: Sandblasting	Studio West Room capacity: 125
8 am - 9:45 am	<b>Shin-ichi Higuchi, Kimiaki Higuchi</b> Lec-mo: Kilnforming	Palace Theatre #1
8 am - 9:45 am	<b>Southern Illinois University</b> Student Demos: Hot Glass	Centerway Square Mobile Unit
10:15 am - 12 pm	<b>Jeff Zimmerman</b> Demo: Hot Glass	CMoG Summer Stage/ Simulcast to CMoG Auditorium Stage capacity: 140
10:15 am - 12 pm	<b>Gianni Toso</b> Demo: Flameworking	CMoG Magic of Glass Theater Room capacity: 100
10:15 am - 12 pm	<b>Elio Quarisa</b> Demo: Hot Glass	Studio Hot Shop A/ Simulcast to Studio Classroom Shop capacity: 90

## FRIDAY, JUNE 12

TIME	EVENT	LOCATION
<b>Demonstrations, Lectures and Panels</b>		
10:15 am - 12 pm	<b>Bill Gudenrath</b> Demo: Hot Glass	Studio Hot Shop B Room capacity: 90
10:15 am - 12 pm	<b>Lucie Kovarova-Wier</b> Demo: Flameworking	Studio Flame Shop Room capacity: 40
10:15 am - 12 pm	<b>Martin Rosol</b> Demo: Coldworking	Studio Cold Shop Room capacity: 30
10:15 am - 12 pm	<b>Peter Houk, Eric Hilton, Denise Stillwagon Leone</b> Demo: Sandblasting	Studio West Room capacity: 125
10:15 am - 12 pm	Panel: <i>Energy and Atmosphere:</i> <b>Eddie Bernard</b> , moderator with <b>Pablo Soto, Terrill Waldman</b>	Radisson Hotel Ballroom
10:15 am - 12 pm	<b>Steven De Martino</b> Lec-mo: Fractography	Palace Theatre #1
10:15 am - 12 pm	<b>Martha Croasdale, Taliaferro Jones, Janet Kelman</b> , Lec-mo: Coldworking	Palace Theatre #2
10:15 am - 12 pm	<b>Rochester Institute of Technology</b> Student Demos: Hot Glass	Centerway Square Mobile Unit
1 pm - 2:15 pm	<b>Jung Sun Oh, Suzannah Vaughan, Bohyun Yoon</b> , Lecture: Emerging Artists	CMoG Magic of Glass Theatre
1 pm - 2:15 pm	<b>Bill Gudenrath</b> , Lecture & Demo	CMoG Hot Glass Stage Indoors/ Simulcast to CMoG Auditorium Stage capacity: 109
1 pm - 2:15 pm	<b>David Whitehouse</b> , Lecture & Demo	CMoG Auditorium
1 pm - 2:15 pm	<b>Pat Oleszko</b> , Willson Lecture	Radisson Hotel Ballroom
1 pm - 2:15 pm	<b>Stephen Koob</b> , Lecture	Radisson Hotel Carder Room
1 pm - 2:15 pm	<b>Irene Frolic</b> , Lecture	Palace Theatre #1
1 pm - 2:15 pm	<b>University of Art &amp; Design, Helsinki</b> Speaking: <b>Shinsaku Fukutaka, Katriina Nuutinen, Tuomas Rossi</b> , Silent: <b>Oliver Backman, Niels Ole Frandsen, Vesa Kattelus, Kazushi Nakada, Timo Salli, Lotta Veromaa, Satoshi Yoshida</b> , Lecture	Palace Theatre #2
2:30 pm - 3:45 pm	<b>Donald Friedlich</b> , Lecture	Radisson Hotel Carder Room
2:30 pm - 3:45 pm	<b>Jackie Pancari</b> , Lecture	Palace Theatre #2
2:30 pm - 4:15 pm	Panel: <i>A Glimpse at the Past of Contemporary Glass: Corning's 1959 &amp; 1979 Exhibitions, the Toledo Glass Nationals, and Other Landmark Shows</i> , <b>Tina Oldknow</b> , moderator with <b>Thomas Buechner, Paul Smith, Jutta-Annette Page, William Warmus</b>	CMoG Auditorium
2:30 pm - 4:15 pm	Panel: <i>Murano Glass: A Global Future</i> , <b>Domenico Cavallaro</b> , moderator with <b>Riccardo Ferro, Pietro Ferro, Davide Salvatore, Marco Salvatore</b>	Radisson Hotel Ballroom
2:30 pm - 4:15 pm	Panel: <i>A Survey of Public Glass Studios</i> , <b>Michelle Bufano</b> , moderator with <b>Ann Jakle, Brian Kibler, Heather McElwee</b>	Palace Theatre #1

**SATURDAY, JUNE 13**

<i>TIME</i>	<i>EVENT</i>	<i>LOCATION</i>
<b>Events and Ongoing Activities</b>		
8 am - 2 pm	<b>Registration/Information Table/ T-Shirt Sales</b>	Information Center of Corning
9 am - 2 pm	<b>International Student Exhibition and Sales</b>	171 Cedar Arts Center
9 am - 3 pm	<b>Technical Display</b>	CMoG Parking Lot
10 am - 6 pm	<b>Auction &amp; Silent Auction Preview</b>	CMoG "B" Building
11 am - 2 pm	<b>GAS Café</b>	Tech Display
12:15 pm - 1 pm	<b>GAS Business Meeting</b>	CMoG Magic of Glass Theater
1 pm - 3 pm	<b>Artist Portfolio Review</b>	Studio Classroom
1:30 pm - 3:30 pm	<b>School Presentations</b>	Rakow Research Library, Seminar Room
1:30 pm - 5 pm	<b>Education Resource Center</b>	Rakow Research Library, Atrium
2 pm - 5 pm	<b>International Student Exhibition Pick Up</b>	171 Cedar Arts Center
5:15 pm	<b>First Silent Auction Table Closes</b>	CMoG "B" Building
6 pm - 7 pm	<b>Live Auction – Host: Russell Burke</b>	CMoG "B" Building
8 pm - 12 am	<b>Closing Night Party 2300°</b>	CMoG Auditorium
8:30 pm	<b>International Student Exhibition Awards Announced</b>	CMoG Auditorium
8:45 pm	<b>Glass Fashion Show</b>	CMoG Auditorium
<b>Demonstrations, Lectures and Panels</b>		
8 am - 9:15 am	<b>Kazushi Nakada, Michael Rogers</b> Demo: Hot Glass	CMoG Hot Glass Stage Indoors Room capacity: 109
8 am - 9:45 am	<b>Josh Simpson, Peter VanderLaan</b> Demo: Hot Glass	CMoG Summer Stage Room capacity: 140
8 am - 9:45 am	<b>Vittorio Costantini</b> Demo: Flameworking	CMoG Magic of Glass Theater/ Simulcast to CMoG Auditorium Theater capacity: 100
8 am - 9:45 am	<b>Eric Meek</b> Demo: Hot Glass	Studio Hot Shop A/ Simulcast to Studio Classroom Shop capacity: 90
8 am - 9:45 am	<b>Ben Livingston</b> Demo: Flameworking	Studio Flame Shop Room capacity: 40
8 am - 9:45 am	<b>Max Erlacher, Takeo Takemasa</b> Demo: Engraving	Studio Engraving Shop Room capacity: 15
8 am - 9:45 am	<b>Alex Bernstein</b> Lec-mo: Kilnforming	Palace Theater #1

## SATURDAY, JUNE 13

TIME	EVENT	LOCATION
<b>Demonstrations, Lectures and Panels</b>		
8 am - 9:45 am	<b>California State University, Fullerton</b> Student Demos: Hot Glass	Centerway Square Mobile Unit
10:15 am - 12 pm	<b>Daide Salvadore</b> Demo: Hot Glass	CMoG Summer Stage Room capacity: 140
10:15 am - 12 pm	<b>Cesare Toffolo</b> Demo: Flameworking	CMoG Magic of Glass Theater/ Simulcast to CMoG Auditorium Theater capacity: 100
10:15 am - 12 pm	<b>Sarah Gilbert, Jessica Julius, Erica Rosenfeld, Maret Sarapu</b> Demo: Hot Glass	Studio Hot Shop A Simulcast to Studio Classroom Shop capacity: 90
10:15 am - 12 pm	<b>Nomoda Djaba</b> Lec-mo: Kilnforming	Studio Work Room Room capacity: 40
10:15 am - 12 pm	<b>Chris McElroy</b> Demo: Flameworking	Studio Flame Shop Room capacity: 40
10:15 am - 12 pm	<b>Max Erlacher, Takeo Takemasa</b> Demo: Engraving	Studio Engraving Shop Room capacity: 15
10:15 am - 12 pm	<b>Dan Mehlman</b> Lec-mo: Kilnforming	Palace Theatre #1
10:15 am - 12 pm	<b>San Jose State University</b> Student Demos: Hot Glass	Centerway Square Mobile Unit
1 pm - 2:15 pm	<b>Charles Correll</b> , Lecture	CMoG Auditorium
1 pm - 2:15 pm	<b>Bruce Metcalf</b> , Strattman Lecture	Corning Incorporated Auditorium
1 pm - 2:15 pm	<b>Mark Naylor</b> , Lecture	Corning Incorporated Three Rivers
1 pm - 2:15 pm	<b>Keith Seybert</b> , Lecture	Palace Theatre #1
1 pm - 2:15 pm	<b>Kazushi Nakada</b> , Lecture	Palace Theatre #2
2:30 pm - 3:30 pm	<b>Erwin Eisch</b> , Lecture	Corning Incorporated Three Rivers
2:30 pm - 3:45 pm	<b>Stephen Edwards</b> , Lecture	CMoG Auditorium
2:30 pm - 3:45 pm	<b>Dr. Adam Ellison</b> , Labino Lecture	Corning Incorporated Auditorium
2:30 pm - 3:45 pm	<b>Lu Chi</b> , Lecture	Palace Theatre #1
2:30 pm - 3:45 pm	<b>Helen Lee</b> , Lecture	Palace Theatre #2
4 pm - 5:15 pm	<b>John Chiles, Sam Stang</b> , Lecture	Corning Incorporated Auditorium
4 pm - 5:15 pm	<b>Jesse Kohl</b> , Lecture	Corning Incorporated Three Rivers
4 pm - 5:15 pm	<b>Chad Holliday</b> , Lecture	Palace Theatre #2
4 pm - 5:45 pm	Panel: <i>Glass: Ephemera: Object Exploring Virtual/Actual Objects Outside the Bubble</i> , <b>Rika Hawes</b> , moderator with <b>Angus Powers, Jocelyne Prince</b>	Palace Theatre #1

**THURSDAY, JUNE 11****8 am - 9:15 am****CMoG Hot Glass Stage Indoors****David Wilson**, Demo - Hot Glass: *Fluorescent and Photoluminescent Glass*

A brief introduction to making glass to look at in the dark – techniques for experimenting with fluorescent and photoluminescent glasses, and how to best exploit their unique characteristics.

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**8 am - 9:45 am****CMoG Summer Stage****Elio Quarisa**, Demo - Hot Glass: *Dragons*

Maestro from Murano, Italy who works in a typical Venetian style and who has spent his entire life working in Murano in the best glass factories such as Barovier & Toso.

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**8 am - 9:45 am****CMoG Magic of Glass Theater/Simulcast to CMoG Auditorium****Gianni Toso**, Demo - Flameworking: *How to Find Your Voice in Glass*

I compare my work to a language, as I work and create new shapes it is like I am writing a new language. Every time I create a new shape, I am adding words to my language. I am similar to a writer, however, rather than working with a pen and paper I work with fire and glass. My medium is glass and through the glass I am able to communicate my ideas and thoughts with others. After years of work, I have created thousands of glass shapes, all of which are part of the large dictionary that I have created. I have been working with glass for many years, over these years I have formed my personality through my work. Although I have been working with glass for so long and have created so many pieces, my entire being goes into each and every piece that I create. I do not use only my eyes and hands, I use my heart and soul in all of my work. My family history and past experiences, my poetry, and literature are all involved in the final product that I produce.

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**8 am - 9:45 am****Studio Hot Shop A/Simulcast to Studio Classroom****Rob Scavuzzo**, Demo - Hot Glass: *Symbols of Perseverance and Optimism Explored Through Sculpting Hot Glass*

For 1 hour and 45 minutes some dear old friends and I will blend shapes, techniques and colors into sculpture depicting our fortuitous lives, and dedication to glass as an art form. As always we will be keeping it ambitious, entertaining, and definitely having a good time.

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**8 am - 9:45 am****Studio Work Room****Jim Dennison and Leanne Williams**, Lec-Mo - Kiln Casting: *Sweet As*

The Crystal Chain Gang, Jim Dennison and Leanne Williams have converted the “Lost Wax Method” to the “Lost Icing Method” Using sugar icing to hand form, pipe and mold they have developed an innovative way creating glass sculptures and creating the hundreds and hundreds of individual glass roses needed for their sculptures. Join them for “Sweet As” – some sugar fun, cake decoration for glass makers.

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**8 am - 9:45 am****Studio Flame Shop****Jin Won Han**, Demo - Flameworking: *Flameworking and 3D Rendering in the Design Process*

Flameworking is an ancient skill, and computer rendering is a contemporary one. Combining those together can turn into something extraordinary! With a 3D mock-up drawn by the computer, you can easily visualize your dream piece. In this demonstration, I will use a program named Cinema 4D and show how to draw initial ideas, modify size and proportion, adjust color and transparency, and render final images. The images will become references to create actual pieces out of borosilicate tubes. A large scale sculpture will be assembled from individual parts. The demo will also cover creating high-quality images for a proposal and making simple animations of your objects. Meet your masterpiece in both the virtual and real world!

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## THURSDAY, JUNE 11

**8 am - 9:45 am**

**Studio Cold Shop**

**Riccardo and Pietro Ferro**, Demo - Coldworking: *Coldworking: Murano Style*

Pietro and Riccardo Ferro will be providing two demonstrations. This demo will cover many of the traditional Muranese techniques.

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**10:15 am - 12 pm**

**CMoG Summer Stage**

**Edward Schmid**, Demo - Hot Glass: *25 Years of Hot Glass Tricks (and Yet I'm Still Learning!)*

See Ed attempt to pull off some of his all-time favorite glassblowing tricks (including the "7 Minute Beer Bottle"!) in this action-packed demonstration. See solo blowing, teamwork and tremendous effort being put forth as Ed tries to cram 25 years of hot glass experience into a 100-minute performance.

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**10:15 am - 12 pm**

**CMoG Magic of Glass Theater/Simulcast to CMoG Auditorium**

**Robert Mickelsen**, Demo - Flameworking: *Copa Pimienta*

For my demonstration, I will create a classic long-stem goblet that features graal imagery of chili peppers on the bowl and foot with sculpted chili peppers on the stem. The title means, "pepper cup". A brief presentation of the graal technique will be included.

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**10:15 am - 12 pm**

**Studio Hot Shop A/Simulcast to Studio Classroom**

**Carlos Zervigon**, Demo - Hot Glass: *Tube Time*

Carlos and his team will take previously hand blown and cold worked glass tubes, pick them up hot, put them on the end of a punti, and fuse them in the glory hole. Wild and crazy fun!

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**10:15 am - 12 pm**

**Studio Work Room**

**Jim Dennison and Leanne Williams**, Lec-Mo - Kiln Casting: *Sweet As*

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**10:15 am - 12 pm**

**Studio Flame Shop**

**Eric Caster**, Demo - Flameworking: *Hooked on Boro*

This presentation will center around the creation of an encalmo vessel that will combine traditional Venetian techniques with contemporary American glassworking techniques. Application and use of color will be a central focus of the demonstration.

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**10:15 am - 12 pm**

**Studio Cold Shop**

**Riccardo and Pietro Ferro**, Demo - Coldworking: *Coldworking: Murano Style*

Pietro and Riccardo Ferro will be providing two demonstrations. This demo will be non-traditional coupled with abstract pattern work.

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**1 pm - 5 pm**

**CMoG Auditorium/Simulcast to Magic of Glass Theater**

Opening Ceremony, welcome, and awards presentation

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**2 pm - 2:45 pm**

**CMoG Auditorium/Simulcast to Magic of Glass Theater**

**John Leighton**, Lifetime Membership Lecture: *Thoughts of Another Object Maker*

John will offer some thoughts on his life long obsession (admitting it is half the battle) with this non-user-friendly-material, and acknowledge some of the friendly people he met along the way.

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**3 pm - 3:45 pm**

**CMoG Auditorium/Simulcast to Magic of Glass Theater**

**Marvin Lipofsky**, Lifetime Achievement Lecture: *Thank You Harvey... It's Been 47 Great Years*

From the beginning, recounting 47 years of my involvement with studio glass both in the us and abroad.

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**THURSDAY, JUNE 11**

**4 pm - 4:45 pm** **CMoG Auditorium/Simulcast to Magic of Glass Theater**  
**Tim MacFarlane**, Keynote Lecture

The presentation will focus on the development of glass as a structural element in the design of staircase treads, floors and primary structural elements such as beams columns and load bearing walls. Completed projects, such as the Glass Cube for Apple Inc. on 5th Avenue and the TKTs Pavillion in Times Square, will be used to describe how these design developments have been applied in practice. In contrast to the use of sophisticated glass solutions in the design of contemporary buildings, the introduction of glass in the reinstatement of listed and historic buildings provides a new and exciting use of structural glass. Proposed work at Menokin, a historic ruin in Virginia, and the Victoria and Albert Museum in London will be used to demonstrate the solutions that are emerging from the very particular constraints related to this building type.

**FRIDAY, JUNE 12**

**8 am - 9:15 am** **CMoG Hot Glass Stage Indoors**  
**Nadine Saylor**, Demo - Hot: *Recollections: Objects of Memory*

This demonstration will employ Venetian techniques of murrine and cane working in non-traditional blown glass forms, like clothing. Glass ribbons and bows will be added to the piece at the end to accentuate the femininity of the form.

**8 am - 9:45 am** **CMoG Summer Stage/Simulcast to CMoG Auditorium**  
**Marc Petrovic**, Demo - Hot Glass: *Old Roll-Up, New Tricks*

I will demonstrate a fused Bullseye Glass roll-up, and then take the rolled up cylinder into a more complex form by hot manipulating and sculpting the bubble into an intricately patterned bird form.

**8 am - 9:45 am** **CMoG Magic of Glass Theater**  
**Vittorio Costantini**, Demo - Flameworking: *Nature in Glass*

An Inordinate Fond-Ness for Glass

**8 am - 9:45 am** **Studio Hot Shop A**  
**Jeff Mack**, Demo - Hot Glass: *Guggenheim Cup*

This elaborate goblet was first made in Venice in the 17th century. It re-emerged in the 19th century, brought by the antiques dealer Michelangelo Guggenheim to Murano to challenge and inspire the islands glassmakers. In this demonstration, I will attempt to replicate this piece.

**8 am - 9:45 am** **Studio Hot Shop B**  
**Bill Gudenrath**, Demo - Hot Glass: *A Survey of Historical Glassblowing Techniques*

William Gudenrath has been studying the intricacies of historical glassworking for 30 years. During this demonstration, he will take you through a variety of techniques of glassblowing, from the making of Roman bottles to simple goblets types to complex dragon-stemmed goblets.

**8 am - 9:45 am** **Studio Flame Shop**  
**Matt Eskuche**, Demo - Flameworking: *Life, Liberty and the Pursuit of Crappiness*

By means of a crushed aluminum can, guest lecturers, optional audience participation, and positively pedestrian imagery I will pedal my opinions on corporate greed, mass consumption, and convenience. Hopefully capitalism will turn pale and leave the room. Oh, and some flameworking too, come and see how full the trash can gets.

## FRIDAY, JUNE 12

**8 am - 9:45 am**

**Studio Classroom**

**Jiří Harcuba**, Demo - Engraving: *Glass Engraving – My Heritage*

To teach glass engraving means to show the traditionally difficult technique as an exciting and easy creative work. To find in history the best examples and help the students to discover, to help everybody who is interested in glass engraving to find their own way. Zen-drawing is not only a form of meditation, but also the most natural way to find ones own lines – to find and express everybody's personality. There are no limits in age or former training. To me, as a teacher of engraving, it is the goal to revive that creativity, which we can follow back to the oldest time of mankind. Every teacher should offer interpretations of continuity and relations. Engraving is easy!

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**8 am - 9:45 am**

**Studio West**

**Eric Hilton, Peter Houk, Denise Stillwagon Leone**, Demo - Sandblasting: *A Personal Approach to Erosive Processes*

Glass etching, a method of abrading glass surfaces to create imagery and texture, has become the province of sandblasting. Like drawing, sandblasting creates tonal development in an image. Stage blasting, or careful manipulation of the degree of the blast, shades the image and promotes the illusion of depth. Glass can be deeply carved to develop distinctly sculptural effects; sandblasted and filled with paint to provide graphic contrast; overlaid and sandblasted to remove under layers of color; cased, sandblasted filled and cast in layers; and sandbasted, painted and overlaid to create graals. These methods, the use of simple printmaking techniques to create textures and images for sandblast resists and the production of photo stencils will be demonstrated.

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**8 am - 9:45 am**

**Palace Theatre #1**

**Kimiake Higuchi and Shin-ichi Higuchi**, Lec-mo - Kilnforming: *Beyond the Basics: Mold-Making Techniques*

Presentation will be a power point lecture explaining the work and the various mould making techniques of Kimiake and Shin-ichi Higuchi. There will be a step-by-step instructive presentation on various mold-making techniques. There will be a lecture on press, multi-part and hanging moulds, amongst other complex methods.

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**10:15 am - 12 pm**

**CMoG Summer Stage/Simulcast to CMoG Auditorium**

**Jeff Zimmerman**, Demo - Hot Glass: *Destiny is Already in Your Memory*

My idea for the performance is to have a tapestry of layers consisting of different forms of bubbles, two bubble machines, assistants blowing large bubbles in soap, bubbly music and I will create a glass soap bubble form. Also a glass ray gun that shoots bubbles.

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**10:15 am - 12 pm**

**CMoG Magic of Glass Theater**

**Gianni Toso**, Demo - Flameworking: *How To Find Your Voice in Glass*

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**10:15 am - 12 pm**

**Studio Hot Shop A/Simulcast to Studio Classroom**

**Elio Quarisa**, Demo - Hot Glass: *Dragons*

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**10:15 am - 12 pm**

**Studio Hot Shop B**

**Bill Gudenrath**, Demo - Hot Glass: *A Survey of Historical Glassblowing Techniques*

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**10:15 am - 12 pm**

**Studio Flame Shop**

**Lucie Kovarova-Wier**, Demo - Flameworking: *One Piece at a Time (Murrini Cane Assembly)*

Lucie will demonstrate assembling a complex murrina cane under the flame of the torch using pre-made components to accomplished a finished cane, which will be pulled into a bar.

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**FRIDAY, JUNE 12****10:15 am - 12 pm****Studio Cold Shop****Martin Rosol**, Demo - Coldworking: *Coldworked Sculpture in Progress*

Rosol will explain the techniques that he uses to create pristine coldworked sculptures in transparent glass, using works in progress as visual aids. The techniques discussed will include grinding, polishing, and gluing, and time will be allotted for questions and answers.

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**10:15 am - 12 pm****Studio West****Eric Hilton, Peter Houk, Denise Stillwagon Leone**, Demo - Sandblasting: *A Personal Approach to Erosive Processes***10:15 am - 12 pm****Radisson Hotel Ballroom**Panel: *Energy and Atmosphere*, **Eddie Bernard**, moderator with **Pablo Soto, Terrill Waldman**

Panelists will discuss ways energy consumption can be reduced in productive studios. From use of recycled materials, to reuse of heat, to natural lighting and ventilation, we will cover proven, affordable modifications to studio layout, work habits, and timing of energy use that will result in lower energy consumption. By sharing our experiences as a community, let's put our energy together and help shape an atmosphere of conservation.

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**10:15 am - 12 pm****Palace Theatre #1****Steven De Martino**, Lec-mo - Fractography: *The Voice of the Material – A Short Tutorial on Designing for Reliability*

When our design intentions, while utilizing glass, result in failure, materials and processes are the usual suspects. Viewed differently, we can typically trace the root cause to a failure to pay attention to the needs of the materials, and how they react during formation and usable life. Understanding the fundamental elements that lead to fracture and their various sources, can help us to be more sensitive to when we fight with the nature of glass and how we exceed its boundary conditions. The basic physics of fracture will be reviewed along with exploring a few of the properties of glass, and how they couple to exceed the strength of the material. Examples and demonstrations will be incorporated to illustrate the principles at work, and how design principles are exceeded, as well as strategies to avoid failure.

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**10:15 am - 12 pm****Palace Theatre #2****Martha Croasdale, Taliaferro Jones, Janet Kelman**, Lec-mo - Coldworking: *Diamonds Are a Girl's Best Friend & Other Gems of Knowledge*

Three women artists, Martha Croasdale, Janet Kelman, and Taliaferro Jones have each arrived at their own methods of working on large glass artworks. In this lec-mo these artists will bring examples to demonstrate processes and tools they feel are labor saving and helpful to women working in their studios.

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**1 pm - 2:15 pm****CMoG Magic of Glass Theater****Jung Sun Oh, Suzannah Vaughan, Bohyun Yoon**, Lecture: *Emerging Artists*

Each year, GAS selects three emerging artists, makers with less than five years professional experience since graduating from their study program, to present their work at the annual conference. Nominations are solicited from over 50 professional artists, academics and curators. A jury then deliberates over the applications to select three individuals to lecture at the GAS conference. This year, Jung Sun Oh, Suzannah Vaughan and Bohyun Yoon were each selected to give a 15-minute slide presentation of their work.

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## FRIDAY, JUNE 12

**1 pm - 2:15 pm** **CMoG Hot Glass Stage Indoors/Simulcast to CMoG Auditorium**  
**Bill Gudenrath**, Lecture and Demo: *Goblets Through Time*

Using lecture and demonstration, David Whitehouse and William Gudenrath will take you on a 3500-year journey of goblets represented in the collection of The Corning Museum of Glass.

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**1 pm - 2:15 pm** **CMoG Auditorium**  
**David Whitehouse, CMoG Executive Director**, Lecture and Demo: *Goblets Through Time*

Using lecture and demonstration David Whitehouse, and William Gudenrath will take you on a 3500-year journey of goblets represented in the collection of The Corning Museum of Glass.

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**1 pm - 2:15 pm** **Radisson Hotel Ballroom**  
**Pat Oleszko**, Willson Lecture: *The Pats to Suckcess*

Seeking the glass laffs, the event will be a squawk on the wild side with projections of assordid nature, snort films of situations both splendid and sorry, costumes that could make an eye fool cower and commentary that will keep you unformed and wary. The truth squirts. Wear a raincoat.

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**1 pm - 2:15 pm** **Radisson Hotel Carder Room**  
**Stephen Koob**, Lecture: *Conservation and Care of Glass Objects*

This lecture addresses the need to care for, or restore, glass objects in museums or private collections. Glass, as a material, is susceptible to damage from many things, including water, everyday use, impact, and even neglect. The lecture covers aspects of glass deterioration; ethics and aesthetics of restoration; proper conditions for storage and display; the cleaning of historical glass objects; and techniques for the repair of broken glass. The proper choice and application of an adhesive undoubtedly constitutes one of the most difficult procedures in the repair of glass, and yet there are basic tips for mastering this skill. The lecture is aimed at glass artists, collectors, curators, and conservators of glass, all of whom will gain an understanding of the proper materials and techniques to be used in the conservation, care, and restoration of glass objects. The author has recently published a book on this subject.

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**1 pm - 2:15 pm** **Palace Theatre #1**  
**Irene Frolic**, Lecture: *Poetic Vision: Six Canadian Sculptors*

A lecture giving Irene Frolic's response to the work of six Canadian sculptors: Brad Copping, Susan Edgerley, Kevin Lockau, Lou Lynn, John Robinson and Ione Thorkellson. These makers are at the full maturity of their careers, yet their practice still exemplifies fresh exploration of material and themes. I am struck by the depth of their poetic vision of what it means to live and work in our vast land; by their understanding of North; by their evocation of the poetry of solitude, and by the dignity of the work of their hands.

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**1 pm - 2:15 pm** **Palace Theatre #2**  
**University of Art & Design, Helsinki** – Speaking: **Shinsaku Fukutaka, Katriina Nuutinen, Tuomas Rossi**, Silent: **Oliver Backman, Niels Ole Frandsen, Vesa Kattelus, Kazushi Nakada, Timo Salli, Lotta Veromaa, Satoshi Yoshida**, Lecture: *Breaking the Aquarium*

A Helsinki mind-traveling tale told through everyday observations, material experimentation and a collaborative design-thinking process in order to seek our common potential of a collective genius. Trust us, 10 minds working together adds diversity inspiring you with Finnish drinking culture.

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**FRIDAY, JUNE 12****2:30 pm - 3:45 pm****Radisson Hotel Carder Room****Donald Friedlich**, Lecture: *Corning, Collaboration and CAD/CAM*

Donald Friedlich will recount the evolution of his innovative glass and gold jewelry and the impact his time at the Studio of the Corning Museum of Glass has had on his work. Friedlich will detail his ingenious use of CAD design combined with CNC machining of graphite molds to produce a palette of forms and patterns that would be nearly impossible by any other means. His collaborative efforts with glass blowers, master engraver Max Erlacher, and renowned framemaker Emilio Santini will also be discussed.

**2:30 pm - 3:45 pm****Palace Theatre #2****Jackie Pancari**, Lecture: *Parallel Journeys*

Living in the moment is critical whether researching an exciting and invigorating art discovery or researching the real meaning and relationships among scientific discoveries. Challenging apparent truths along the way, whether art or science, is key to the success of each process. My efficiency and success at generating and processing ideas in both the worlds of art and science, interestingly, are similar. My talk is about the importance of living in the present while taking parallel journeys in the worlds of art and science.

**2:30 pm - 4:15 pm****CMoG Auditorium**

Panel: *A Glimpse at the Past of Contemporary Glass: Corning's 1959 and 1979 Exhibitions, the Toledo Glass Nationals, and Other Landmark Shows*, **Tina Oldknow**, moderator with **Thomas Buechner, Paul Smith, Jutta-Annette Page, William Warmus**

This panel is meant to be a discussion of studio glass exhibitions that are now considered as "historic." The sense of discovery in those exhibitions, however, is something that continues today. Given how studio glass has changed and developed over the years, how is this spirit, or sense of discovery, communicated? After the presentations and some moderated discussion, the audience will be invited to ask questions.

**2:30 pm - 4:15 pm****Radisson Hotel Ballroom**

Panel: *Murano Glass: A Global Future*, **Domenico Cavallaro**, moderator with **Riccardo Ferro, Pietro Ferro, Davide Salvatore, Marco Salvatore**

Throughout its thousand-year history as a glass-making center, the Italian island of Murano has undergone many transformations – always responding to the world economy to ensure the livelihood of its residents. Several recent developments are influencing the current cultural climate of the island and helping to shape its future: tourism – with glass as its main attraction – is increasing each year, with two large-scale hotels in development; furnaces that have long had a reputation for being closed to visitors are becoming more open and Muranese masters are offering workshops on the island to students from throughout the world; and, inspired by the international success of modern masters such as Lino Tagliapietra, Pino Signoretto and Davide Salvatore, the younger generation is stepping forward to continue the glassmaking tradition. In this panel discussion, Muranese artists from several generations reflect on the future of their beloved island and the many ways that artists and businesses from all over the world can participate in its ongoing evolution.

**2:30 pm - 4:15 pm****Palace Theatre #1**

Panel: *A Survey of Public Glass Studios*, **Michelle Bufano**, moderator with **Ann Jakle, Brian Kibler, Heather McElwee**

Four non-profit organizations; Pratt Fine Arts Center, Urban Glass, Pittsburgh Glass Center and Canberra Glassworks will gather to discuss and compare their unique missions, histories and future goals. Programming, professional rental, capital improvements, partnerships and fundraising strategies will also be highlighted.

## SATURDAY, JUNE 13

**8 am - 9:15 am**

**CMoG Hot Glass Stage Indoors**

**Kazushi Nakada, Michael Rogers**, Demo - Hot Glass: *Meeting of the Minds*

Our glassblowing demonstration will involve an experimental process of combining drawn images with multiple blown glass parts.

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**8 am - 9:45 am**

**CMoG Summer Stage**

**Josh Simpson, Peter VanderLaan**, Demo - Hot Glass: *Reality Sucks – How to Keep Things From Exploding*

Demonstration of methods of testing for compatibility for different formulas and colors of glass.

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**8 am - 9:45 am**

**CMoG Magic of Glass Theater/Simulcast to CMoG Auditorium**

**Vittorio Costantini**, Demo - Flameworking: *Nature in Glass*

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**8 am - 9:45 am**

**Studio Hot Shop A/Simulcast to Studio Classroom**

**Eric Meek**, Demo - Hot Glass: *Blast and Blow*

In his demonstration, Meek will collaborate with experienced cold workers to create innovated blown glass forms. Trapped air and color imagery will help to create a narrative in vessels.

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**8 am - 9:45 am**

**Studio Flame Shop**

**Ben Livingston**, Demo - Flameworking: *Ben's Neon 1,000° Dog and Pony Show*

I believe that if an artist's intention is to make a living by performance or exhibition of their artwork, then they are (for better or for worse) in "the entertainment business". Show-biz being the framework, I describe my demonstrations as "interactive", as I include spectators and/or patrons as participants in the process of actually making and contributing to part of their commissioned work – by my showing how and having them manipulate hot glass tubing in a twisted fashion that I call a "Nightstick", which replicates the very neon that I made as the final report for my N.E.A. fellowship...(see beneon.com #8). A good time is had by all, and as they say here on the Gulf Coast, "Fish tastes better if you catch 'em yourself."

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**8 am - 9:45 am**

**Studio Engraving Shop**

**Max Erlacher, Takeo Takemasa**, Demo - Engraving: *Copper Wheel Engraving*

Erlacher & Takemasa will demonstrate the traditional copper-wheel engraving techniques used to produce finely detailed designs in glass. A question and answer session will follow.

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**8 am - 9:45 am**

**Palace Theatre #1**

**Alex Bernstein**, Lec-mo - Kilnforming: *CARVING YOUR OWN PATH – Finding the Artist's Voice Through Process and Exploration*

This presentation will seek to explain the constant internal dialogue critical to pushing yourself as an artist and finding new ways to work with materials, tools and ideas.

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**10:15 am - 12 pm**

**CMoG Summer Stage**

**Davide Salvatore**, Demo - Hot Glass: *Suoniamo Il Vetro*

Suoniamo Il Vetro. Directly translated means "let's play the glass." While utilizing traditional Muranese techniques coupled with my own coloring concepts and designs, my team from Murano and I are creating one of my favorite forms named the "Spingarpa". The "Spingarpa" is from an evolving series of my personal interpretations on instruments made of glass.

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**SATURDAY, JUNE 13****10:15 am - 12 pm** **CMoG Magic of Glass Theater/Simulcast to CMoG Auditorium**  
**Cesare Toffolo**, Demo - Flameworking: *Bubble in Trap*

This demonstration will focus on perfecting torch skills and extraordinary methods of lampworking. A new and exclusive technique in developing special decorative bubbles in blown glass will be demonstrated for the first time.

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**10:15 am - 12 pm** **Studio Hot Shop A/Simulcast to Studio Classroom**  
**Sarah Gilbert, Jessica Julius, Erica Rosenfeld, Maret Sarapu**, Demo - Hot Glass: *TV Dinner*

Our concern is not in creating objects or destroying them, but in demonstrating various properties and capabilities of glass through teamwork. We do not disregard traditional glassblowing, but use its techniques to create forms to cook food. We use glass to function as cooking elements, referencing the ritual of eating a meal. However the creation of the work happens in a moment of interaction with our audience.

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**10:15 am - 12 pm** **Studio Work Room**  
**Nomoda Djaba**, Lec-mo - Kilnforming: *West African Krobo Powder Glass Beadmaking*

This demonstration will give an overview of the process of making powder glass beads, including how to make the "King" bead called the Bodom bead. Cedi will demonstrate how powder glass beads are designed and will show the process from start to finish. His techniques used in this demonstration will be adapted to use equipment available in the U.S. instead of the traditional equipment he uses in Ghana.

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**10:15 am - 12 pm** **Studio Flame Shop**  
**Chris McElroy**, Demo - Flameworking: *The Right Tool*

This demonstration will cover solid and hollow flameworking techniques using borosilicate glass. I would like to create an object or tool designed to perform an action. In my own work I am interested in using the glass as a medium through which to create or trigger actions. For example any teakettle may be used to boil water, but a clear glass teakettle puts the action of boiling water on display. I would begin the demonstration with a short talk about my intention to construct a tool and the steps I will take in constructing it. During the construction I will explain the techniques I utilize and field questions. In the time it takes for the glass tool to air cool I will succinctly explain my thoughts behind the object and talk briefly about historic applications of tools made of glass. The demonstration will end with a performance of the newly constructed object.

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**10:15 am - 12 pm** **Studio Engraving Shop**  
**Max Erlacher, Takeo Takemasa**, Demo - Engraving: *Copper Wheel Engraving***10:15 am - 12 pm** **Palace Theatre #1**  
**Dan Mehlman**, Lec-mo - Kilnforming: *Product Development in the Glass and Ceramic Industries – A Designer/Modelmaker at Work*

Design, model-making, and mold-making are essential steps in the development of new glass and ceramic shapes for commercial production. Dan will show his portfolio to illustrate the roles of the designer and modeler in the industry. Traditionally, original models are hand-made in plaster. The presentation will introduce many techniques for working in this versatile material.

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## SATURDAY, JUNE 13

**1 pm - 2:15 pm**

**CMoG Auditorium**

**Charles Correll**, Lecture: *We Have a Carbon Footprint...*

While our contribution to the global carbon footprint is small, it is our moral and ethical responsibility to identify it, analyze it, and take all possible steps to minimize it. We are not without resource. There are many ways to accomplish this, and this presentation will outline the issues and the potential of our response to them. It is a matter of our survival as an art form, and our survival as a world.

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**1 pm - 2:15 pm**

**Corning Incorporated Auditorium**

**Bruce Metcalf**, Strattman Lecture: *The Glass Art Conundrum*

The very name of the Glass Art Society implies a conundrum: What lies at the intersection of glass and art? Simple assertions that glass must be art are unpersuasive. Nor, for that matter, does the studio glass culture admit all art made of glass into its sphere. These and other puzzles will be examined with a sympathetic – but critical – eye.

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**1 pm - 2:15 pm**

**Corning Incorporated Three Rivers**

**Mark Naylor**, Lecture: *Harmonizing Murky Dimensions of Glass*

Some people don't like science. It's boring, right? Well, this'll be more like dancing, skydiving, and meandering through some interesting aspects in glass science! We ought to thermodynamically get why our material is so unique. Let's discuss some glass structures, properties, and problems with many visual illustrations and no plots. Well, maybe a couple...

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**1 pm - 2:15 pm**

**Palace Theatre #1**

**Keith Seybert**, Lecture: *Keeping a Killer Out of Your Glass Studio*

The most serious long-term threat to practitioner safety in the glass studio is silicosis. In the case of kiln-casting, this threat is significantly increased due to the use of refractories whose particle size is detrimental to the human respiratory tract. I hope that the information shared in my talk will enable glassmakers to reduce that threat, thus potentially saving lives.

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**1 pm - 2:15 pm**

**Palace Theatre #2**

**Kazushi Nakada**, Lecture: *Boundary Between Imagination and Reality*

"Art work is to present an ultimate boundary between imagination and reality which invite people to reconsider their values and thoughts." Kazushi will be showing both old projects and ongoing installation works.

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**2:30 pm - 3:30 pm**

**Corning Incorporated Three Rivers**

**Erwin Eisch**, Lecture: *Happy Accidents: My Art and the Studio Glass Movement*

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**2:30 pm - 3:45 pm**

**CMoG Auditorium**

**Stephen Edwards**, Lecture: *My Work, My Students*

This presentation will focus on the development of my work over the past 30 years as an artist and educator.

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**SATURDAY, JUNE 13****2:30 pm - 3:45 pm****Corning Incorporated Auditorium****Dr. Adam Ellison**, Labino Lecture: *The Art of Glass Science*

It will not surprise practitioners of glass art that there is much that is unknown – and hence much art – in the relationship between the physics and chemistry of a silicate glass and its inherent or induced properties. This talk will review key chemical/structural elements of silicate glasses and their relationships to properties of glasses and glass melts, with an emphasis on aesthetic attributes and processes that induce particular attributes.

**2:30 pm - 3:45 pm****Palace Theatre #1****Lu Chi**, Lecture: *Chinese Glass Art's Global Consciousness and Chinese Specific Character*

With only 8 years of history, Chinese glass art relies on borrowed technique and expression from abroad where glass art has been developed for decades. With a booming economy in China and the overwhelming success of Chinese contemporary art, glass artists, galleries and collectors start to realize the value of Chinese specific character and direct their attention towards making inroads into this lively market.

**2:30 pm - 3:45 pm****Palace Theatre #2****Helen Lee**, Lecture: *Vitreous Typography*

Helen Lee is an artist who draws from her trades as a glassblower and graphic designer to create works that investigate the intersection of physical and linguistic experience.

**4 pm - 5:15 pm****Corning Incorporated Auditorium****John Chiles, Sam Stang**, Lecture: *Some Thoughts on Energy Efficiency for Design and Operation of Small Glass Studios*

Sam Stang and John Chiles will share observations they have obtained building and operating glass working equipment. The pros and cons of different types of furnaces and methods will be discussed.

**4 pm - 5:15 pm****Corning Incorporated Three Rivers****Jesse Kohl**, Lecture: *The History, Development and Chemistry of Silver Containing Glasses for the Curious Glass Artist*

This presentation will center around the creation of an encalmo vessel that will combine traditional Venetian techniques with contemporary American glassworking techniques. Application and use of color will be a central focus of the demonstration.

**4 pm - 5:15 pm****Palace Theatre #2****Chad Holliday**, Lecture: *The Final Polish: A Peek Into The Czech Glassmaker's Education*

This will be focused on glass sculpture and the cold-working process. The presentation will include insight into traditional methods and insights I have gathered through practice and my experience as a Fulbright Fellow at the Secondary School of Glassmaking in Kamenicky Senov, Czech Republic.

**4 pm - 5:45 pm****Palace Theatre #1**

Panel: Glass: *Ephemera: Object Exploring Virtual/Actual Objects Outside the Bubble*,  
**Rika Hawes**, moderator with **Angus Powers, Jocelyne Prince**

This panel invites several groundbreaking contemporary artists and curators to discuss their explorations into the use of virtual/actual/ephemeral glass objects in the making of mixed, multi and new media works. The conversation will focus on investigative and innovative approaches to glass techniques, processes and use as well as the varied contexts with which the work collides and functions outside of established glass practice.

## SPECIAL CONFERENCE EVENTS

See pp. 74-76 for maps and directions to conference venues.

### PRE-CONFERENCE TOURS

All tours leave from the Corning Museum of Glass bus lot

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#### Finger Lakes Studio Tour

Wednesday, June 10, 8 am

Take a ride and discover glass art studios nestled amidst the vineyards of the Finger Lakes. Our tour will visit four working glass studios along the shores of Canandaigua Lake, each with its own unique story and treasures. We'll enjoy wine-tasting and lunch at one of the oldest wineries in the Finger Lakes, Widmer Wine Cellars.

Cost: \$95/person. Maximum 25 participants.

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#### Osram Sylvania Plant Tour

Wellsboro, PA, Wednesday, June 10, 12:30 pm

Explore the lighting company whose history parallels the evolution of electric lighting and its technological advances over the course of the twentieth century. This tour includes a historical company overview, followed by a tour of the plant where you'll see the glass furnace, bulb-making ribbon machines, frost machines, and packaging operations.

Cost: \$30/person. Maximum 30 participants.

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#### Sullivan Park Research Center of Corning Incorporated Tour

Painted Post, NY

Wednesday, June 10, 12:30 and 2:30 pm

Take a tour of Corning Incorporated's world-class research and design facility, Sullivan Park. Includes an overview of Corning's R&D programs and facilities, followed by demonstrations of three new product technologies.

Corning celebrated 100 years of Research & Development in 2008 and recently doubled the size of its Sullivan Park research facility. This tour explores the relationship between R&D and innovation, and the laboratories where such life-changing discoveries as Pyrex, CorningWare, television tubes, and optical fiber were conceived.

Cost: \$15/person. Maximum 80 people/tour. Details available on the day of the tour.

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## SPECIAL CONFERENCE EVENTS

See pp. 74-76 for maps and directions to conference venues.

### Rockwell Museum of Western Art

#### Highlight Tours of Glass Exhibitions

Wednesday, Thursday and Friday,

June 10 - 12, 12:00 - 12:30 pm

No reservations required.

Free with GAS conference badge

Join Sheila K. Hoffman, the Museum's Curator of Collections, for a 30-minute guided tour through two special glass exhibitions: *Visions Beyond Clay: The Artwork of Tammy Garcia* and *Sewing the Seeds: 200 Years of Iroquois Glass Beadwork*.



*"Aspen Glade",  
designer Peter Drobný,  
Steuben Glass*

### Steuben Glass Plant Tour

Thursday, June 11 & Friday, June 12

8 am, 10 am, and 12 pm

For more than 100 years, Steuben has been at the forefront of glass design, balancing state-of-the-art technological advancements with centuries-old traditional glassmaking techniques. Founded in 1903 by English glassmaker Frederick Carder, Steuben is an American company named after Steuben County, New York, where our design studio and glassworks facility are still located. The company was acquired by Corning Glass Works (now Corning Incorporated) in 1918, and in 1933, Arthur A. Houghton, Jr. was appointed Steuben's president. Soon after, he revolutionized the art glass industry with the introduction of clear Steuben crystal. This new formula for extraordinarily pure glass has made Steuben the preeminent maker of fine glass internationally. At a time when value is increasingly important, Steuben continues to deliver unsurpassed quality, superior craftsmanship, and unerring attention to design and detail. From graceful, fluid forms sculpted in molten crystal to complex designs cut or engraved on cooled glass, each perfect piece has earned its characteristic signature in diamond point: Steuben.

Cost: \$15/person. Maximum 10 people/tour.

## Pre-Conference Reception

**Corning Incorporated Headquarters**

**Wednesday, June 10, 5:30 - 9:30 pm**

**Special Fundraising Event**

*Advanced Registration Required*

Enjoy an elegant, private dinner and an exclusive tour of glass sculpture installations that were commissioned for the East and West wings of the Corning Incorporated World Headquarters Building in downtown Corning. Featured works are by Peter Aldridge, Dale Chihuly, Erwin Eisch, Rury Iwata, Stanislav Libenský and Jaroslava Brychtova, Donald Lipski, William Morris, Therman Statom, Bertil Vallien, Harumi Yukutake, and Dana Zamecnikova. These works are not usually offered for public view. This dinner is hosted by James B. Flaws (Chairman, Corning Museum of Glass) and Marie McKee (President, Corning Museum of Glass).

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## Opening Ceremony and Awards Presentation

**Corning Museum of Glass Auditorium**

**Thursday, June 11, 1:00 pm**

- 1:00 pm Welcome by GAS President Shane Fero, Mayor Tom Reed; Welcome and Blessing by Native American artist and Faithkeeper G. Peter Jemison of the Seneca Nation, Heron Clan; Honorary Lifetime Membership Award presentation – John Leighton; Lifetime Achievement Award presentation – Marvin Lipofsky
- 2:00 pm John Leighton, Honorary Lifetime Membership Award lecture
- 3:00 pm **Marvin Lipofsky, Lifetime Achievement Award lecture**
- 4:00 pm Tim MacFarlane, Keynote lecture

*Take the free Corning Museum shuttle to the Opening Reception at the Rockwell Museum, or walk across the pedestrian bridge (about a 10-minute walk).*

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## Opening Reception

**Rockwell Museum of Western Art**

**Thursday, June 11, 5:00 - 6:30 pm**

Kick off the conference with a Western-themed evening at the Rockwell Museum of Western Art. Enjoy live music and food and explore the Museum's amazing collection of American Western and Native American art as well as two special exhibitions of glass: glass sculptures by Tammy Garcia and Iroquois glass beadwork.

(Due to NY State liquor laws, alcoholic beverages will only be served within the Rockwell Museum. Non-alcoholic beverages will be available in the outside tent.)

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## SPECIAL CONFERENCE EVENTS

See pp. 74-76 for maps and directions to conference venues.

### Woodburning Furnace

Corning Community College

Thursday, June 11, 7:00 - 10:00 pm

Fred Herbst, Associate Professor of Art at Corning Community College, and Steve Gibbs, Manager of Hot Glass Programs at The Corning Museum of Glass, will demonstrate an outdoor wood-fired oven, used to simultaneously melt glass and fire ceramic objects. Shuttles will begin running at 7:00 pm from the Corning Transportation Center on Tioga Street to the woodburning furnace at Corning Community College. Last shuttle will leave Corning Community College at 9:30 pm.

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### 1,000 Gaffers in the Gaffer District

Photo Opportunity

Thursday, June 11, 6:45 pm, Centerway Square

Join your fellow gaffers for a group photo in the center of the Gaffer District. Free parking after 5 pm in Gaffer District parking lots and parking garage.

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### GAS Café

Tech Display

11:00 am - 2 pm, Thursday - Saturday

Lunch grab-n-go items and cold beverages.

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### International Student Exhibition

171 Cedar Arts Center, Studio Theater

Friday, June 12, 4:00 - 8:00 pm; Saturday, June 13, 9:00 am - 2:00 pm

Always a highlight of the conference: Don't miss this opportunity to see fresh, new work by the glass stars of tomorrow. All student GAS members currently enrolled in an accredited glass program are encouraged to participate. Awards will be presented in the Corning Museum of Glass Auditorium at the beginning of the Closing Night Party.

**How to participate:** Deliver your student work to 171 Cedar Arts Center, Studio Theater, Wednesday, June 10, 12-5 pm, Thursday, June 11, 9 am - 12 pm. The official opening will be on Friday, June 12 at 4 pm. Students are encouraged to hand-carry their work to the conference. Insurance and shipments of the artwork are the responsibility of the artist. Neither GAS nor 171 Cedar Arts Center 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. If it is a diptych or triptych it will be sold as one piece. No work will be hung on the walls or from the ceiling.

**Awards:** This year, more than \$4,000 in cash and supplies will be awarded. The first prize winner will receive a \$1,000 cash award from the Corning Museum of Glass. All award winners will be acknowledged in the Glass Art Society 2009 *Journal*. All 2009 student award winners will be announced at the Closing Night Party at the CMOG Auditorium, at 8:30 pm.

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

**Pick Up:** Buyers must make their own arrangements for shipping work. Buyers can arrange to use the shippers available at the Auction on Saturday, 3 pm - closing. Payments, purchases and all unsold artwork **MUST** be picked up Saturday, June 13, between 2 - 5 pm. Pieces left after June 13, 5 pm will become the property of GAS.

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## **Education Resource Center**

**Rakow Research Library, Atrium, Fri., June 12, 1:30 - 5 pm & Sat., June 13, 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, college, public access studios, summer programs, studios, etc. who offer instruction in glass-working 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 in the Rakow Research Library, Atrium.

Also, on Saturday, June 13, 1:30 - 3:30 pm in the Rakow Research Library Seminar Room, there will be ten-minute presentations on glass programs by college and non-degree schools.

### **College Glass Programs Presentations:**

*Degree Programs:* Alfred University School of Art and Design; National College of Art & Design; Ohio State University; Rochester Institute of Technology; Southern Illinois University; Tyler School of Art at Temple University; University of Louisville; Universidade Nova de Lisboa; University of Sydney; University of Texas - Arlington

*Non-Degree Programs:* CrisForm; CRVA; Diablo Glass School; National Glass Museum; Pittsburgh Glass Center; Pratt Fine Arts Center; The Glass Furnace; UrbanGlass

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## **An Evening in The Gaffer District**

**Gaffer District, Friday, June 12, 6:00 - 9:00 pm**

Stroll historic downtown Gaffer District shops, galleries, and restaurants for a tasting of Finger Lakes wines and beer, and a pizza crawl at great local New York-style pizza parlors and restaurants. Enjoy glassmaking demos in Centerway Square. Bring your ID\* to a proofing tent (at the Information Center/Baron Steuben Place next to Centerway Square, on Bridge Street or at the Radisson), where, for \$10, you can get your wristband and souvenir glass for samplings. (Must be 21 years or older to participate in wine and beer tastings). Show your conference badge at select restaurants for special deals. Free parking after 5 pm in Gaffer District parking lots and parking garage (see page 75).

\*(Due to NY State liquor laws, attendees **MUST** have picture ID at all times for entry into events serving alcohol. ALL attendees will be asked for identification.)

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## **Neon on the Bridge**

**Pedestrian Bridge, near Centerway Square, Friday, June 12, 9:00 - 11:00 pm**

At nightfall, gather on Corning's pedestrian bridge for a dazzling display of illuminated artwork. The show is coordinated by Angus Powers of Alfred University and features the work of a variety of students and artists.

## SPECIAL CONFERENCE EVENTS

See pp. 74-76 for maps and directions to conference venues.

### **Silent Auction and Preview** – *Open to the public*

**“B” Building, next to The Studio of The Corning Museum of Glass**

**Friday, June 12, 5:00 - 7:00 pm; Saturday, June 13, 10:00 am - 5:15 pm**

The annual GAS Auction offers conference attendees and the public the opportunity to support GAS by donating and/or purchasing beautiful works of glass art. We encourage donations of collaborative glasswork, innovative and experimental one-of-a-kind creations, and those signature pieces that define an artist's career. With so much wonderful work to bid on, and so much fun to be had, this is an event you won't want to miss!

The GAS Auction has become one of the highlights of the annual conference, and we hope you consider donating a piece of your artwork, goods or services. Your donations help subsidize half-price student fees and keep all registration fees affordable. Also to be auctioned will be pieces created during the conference demonstrations.

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 2009 Glass Art Society *Journal*.

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### **15th Annual Goblet Grab**

**171 Cedar Arts Center, Friday, June 12, 4:30 - 5:30 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 2010 conference. Buy a memory and support fellow artists in times of need.

#### **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 with you and drop it off at the Goblet Grab receiving and preview area at: 171 Cedar Arts Center, Wednesday, June 10, 12 pm - 5 pm, Thursday, June 11, 9 am - 12 pm, Friday, June 12, 9 - 12 pm.

#### **Goblet Grab, Auction and Student Exhibition Contributing Artists:**

Artists who are attending the conference are encouraged to hand-deliver their work to the conference packed well enough for carryout. GAS assumes no responsibility for the shipping of donations. GAS promises to handle your piece with the utmost respect and care, and to update you on the status and sale of your donations, but we are not responsible for breakage, theft, or loss. If your Auction or Goblet Grab donation does not sell, GAS will keep it to place in the next fundraiser or event to benefit GAS. GAS assumes no responsibility for the Student Exhibition pieces not sold or removed (see “Student Exhibition” for removal times.)

**Shipping for Buyers:** Professional packers and shippers will be on site after the auction on Saturday evening. All purchases are final and must be paid for and removed from the premises during the evening. Items that are not removed will be shipped at the purchaser's expense. No exchanges or refunds are allowed. GAS assumes no responsibility for the shipping of purchases or for those items not picked up immediately after Goblet Grab or the Auction. Once you have made arrangements with a shipping vendor, GAS cannot, by shipping regulations, intervene on your behalf with the shipper. You must resolve any concerns regarding artwork damaged or lost during shipping by contacting the shipping vendor directly.

## **Preview of 2010 International Glass Art Society Conference in Louisville, Kentucky, June 10-12, 2010**

**CMoG Magic of Glass Theater**

**Friday, June 12, 12:15 - 1:00 pm**

Exploration, invention, and possibility are trademarks of Louisville. The entire city is anticipating and excited about the *Ingenious Possibilities* to share with our glass visitors.

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### **Artist Portfolio Review**

**Studio Classroom**

**Saturday, June 13, 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.

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### **Live Auction**

**CMoG "B" Building, next to The Studio of The Corning Museum of Glass**

**Saturday, June 13, 6:00 - 7:00 pm; Russell Burke III, Auctioneer**

The live auction begins promptly at 6:00 pm. Includes a cash bar. All artwork is donated by GAS Members, with proceeds benefiting the Glass Art Society. Auction pieces will be exhibited prior to the auction at the "B" Building during the Auction Preview. The pieces will then be auctioned off in the Live Auction Saturday evening. Thank you for supporting GAS!

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## SPECIAL CONFERENCE EVENTS

See pp. 74-76 for maps and directions to conference venues.

### **GAS Annual Business Meeting**

**CMoG Magic of Glass Theater**

**Saturday, June 13, 12:15 - 1 pm**

- Raffle to earn a chance to win a free conference pass for the 2010 Louisville conference (*Must be present at the entire meeting to win*)
- Introduction of 2009 Board of Directors and Student Representative
- The state of GAS report: Shane Fero, *President*  
Pamina Traylor, *Treasurer*  
Pamela Koss, *Executive Director*
- Questions, comments and concerns from membership



### **Closing Night Party: 2300° for GAS Conference Attendees**

**Corning Museum of Glass Auditorium**

**Saturday, June 13, 8 pm - Midnight**

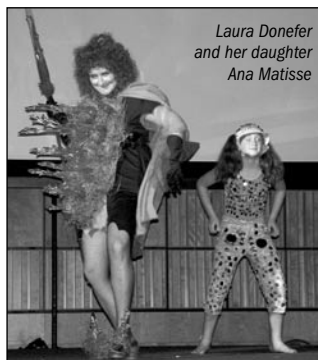
Experience CMoG's signature 2300° event, open this evening only to GAS Conference attendees. Live music and special glassmaking demos on the Museum's outdoor Hot Glass Show stage. Free food and a cash bar. Music by The Horseflies.

### **Glass Fashion Show**

**Corning Museum of Glass Auditorium**

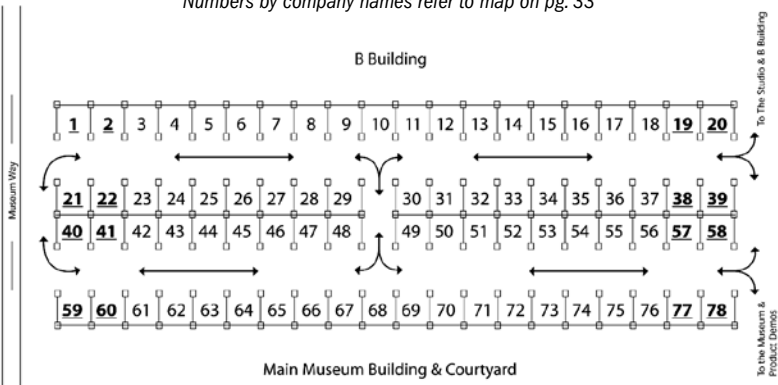
**Saturday, June 13, 8:45 pm**

Laura Donefer promises to provide the greatest creations of glass fashions ever seen. Artists from around the world have been working and playing very hard to come up with glass creations that are wearable and fun to see.



# TECHNICAL DISPLAY EXHIBITORS

Numbers by company names refer to map on pg. 33



## Exhibitors listed by booth number:

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|--|--|
| <ol style="list-style-type: none"> <li>1. Nabertherm, Inc.</li> <li>2. Espace VERRE</li> <li>3. Carlisle Machine Works, Inc.</li> <li>4. Spruce Pine Batch, Inc.</li> <li>7. Master of Glass Art &amp; Science –<br/>Universidade Nova de Lisboa</li> <li>8. &amp; 9. His Glassworks, Inc.</li> <li>10. &amp; 11. Steinert Industries, Inc.</li> <li>12. Art of Fire</li> <li>13. Pegasus Glass</li> <li>15. Studio Glass Batch LLC</li> <li>16. Digity Company, Inc.</li> <li>17. ARTCO (Artist's Reliable Tool Company)</li> <li>18. Emhart Glass Manufacturing, Inc.</li> <li>19. Advanced Glass Industries</li> <li>20. Bullseye Glass Co.</li> <li>21. UrbanGlass</li> <li>22. International Society of Glass<br/>Beadmakers</li> <li>23. Palmer Tools</li> <li>24. Momka's Glass / Blue Flame Technology</li> <li>25. Correll Glass Studio</li> <li>27. Louisville – GAS Conference 2010</li> <li>28. R&amp;R Glass-Cast</li> <li>29. Denver Glass Machinery, Inc</li> <li>30. Glasscraft / Winship Designs</li> <li>31. Euclid Kilns</li> <li>34. Guadalupe - The Crucible Connection</li> <li>35. Maruko Tools U.S.A.</li> <li>36. Philadelphia Glass Works</li> <li>37. Hot Glass Color &amp; Supply</li> <li>38. Wet Dog Glass, LLC</li> <li>39. Carlo Donà / Spiral Arts</li> </ol> | <ol style="list-style-type: none"> <li>40. &amp; 41. LXR - Shanghai Kang Yu<br/>Jie-Sen Cast Glass Artwork Co. Ltd.</li> <li>42. Hot Block Tools</li> <li>43. Cornerstone Glass, Art &amp; Supply</li> <li>46. Colour Fusion</li> <li>47. Larkin Refractory Solutions</li> <li>48. East Bay Color</li> <li>49. Glassline</li> <li>50. National Torch</li> <li>51. The Rosen Group</li> <li>52. Steve Stadelman Glassworks, Inc.</li> <li>53. Glass Brokers, Inc.</li> <li>54. Glastar Corporation</li> <li>55. Abell Combustion, Inc.</li> <li>56. Red Hot Metal Inc.</li> <li>57. O-AT-KA School of Glass</li> <li>58. Electroglass</li> <li>59. Paragon Industries, L.P.</li> <li>60. Pittsburgh Glass Center</li> <li>61. &amp; 62. Wale Apparatus Co., Inc.</li> <li>63. Corning Batch Company</li> <li>66. ABR Imagery</li> <li>67. Hub Consolidated, Inc.</li> <li>68. Jim Moore Tools</li> <li>69. Uroboros Glass</li> <li>70. System 96®</li> <li>71. FlameDame.com</li> <li>72. Farbglashütte Lauscha GmbH</li> <li>73. Ohm Equipment</li> <li>74. Sweetwater Glass</li> <li>75. Northstar Glassworks, Inc.</li> <li>76. Steuben Glass LLC</li> <li>77. &amp; 78. Gaffer Glass USA</li> </ol> |
|--|--|

## VENDOR PRODUCT DEMONSTRATION SLOTS:

- Slot 1 (Thursday, June 11, 12:30 - 1:30 pm)  
 Slot 2 (Thursday, June 11, 1:30 - 2:30 pm)  
 Slot 4 (Friday, June 12, 12:30 - 1:30 pm)  
 Slot 5 (Friday, June 12, 1:30 - 2:30 pm)  
 Slot 12 (Saturday, June 13, 1:30 - 2:30 pm)

- Carlo Donà / Spiral Arts**  
**Carlisle Machine Works**  
**Sweetwater Glass**  
**Carlisle Machine Works**  
**Carlisle Machine Works**

# TECHNICAL DISPLAY EXHIBITORS

Numbers by company names refer to map on pg. 33

## Exhibitors listed alphabetically:

### **Abell Combustion, Inc. #55**

**Stephen Abell**

PO Box 198, Kimberton, PA 19442  
Tel: 610-827-9137; Fax: 610-827-7156  
abell@fast.net  
www.abellcombustion.com

### **ABR Imagery #66**

**Ross Thacker**

3808 W Vernal Pike, Bloomington, IN 47404  
Tel: 812-339-0147; Fax: 812-339-8947  
rossglass@cs.com  
www.abrimagery.com

### **Advanced Glass Industries #19**

**Anthony Marino**

**1335 Emerson St, Rochester, NY 14606**  
Tel: 585-458-8040; Fax: 585-458-8087  
tm@advancedglass.net  
www.advancedglass.net

### **Art of Fire #12**

**Todd Hansen**

7901 Hawkins Creamery Rd,  
Laytonsville, MD 20882  
Tel: 301-253-6642; Fax: 301-391-6818  
artoffire@artoffire.com  
www.artoffire.com

### **ARTCO**

**(Artist's Reliable Tool Company) #17**

**Malcolm Spann**

348 N 15th St, San Jose, CA 95112  
Tel: 408-288-7978; Fax: 408-288-7832  
sales@artcoinc.com  
www.artcoinc.com

### **Bullseye Glass Co. #20**

**Jim Jones**

**3610 SE 21st Ave., Portland, OR 97202**  
Tel: 503-232-8887; Fax: 503-238-9963  
sales@bullseyeglass.com  
www.bullseyeglass.com

### **Carlisle Machine Works, Inc. #3**

**Mary Dougherty**

PO Box 746, Millville, NJ 08332  
Tel: 856-825-0627; Fax: 856-825-5510  
carlisle@carlislemachine.com  
www.carlislemachine.com

### **Carlo Donà / Spiral Arts #39**

**Roberto Donà / Fred Metz**

**2940 Westlake Ave N. Ste 100**  
Seattle, WA 98109  
Tel: 206-768-9765; Fax: 206-768-9766  
info@spiralarts.com  
www.spiralarts.com

### **Colour Fusion #46**

**Sylvie Jensen**

PO Box 64032, Oakville, ON, L6L 0A1 Canada  
Tel: 905-847-2847; Fax: 905-847-6588  
info@colourfusion.com  
www.colourfusion.com

### **Cornerstone Glass, Art & Supply #43**

**Ashley Tulare**

1068 W 2nd Ave., Eugene, OR 97402  
Tel: 541-341-1788; Fax: 541-484-5904  
ashley@cornerstoneglass.com  
www.cornerstoneglass.com

### **Corning Batch Company #63**

**Lewis Olson**

11879 Shane Rd, Corning, NY 14830  
Tel: 607-562-7453  
nosloglass@aol.com

### **Correll Glass Studio #25**

**Charles Correll**

66 Hidden Ledge, Conway, MA 01341  
Tel: 413-369-4283  
ccorrell@comcast.net  
www.correllglasstudio.com

### **Denver Glass Machinery, Inc #29**

**Holly Morrison**

2800 S Shoshone St, Englewood, CO 80110  
Tel: 303-781-0980; Fax: 303-781-9067  
info@denverglass.com  
www.denverglass.com

### **Digistry Company, Inc. #16**

**Ron Shapiro**

188 State St #21, Portland, ME 04101  
Tel: 207-774-0300; Fax: 617-484-5220  
info@digistry.com  
www.digistry.com

### **East Bay Color #48**

**Heather Thornton**

169 S First St, Richmond, CA 94804  
Tel: 510-233-0708; Fax: 510-233-3438  
ebb@aol.com  
www.eastbaycolor.com

### **Electroglass #58**

**Steve Sinotte**

**PO Box 908, Portage, MI 49081**  
Tel: 269-668-2855; Fax: 269-668-7778  
info@electroglass.com  
www.electroglass.com

**Emhart Glass Manufacturing, Inc. #18****Roger Smith**

405 E Peach Ave; PO Box 580  
Owensville, MO 65066  
Tel: 573-437-2132; Fax: 573-437-3146  
roger.smith@emhartglass.com  
www.emhartglass.com

**Espace VERRE #2****Christian Poulin**

1200 rue Mill  
Montréal, QC H3K 2B3, Canada  
Tel: 514-933-6849; Fax: 514-933-9830  
communication@espaceverre.qc.ca  
www.espaceverre.qc.ca

**Euclid Kilns #31****Geoff Farrow**

1120 Speers Rd  
Oakville, ON L6L 2X4, Canada  
Tel: 800-296-5456 ext 233;  
Fax: 905-849-0001  
gfarrow@euclids.com  
www.euclids.com

**Farbglashütte Lauscha GmbH #72****René Seiffert**

Strasse des Friedens 46  
98724 Lauscha, Germany  
Tel: +49 36702-281-0  
seiffert@farbglashuette.de  
www.farbglashuette-lauscha.de

**FlameDame.com #71****Paula De Rienzo**

7 Hickory Hill Rd, Branford, CT 06405  
Tel: 203-415-7693  
PaulaD@flamedame.com  
www.flamedame.com

**Gaffer Glass USA #77 & 78****Hallynd Hall**

19622 70th Ave S Bay #4  
Kent, WA 98032  
Tel: 253-395-3361; Fax: 253-395-3363  
manager@gafferglassusa.com  
www.gafferglassusa.com

**Glass Brokers, Inc. #53****David Schimmel**

PO Box 2167, Duryea, PA 18642  
Tel: 570-885-6895  
glassbrokers@comcast.net  
www.glass-brokers.com

**Glasscraft / Winship Designs #30****Rich Hoyt / Dave Winship**

411 Violet St, Golden, CO 80401  
Tel: 303-278-4670; Fax: 303-278-4672  
info@glasscraftinc.com  
www.glasscraftinc.com

**Glassline #49****Kim Lyle**

2636 Pioneer Way E, Tacoma, WA 98404  
Tel: 253-922-5342; Fax: 253-922-5349  
kim@clayartcenter.net  
www.clayartcenter.net

**Glastar Corporation #54****Lori Mitchell**

20721 Marilla St, Chatsworth, CA 91311  
Tel: 818-341-0301; Fax: 818-998-2078  
lmitchell@glastar.com  
www.glastar.com

**Guadalupe - The Crucible Connection #34****Peter VanderLaan**

354 Washington Hill Rd, Chocorua, NH 03817  
Tel: 603-323-7900  
glassgu@earthlink.net  
www.guadalupeglass.com

**His Glassworks, Inc. #8 & 9****Mark Bolick**

91 Webb Cove Rd, Asheville, NC 28804  
Tel: 828-254-2559; Fax: 828-254-2581  
mbolick@hisglassworks.com  
www.hisglassworks.com

**Hot Block Tools #42****Gary Guydosh**

7110 Liberty Ave, Pittsburgh, PA 15201  
Tel: 412-683-1700; Fax: 412-683-6620  
hotblocktools@earthlink.net  
www.hotblocktools.com

**Hot Glass Color & Supply #37****Cyrena Stefano**

2225 5th Ave, Seattle, WA 98121  
Tel: 206-448-2181; Fax: 206-448-0469  
sales@hotglasscolor.com  
www.hotglasscolor.com

**Hub Consolidated, Inc. #67****John Chiles**

690 Route 73, Orwell, VT 05760  
Tel: 802-948-2209; Fax: 802-948-2215  
john@hubglass.com  
www.HubGlass.com

**International Society****of Glass Beadmakers #22**

PO Box 82226, Columbus, OH 43202  
Tel: 614-222-2243; Fax: 614-222-2427  
admin@isgb.org  
www.isgb.org

## TECHNICAL DISPLAY EXHIBITORS

Numbers by company names refer to map on pg. 33

### **Jim Moore Tools #68**

#### **Jim & Liz Moore**

PO Box 1151, Port Townsend, WA 98368  
Tel: 360-379-2936; Fax: 360-379-2936  
glasstools@olympus.net  
www.toolsforglass.com

### **Larkin Refractory Solutions #47**

#### **Jim Wunch**

PO Box 716, Lithonia, GA 30058  
Tel: 678-336-7090; Fax: 678-336-7094  
lrs@larkinrefractory.com  
www.larkinrefractory.com

### **Louisville - GAS Conference 2010 #27**

#### **Page von Roenn**

c/o Glassworks, 815 West Market St.  
Louisville, KY 40202  
Tel: 502-585-5421; Fax: 502-585-2808  
page@louisvilleglassworks.com  
www.GASlouisville2010.org

### **LXR - Shanghai Kang Yu Jie-Sen Cast Glass Artwork Co. Ltd. #40 & 41**

#### **Jack Zhao**

No. 388 Xin Sheng Rd  
Shanghai, 201712, China  
Tel: +86 21 69225392;  
Fax: +86 21 69225396  
ssblight@sh163.net  
www.kyluxury.com

### **Maruko Tools U.S.A. #35**

#### **Takuya Tokizawa**

27232 59th Ave NE, Arlington, WA 98223  
Tel: 360-435-9651  
arlington32@marukotools.com  
www.marukotools.com

### **Master of Glass Art & Science Universidade Nova de Lisboa #7**

#### **António Pires de Matos**

VICARTE - Campus da Caparica  
2829-516 Caparica, Portugal  
Tel: +351 21 2948322;  
Fax: +351 21 2948322  
vicarte@fct.unl.pt  
www.vicarte.org

### **Momka's Glass / Blue Flame Technology #24**

#### **Momka Peeva / Marvin Molodow**

5030 208th St SW Ste D  
Lynnwood, WA 98036  
Tel: 425-776-3417; Fax: 425-776-3630  
momkapeeva@momkasglass.com  
www.momkasglass.com

### **Nabertherm, Inc. #1**

#### **Rick Sabol**

54 Read's Way, New Castle, DE 19720  
Tel: 302-322-3665; Fax: 302-322-3215  
rick@nabertherm-usa.com  
www.nabertherm-usa.com

### **National Torch #50**

#### **Ed Hamernik**

3061 103rd Ln NE Ste 200  
Blaine, MN 55449  
Tel: 763-786-4020; Fax: 763-786-5424  
e.hamernik@premierind.us  
www.premierind.us

### **Northstar Glassworks, Inc. #75**

#### **Nancy Byles**

PO Box 230488, Portland, OR 97281  
Tel: 503-684-6986; Fax: 503-670-0978  
nancyb@northstarglass.com  
www.northstarglass.com

### **O-AT-KA School of Glass #57**

#### **Lance Taylor**

56 Harvester Ave 2nd Fl, Batavia, NY 14020  
Tel: 585-230-7626; Fax: 585-486-7797  
info@oatkglass.com  
www.oatkglass.com

### **Ohm Equipment #73**

#### **Doug Ohm**

PO Box 538, Millville, NJ 08332  
Tel: 856-765-0808; Fax: 856-765-0808  
doug@ohmequipment.com  
www.ohmequipment.com

### **Palmer Tools #23**

#### **Steve Palmer**

10506 Crestridge Dr, Minnetonka, MN 55305  
Tel: 952-546-6025  
starglassworks@comcast.net  
www.palmer-tools.com

### **Paragon Industries, L.P. #59**

#### **John Hohenshelt**

2011 S Town East Blvd, Mesquite, TX 75149  
Tel: 972-288-7557; Fax: 972-222-0646  
www.paragonweb.com

### **Pegasus Glass #13**

#### **Bob Evans**

211 Shearson Crescent  
Cambridge, ON N1T 1J5, Canada  
Tel: 800-315-0387; Fax: 877-793-3335  
sales@pegasus-glass.com  
www.pegasus-glass.com

**Philadelphia Glass Works #36****Emily Ost**

908-A N 3rd St, Philadelphia, PA 19123  
 Tel: 215-627-3655; Fax: 215-627-3655  
 info@phillyglassworks.com  
 www.phillyglassworks.com

**Pittsburgh Glass Center #60****Heather McElwee**

5472 Penn Ave, Pittsburgh, PA 15206  
 Tel: 412-365-2145; Fax: 412-365-2140  
 pgcinfo@pittsburghglasscenter.org  
 www.pittsburghglasscenter.org

**R&R Glass-Cast #28****Daniel Nixon**

3535 Briarfield Blvd, Maumee, OH 43537  
 Tel: 419-865-9497; Fax: 419-865-9997  
 DNixon@ransom-randolph.com  
 www.glass-cast.com

**Red Hot Metal Inc. #56****Jeff Lindsay**

24 Bellarmine Ct Ste 1, Chico, CA 95928  
 Tel: 530-342-1970; Fax: 530-342-0771  
 info@redhotmetal.net  
 www.redhotmetal.net

**The Rosen Group #51****Allison Muschel**

3000 Chestnut Ave., Ste 300  
 Baltimore, MD 21211  
 Tel: 410-889-3093; Fax: 443-524-2644  
 info@rosengrp.com  
 www.americancraft.com

**Spruce Pine Batch, Inc. #4****Brenda Wilson**

PO Box 159, Spruce Pine, NC 28777  
 Tel: 828-765-9876; Fax: 828-765-9888  
 spbatch@yahoo.com  
 www.sprucepinebatch.com

**Steinert Industries, Inc. #10 & 11****John Steinert**

1507 Franklin Ave, Kent, OH 44240  
 Tel: 330-678-0028; Fax: 330-678-8238  
 glasstools@steinertindustries.com  
 www.steinertindustries.com

**Steuben Glass LLC #76****Nancy Killigrew**

One Steuben Way, Corning, NY 14831  
 Tel: 607-974-8734; Fax: 607-974-5583  
 killigren@corning.com  
 www.steuben.com

**Steve Stadelman Glassworks #52****Steve Stadelman**

PO Box 790, Forest Grove, OR 97116  
 Tel: 503-709-9922; Fax: 503-359-5959  
 stadelmanglass@earthlink.net  
 www.stadelmanglass.com

**Studio Glass Batch LLC #15****Bill Glasner**

7491 Modock Rd, Victor, NY 14564  
 Tel: 585-919-6553; Fax: 585-919-6553  
 studioglassbatch@yahoo.com  
 www.studioglassbatch.com

**Sweetwater Glass #74****Art Reed**

6411 Fall Clove Rd, Delancey, NY 13752  
 Tel: 845-676-4622; Fax: 845-676-4622  
 artlindareed@catskill.net  
 www.sweetwaterglass.com

**System 96® #70****Randy Gray**

PO Box 646, Woodinville, WA 98072  
 Tel: 800-426-3120; Fax: 425-483-9007  
 hotglass@system96.com  
 www.system96.com

**UrbanGlass #21****Dawn Bennett**

647 Fulton St 3rd Floor, Brooklyn, NY 11217  
 Tel: 718-625-3685; Fax: 718-625-3889  
 info@urbanglass.org  
 www.urbanglass.org

**Uroboros Glass #69****Bill Ward**

2139 N Kerby Ave, Portland, OR 97227  
 Tel: 503-284-4900; Fax: 503-284-7584  
 uroboros@uroboros.com  
 www.uroboros.com

**Wale Apparatus Co., Inc. #61 & 62****Dan Brucker**

400 Front St, Hellertown, PA 18055  
 Tel: 610-838-7047; Fax: 610-838-7440  
 dbrucker@waleapparatus.com  
 www.waleapparatus.com

**Wet Dog Glass, LLC #38****Angela & Eddie Bernard**

PO Box 96, Star, NC 27356  
 Tel: 910-428-4111; Fax: 910-428-4123  
 hotstuff@wetdogglass.com  
 www.wetdogglass.com

## EXHIBITIONS

### IN CORNING

#### Corning Museum of Glass

One Museum Way, Corning, NY  
 (800) 732-6845, [www.CMoG.org](http://www.CMoG.org)  
 Admission: Free for conference attendees  
 Hours: 9 am - 8 pm, seven days a week

#### **Voices of Contemporary Glass:**

##### **The Heineman Collection**

Contemporary Glass Gallery and Changing Exhibitions Gallery  
 Through January 3, 2010

*Voices of Contemporary Glass* showcases the 230 objects, by 87 international artists, that constitute the Museum's recently acquired Heineman Collection. The exhibition will present the collection in the historical context of international studio glass, and focus on the accomplishments and "voices" of individual artists. Artists in the collection include Howard Ben Tré, Dale Chihuly, Stanislav Libenský and Jaroslava Brychtová, Harvey Littleton, Klaus Moje, and Toots Zynsky.



#### **Favorites from the Contemporary Glass Collection**

Changing Exhibitions Gallery  
 Through January 3, 2010

Discover (or rediscover!) some of the Museum's most popular contemporary works. *Evening Dress with Shawl* by Karen LaMonte, *Red Pyramid* by Stanislav Libenský and Jaroslava Brychtová, *Untitled (White)* by Josiah McElheny are just a few of the favorites from the Contemporary Glass Collection highlighted in this special exhibition.

#### **Masters of Studio Glass: Richard Craig Meitner**

West Bridge  
 Through October 18, 2009

The intellectual, poetic, and always-changing work of the American artist Richard Craig Meitner (b. 1949) reflects a variety of influences and ideas, from Japanese textiles and Italian painting and applied arts to science and the natural world. The colorless glass surfaces of his quixotic objects often incorporate assorted materials such as rust, enamel, bronze, tile, paint, and print. Meitner revels in unusual juxtapositions of forms and ideas, in unanswered questions, and in the intersections between art and science. All of the objects in the exhibition are drawn from the Museum's collection.

#### **Heart Stampin', "Crucible Bustin'" & Pipebendin': Inside Studio Glass**

Rakow Research Library

Explore posters, photographs, drawings, and ephemera from the Studio Glass movement. See photographs of the 1962 Toledo and the 1964 University of Wisconsin/Madison workshops, both important events in launching the Studio Glass movement. Also on view are design drawings by Dale Chihuly and Stanislav Libenský, a number of artists' works on paper, posters from American studio glass conferences, and more.

## **Rockwell Museum of Western Art**

111 Cedar St., Corning, NY (607) 937-5386

[www.rockwellmuseum.org](http://www.rockwellmuseum.org)

Admission: Free for conference attendees.

Hours: 9 am - 8 pm, seven days a week



### ***Visions Beyond Clay: The Artwork of Tammy Garcia***

Award-winning Santa Clara Pueblo artist, Tammy Garcia, is best known for her visionary pottery that unites her clan's famous pottery making skill with a sophisticated contemporary aesthetic. Tammy has used her success to push the boundaries of traditional pottery making and of clay itself. Exploring new media to manifest her designs, Garcia has turned glass and bronze into signature artwork, forging a unique artistic identity in the process.

### ***Sewing the Seeds: 200 Years of Iroquois Glass Beadwork***

For over 200 years Haudenosaunee beadworkers have sewn sparkling glass seed beads into intricate pincushions, purses, and picture frames. Created for tourists, they nonetheless reflect the Haudenosaunee culture in their love of natural imagery and color. More than 100 pieces will be included.

## **Atrium Gallery**

Corning Community College, Administration Building, top floor

**Hybrid Fire** – Featuring work made with the wood-fired ceramic kiln and glass furnace at Corning Community College.

## **West End Gallery**

12 West Market Street

**After Hours: Personal Work by Steuben Glassmakers**

## **171 Cedar Arts Center**

Houghton Gallery, 171 Cedar Street

**Same Difference** – An exhibition of contemporary glass by English designer-makers from Stourbridge/West Midlands and German designer-makers from Frauenau/Bavaria. The exhibit shows how, using the same techniques, artists have different approaches to the material. There will be a artists' gallery talk and reception on Sunday, June 14, at 3:00 pm

## **The ARTS Council of the Southern Finger Lakes**

32 West Market Street, Corning, NY

**Beth Hysten - Transpersonal Forms: Wearable Art in Glass and Silver**

## **Various venues on Market Street**

**How Is This Glass?** – An international exhibit of 20 artists pursuing investigations into the nature of glass and glassmaking, organized by Anjali Srinivasan and Yuka Otani, and supported by The ARTS Council of the Southern Finger Lakes.

## **23 Market Street**

**Tempest** – Organized by U.K. glass artist Diana East, this internationally touring exhibition aims to draw attention to this delightful form of work and some of the artists who dedicate themselves to it, blurring the boundaries between large and small scale work and challenging preconceived ideas about glass beads by treating them as the highly sculptural works that they can be.

### Exhibit A

41 E. Market Street, 2nd floor, Corning, NY 14830

www.exh-a.com

### **Luminous Evidence**

An exhibit of contemporary neon sculptures, organized by the Museum of Neon Art.

Thursday, June 11, 12 - 6 pm

Friday, June 12, 12 - 9 pm, with a reception from 6 - 9 pm

Saturday, June 13, 10 - 6 pm

### **Pyrographies: Paper Burned by Glass – Recent works by Anne Gant**

Artist Anne Gant salvages beauty from ruin when she takes glass “screaming hot from the glory hole” and presses it in wet rag paper. The resulting singed and smoky marks are echoes of her process that take on rich meaning. Gant’s work finds reclamation and redemption in destruction.

Opening Reception: Friday, June 12, 6 - 9 pm; Saturday, June 13, 10 am - 6 pm

Runs through July 10, 2009.

### **Various businesses windows on Market Street**

**Glass on Glass** – Survey of glass art by GAS members from the Corning region.

### **Radisson Hotel**

**Contemporary Glass Bead Exhibition** – Survey of contemporary beadmaking by members of the International Society of Glass Beadmakers (ISGB).

## **AROUND CORNING**

### **Johnson Museum of Art at Cornell University**

Cornell University Campus, Ithaca, NY (about 1 hour from Corning)

(607) 255-6464, [www.museum.cornell.edu](http://www.museum.cornell.edu)

Admission: Free. Hours: 10 am - 5 pm, Tuesday - Sunday

The collection of Cornell University, housed in a building designed by I.M. Pei, includes more than 30,000 works of art. Several exhibitions will be featured during the GAS Conference; see website for details.

### **Memorial Art Gallery**

500 University Ave, Rochester (about 90 minutes from Corning)

(585) 276-8900, <http://mag.rochester.edu>

Admission: \$10. Hours: 11 am - 5 pm, Wednesday - Sunday and 11 am - 9 pm, Thursday

The museum of the University of Rochester features two glass exhibitions during the GAS Conference: **GlassWear**, which celebrates the marriage of glass and jewelry and features approximately 130 works by 60 leading contemporary artists, and **A Unity of Opposites: Recent Work by Michael Taylor**.

### **Saint Bonaventure University’s Regina A. Quick Center for the Arts**

3261 West State Road, St. Bonaventure, NY 14778

(716) 375-2494, <http://www.sbu.edu/quickcenter.aspx?id=2012>

Hours: Monday - Friday 10 am - 5 pm; Saturday and Sunday 12 - 4 pm

**The Movement of Now Frozen in Time - Glass Art by Sam Cornman**

June 11 - September 20, 2009

## **The Studio of The Corning Museum of Glass**

One Museum Way, Corning, NY 14830, 607-974-6467, [www.CMoG.org/thestudio](http://www.CMoG.org/thestudio)

*One-week and two-week courses with top instructors, in a variety of glassmaking techniques*

### **Pre-conference workshops:**

- June 1-6: John Miller, Glassblowing; or Loren Stump, Flameworking  
June 1-10: Davide Salvadore, Glassblowing; Shin-ichi and Kimiaki Higuchi, Pate de verre; or Jiyong Lee, Cold Working  
June 8-10: William Gudenrath, Glassblowing; Cesare Toffolo, Flameworking; or Jiří Hrcuba, Engraving

### **Post-conference workshops:**

- June 15-26: Elio Quarisa, Glassblowing; Suellen Fowler, Flameworking; Catharine Newall, Kiln Working; or Jiří Hrcuba and Martin Rosol, Engraving and Cold Working



*Lewis Olson, CMOG glassblower, works at the wood-fired ceramic and glassmaking oven at the Corning Community College.*

## **Wood-fired Glassblowing and Ceramic Workshop**

Teachers: Fred Herbst and Steve Gibbs

Cost: \$400 for three days

An introductory workshop to wood-fired ceramic firing and glassblowing technology. This innovative workshop will provide participants hands-on experience with contemporary wood-fire technology. We will explore the intersections of ceramics and glass simultaneously through wood firing. Working as a team, participants will load and fire ceramic objects, close the furnace, prepare and stoke wood, monitor temperatures and operation of the wood furnace, and blow glass using wood-fire technology. Participation will require working shifts TBD around the clock to stoke wood. No previous experience required. Participants will be provided ceramic and glass tools, materials, and instruction. Participants who are able to bring bisque-fired ceramic objects for wood firing should contact Fred Herbst at [herbst@coming-cc.edu](mailto:herbst@coming-cc.edu) for technical information. This workshop will take place at the Corning Community College.

## **Experimental Glass Workshop**

*Engineering the Arts, Collaborations of Artist and Engineers*

NYSCC @ Alfred University, June 8 - 10, 2009

With a faculty team from both the Glass Sculpture and Glass Engineering divisions of the New York State College of Ceramics at Alfred University, we will work during this three-day intensive workshop to create glass objects to analyze, strengthen, break, and explore the innate properties of glass. The workshop will cooperatively utilize the art and engineering facilities at the NYSCC at Alfred University and is open to all levels of glass experience. Alfred is within a one hour drive of Corning, NY. Please contact Marlene Wightman at [wightman@alfred.edu](mailto:wightman@alfred.edu) or call (607) 871-2425 for questions on registration/housing information.

## **The Ocean Seminar**

Wednesday, June 10, 2009. Approximately 4 hours, including lunch.

Contact: William Warmus at [www@warmus.com](mailto:www@warmus.com) or (607) 533-7688

Glass artists including Louis C. Tiffany in America and Emile Galle in France have produced an impressive body of work celebrating the mysterious world beneath the sea. Former Corning Museum curator and author William Warmus is a scuba diver who writes and lectures about the ocean as a work of art. He offers this intensive seminar in an effort to interest more artists in the undersea realm as a resource for inspiration. The Ocean Seminar explores work by Jules Verne, the Blaschkas, and Rene Lalique as well as studio glass artists Dale Chihuly, Josh Simpson and Klaus Moje. The course will also focus on undersea images and videos made by prominent ocean explorers.

The seminar is free (except for meals and incidental expenses), but limited to 20 qualified applicants.

## **Hands On Glass**

126 Crystal Lane, Corning, NY 14830

(607) 962-3044 or Toll free (866) 962-3044, [www.handsonglass.com](http://www.handsonglass.com)

Admission: Free. Hours: contact for hours

Hands On Glass was originally founded in 1990. It was the first public access studio in Corning, NY, offering instruction in glassmaking for all ages and levels of experience. Throughout the year activities are available by appointment for individuals, families, and groups. No minimum number of participants is required. We have motor coach parking, ample restrooms, and handicap accessibility. Call us to register for special pre- and post-GAS conference workshops with Ed Schmid, glassblowing, and Sage Holland and her son Beau Anderson, flameworking.

*The Lifetime Achievement Award is the Glass Art Society's highest honor, given in recognition of significant and sustained contributions to the field of glass art to recipients over the age of 60. Achievement is to be construed broadly, including, but not limited to diverse endeavors such as artistic excellence, technical innovation, exemplary scholarship, organizational leadership, dedication to education, and support for and promotion of glass art.*

### **2009 GAS Lifetime Achievement Award - Marvin Lipofsky**

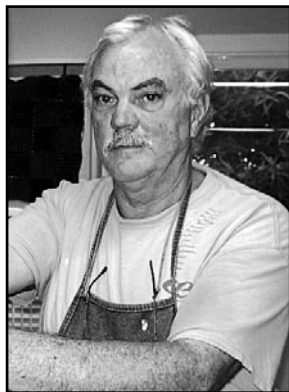
Marvin Lipofsky is one of the first students of Harvey Littleton's initial glass class, and went on to establish glass programs and teach at the University of California, Berkeley in 1964 and the California College of Arts and Crafts in 1968 (CCA). He has since lectured at more than 300 workshops, summer programs, conferences and universities. Lipofsky has created glass sculptural series in nearly 70 factories and glass studios throughout the world, finishing the work at his Berkeley studio. These sculptures are included in more than 95 museum and corporate collections internationally. As a founding member of the Glass Art Society, he has served as President, the Editor of the newsletter, founded the *GAS Journal*, and was a site coordinator for conferences.



*The Glass Art Society honors and acknowledges the individuals who have made outstanding contributions to the Glass Art Society.*

### **2009 Honorary Lifetime Membership Award - John Leighton**

John Leighton is an artist, designer, and educator. He has worked with glass for more than 30 years. He received his B.A. in Environmental Design from Cal State, Fullerton and his M.F.A. in Sculpture from the California College of Arts and Crafts, in Oakland. As educator, John was head of the glass program at San Francisco State University for 24 years. In the fall of 2003, he became head of the glass program at California State University, Fullerton. He has been a guest instructor at numerous schools including C.C.A.C., the Pilchuck School, and the Tokyo Glass Art Institute in Japan. As an artist, he has maintained a studio since 1972. His work is included in many private and public collections, including the National Museum of American Art of the Smithsonian Institution, The Corning Museum of Glass, the Oakland Museum, the Ebeltoft Glasmuseum in Denmark, the Lemberk Castle in the Czech Republic, the Notojima Glass Museum, and the Kanazu Art Museum in Japan. He was a member of the Glass Art Society's Board for seven years, and was Co-Chair of the '94 Oakland GAS Conference. He served as Secretary, Vice President, and a two-year term as President of the international organization. The Leightons usually live on a wooded half acre in Southern California. In the spring & summer of 2009, John will be living in Japan with his wife Dee and daughter Morgan, while he is guest professor at Osaka University of Art.



## CONFERENCE PRESENTERS

### *Biographical Information*

**Eddie Bernard** – see GAS Board of Directors bio info on page 65.

**Alex Bernstein** left his position as Department Head of Glass at the Worcester Center of Crafts in Massachusetts last year to set up a studio in his hometown of Asheville, NC. He has taught at the Cleveland Institute of Art, Penland School of Crafts, Rochester Institute of Technology (RIT), and The Studio at the Corning Museum of Glass. Bernstein holds an M.F.A. from RIT. Alex has recently mounted solo shows at Chappell Gallery, NYC; Hooks-Epstein Gallery, Houston, TX; Habatat Gallery, Royal Oak, Michigan; and the William Traver Gallery, Seattle, WA. His work is included in numerous collections, including those of the Corning Museum of Glass, the Glasmuseum Frauenau in Germany, the Mellon Financial Corporation, the Museum of Fine Arts - Boston and the Palm Springs Art Museum.

**Thomas S. Buechner** is a painter and the founding director of The Corning Museum of Glass. Trained in old master painting techniques, he specialized in exhibition design and was hired to work in the Display Department of the Metropolitan Museum of Art in New York City in the late 1940's. Buechner then served as the first director of The Corning Museum of Glass, from 1950 to 1960. He moved on to the Brooklyn Museum, where he was director from 1960 to 1971, and in 1972, he returned to Corning, at which time he became president of Steuben Glass, chairman of the Corning Glass Works Foundation, and president of The Corning Museum of Glass. Buechner helped to establish the Rockwell Museum in Corning in 1976, and he served as its president for ten years. In 1985, he became a vice president of Corning Glass Works. Painting full time since 1986, he remains a consultant to Corning Incorporated and serves on a number of boards. An established portrait, landscape and still life painter, Buechner has had solo exhibitions in the United States, Germany, and Japan. Buechner founded the Corning Museum's *Journal of Glass Studies* (1959) and *New Glass Review* (1977). His publications include *Norman Rockwell, Artist and Illustrator* (1971), *How I Paint* (2000) and *Seeing A Life* (2007).

**Michelle Bufano** is Pratt Fine Arts Center's Executive Director, with 20 years of experience working in nonprofit organizations, including serving as Pratt's Interim Director and Director of Education. Prior to joining Pratt's staff, Bufano held leadership positions at the Museum of Glass and the Tacoma Art Museum during times of major growth and expansion for these organizations. Bufano has been a consultant to nonprofit arts organizations on development, evaluation and management of education programs, and has served as an adjunct professor on these topics in the Museum Studies program at the University of Washington. In addition, she holds an M.A. in education from George Washington University.

**Russell E. Burke III** has been a professional auctioneer for much of his career. He has been auctioneer for several not-for-profit organizations including *Ducks Unlimited*, *Adirondack Museum*, *Explorers Club*, *Search and Care*. Since 1971, he has been engaged in the sale and appraisal of Fine Art and antiques. His services have been engaged by many museums, including the Corcoran Gallery of Art, Washington, D.C.; Helen Clay Frick Museum, Pittsburgh, Pennsylvania, the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C.; and The White House, Washington, D.C. Mr. Burke is also the author of several books about still-life painting.

**Eric Caster**'s first hands-on experience with glass was at the Corning Museum in 1998. He studied under Emilio Santini, Suellen Fowler, Loren Stump, and Cesare Toffolo and had the opportunity to assist Shane Fero and Matt Eskuche. These individuals greatly expanded his knowledge and love of glass. Since then, he has given several classes at the Corning Museum of Glass as well as being employed by the Museum as a demonstrating lampworker. The work that he produces has influences of those that he has studied. It combines traditional European lampworking techniques such as montage and encalmo with contemporary American lampworking and furnace glassblowing techniques.

**Domenico Cavallaro** was first introduced to glass in 1999 at Glass Axis in Columbus, OH. He quickly became immersed in the city's glass community, taking classes and serving as a board member at Glass Axis, while working at the nearby Riley Hawk and Hawk Galleries. Each summer from 2001-2003, Cavallaro participated as a student, interpreter and teaching assistant at the Centro Studio Vetro in Venice, Italy. There, he studied and worked under various Italian masters including Davide Salvatore, Pino Signoretto and Cesare Toffolo, making connections that would change the course of his life. Throughout the past eight years, Cavallaro has worked closely with Venetian artists as an interpreter and teaching assistant, as well as a business manager and artist representative. Having developed an excellent rapport with artists, gallery owners and collectors alike, Cavallaro has played an instrumental role in the success of several of Murano's most renowned artists.

**Lu Chi** is a pioneer and witness of the Chinese contemporary glass art movement. In 2003, LuChi got the very first M.F.A. degree of glass art in China from TsingHua University. She became a university teacher in Shanghai for four years and continued the extracurricular education in the studio of Corning Museum of Glass in 2006 and 2007. She has published many essays about glass in Chinese art magazines and translated the English books of glass art into Chinese. She set up LuChi Glass Studio in 2007. Her work helps to educate Chinese people know conception of the contemporary glass art.

**John Chiles** has worked in the glass industry for more than 28 years. His company Hub Consolidated Inc. provides top of the line melting equipment to the glass community as well as a wide variety of services including custom design, fabrication, and prototyping services for museums, artists, designers and manufacturers. His clients include small glass studios, huge corporations, small and large educational facilities and everything in between. John's durable, super efficient and highly praised equipment is in use all over the planet. His hobbies include making stuff, sailing, and enjoying his family. He lives and works in Orwell, VT.

**Charles Correll** began working with glass in 1971, when he took a part-time job blowing glass at the Jamestown Glasshouse of 1608. Today, he works in his studio in Conway, MA blowing glass and building hotshop equipment for private studios and educational institutions all over the country and the world. He has lived through the history of the studio glass movement. Through this time he developed furnace designs that have become a standard in the field. He designed and built his first recuperative glass furnace in 1981, resulting in better glass, more durable furnaces, and a 60% reduction in his fuel consumption.

**Vittorio Costantini** was born in 1944, on the island of Murano, situated in the lagoon of Venice, Italy. Typical of most islanders, he is the son of a fisherman and his mother was a lace maker. He began an apprenticeship in a glass factory in Murano, at the early age of 11. Since he opened his own workshop in Venice, frameworking has become his one and only true focus and passion. He always had an innate fascination for nature. In fact, all his creations show great mastery, art and love for nature. He spends endless hours creating individual pieces: multi-colored insects, iridescent butterflies, birds, fish, colorful flowers, etc. all the result of his manual skill. His artistic talent has led him to participate in numerous exhibitions in Italy and abroad. Vittorio's approach has always been directed towards the knowledge of flame working. Those who have visited his laboratory in Venice can admire his rich, personal collection that is strictly not for sale. These pieces are testimony to many years of flame working and the evolution of his technique.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Martha Croasdale** received her Bachelors in Glass Art at Rhode Island School of Design in 1983. Her Fulbright Fellowship (1983-84) was completed in Kosta, Sweden under the direction of International Glass Artist, Ann Wolff. In 1991, Croasdale completed her M.F.A. in sculpture and glass at Ohio State University. By 1998, she was invited to teach a workshop in Copper Electroforming onto Glass at Aichi University in Nagoya, Japan. She is a founding member of West Michigan Glass Society. Her artwork is exhibited in private collections and museums around the world. Her studio is at her home in Galesburg, MI.

**Dr. Steven De Martino** is the founding manager of the Reliability, Optical, Electrical & Mechanical Sciences department at Corning's premiere research center, Sullivan Park, in Corning, NY. Their focus is to insure continuous improvement of Corning's diverse products through fundamental understanding and other principles of practical reliability. Over the last 22 years, De Martino has worked for Corning in the areas of product reliability, fracture mechanics, failure mode analysis, forensics, and prevention. His expertise has been called upon to support thousands of different products, ranging from practical consumer products and aesthetic products to science products, windows for the space shuttle, and complex multimaterial systems. Dr. De Martino earned a Ph.D. in Ceramic Science from Alfred University in 1986. He first started at Alfred's College of Ceramics as one of its first dual majors in Ceramic Art and Design and Ceramic Engineering, earning both a B.F.A. and B.S. degree. De Martino is presently one of Corning's Six Sigma Master Blackbelts and Innovation Blackbelts, with a primary focus on reliability through early anticipation of potential failure modes. He has led and supported many projects, taught tutorials and workshops on Strength & Fracture of Brittle Materials and the Physics of Fracture. He holds 5 issued U.S. patents with others pending.

**Jim Dennison** and **Leanne Williams**, a.k.a. The Crystal Chain Gang have been collaborating making glass sculptures since 2003. Their work has been selected for all major glass exhibitions within New Zealand, most noticeably "Southern Exposure" 2003, "Glass Invitational 2005". They were the feature artists representing New Zealand at the 2005 American Glass conference in Adelaide. In 2007 they were awarded and completed the Wheaton CGCA Fellowship. Both artists live, work and teach glass in their own studio in Martinborough, New Zealand.

**Nomoda "Cedi" Djaba** is from Ghana West Africa. He is the owner of Cedi Bead Industry. His family has been making Krobo powder glass beads since the 13th century. He has taught extensively through out the world including: Penland School of Crafts, Bullseye Glass, and The Centre for Global and Development Education in Somerset England. He is also featured on the bead documentary "World On A String". His articles have appeared in *Ornament Magazine* and *Lapidary Journal*. Carol Bugarin has been his teaching assistant in the U.S. She is collaborating with Cedi in documenting the process of how the different traditional powder glass beads are made and adapting the process to use equipment available in Western world.

**Stephen Edwards** is a Professor of Glass Art and co-founder of the National Casting Center at Alfred University. He is a past President of the Glass Art Society. He received his M.F.A. from Illinois State University in 1980 and a B.A. degree from San Jose State University in 1978. He has received numerous grants and awards including two National Endowment for the Arts Grants. His work can be found in many public collections including the Smithsonian American Art Museum, Renwick Gallery, the Tittot Glass Art Museum, Taiwan, the Museum für Kunst und Gwerbe, Germany, the Hokkaido Museum of Modern Art, Japan and the Corning Museum of Glass.

**Erwin Eisch** was born in 1927 the son of a glass engraver in the glass makers' village of Frauenau, Germany. He was apprenticed in the glass engraving workshop at the School for Glassmaking in Zwiesel and later studied at the Academy of Fine Arts in Munich. At the same time his family started a glass decorating workshop which in 1952 became the Valentin Eisch Glass Factory. In the 1950s he took part in the upcoming fine art movements in Europe and made his first experiments in the small factory glass furnace, using flowing hot glass linked to artistic ideas. In 1962 Harvey Littleton, excited to discover a fellow artist who was using glass as a fine art medium, visited Eisch, and invited him to America when the studio glass movement was just emerging. The two became lifelong friends. Erwin Eisch brought the movement to Europe. His work has always had a high originality, spontaneity, and fantasy with figurative imagery, and humour. His art always included painting, drawing, and freedom. Erwin made Frauenau a centre of the studio glass movement in Europe, and this was reinforced with the creation of the International School "Bild-Werk Frauenau" in 1987. His work can be seen in shows and museums worldwide. In the United States his work is included in the collections of the Corning Museum of Glass, Chazen Museum of Art in Madison, the Smithsonian Institute, Washington, DC and The Toledo Museum of Art.

**Adam Ellison** is a scientist in the Glass Research Department at Corning Inc. He received his bachelor's degree in Geology-Chemistry from Occidental College in 1983, and his Ph.D. in Geology from Brown University in 1988. He worked for 3 years in a Post-Doctoral appointment at Princeton University to study thermodynamic properties of silicate glasses. He then moved on for a 5 year stint as Researcher at Argonne National laboratory characterizing the structure and dynamics of simple glasses, and designing glasses for permanent storage of radioactive wastes. He moved to Corning Inc. in 1996, with a prophetic start date of April 1st, and has remained there since. His research very broadly addresses fundamental understanding of the relationship between composition and just about any property of silicate glasses, glass ceramics, and other materials. He has been a primary contributor to R&D efforts for several Corning businesses, and is an inventor on 26 U.S. patents. His efforts have been critical to a number of Corning products, including Eagle2000F™, EagleXG™ and Jade™ substrates for LCD displays, Gorilla Glass™ ion-exchangeable glass for consumer applications, DuratrapAT™ for diesel filters, and Vascade-28 ULL™ ultra-low-loss optical fiber for submarine applications.

**Max Erlacher** creates engraved designs in glass, using copper wheels of various sizes to achieve exquisite detail. At 21 years of age, while employed at J & L Lobmeyr in Vienna, Erlacher was the youngest person in his native Austria to earn the title of Master Engraver. In 1957, he moved to the U.S. to take a position at Steuben Glass in Corning, NY, and settled into a home nearby with his wife, Kitty, where they reside to this day. Erlacher's engraved masterpieces have found their way into the collections of several United States presidents. His "Crusader Bowl" was purchased by President and Mrs. Reagan as the official wedding gift from the United States for Prince Charles and Lady Diana.

**Matthew Eskuche:** pistachio, vanilla bean, beer, 2 x 4, sex, butter, gasoline, chocolate, sky, wine, bicycle, horseradish, radio, kitsch, freedom, honey, dirt, salt, electric light, end of war, and dogs.

**Riccardo Ferro** and **his brother Pietro** are recognized as being among the best coldworkers working in Murano today. As young men, they worked alongside their father, Paolo Ferro, doing engraving work for internationally renowned artists such as Lino Tagliapietra, Davide Salvadore, Massimo Nordio, and Philip and Monica Baldwin. After working with other artists to realize their creations for many years, they began to incorporate their expertise in cutting and carving glass into their own unique work. Their colorful fused glass "paintings" are finished with deep carving and three-dimensional patterns.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Donald Friedlich** served a term as President of the Society of North American Goldsmiths. His work is in the permanent collections of the Victoria and Albert Museum, the Smithsonian American Art Museum, the Museum of Fine Arts Boston, the Schmuckmuseum, Pforzheim, Germany, the Corning Museum of Glass, the Museum of Fine Arts Houston, the Mint Museum of Craft and Design, and the Museum of Arts and Design. Friedlich received his B.F.A. in Jewelry and Metalsmithing from Rhode Island School of Design in 1982, and was honored three years later as the school's outstanding recent graduate. His many awards include a National Endowment for the Arts New England Regional Fellowship, and the 2001 Renwick Gallery Acquisition Award at the Smithsonian Craft Show. He served as Chair of the Metalsmith magazine Editorial Advisory Committee. In 2003, he was the first jeweler to be an Artist in Residence at The Studio of the Corning Museum of Glass. In 2004, Friedlich was a featured speaker at an international jewelry conference in Melbourne, Australia and an Artist in Residence in both the Glass and Goldsmithing Departments of Canberra School of Art at Australian National University. This spring he was an Artist in Residence at Tainan National University in Taiwan. Recently he was one of only two American jewelers chosen for the prestigious international exhibition *Schmuck 2007* in Munich, Germany. Friedlich's jewelry has been exhibited at galleries and museums throughout the United States and abroad, including the Musee Des Arts Decoratifs, Paris; the Museum of Applied Art, Helsinki; the Museum of Decorative and Applied Folk Art, Moscow; the Renwick Gallery of the Smithsonian Institution, Washington, DC; the Corning Museum of Glass, Corning, NY; the Museum of Arts and Design, NY; the Oakland Museum, Oakland, CA; and the Rhode Island School of Design Museum, Providence, RI. In 1998, the University of Iowa Museum of Art presented exhibition spanning the last twelve years of his jewelry. His jewelry has been frequently featured in periodicals such as *Craft Arts International*, *Metalsmith*, *American Craft Magazine*, *Ornament*, *New Glass Review*, and books including Susan Lewin's *One of A Kind—American Art Jewelry Today* and Helen Drutt's *Jewelry of Our Time*.

**Irene Frolic** has been creating kiln cast sculpture and large scale installations for almost 25 years. She has been instrumental in spreading techniques of kiln casting internationally, and has served as past president of the Glass Art Association of Canada. She lives and works in Toronto, Canada.

**Steve Gibbs** always dreamed of becoming a glassblower. At 14, he apprenticed at his uncle's stained glass company, and went on to manage the business while in college. Gibbs worked at Steuben Glass for 17 years, supervising every aspect of the glassmaking process. He joined The Corning Museum of Glass in 1998, where he developed the Museum's Hot Glass Show: live, narrated glassblowing demonstrations for the public. Since, he has spun off a mobile version of the show and created a hot shop for Celebrity Cruises. Trained in fine arts and biology, Gibbs is also an independent glass artist and painter whose work is highly influenced by the natural world.

**Sarah Gilbert** uses glass, embroidery, and other materials heavily invested in craft tradition to explore the sensuous form of the object. Drawing on the histories of craft and industry, Sarah examines the ways in which objects mediate social experience and record human hopes and anxieties. Sarah holds a B.F.A. in glass from the Rhode Island School of Design and a B.A. in Art Semiotics from Brown University. She is immensely excited to be reunited for this demonstration with the 3 amazing women she shared her 2007 Creative Glass Center of America Fellowship with.

**Bill Gudenrath** is a glassblower, scholar, lecturer, and teacher of glass blowing. An authority on historical hot glass working techniques from ancient Egypt through the Renaissance, he has presented lectures and demonstrations in the United States, Canada, The United Kingdom, and throughout Europe. His demonstrations of techniques he believes to have been employed by glass makers of the past are illustrated and described in "Chronicle: The Portland Vase" (BBC-TV and A&E, 1989), *Five Thousand Years of Glass* (British Museum Press, 1991), *Glass of the Lehman Collection* (Metropolitan Museum of Art, 1993), and the videotapes *Journey Through Glass: A Tour of the Corning Museum Collection* (The Corning Museum of Glass, 1992), the award-winning *Verre is Beautiful* (Conseil General du Val D'Oise, 1993), *Masterclasses from The Studio, volume 2, An Introduction to Venetian Techniques*, The Corning Museum of Glass, 1998 as contributing author, *Glass of the Sultans*, 2001, *Foundations: An Introduction to Furnace Glassblowing*, The Corning Museum of Glass, 2005. In 1989, he developed a widely accepted theory regarding the original form and the probable method of manufacture of the world's most celebrated ancient glass object, the Portland Vase. Video footage showing Mr. Gudenrath demonstrating various historical hot glass processes is featured in the CD-ROM *The Story of Glass*, which was developed 1994 by The Victoria & Albert Museum and The Corning Museum of Glass. Soon to be published is the catalogue *Greek and Early Roman Glass in The British Museum*, William Gudenrath and Veronica Tatton-Brown, authors. Mr. Gudenrath, who received degrees in music from North Texas State University studying with Dale Peters, and the Juilliard School, is a Fellow of The Corning Museum of Glass, and a past member of the Board of Overseers of the Handel and Haydn Society in Boston, and a former board president of UrbanGlass in Brooklyn, NY, where he now sits on the International Advisory Committee. He is the Resident Advisor for The Studio of The Corning Museum of Glass, where he is a sought after instructor. Glass objects made by him are sold in exclusive stores and galleries nationwide.

**Jin Won Han** received her B.F.A. and M.F.A. in Metals at the Seoul National University, Korea and M.F.A. in Glass at RISD. Learning from the summer courses at the Zelezný Broad Glass School in the Czech Republic, Pilchuck, and Corning, she has been working with flame-working techniques since 1992. She has been interested in building large scale sculptures with borosilicate glass as well as making interdisciplinary works, such as combining Glass with Metals, Robotics, and Computer Graphics. She taught in Nam Seoul University in Korea, RISD, and RIT for four years. She has been invited as a visiting lecturer to various places and exhibited her works internationally. She moved to Canada in 2007, and has been working as an artist in residence at the University of Western Ontario.

**Jiří Harcuba** was born in Harrachov, in what is now the Czech Republic, where he apprenticed in the region's renowned engraving studios, developing his hand at portrait engraving and medallions. In addition to founding the Dominik Biman School, a traveling glass studio dedicated to teaching traditional glass techniques, Harcuba has taught around the world at institutions including the Pilchuck Glass School, the Corning Museum of Glass, the Royal Academy of Art in London, and the Academy of Applied Arts in Prague. He is the recipient of the 1995 Rakow Commission from the Corning Museum of Glass and Lifetime Achievement Awards from UrbanGlass and the Glass Art Society.

**Rika Hawes** is an eclectic interdisciplinary artist, writer and educator who works out of The Art Making Machine Studios in Philadelphia and teaches both nationally and internationally. Hawes' creative studio practice is comprised of a dizzying array of interests and objectives, but what comes up again and again is her profound interest in the phenomenological aspects of various materials and media. Her studio practice is focused primarily on glass, video and performance but occasionally veers off in odd and unusual directions that make little sense until the work comes together at varied and sundry exhibitions around the U.S. and Canada.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Fred Herbst** is currently an Associate Professor of Art at Corning Community College in Corning, NY USA. He received a Bachelor of Fine Arts in Sculpture from the University of Wisconsin at Stevens Point. Fred then attended the University of North Texas and earned a Master of Fine Arts in Ceramics in 1998. He joined the faculty at CCC in the fall of 2000 and teaches Ceramics, Ceramic Sculpture, East Asian Art History and Contemporary Craft History. In 2007, Fred received the State University of New York Chancellor's Award for Excellence in Teaching. He has built two wood-fired kilns for the Ceramics program at Corning Community College. The first was an "anagama" type kiln based on ancient Japanese wood-fired kilns. The new kiln was developed in collaboration with Steve Gibbs from the Corning Museum of Glass. This unique wood-fired kiln was designed to fire ceramics and also melt and blow glass. Since 2000, Fred's wood-fired stoneware and porcelain has been shown in thirty-four exhibitions across the USA. He has also received a number of grants to support his projects and has published articles in *Ceramics Monthly* and *The Log Book*, an international journal on wood-fired ceramics.

**Kimiake Higuchi** began her studies in Music at Tokyo Music College in 1970. Upon graduation, she continued her studies in Opera in two Music Conservatories in Italy. At this time, she met and was drawn to studio artists who had created objects that remained physically permanent, unlike that of music. Soon after, she returned to Japan, discontinued her music studies, and started to learn the traditional Japanese method of pottery making. She began her experimentation in glass through incorporation of the material in her ceramics. Initially, Kimiake and Shin-ichi began their research in the techniques of *pâte de verre* in order to combine glass and porcelain together. Yet upon seeing various *pâte de verre* pieces, they became fascinated with the transparency and vibrant colors of glass – traits unseen in porcelain. In 1987, they began their serious research. Neither of them had received any formal training in glass, but their glass work is represented in many museums and is collected globally. They have also taught workshops throughout the world including Japan, France, Italy, Mexico, Taiwan, Spain and the U.S.

**Shin-ichi Higuchi** attended the University of Art in Japan in 1970 and after graduation, went to Italy to work at The Design Research Studio of Ettore Sottsass. Upon returning to Japan, he opened an architecture and design firm where he designed both products and buildings. He also became involved in ceramics through Kimiake and as he took on a leadership of design at Japan's Pottery Maker's Association. He began his studies in pottery making processes and techniques. Initially, Kimiake and Shin-ichi began their research in the techniques of *pâte de verre* in order to combine glass and porcelain together. Yet upon seeing various *pâte de verre* pieces, they became fascinated with the transparency and vibrant colors of glass – traits unseen in porcelain. In 1987, they began their serious research. Neither of them had received any formal training in glass, but their glass work is represented in many museums and is collected globally. They have also taught workshops throughout the world including Japan, France, Italy, Mexico, Taiwan, Spain and the U.S.

**Eric Hilton** Post Grad. Edinburgh College of Art. 1955. Two year Teaching Fellowship. Teacher Stourbridge College of Art, England. Teacher Birmingham College of Art, England. University of Victoria, B.C., State University of New York at Alfred University, NY. Designer for Steuben Glass, Corning, NY. Many one man and group shows in U.S. Architectural Commissions in the U.S. Work in Private collections in many countries. Represented by Habatat Galleries, Detroit MI. Much visual investigation is explored through drawing photography and video. All images contain a variety of materials, i.e. aluminium, stainless, steel, wood plastic. The techniques employed are waterjet cutting, slumping, fusing, blowing, moldmaking, machining, sandblasting.

**Chad Holliday** has recently become an Assistant Professor of Three Dimensional Design at West Texas A&M University in Canyon, TX, where he will be teaching glass, ceramics, sculpture and three dimensional design. He received a Fulbright Award for the academic year 2007-2008 in which he performed research, taught and attended classes at Kamenicky Senov, recognized as the oldest glass school in the world. Holliday worked with his longtime mentor and colleague Frantisek Janak. Chad worked for Martin Blank as a cold sculptor, performing all of his cutting and polishing. In addition, Chad owns third-hand, Glass Cutting & Polishing Tools, works as a consultant to artists and glass studios and makes his own sculptures. Prior to this he held the position of Glass Technician at Pratt Fine Art Center. Before accepting this in the fall of 2003, he was Lead Hot Shop Technician for the Museum of Glass. Chad teaches through Pratt and is an adjunct professor at the University of Washington, Tacoma. In addition to his roles as an artist, educator and technician, he has created a small business distributing and promoting glass equipment from the Czech Republic. He received a B.F.A. from Emporia State University, KS and an M.F.A. in glass sculpture and metal fabrication/jewelry design from the Rochester Institute of Technology, NY. After completing graduate study, Chad spent time as the artist in residence at the Grand Crystal Museum in Taipei, Taiwan. He also helped create collaborative art with students and other art educators during his time abroad. Chad's artwork has been published by *New Glass Review*. He is currently exhibiting work at Habatat Galleries. Chad has also had work in other national galleries including the Smithsonian's Renwick Gallery and the Memorial Art Museum. He has work in the permanent collection of the Elizabeth Collection in Rochester, New York.

**Peter Houk** brings a painter and printmaker's sensibility to his work in glass, combining painting and sandblasting in blown forms, as well as with large-scale architectural projects. In 1999, Houk was a Fellow at the Creative Glass Center of America. Currently, he is a recipient of the 2008 Artist Awards from the Society of Arts and Crafts in Boston. Houk's work is held in numerous private and public collections, including the Corning Museum of Glass and the Museum of American Glass. Houk is Director of the Glass Lab at the Massachusetts Institute of Technology, in Cambridge, MA.

**Ann Jakle** was born in Effingham, IL, U.S. After completing a liberal arts degree, Ann was awarded two full scholarships in the Art History and Sculpture post-graduate programs at the University of Illinois at Urbana-Champaign. In 1955, Ann had her first solo exhibition at I-Space in Chicago and completed her post-graduate studies. Ann has immersed herself as an advocate and industry professional in the field of art and design since coming to Australia to live in 1995. Whilst based in Sydney, Ann worked as an intern on the Powerhouse Museum's retrospective exhibition of glass by Klaus Moje. She gained experience in commercial glass galleries and worked as a consultant on corporate fit-outs to a range of architectural and design groups. Before being appointed as the inaugural Director of the Canberra Glassworks in 2006, Ann assisted the Australian National University (ANU) to develop projects such as Cool Glass Hot Art and managed the studio for Richard Whiteley Cast Glass.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Taliaferro Jones** is California-born, and Toronto-based. She graduated from Tufts University and the School of the Museum of Fine Arts, Boston, where she received her B.A. in Art History and her B.F.A. in photography, glass and mixed-media sculpture. Taliaferro then spent two years doing post-graduate work at Sheridan College's Glass Program in Canada refining her sculpture. She exhibits internationally and has done large-scale glass and photography commissions in London, California, Hawaii, and Toronto. In 2005, both Bravo and TVO featured Taliaferro's studio – the making of the large scale works, and solo exhibition at the Sandra Ainsley Gallery. In 2007, she had work traveling through Spain as part of IV Biennale Internacional de Artes Plasticas, a solo show in England, participated in the *Sculptuur Biennale* in Kijkduin 2007, the Netherlands and the Habitat invitational in the U.S., with a solo show at Wexler Gallery in the U.S. Most recently, she had the opportunity to speak and exhibit at GAS's 38th Annual Conference in Portland in 2008, which was reviewed in *ArtNews* and *SOFA Chicago*. You can see her work in such catalogues as "Glass 2001" and "Glass 2002," by Georgina Fantoni, and in books such as *International Glass Art* by Richard Yelle, *The Contemporary Glass Art of the World* by Wang Jian-Zhong and *Craft of Northern California* by Alcove Books. Taliaferro has taught Exhibition Planning and Glass Marketing and Publicity at the Institute of Technology and Advanced Learning (formerly Sheridan College). She maintains her own studio in Toronto where she continues to produce one-of-a-kind glass sculpture, and photography. Using texture, form and light, Taliaferro explores the grace and beauty of water in her glass sculptures and giclée prints. Her sensual photographs carry on a dialogue with her minimal glass sculptures. In all of her work she seeks to explore water as a metaphor to illustrate the ever-present alchemy of our existence.

**Jessica Julius** is a member of The Burnt Asphalt Family and is currently teaching glass at Tyler School of Art and The University of the Arts in Philadelphia. She received her M.F.A. in glass from Rochester Institute of Technology and her B.F.A. in glass from Tyler school of Art in Philadelphia. She taught and assisted teaching at Penland School of Crafts, North Carolina, Corning, NY, The Glass Furnace in Turkey, and Rochester Institute of Technology. Her work deals with issues questioning our theories of moral, sexual, physiological, and morphological classification. Jessica's work has shown in places including The Visual Studies Workshop in New York, The Philadelphia Museum of Art, Rutgers University, and Moore College of Art and featured in the *New Glass Review* in 2001 and 2008.

**Janet Kelman** has maintained a glass studio since 1970, exploring lampworking, blowing, sandblasting, fusing, and casting. For over twenty years, her sandblasted architectural details have graced homes and businesses in the Detroit area. Several nationally known galleries display her "seafan" sculptures, lovely shapes related to Janet's passion for underwater themes. One of her seafans can be found on the cover of *500 Glass Objects*. Most recently, she has been casting glass slippers, making her molds from real and imaginary shoes.

**Brian Kibler** is the Director of Operations at UrbanGlass in Brooklyn, NY. Brian has his degree in glassblowing and sculpture from Temple University, Tyler School of Art. Over the past fifteen years, his sculpture has utilized glass as a non-traditional medium. In recent years, Brian has been integrating film into his body of work. His professional career has always incorporated art and has ranged from Assistant Director for the Snyderman Gallery in Philadelphia, to creating movie props and designing sets while in California, and teaching college art history. He has also taught in and helped to build glass studios in Pennsylvania and New York. In the average day, you can find Brian maintaining the 17,000 sq foot studio, helping and problem solving for the diverse group of professional glass artists who use UrbanGlass, directing special projects and watching over the 900 students in the educational programs. However, he can always find time to show you around the studio if you happen to drop by.

**Jesse Kohl** began lampworking at the age of fourteen under the tutelage of Paul Trautman Jr. He then studied under the renowned lampworker and colorist Suellen Fowler. These experiences left Kohl with an interest in glass that spanned both the artistic and scientific realms. While employed as the technical director of Northstar Glassworks, Jesse developed novel colored glasses and offered seminars internationally in the use and application of colored borosilicate glass. In college he conducted research on silver containing glasses at the Corning Incorporated Sullivan Park research and development facility. Kohl is currently enrolled in a doctoral program in Materials Science and Engineering at Rutgers University.

**Stephen Koob** received an M.A. (1976) in Classical Archaeology from Indiana University, and a B.S. (1980) in Archaeological Conservation and Materials Science from the Institute of Archaeology, University of London. He spent 5 and a half years as conservator of the Agora Excavations with the American School of Classical Studies in Athens, Greece. From 1986-1998 he worked as conservator, specializing in ceramics and glass, at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. In 1998 he took up the position of Conservator at the Corning Museum of Glass. He also continues fieldwork and teaches and supervises conservation interns every summer at the site of Samothrace, in northern Greece.

**Lucie Kovarova-Wier** was born in the Czech Republic. Pursuing studies in animation, she graduated with a Master's Degree in Arts from the Academy of Arts, Architecture and Design in Prague. Lucie has been a self-employed glass artist since 2002, when she established Lunacy Beads, opening Lunacy Glass Studio in 2005. Working with glass is Lucie's passion, and making glass beads has become an obsession, one that allows her to explore her interest in detail and perfection.

**Helen Lee** is an artist, educator, glassblower, and graphic designer based in Oakland, CA. She holds an M.F.A. in Glass from RISD and a B.S.A.D. in Architecture from MIT. She has most recently taught in the Sculpture Department at CCA and has been working as the Glassblower-in-Residence at Palo Alto High School.

**John Leighton** – see “Honorary Lifetime Achievement Award” on page 43.

**Marvin Lipofsky** – see “Honorary Lifetime Membership Award” on page 43.

**Ben Livingston** has been involved in: 50 birthdays, designing and building neon shops in both hemispheres, becoming a National Endowment for the Arts fellow, giving neon studio demonstrations and workshop presentations at universities, schools and various organizations around the U.S. & in China, being a temporary emergency room surgeon, creating a recycling infrastructure in Nepal after trekking as a troubadour in the Himalaya, creating multi-media public sculpture, child birth, theatrical set design and construction, song writing and live stage performances, overcoming threats of muscular dystrophy, grant writing, drawing, surfing, a trans Atlantic ship crossing, qi gong, ditch digging, writing, good food, capsizing a sailboat, international art exhibits, boredom, whale watching, dying and death, architectural design, international parasites, gazing at the most subtle of color shifts as the day's light changes, writing a book about spirit houses in Southeast Asia and Burmese supernaturalism and of course, pet care.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Tim MacFarlane** founded Tim MacFarlane and Associates in 1981 and Dewhurst MacFarlane and Partners with Laurence Dewhurst in London in 1985. It is now an international practice with 4 partners, delivering significant projects through its main office in London and affiliate office in New York. He spent some years developing the New York office and working on major building structures before returning to the U.K. He heads a team based in the London office and works with leading architects on challenging structures, where the structural and façade engineering is essential to the aesthetic, providing engineering design for arts, education, residential and public buildings in the U.K. and internationally. He has pioneered the use of structural glass in works ranging from small interventions to large cable-hung glass walls and he led the Dewhurst MacFarlane and Partners' teams for projects that brought the firm success with the U.K.'s Institution of Structural Engineers Supreme Award for Structural Engineering Excellence – in 2004 as winner and in 2006 as finalist. His current work includes: Victoria & Albert Museum Framework Agreement, South Kensington, London SW7, a range of projects within the V&A framework agreement for its FuturePlan, including: £30 Medieval & Renaissance Galleries, £6.5 m. Ceramics Galleries, Oxford Brookes University framework agreement 2006-2010, £10 m. apartment block, Hortensia Road, London SW10, £34 m. Ashmolean Museum extension, Beaumont Street, Oxford, £6.8 m. Library extension, The Queen's College, University of Oxford, Florey Building, The Queen's College, University of Oxford, 6 m. euro Custom House landscaping, Custom House Quay, Dublin 1, Ireland, Façade engineering, The Liberty Project, Docklands, Dublin.

**Jeff Mack** is the manager of the glass studio at The Toledo Museum of Art. He has worked in glass for over 15 years in contexts including master glass blower, factory stem maker, artist's assistant and gaffer for internationally recognized artists. Jeff has keen interest in the study of historic glass making techniques and has devoted much of his study and work in glass to this topic. He has taught extensively, demonstrated internationally, and his work can be found in galleries and collections throughout the world.

**Chris McElroy** was born in Virginia. He received his B.F.A. from Virginia Commonwealth University. He has exhibited his work extensively across the U.S. He has taught workshops at Red Deer College, the Pittsburgh Glass Center, the Pratt Fine Art Center, the Penland School of Crafts, & the Bezalel Academy of Art and Design. He currently resides in Missoula, MT, where he maintains his enterprises.

**Heather McElwee** obtained her B.F.A. from The Center for Creative Studies under the direction of Herb Babcock. She has studied at Pilchuck Glass School, Penland School of Crafts and the Corning Museum of Glass as well as being a glass instructor at the Pittsburgh Glass Center. Her work is an investigation of the relationship of vessel to architecture, and has been shown in galleries across the country. Most recently Heather has worked as the Assistant Director at the Pittsburgh Glass Center overseeing classes, residencies and exhibitions. She has curated numerous shows in PGC's Hodge Gallery including "Implied Narratives", "Glass Birthday Suit" and the nationally recognized exhibition "Well Hung: Chandeliers Revealed". In May 2007, Heather earned her Masters of Arts Management degree from Carnegie Mellon University.

**Eric Meek** has been a full-time gaffer at the Corning Museum of Glass since 2005. After graduating from Bowling Green State University, Meek studied glassblowing at The Studio of The Corning Museum of Glass and the production studio at the Henry Ford Museum. He received his M.F.A. from Kent State University and teaches workshops internationally. His artwork is exhibited throughout the United States and Europe. When working with glass, Meek likes to draw upon tradition and fine craftsmanship to realize modern, elegant forms.

**Dan Mehlman** is a freelance sculptor, designer, and mold-and-modelmaker with 25 years' experience serving the "tabletop" industry. In his Albany, NY studio, he specializes in prototyping and tooling in plaster. He has worked for a wide range of tableware companies from the highest end to mass market, designed products for such companies as Steuben, Dansk, and Corelle, and made models for numerous other designers, including Eva Zeisel. Dan attended Rhode Island School of Design (B.F.A. Ceramics) and California State University, Fullerton (M.A. Ceramics). In addition to his commercial work, Dan pursues his own work as a ceramist and printmaker.

**Bruce Metcalf** is a studio jeweler and writer from the Philadelphia area. His jewelry has been included in hundreds of national and international exhibitions in the past 39 years. Metcalf has also written extensively about issues in contemporary craft, and is co-author of "Makers: 20th century American studio craft" with critic Janet Koplos.

**Robert Mickelsen** apprenticed with a professional lampworker for 2 years in the mid-seventies and then sold his own designs at outdoor craft fairs for ten years. In 1987, he took a class from Paul Stankard that opened his eyes to the possibilities of the medium. In 1989, he stopped doing craft shows and began marketing his work exclusively through galleries. Since then, his career has taken off. His work is exhibited in many prominent collections including the Renwick Gallery of American Crafts at the Smithsonian Institute, the Corning Museum of Glass, Toledo Art Museum, the Carnegie-Mellon Art Museum, The Cleveland Art Museum, The Mint Museum, The Museum of American Glass at Wheaton Village, and The Lampworking Museum in Kobe, Japan. He has taught extensively at the major glass schools including Pilchuck Glass School, Penland School of Crafts, The Studio at the Corning Museum of Glass, and Urban Glass in Brooklyn and the Pittsburgh Glass Center. He served on the board of directors of the Glass Art Society from 1999 to 2005 as their Treasurer and Vice-President.

**Kazushi Nakada** graduated from the Royal College of Art, Ceramics and Glass Department in 1994. He has been a member of teaching faculty, at the school of design (ceramics & glass), University of Art and Design Helsinki in Finland since 1996. His artwork has been shown widely in international exhibitions and competitions. Lately, he expanded his creative work into photography.

**Mark Naylor** is interested in using materials science to devise new artistic media. His artwork predominantly consists of neon, light, and glass. Subject matter? Music, rhythm, space, movement, time, musicians. After studying glass at RIT he pursued glass art and science at Alfred University. After receiving a dual B.F.A. and B.S. in glass, an M.S. in glass science, Mark is now a Ph.D. candidate in glass science. He received the Richard Kelly Grant for his thesis work and continues to work toward strengthening the relation between glass art and science.

## Biographical Information

**Jung Sun Oh** studied optics at Rhode Island School of Design, in particular, mirrors, lenses, camera obscura, claude glass, and the periscope led her to dense optical studies for viewing herself and others in tandem relationship. Throughout her work combining the peculiar properties of glass and lens, she elaborated more in-depth ideas about limitless changes of mirror and the potential of how to expand our vision by using it. As some cubists such as Marcel Duchamp and Pablo Picasso looked at the object from multiple view points and separated our fixed vision by using canvas, mirror is used in her work, not as a two-dimensional tool, but as the concept of Rubik's Cube composed of fractions of mirrors to show the combination of multiple viewpoints and changes of them. She has searched for the ways to understand one's place in relation to others and seek more effective ways of communication. With a huge interest in conceptual nature (characteristic) or surroundings, she has attempted to induce the viewers to experience to enhance their imaginative power. Her work enables viewers to extend their vision through their physical involvement. Her approach rewards viewers with expanded vision, while simultaneously inducing them to create their own analysis about the relations between them and others as well as understand them, which is the deeper meaning of her works.

**Tina Oldknow** has been the curator of modern glass at The Corning Museum of Glass since 2000. She has served on the staffs and as a consultant for several museums, including the J. Paul Gerry Museum, Malibu; the Los Angeles County Museum of Art; the Santa Barbara Museum of Art; the Henry Art Gallery of the University of Washington, Seattle; the Seattle Art Museum; and the Tacoma Art Museum. She is the author of *Pilchuck: A Glass School* (1996), *Chihuly Persians* (1996), *Richard Marquis Objects* (1997), *Dante Marioni: Blown Glass* (2000), *William Morris: Animal, Artifact* (with James Yood, 2000), *25 Years of New Glass Review* (2005), *Dan Dailey* (with William Warmus and Milton Glaser, 2007) and numerous articles and essays. From 1996 to 2001, she was the editor of the *Glass Art Society Journal*, and she is currently a trustee of the American Craft Council. Her next major exhibition is "Independent Vision: The Heineman Collection of Contemporary Glass," which will appear at The Corning Museum in summer 2009.

**Pat Oleszko** makes a spectacle of herself – and doesn't mind if you laugh. The body is an armature for ideas which, when expansively attired, sallies forth quixotically tilting, titillating and taunting, using the world as a stooge. Following absurdity to its unnatural ends, the work includes elaborate costumes, low tech/hi production props and inflatables all incorporated into solo performantz, film, installations with lithe accompaniment, spatial events with the cast-off thousands, intervent-shuns and, streetwalking – ever in heavy dis-guise. From the personal to the political, desire to debacle, topics are exorcised thru absurdity and humor. Call it satire, sublet-tease or insubordination, it's jest – pedaling her-selves – on and off the stage, pumping irony, and disparately trying to bring home the beacon.

**Jutta-Annette Page** joined the staff of the Toledo Museum of Art as Curator of Glass in 2003, after serving for a decade as Curator of European Glass at The Corning Museum of Glass. Dr. Page completed an M.A. in Visual Arts in her native Germany, and then studied jewelry design at San Diego State University. She went on to receive an M.A.E. at the Rhode Island School of Design, followed by an M.A. and Ph.D. from Brown University. A respected author in her field, Jutta Page has completed an extensive array of publications and lectures. She has served on a number of Boards, including the International Council of Museums' (ICOM) Glass Committee and GAS.

**Jackie Pancari** has been a glass artist since 1981. After earning a B.F.A. from Tyler School of Art, she briefly joined the staff at the Exploratorium in San Francisco. Since receiving an M.F.A. at Alfred University, she has taught at The College of Creative Studies in Detroit and at Alfred University. She has led workshops at Pilchuck Glass School, Toyama City Institute of Glass, and Haystack Mountain School. She is a New York Foundation for the Arts grant recipient, a Frederick Carter Fellowship grant recipient, a Fellow at the Creative Glass Center of America at Wheaton Village, an Artist in Residence at Seto City Cultural Center in Seto, Japan as well as at Rochester Institute of Technology. Her work has been purchased by museums and she continues to show her work nationally and internationally. Jackie lives in Alfred, NY with her husband Freddy, her 2 German Shorthaired pointers, and 12 laying hens.

**Marc Petrovic** graduated from the Cleveland Institute of Art in 1991. He was the recipient of the top Agnes Gund Memorial scholarship. Marc works out of his private studio that he shares with his wife Kari Russell-Pool near their home in Essex, CT. They have two wonderful children, Phoebe and Kay, and two above average dogs, Pixie and Roux.

**Angus Powers** is a contemporary sculptor working with blown and cast glass sculpture, installations and functional wares. Angus' work is a quirky combination of humor and sensitivity, a notion evident on both large and small scales. The relationships between the conceptual and formal elements of his works push the viewer to consider multiple interpretations of the experience. This interactive quality allows him to challenge set notions of logic, scale, and perception within these spaces. Angus believes that having a direct readable message interferes with the viewers' ability to investigate and find their own logic for the piece. "I have found that ambiguity and humor are the most valuable tools in creating artwork that is accessible to all types of people." An underlying concept that can be traced throughout the body of Angus' work is that of human nature. On many levels, his work deals with technology and the effects of its pursuit on mankind. Angus is interested in the intentions and consequences of technological advances, and in presenting these ideas in formats that highlight their amazing aesthetics, the influence of these technological advances on our lives, and very often, their ridiculous nature. Angus Powers is currently an Assistant Professor of Glass in the New York State College of Ceramics at Alfred University. He exhibits his glass installations and functional wares in a variety of venues. Look for his most recent works at [www.anguspowers.com](http://www.anguspowers.com)

**Jocelyne Prince** received her M.F.A. from the RISD and her B.F.A. from the Nova Scotia College of Art and Design. She shows her work in Museums and alternative galleries across North America and Europe. Recent exhibitions include "On Going Invention" Fullerton Museum, Cal State University and "Twenty Years On" Ebeltoft Museum (Denmark). She is currently full time faculty at RISD where she teaches crossover classes between glass, sculpture and digital media. Her work is represented in the Corning Museum of Glass, The Canada Council Art Bank and the Museum of American Glass."

**Elio Quarisa** started working in the Murano glass factories at nine years of age. In 1949, he was hired at the Barovier & Toso glass studio where he worked for 27 years. He left as an affirmed Primo Maestro. Since then he has worked with a number of the great furnaces and designers on Murano, including Seguso Vetri D'Arte, Venini, Moretti Ulderico, Vetreria De Mayo and Elite. He currently lives on Murano and travels the world teaching to the next generation of glass blowers.

**Michael Rogers** is a professor at the Rochester Institute of Technology's Glass Program. He maintains his private studio outside Honeoye Falls, NY and has just spent five months of his sabbatical doing research in Japan at the Osaka University of Art.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Erica Rosenfeld** began beading when she was five, and came to glass in her early twenties. The jewelry and sculpture that she makes stem from the ritualistic nature of her childhood art. She combines various glass and beading techniques to create labor-intensive kinetic jewelry and sculpture. There are many technical, stylistic and thematic connections Erica finds between her functional and sculptural work. She also is a founding member of the performance group “The Burnt Asphalt Family” who use different glass and cooking techniques to create performances set in the post-war era. She has taught at Urban Glass, The Corning Museum and Worcester Center for Crafts. She has also been a Wheaton Arts Fellow as well as an artist in residence at the Museum of Art and Design. Her work has been featured in various publications including “American Craft”, “New Glass Review”, “Glass Magazine”, “New York Magazine”, “The New York Times” and “Glashaus”. She has a production line which she sells in stores and sculpture and one of a kind jewelry which she shows in galleries internationally.

**Martin Rosol** attended the School for Arts and Crafts in Prague and received further training in his native Czechoslovakia as a cold worker. He came to the United States in 1988 to further his career as a sculptor. He lives in Massachusetts, where he maintains a glass studio. His work has been exhibited throughout the United States and Europe.

**Davide Salvatore** is a descendant of a long line of glassworkers, Davide has lived on the Venetian island of Murano since he was born in 1953. At a very early age, he followed his grandfather, Antonio, and his grandfather’s friend – the respected maestro Alfredo Barbini – into the island’s world-famous glass factories. As a youth, Davide assisted at several prestigious glass houses, including Venini and Barovier & Toso, before joining his mother in the family business of designing and selling glass jewelry. In 1987, Salvatore founded his own studio on Murano, which he continues to operate today. Using equipment he designed and built himself, he creates passionately expressive one-of-a-kind sculptures that push the boundaries of centuries-old traditions. Salvatore is founding member of Centro Studio Vetro, an international non-profit organization devoted to cultivating and promoting the appreciation of Murano’s famous glass art. He shares his passion for glass with students in courses and workshops both in his own studio and at glass schools throughout the world.

**Marco Salvatore** began working alongside his father in the studio Campanol e Salvatore as a young boy. His first experiences in the hot shop were very basic and limited to his summer vacations, intended by his parents to make him understand what hard labor it can be to work with glass – and motivate him to continue his studies. Marco didn’t enjoy school, however; he preferred working with Davide, who created a fun and entertaining atmosphere in his studio. Listening to music and joking with his father and their friends made work feel like a game to Marco, and it helped him stay in contact with his family at a time when most young people drift away from their parents. After finishing his studies, Salvatore spent a year in Barcelona and a year in London in order to perfect his skills in Spanish and English. Since returning to Murano in 2006, he has served as a full-time assistant to his father, who recently promoted him to the position of First Assistant. Earlier this year, Marco designed and launched a new series of tableware, which is now being sold in the U.S.

**Maret Sarapu** began her studies of glass art at the Estonian Academy of Arts (EAA) in 1997. During the summer of 2007, she was a fellow at Wheaton Arts. Her inspiration arises mostly from the elements of local, Northern European nature, native ornaments and motifs and the options these provide for personal self-identification. Her favorite techniques are kiln techniques, especially thin-layered pâte de verre.

**Nadine Saylor** graduated from Alfred University in May 2007 with her Masters of Fine Art in Sculpture Dimensional Studies. After blowing glass for twelve years and working with many different skilled artists, she began casting glass as well as working in mixed media sculpture. She went to the University of the Arts for Photography in the mid-nineties where she studied the human form creating shapes with the light and shadow reflected on the fleshy body. Her sculptures deal with the human condition and the idea of self-consciousness. Her sense of humor and whimsy can be understood by people of all ages. Her work has been shown in *Glass Quarterly* and *American Craft Magazine*. She has been adjunct professor for the past year teaching various glass casting and glassblowing classes at Alfred University in the glass department. She has taught classes at the Pittsburgh Glass Center, "The Studio" at the Corning Museum of Glass and Penland School of Crafts in North Carolina with Eddie Bernard of Wet Dog Glass. She just completed a two-month residency at Sculpture Space in Utica, NY. She is currently an Instructor in the glass department at Bowling Green State University in Ohio. In August of 2009, she will have an exhibition at the Delaware Valley Arts Alliance in Narrowsburg, NY.

**Rob Scavuzzo** began making art at a very young age working with ceramics and wood. At Alfred University in 1992, he began blowing glass and fell in love with the material. After graduating, he started a glass sculpture business in rural Pennsylvania and began life as a professional artist. His work is based on respect for the traditions of old world craftsmen, combined with contemporary design. This blending of old and new allows him to produce truly original designs. In the last 17 years he has taught classes at several universities as well as the Corning Museum of glass, and exhibits work in many galleries nation wide. He also received a fellowship at the Creative Glass Center of America at Wheaton Village and has worked with many glass artists and sculptors. In 2004, he had the pleasure of working under Italian master Pino Signoretto who produces and teaches traditional glass sculpting, and is widely considered one of the best in the world. Robert has recently relocated to the Finger Lakes region of up state New York just out side of Ithaca, from out side of Philadelphia. The recent Completion of his new 6000 square foot artist studio is the latest step foreword. This shop combines Glass working facilities, metal fabricating and a beautiful wood shop. Look forward to new and exciting work for years to come.

**Edward Schmid** has been working with hot glass since 1984. He received his B.F.A. in Glass from the University of Illinois at Champaign/Urbana in 1987, and his M.F.A. in Glass from The Ohio State University in 1990. Ed is the author of *Beginning Glassblowing* and *Advanced Glassworking Techniques*, the world's best selling books on how to blow glass. He recently finished a new book: "The Glassworker's Bathroom Reader", all about the life and times of the contemporary glassmaker. Ed spends nearly half his year teaching classes and workshops in glassblowing at Universities, colleges, and private studios all across the globe. The rest of his time is devoted to his family and some work in the studio or on various writing projects. See more at: [www.glassmtn.com](http://www.glassmtn.com)

**Keith Seybert** earned his B.F.A. in Painting and Sculpture with honors from the University of Illinois, Urbana-Champaign in 1984. He earned M.F.A.s in Sculpture, and Glass and Ceramics from Washington University, St. Louis in 1987 and 1995 respectively. He's been a regular student/staff member at Pilchuck Glass School as well as participating in glass conferences and workshops worldwide. From 1999 to 2001 he was the Senior Investigator for Liz Swinburne at the Royal College of Art, London, where he researched investment type refractory molds for glass casting. He is a sculptor, educator and practitioner of kiln-formed glass. He lives in Ireland where he teaches, while making and exhibiting his work.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Josh Simpson** first experimented with glass when he was a student at Hamilton College in 1970. Over the last 35 years, his art has evolved as he experimented and learned from making boneheaded mistakes. He has found inspiration in NASA images of Earth and other celestial phenomenon. While he has been successful creating unique goblets, vases and bowls, perhaps his greatest satisfaction is derived from his planets: luminous glass spheres encasing kaleidoscopic landscapes, underwater scenes and vistas of outer space that reflect the Earth's vastness and complexity. He created the world's largest glass paperweight, a commission from the Corning Museum of Glass. The making of this Simpson planet was the subject of the high definition PBS documentary "Defying Gravity", which is currently airing nationally. Weighing 107 pounds, the planet became part of Corning's permanent collection in November 2006. A 35-year retrospective, *A Visionary Journey in Glass* (1972-2007), opened at the Huntsville Museum of Art, Huntsville, AL in April 2007 to great acclaim. The exhibit is traveling the country until 2010. Josh has devoted himself to mastering all aspects of glassmaking by designing and building his own furnaces and tools, learning glass chemistry to create a spectrum of colors, and mastering ancient techniques of blowing and forming. His work is in the permanent collections of many museums including the Boston Museum of Fine Art, the White House Collection of American Crafts, and the Museum of Decorative Arts, Prague. Josh has had one-man shows all over the world, has taught at schools, museums, and workshops, and has had a lot of fun along the way.

**Paul J. Smith**, Director Emeritus of the American Craft Museum (now Museum of Arts & Design) has been involved with the craft and design field for more than 50 years. He joined the staff of the American Craftsmen's Council in 1957, and was appointed Director of the Museum in 1963. In September 1987, after 30 years with the Council, he assumed the position of Director Emeritus to develop and independent consulting service to the field. A native of upstate New York, Mr. Smith attended the Art Institute of Buffalo and the School for American Craftsmen in Rochester, NY. Mr. Smith has served on numerous boards and committees including those of Haystack Mountain School of Crafts, Penland School of Crafts, World Craft Foundation, and Atlantic Center For The Arts.

**Pablo Soto** lives and works in Penland, NC, where he has a studio with his wife Cristina Cordova. He first fell in love with glass at age five watching Lino Tagliapietra work here at Haystack. He received his B.F.A. in glass from Alfred University in 2001 and apprenticed in Ben Moore's studio in Seattle, Washington. Since then, Pablo has been a glass resident at the Energy Exchange in Burnsville, NC, a three year program designed to offer renewable energy sources to support glass and ceramic artists. In 2007, Pablo was awarded "Excellence in Glass" at the Philadelphia Museum Craft Show, ACC Baltimore, and the Smithsonian Craft Show. In 2008, Pablo received a NC Arts Council Fellowship Grant. His teaching experience includes courses at Penland School of Crafts, and teaching assistantships at Pratt Fine Arts Center, Haystack, and Pilchuck Glass School. His work is represented by the Penland Gallery, The Signature Shop and Gallery, and the Blue Heron Gallery.

**Sam Stang** was born in Northfield, MN in 1959. He attended Washington University in St. Louis, MO from 1980 to 1984. During this period, Mr. Stang was a student of Fritz Dreisbach at Penland School of Crafts in 1983 and he also studied with Lino Tagliapietra in 1991 at Haystack Mountain School of Crafts in Maine. Mr. Stang was a founding partner in Ibox Glass Studio (1985 through 1991) and founded Augusta Glass Studio in Augusta, MO in 1992, which he still operates as a sole proprietorship today. In his 25 years as a full time glass worker, Sam has melted more than one thousand pots of glass and has used enough energy to raise the eyebrows of Al Gore.

**Denise Stillwaggon Leone** Denise Stillwaggon Leone studied art at the School of the Museum of Fine Arts, Boston. She designs and fabricates architectural art glass commissions for site-specific installations, and has participated in numerous private and public art competitions. Her work can be found in public spaces of universities, hospitals, libraries and places of worship. She creates autonomous glass sculptures that have been shown internationally and published in *New Glass Review* and *25 Years of New Glass Review*. She has been teaching *Painting the Void*, an image-making course combining sandblasting and vitreous painting for over a decade at the Studio of the Corning Museum of Glass, and her work is in the Museum's permanent collection.

**Takeo Takemasa** was born in 1950 in Japan. Inspired by the work of the great Bohemian engraver Dominik Biemann, he pursued an education in glass engraving from 1978-1982 at the Kramsach Glasfachschule in Austria. In 1982, Mr. Takemasa was offered a job with Steuben Glass in Corning, NY, where he worked for seven years before leaving to pursue a freelance career. Today he maintains a studio in Corning, where he continues to explore the potential of copper-wheel engraving for creating objects of exceptional craftsmanship and beauty.

**Cesare Toffolo** was born in Venice in 1961, and comes from a family of well-known master glassmakers in Murano. At the age of fourteen he started working in his father's studio where he learned the fundamentals of lampworking. With his inventive spirit and his own avant-garde technique, Cesare creates artistic glass of rare beauty, many of which are internationally exhibited in Museums and Galleries.

**Gianni Toso** has spent most of his life creating beautiful and inspiring works in glass. His constant experimentation and background in fine art led him at an early age to transcend the traditional boundaries of Murano glassblowing. Arriving in the Jewish Ghetto in 1967, after having earned the title "maestro" in the glass factories of Murano Island, Gianni began to teach himself the techniques of frameworking and began creating the original Jewish life sculptures you see displayed. In 1983, the Corning Museum of Glass purchased his famed Rabbis v. Priests chess set for its permanent collection. Hailed as one of the foremost artists in the field today, his unique artistic vision and superb mastery of the medium combine to create extraordinary works of art which grace museums and private collections worldwide. While many contemporary glass artists have set up studios that are essentially factories that create fine art, Toso works unassisted in a studio surrounded by a vineyard that he planted on the property of his Baltimore home, where he continues to explore his medium as art form. To find out more about Maestro Gianni Toso and to see more of his art, visit his website at [www.giannitoso.com](http://www.giannitoso.com) or contact him at [maestrogiannitoso@earthlink.net](mailto:maestrogiannitoso@earthlink.net)

**University of Art and Design**, Helsinki, Finland (Oliver Backman, Niels Ole Frandsen, Shinsaku Fukutaka, Vesa Kattelus, Kazushi Nakada, Katriina Nuutinen, Tuomas Rossi, Timo Salli, Lotta Veromaa, Satoshi Yoshida) – In our case Yourself is Ourselves. ME is WE. We is a group of 8 international students encouraged by our tutors gathered in the learning locality of University of Art and Design, Helsinki, Finland. Meeting with different cultural backgrounds of North European and Asian we have established a co-existence with the glass substance and in a co-experience of Finnish culture. We went dancing and drinking and we liked it.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Peter VanderLaan** of Chocorua, New Hampshire, has been melting and working with glass for over thirty eight years. He was an early teaching assistant for Dan Daily and Dale Chihuly at Pilchuck in the seventies. He combines science with his artwork, making all of his own colors as well as teaching courses in glass color chemistry. He also designs and supplies High Temp and Engineered ceramics crucibles to the studio glass makers through his company Guadalupe Glass - The Crucible Connection. Pete re-wrote the sections on batch glasses, batch calculations and color for the new edition of *Glassnotes* by Henry Halem, as well as working on his own book on colored glass making. His courses and writing emphasize making the subject understandable for the budding mad scientist. Pete was on the Board of GAS for a short time, serving as Technical Editor and General Editor of the newsletter. Pete moved from New Mexico to New Hampshire in 2006 and has spent the fall and winter of 2008 formulating and melting the colorwork for Josh Simpson's new *Corona* series. He is finishing a new studio in the White Mountains of New Hampshire with his life partner of 35 years, Mary Beth Bliss. They have two children, a tree farm, a pond full of trout and too many horses.

**Suzannah Vaughan** graduated from the National College of Art and Design where she discovered her glass passion. She completed an M.A. in Visual Arts Practice at Dun Laoghaire Institute of Art, Design & Technology. In 2007, her work was selected for Open Ev+a 2007, "A Sense of Place", Curator Klaus Ottmann during which she was awarded the "Ev+a '07 Belltable One Person Exhibition Award". This led to her first solo exhibition and she has since exhibited throughout Ireland, Europe and China. Respected art collectors, including the National Museum of Ireland, have purchased her work, and in 2004 she was awarded the prestigious Golden Fleece Award. In 2008, she was one of two emerging artists invited to represent Ireland by the National Museum of Ireland in "European Glass Context 2008" in Bornholm, Denmark. Throughout 2009 and 2010 her work will be exhibited as part of a group show called "On The Edge" which will travel throughout England & Ireland commencing at Cheltenham Art Gallery & Museum in late January.

**Terrill Waldman** was born to a weaver and photographer in 1970, and has long been inspired by color and light. She found glass while still a high school student at Cranbrook Kingswood in Michigan. The class offered though the local art college Center for Creative Studies led her to pursue glass. She began photographing, and printing color photography while studying at The Museum School of Fine Arts in Boston. During this time she blew glass at Massachusetts College of Art, and Massachusetts Institute of Technology, receiving a B.F.A. from Tufts University in 1995. Studies at Corning, Pilchuck, and Haystack Mountain School of Crafts followed. The onset of her career began in production glass studios of Northern California where she enjoyed a wide variety of artists and a sort of "fusion" approach of American, Swedish and Italian glass technique. She quickly developed a strong local following and representation, working with galleries, lighting designers, and artists. Photography became a way to document inspirations, and look closely at color and form. In 2000 Terrill started a studio with her partner Charlie Jenkins. In 2007, they moved the studio cross-country and "Tandem Glass" settled in a saltbox barn in Dresden, ME. Since moving to the country, Terrill has become interested in energy issues, permaculture gardening, and sustainability. Her work has long dealt with issues of industrial perfection vs. the hand made.

**William W. Warmus** is a classical modernist who explores the points of intersection between art, nature, and technology. Son of a Corning Incorporated glassblower, he studied with critic Harold Rosenberg while at the University of Chicago, and is the author of a dozen books including biographies of Tiffany, Lalique, and Chihuly. As advisor to the estate of the art critic Clement Greenberg, Warmus engineered the acquisition by the Portland Art Museum (Oregon) of Greenberg's collection of over 150 Abstract Expressionist artworks. While at the Corning Museum of Glass he curated *New Glass*, *Tiffany's Tiffany*, and *Emile Galle: Dreams Into Glass*. He was the editor of *Glass* magazine, faculty member and visiting artist at the Pilchuck Glass School, and executive secretary of the Glass Art Society. Warmus is a member of the Collections Committee of the Museum of Glass (Tacoma) and a board member of the Art Alliance for Contemporary Glass. *The New York Times* has described him as a Stylemaker, quoting: "Glass," Mr. Warmus said, "is full of contradictions, has none of the preservation problems of paintings and will last forever, unless you break it." His work since 1997 has also focused on the ocean as a work of art. Diving primarily in the southwest Pacific and southern Caribbean, his photograph of an exceptional octopus appeared on the cover of *Ocean Realm* in 2001; he wrote the screenplay for the movie *Sensational Seas* in 2004 and is at work on the sequel to appear in 2010.

**David Whitehouse** is the Executive Director of The Corning Museum of Glass. An archeologist by training, he has directed excavations in Europe, Northern Africa, and the Middle East. In 1984, he was hired by the Corning Museum to be its curator of pre-Roman, Roman, Islamic glass. He continues to be responsible for these parts of the collection. He is also the editor of the *Journal of Glass Studies*. He has published widely on aspects of archeology and glass history.

**Leanne Williams** (see Jim Dennison bio, page 46)

**David Wilson** had a varied glass education in the South Toe region of North Carolina, working for neighborhood artists and washing pots at Penland as a scholarship student. In 1993, a teaching assistantship in Penland's first neon workshop with Jacob Fishman fired in him a passion for experimental neon. Since then, he has participated in every neon class in Penland, forging a hybrid of rare gas plasma and hot glass sculpture. Along the way David developed a line of fluorescent glasses for artists, under the name Glo-Glass. He shows his work locally, nationally, and internationally. His studio is located in Celo, NC, where he lives with his family.

**Bohyun Yoon** is a Korean artist based in New Jersey. Yoon received his M.F.A from the Rhode Island School of Design (2004), studied at the International Summer Academy of Fine Art (2004) in Salzburg, Austria and received a B.F.A and M.F.A at the Tama Art University (1995-2001) in Japan. Yoon was awarded the S&R Washington Award (2008) and Hayward Prize for Fine Arts (2004) in U.S. Yoon was an instructor in the Glass Department at RISD (2007-2008) and has participated in the Fellow Program in the Kyoto University of Art and Design (2005) in Japan.

**Carlos Zervigon** is a life long resident of New Orleans where he lives with his wife Elizabeth and their six children. Carlos holds a B.F.A. in Glass from Tulane University. His work has been shown in such cities as New Orleans, New York, Seattle and Santa Fe. Carlos is a cofounder and interim President and CEO of the New Orleans Creative Glass Institute. Prior to Katrina, Carlos' work focused on South Louisiana's vulnerability to the forces of nature. Since Katrina, he has chosen to shift his focus to the abstract, colorful and exuberant. His glass tube sculptures are the result.

## CONFERENCE PRESENTERS

### *Biographical Information*

**Jeff Zimmerman** was born in Ft. Knox, KY in 1968. He was raised by a painter mother and a sculptor stepfather at the Anderson Ranch Arts Center in Colorado. His early exposure to nature remains a vital force in his work. In 1988, while pursuing a degree in Anthropology in Santa Barbara, CA, Jeff took his first glass blowing class. This led to learning the classical Venetian approach to glass blowing while receiving his B.F.A. at a small arts school the woods of Tennessee. Summers were spent on staff at the Pilchuck School in Seattle. It was there that he was exposed to master Italian glass technicians Lino Tagliapietro, Pino Signoretto, Maya Lin, Kiki Smith, and Ann Hamilton. Towards the end of his time in school, Jeff joined a collaborative experimental group called the B Team. The B Team traveled to other schools as visiting artists. Their performances were punk rock cutting edge “happenings”. Molten glass rainstorms unleashed themselves on steel umbrellas pouring hot and immediate over the players. Jeff took a short hiatus from the B Team to work as master glass blower at C.I.R.V.A., a contemporary design and art center in Marseille, France. While making experimental sculpture and traveling throughout Europe and Africa, Jeff worked with such esteemed artists as Robert Wilson, Gaetano Pesce and Robert Morris. Jeff joined the faculty of UrbanGlass in Brooklyn where he served as instructor for three years. Jeff continues to live and work in New York bringing together his experience as a classically trained artist with his career in performance art. He currently designs a line for Tiffany & Co. His custom work encompasses sculptural chandeliers, lighting environments and glass wall interiors as well as abstract vases and mirrors. He is working in a new landscape where the artist brings his vision to multitudinous areas of creativity. Art, design, architecture, music, fashion, film – any and all lend themselves as base for the individuals fingerprint. No longer are artists relegated to one discipline.

**Biographical Information**

**Paula Bartron** was born in California and resides in Stockholm, Sweden. She received a B.A. in Design in Ceramics and Glass (1970) and an M.A. in Design in Glass (1972) under Marvin Lipofsky, from the University of California at Berkeley. She attended the Orrefors Glass School, Sweden 1973-74 and completed apprenticeships/assistantships in the U.S. and Finland. Her concentration is on unique and experimental works of art in glass. She has had numerous one-person shows and group exhibitions throughout Scandinavia, Europe, the U.S. and Japan. Her work is included in museum and public collections throughout the world and particularly Sweden. She started the studio glass program at Konstfack, University College of Arts, Crafts and Design in 1975 and currently is a Senior Lecturer there. She also does guest teaching, symposia, and workshops, most notably at Pilchuck Glass School and others in Europe, Japan and the U.S.

**Eddie Bernard** is an artist, craftsperson, and technician. He earned a B.F.A. in Glass in 1996 from Rochester Institute of Technology, and founded Wet Dog Glass, LLC in the same year. Wet Dog Glass, LLC is a small business that designs and manufactures high-end glass processing equipment for artists in private studios, universities, public access studios and museums across the United States as well as internationally in such countries as Japan, Turkey, Scotland, Norway, and Australia. As an artist, Eddie has instructed numerous hot glass sculpting workshops at Penland School of Craft; Glass Furnace, Istanbul, Turkey; and The Studio of the Corning Museum of Glass. In 2002, Eddie and his wife, Angela founded Conti St. Glass, a community access studio in New Orleans, LA, and after Hurricane Katrina, they reconstituted the concept as a non-profit organization named the New Orleans Creative Glass Institute. Eddie has served on the Board of Directors of GAS since 2004, and has recently overseen the creation of a second community access studio named GlassLab in Star, NC.

**Robin Cass** has been a faculty member in the Glass Program at the Rochester Institute of Technology since 1998. Cass earned her B.F.A. at the Rhode Island School of Design and her M.F.A. from Alfred University. She has been invited to teach and exhibit her work internationally, and has received fellowships and grants from the Creative Glass Center of America, the New York Foundation for the Arts, and the Glass & Ceramic Center of Seto, Japan. Cass has taught glassblowing at Pilchuck Glass School, Haystack, The Studio at Corning Museum of Glass and elsewhere. Her work is included in the books "Women in Glass", by Lucartha Kohler, and "25 Years of New Glass Review" published by The Corning Museum of Glass. Her work was also recently on view at the Figge museum in Iowa, and Fullerton Museum in Maine, and the Tittott Museum in Taipei, Taiwan.

**Shane Fero, President** has been a framemaker for 40 years and maintains a studio next to Penland School in North Carolina. He participates in international symposia and demonstrations and has exhibited worldwide. Fero is also an educator and has taught at institutions such as Penland School, Urban Glass, the Pratt Fine Arts Center, the Studio of the Corning Museum of Glass, the University of Michigan, Pilchuck Glass School, Bild-Werk, Frauenau, Germany, the International Glass Festival in Stourbridge, U.K., Ausglass, Tasmania, Murano, Italy and in Seto, Osaka, and the Nijjima Glass Art Center in Japan. His work can be found in collections both private and public institutions worldwide.

**Geoff Isles** has worn many hats in his thirty-year involvement with glass. He collects extensively both contemporary and ancient glass, as well as many fine arts masters of the day. In the 1990's he created and taught "product design in glass" for Parsons School of Design in NYC. Throughout the years, he has created works that cover many aspects of glassmaking, today concentrating in mixed media. His present work uses the symbol of the nuclear reactor as a metaphor for the good and bad in politics and religion. He is a past President of Urban-Glass, serves as Vice Chair of the Museum of Glass in Tacoma, WA, and sits on the Boards of the Newcomb Art Gallery at Tulane University in New Orleans, LA, and the Glass Art Society. You can read his by-line *The Glass Eye* in *GLASS Quarterly* magazine.

**Biographical Information**

**Ki-Ra Kim** was born in Incheon, Korea in 1959 and studied Ceramics at Hong-Ik University, Korea. After earning M.F.A. and B.F.A. In Glass from the Rhode Island School of Design, Ki-Ra Kim also attended with scholarship at Pilchuck Glass School in 1989. She returned to Korea in 1989 and was instrumental in introducing Studio Glass into Korea. She held up to 2008 one-person exhibition nine times and participated in numerous group shows in such countries as Korea, the U.S., Japan, Australia etc. She has published in 2003 a textbook on glassmaking, entitled "Working with Glass." She is a member of the 2005-2009 Glass Art Society Board of Directors. Currently she is full-time instructor of Glass Art and Design M.F.A. program at Kookmin University in Seoul, Korea. She works with the dual attributes of glass: strong and fragile, soft and sharp in an attempt to express her feelings through the transparent glass. She also express her daily life through opaque glass.

**Kim Koga** grew up in Southern California, and attended Humboldt State and San Jose State Universities where she studied ceramics and printmaking. She has been working with neon since 1989, and is the Executive Director of the Museum of Neon Art. MONA was founded in 1981 to exhibit, document and preserve outstanding examples of neon signs and contemporary neon and electric art. The museum, currently celebrating its 25th year, is in a phase of expansion and relocation in downtown Los Angeles.

**Jeremy Lepisto** is a studio glass artist in Portland, OR. He creates works that use imagery inspired by his everyday surroundings to explore the complex in the common and to comment on the condition of the spaces that we all share. In 2001, he co-founded Studio Ramp LLC with his wife and partner Mel George. Studio Ramp LLC is a custom kiln forming fabrication studio that translates artists and architects designs into glass from concept to completion. Jeremy has taught kiln forming classes and workshops in the U.S. and internationally. He worked at the Bullseye Glass factory in both their glass production and Research and Education departments. Jeremy received his B.F.A. in glass and metals from Alfred University in 1997. He currently serves on the Board of Directors for the Glass Art Society.

**Caroline Madden** is an educator and artist currently teaching at the National College of Art and Design in Ireland. She received a B.A. (Hons) from Stourbridge College of Technology and Art in England and an M.F.A. from the Massachusetts College of Art in Boston. She was Professor of Art and head of the glass, ceramics, and sculpture concentrations at Jacksonville University (1992-2007). During that time Madden developed the curriculum; acted as liaison for the planning and completion of the new construction of the 3D studio facilities (1996); co-founded the Glass Institute of the Southeast (1997); implemented workshops and non-degree programs; directed *The Governors High School Summer Program for Gifted and High Achieving Students* and mentored students for presenting at the *National Conference for Undergraduate Research*. She has also taught workshops at Pilchuck Glass School, Urban Glass, Pittsburgh Glass Center, the Fire Station Workshops and was a Visiting Assistant Professor of Art at the School for American Craft at the Rochester Institute of Technology (2001-2002). Maddens work features in a number of important permanent collections and site specific installations, which include The National Museum of Ireland; The Ulster Museum, Belfast; Cycles at Lough Boora, Sculpture in the Parklands <http://www.sculptureintheparklands.com/loughboora.htm> and was selected as an artist to represent Ireland for European Glass Context 2008, a biennial symposium for European Contemporary glass and ceramics, Bornholm.

**Jutta-Annette Page** – see presenter information on page 56.

**Chris Rifkin**, after years as a printmaker and painter, has been working in stained glass since 1975, doing commissioned windows and autonomous works. Her work is in private collections and institutions, primarily in the Northeast. She is a graduate of the School of the Museum of Fine Arts, and also studied at Boston University School of Fine Arts and Connecticut College, majoring in art. Chris currently serves on the boards of several art organizations and colleges: The Society of Arts and Crafts, The South Shore Art Center, School of the Museum of Fine Arts, Massachusetts College of Art Foundation Board, and the Fuller Museum. She is Chair of The Friends of Glass as well as of CRAFTBOSTON.

**Tommy Rush** lives and works in Knoxville, Tennessee. She earned her B.F.A. at the University of Tennessee and has studied at the Arrowmont School of Crafts. Her work is included in the collections of the Mobile Museum of Art in Mobile, AL; the Sheldon Art Museum and Sculpture Garden in Lincoln, NE; and the Renwick Gallery in Washington, D.C., among others. She has recently shown at Blue Spiral in Asheville, NC, Lighthouse Center for the Arts in Tequesta, FL and the Mint Museum of Craft and Design in Charlotte, NC.

**Drew Smith, Student Representative** received his B.F.A. from the Rochester Institute of Technology in Glass Sculpture. He has attended Harrisburg Area Community College, Millersville University, and RIT. He has lectured at various universities such as RISD and VCU concerning the participation of students within the glass art community. Drew has traveled abroad and had the opportunity to work in countries such as Italy, Finland, Sweden and Denmark. He is currently showing with Bullseye Gallery and the Society of Contemporary Crafts.

**Elizabeth Swinburne** - British artist Elizabeth Swinburne currently lives and works in Edinburgh. She is a highly respected artist, educator and curator working in glass and mixed media. Her career spans 25 years with work exhibited throughout Europe, the United States, South America and Japan. It is represented in major international collections including the Victoria & Albert Museum, London; Museum Boijmans van Beuningen, Rotterdam; Kunstmuseum, Düsseldorf; Hokkaido Museum, Japan; and the Museum of Applied Arts, Prague. Her work was selected for the 'New Glass Review' in 2003 and in 2006, when it was also chosen for inclusion in the Museum's publication: '25 years of the Corning Glass Review'. In 2005, she was awarded the Joel Philip Myers prize at the International Exhibition of Glass Kanazawa. Alongside her own artistic career, Swinburne plays an active role in other aspects of the glass world ranging from acting as juror on International competitions to providing an international perspective on the Board of the Glassmuseet Ebeltoft, Denmark. From 1998-2003 she was the Artistic and Technical director of North Lands Creative Glass, a private glass school in the north of Scotland.

**Pamina Traylor** is an artist and educator, currently Senior Adjunct Professor at California College of the Arts where she was Interim Chair of the Glass Program 1999-2000. In the fall of 2007, she was a visiting professor at the Osaka University of Art, Japan. She received her M.F.A. from the Rochester Institute of Technology and her B.A. from Bryn Mawr College, with additional studies at the Haystack Mountain School of Crafts, Pilchuck Glass School, and San Francisco State University. The Creative Glass Center of America awarded her a fellowship in both 2003 and 1995 and she received CCA Faculty Development Grants in 2007 and 1998. She has lectured and demonstrated at schools in Australia and Japan and has taught workshops throughout the world, including The Glass Furnace, Istanbul, Haystack Mountain School of Crafts, Penland School of Crafts, The Studio of the Corning Museum of Glass, and Urban Glass. Her work is exhibited internationally and she is in the permanent collections of the Benton Art Museum, CT; Museum of American Glass, NJ; The Speed Art Museum, KY; Tittot Glass Art Museum, Taiwan; and Cam Ocagi, Istanbul among others. More of her work can be seen at [www.paminatraylor.com](http://www.paminatraylor.com).

**Biographical Information****Robert K. Cassetti****Senior Director, Creative Services & Marketing, Corning Museum of Glass**

Rob Cassetti joined The Corning Museum of Glass in 1999 as Manager of Education and Creative Services. He became a Director of the Museum in 2001, responsible for Marketing and Guest Services. He also serves as the Museum's creative director. Since working for the Museum, Cassetti has developed new public programs, including the Museum's innovative hot glass demonstrations and 2300° program, led exhibition and interpretive planning, and directed the development of numerous marketing initiatives.

Before joining The Corning Museum of Glass, Mr. Cassetti worked for more than 10 years as a glass designer and then as Associate Design Director with Steuben Glass in New York City. As an employee of Corning Incorporated from 1993-1999 to help plan the expansion of the Museum, he led an exhibit development team composed of artists, designers, curators and scientists to plan the Museum's award-winning Glass Innovation Center. His design work has appeared in numerous publications, including *House and Garden*, *New York Magazine*, *The New York Times*, *Architectural Record*, and *Architecture*. He currently serves on the Board of Trustees for the Arnot Art Museum in Elmira, NY.

**Nancy Earley****Senior Director, Administration & Finance, Corning Museum of Glass**

Nancy Earley, a member of the Corning Museum's senior management team, participates in converting executive strategies and visions into tactical plans. She oversees the departments of Accounting, Human Resources, Information Technology, Operations and Facility Events. She also is in charge of developing and implementing the Museum's financial strategy. She is fiscally responsible for the annual operating budget and endowments for acquisitions, including the oversight of general ledger and financial reporting, budget development and forecast processes, audit and tax requirements, and cash and investment management.

A native of the area, Ms. Earley has been a member of the Museum's team since 1979. After earning her B.S. Degree in Business Administration, she accepted a position as a Programmer with Corning Glass Works. She entered the Controllers Division of Corning Incorporated in 1980, and worked her way up through various supervisory positions to become Controller of The Corning Museum of Glass in 1994. Ms. Earley was appointed Manager of Control, Information Technology in 2000, and was named Director of Finance and Administration in 2001. She currently serves as treasurer for the Science and Discovery Center.

**Marshall Hyde****Independent artist and curator**

Marshall Hyde is an independent mixed media artist working primarily with glass since 1990. He earned an M.F.A. in glass and sculpture from Southern Illinois University in 1995 and works in a variety of glass processes. Hyde has been a teaching assistant at The Studio of the Corning Museum of Glass and the Pilchuck Glass School and was twice nominated for the Saxe Award at Pilchuck. He has more than ten years' experience working in museums, serving on the board of directors of the Illinois Association of Museums and was an AAM peer grant reviewer. Since 2003 he has worked with British glass artist Jaqueline Cooley on several large-scale public art projects in the U.K. In 2005 he organized an exhibit of international flameworking, *The Exquisite Corpse in Glass*, at the Castellani Art Museum. Marshall lives and works in Corning, New York, with his wife, glass artist and educator Caitlin Hyde.

# GLASS ART SOCIETY ACKNOWLEDGMENTS

as of May 1, 2009

The Glass Art Society expresses its sincere gratitude to:

**Rob Cassetti, Nancy Early and Marshall Hyde**, our Conference Co-Chairs  
and also to our Corning Work Exchange Coordinator, **JoAnn Hawkins**

*In-Kind Conference Contributions include:*

Carlisle Machine Works • East Bay Batch and Color Company • Ikonics  
Spectrum Glass • Spruce Pine Batch Company • Technolux • Uroboros Glass

## **2009 International Student Exhibition Award Donors:**

**\$1000 or Over:** Corning Museum of Glass

**\$500 - \$999:** Coatings by Sandberg • Emhart Glass Manufacturing Inc. • GOTT STEAMER Glass  
Shaping System • His Glassworks Inc. • Pittsburgh Glass Center • Steinert Industries, Inc.

**Under \$500:** Mika International • Hub Consolidated Inc. • Olympic Color Rods  
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**General Student Scholarship Fund:** Brad Allen – ProMarketing Leads LLC, Eddie Bernard – Wet Dog Glass, LLC, Thomas Buechner, Bobby Castillo – Seagull Glass Works, Inc., Beth Ann Gerstein – The Society of Arts & Crafts, Eric Hilton – Hilton Glass Studios, Ann Hollingsworth, Joan M. Johnson – JMJ Designs, Denise Koyama – nagibeads, Suzanne Mears, Laurie Mefford, David M. Pfeffer, Morton Silverman, Dana L. Smith – Four Wind Studios, Gianni Toso – The Maestro's Glasshouse, Jeff Zimmerman

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**Becky Winship Flameworking Scholarship Fund:** Martha Giberson, Nancy Zalusky Schumacher – Flashglass, Gianni Toso – The Maestro's Glasshouse, David Winship and Lisa Bieber – Winship Designs, Inc., Colby Wise and Rhonda Hall – It's All Good

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**Wayne Strattman Critical Dialogue Lecture Fund:** Gloria Badiner – Arts & Artifacts Glass Studio, Frederick and Jean Birkhill – The F. Ross Birkhill and Laura Jean Birkhill Family Foundation, Joan Brigham

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**Hilbert Sosin Fund for Professionalism in the Glass Arts:** Ann Hollingsworth

**CERF:** Darin Anderson – DarMa Glass & Boise Glass Blowing Center, Wendy Avery – Dockyard Glassworks, Bill Ayers – RATTARART, Pat Bako, Clair Bateman, William and Katherine Bernstein – Bernstein Glass, Darryl Berry – Darryl Berry Glass Studio, Lauretta Blessing – d'Verre Kilnformed Glass Art, Susan Burkart – Q by Dezine, Deborah Carlson – Shooting Star Glass Studio, Karl Carter – Bucks County Community College, Bobby Castillo – Seagull Glass Works, Inc., Ithiel and Jenise Catiri – Catiri's Art Glass, Nelly Bly Cogan, J. Gorsuch Collins, Ray Cooper – Cooper Designs, Stephen Cressey – Stematdan Glass, Fred Creswell, Jr. and Leslie Moody – Seaview Art Glass, Miriam Di Fiore, Barry Wayne Fairbairn, Cydney Ferguson-Brey, Arian Giesholt – Phenopath Labs, David Ture Gustafson, Judy Hill, Ann Hollingsworth, Matt and Kim Janke – Janke Studios Inc., Helen Kelly – Unqualified, Adam Kenney, Teri Kinnison and David Vogt – Desert Fire Art Glass, Denise Koyama – nagibeads, Peter Kuchinke and Rene Seifferth – Farbglasshutte Lauscha GmbH, David Lindsay – Lindsay Art Glass, Mary Lynn – The Glass Smith, Andrea Marcus – Fine Art&Design, Harumi Nagai – NAGAI U.S.A., Inc. dba Trading Post, Jerry and Gwen Paulson, Mary Reidmeyer – Missouri S&T, Walt and Pat Riehl, Peter Roberts and Laura Doerger-Roberts, Elliott Rosenstein, Deanne Sabeck and Nicole Brundage – Kuivato Glass Gallery, Helene Safire – Helene Safire Ltd., Sherry Selevan, Morton Silverman, Sandra Smith, Gail Snitkoff, Jamie Stevens, Margy Trumbull, Gundi Viviani-Finch – Gundi Inc., Colby Wise and Rhonda Hall – It's All Good

## GLASS ART SOCIETY ACKNOWLEDGMENTS

as of May 1, 2009

**General Donations:** Alex Gabriel Bernstein, Robert and Mary Carlson, Rachel Collins – Terra Fusion Designs, Vittorio Costantini and Graziella Giolo – Costantini Vittorio Lavorazione Del Vetro A Lume, Adam Cramer – C.C.G., Aaron Duccini and Sue Rodger – AD Glass, Kathleen Elliott – Kathleen Elliott Inc., Samantha J. Hookway, Denise Koyama – nagibeads, Dr. Leonard and Adele Leight, Jeff Mack, Jonathan Madon, Eric Meek, Jutta-Annette Page, Michael and Bette Rogers, Bonnie Serkin and Will Emery, Cathy and Martin Wice, Jeff Zimmerman

**Presenters who Donated All or Part of their Honorariums to GAS:** Eddie Bernard, Alex Bernstein, Thomas Buechner, Vittorio Costantini, Steven De Martino, Jeff Mack, Eric Meek, Tina Oldknow, Jutta Page, Michael Rogers

**Emerging Artist Jurors:** Bella Feldman, Maria Porges, and Nikolas Weinstein

**International Student Exhibition Jurors:** Marvin Lipofsky, John Leighton, Tina Oldknow

**Student Scholarship Jurors:** Scott Benefield, Karen LaMonte, Cappy Thompson

*GAS apologizes to anyone who may have been inadvertently omitted from this list. Please see the 2009 GAS Journal for complete list of donors and volunteers.*

## CONFERENCE CO-CHAIRS ACKNOWLEDGMENTS

### Corning Co-Chairs would like to thank:

GAS Board of Directors, Pam Koss and GAS Staff

Corning Museum of Glass • Rockwell Museum of Western Art • 171 Cedar Arts Center

The Corning GAS Conference Committee Co-Chairs would like to thank the many volunteers, organizations and individuals in the Corning area who worked so hard to make this a successful conference. We appreciate the hours of planning, work and dedication put into this event by so many in our community.

## GAS CONFERENCE SPONSORS



Corning Incorporated Foundation

CORNING



NATIONAL  
ENDOWMENT  
FOR THE ARTS

A great nation  
deserves great art.

## 20 THINGS TO DO in the FINGER LAKES REGION

Visit [www.fingerlakeswinecountry.com/GAS](http://www.fingerlakeswinecountry.com/GAS) for details

1. Explore the glassiness of the Crystal City – from the **Hands-On Glass Studio** to **Gaffer District shops, galleries, and restaurants**, to great glass exhibits and sites throughout the city.
2. Visit Corning's museums, including **The Corning Museum of Glass**, the **Rockwell Museum of Western Art** and the **Benjamin Patterson Inn**.
3. Discover why the area is called the Soaring Capital of America with a visit to the **National Soaring Museum**, the **Wings of Eagles Discovery Center**, or the **Glenn Curtiss Museum**.
4. See the beauty of the region by air. Take a ride on a **sailplane** at Harris Hill or an air tour with **Costa Flying Service**.
5. Hike local state parks, rail trails, and nature centers. **Watkins Glen State Park**, 20 minutes from Corning, is one of New York State's most famous, with **19 waterfalls** and **200-foot cliffs**.
6. **Rochester** is a 90-minute drive from Corning. Learn about the history of photography at the **George Eastman House** and check out two great glass exhibits at the **Memorial Art Gallery**.
7. See a movie the old-fashioned way. Pay \$5 to see a movie at Corning's recently renovated **Palace Theatre**, or a show at one of the many local drive-ins.
8. Take a ride through the **beautiful countryside of the Finger Lakes**, stopping along the way at outdoor ice cream stands and roadside cafes.
9. **Taste wine** at any of the region's **more than 100 wineries**. (The Finger Lakes region is the largest wine country east of the Mississippi!). Have dinner or lunch at one of the many winery restaurants.
10. **Sail** on one of the eleven Finger Lakes. **Rent a kayak** or take a ride on one of the many **boat tours** available.
11. **Shop** quaint downtowns, including **Corning's Gaffer District** and the Village Square in nearby **Hammondsport**.
12. Go west to Alfred, NY and visit the **Schein-Joseph International Museum of Ceramic Art** at Alfred University.
13. Take a spin at **Watkins Glen International Speedway**. For \$25, you can drive your own car around this famous road course which hosts Indy Racing League and NASCAR races annually.
14. Experience Corning by following local excursion trails, including the **Chocolate Trail**, **Antiques and Collectibles Trail** or **Edible Excursions Trail**.
15. Visit the nearby city of **Ithaca**, home to **Cornell University**, the famous vegetarian **Moosewood Restaurant**, the **Johnson Museum of Art at Cornell** and the **Museum of the Earth**.
16. Did you know the tales of *Tom Sawyer*, *Huckleberry Finn* and more were written nearby? Visit the **Mark Twain Study, Exhibit and Statue**, and **Mark Twain's gravesite** in nearby Elmira.
17. Bring your GPS and go **geocaching** at one of the many trails in the Finger Lakes.
18. **Cast a rod** and fish area rivers, streams and lakes.
19. See **Tiffany windows** in their original locations. Stop by the Corning Information Center for a list of locations.
20. **Celebrate Women's History** with a trip to Seneca Falls (1 hour from Corning), site of the **Women's Rights National Park** and **National Woman's Hall of Fame**.



Watkins Glen State Park

## **DRIVING DIRECTIONS TO CORNING**

### **From the East** (Elmira/Corning Regional Airport):

The Elmira/Corning Regional Airport is a 15 minute drive to Corning.

Head WEST on NYS Route 17/Interstate 86 and take exit 46 (toward Watkins Glen/Corning Museum of Glass). Turn left onto NY-414 (which is also Centerway), stay straight. Follow signs to The Corning Museum of Glass parking lot. Centerway becomes Cedar Street on the other side of the river.

### **From the West** (Rochester International Airport):

Take I-390S to I-86E (NY-17E) to Exit 46. Turn right at end of ramp. Follow signs to The Corning Museum of Glass parking lot.

### **From the North** (Syracuse):

Take I-81S to exit 11 (toward Ithaca), to NY-13 to I-86 exit 46 (toward Watkins Glen/Corning Museum of Glass). Turn left onto NY-414 (which is also Centerway), stay straight. Follow signs to The Corning Museum of Glass parking lot.

### **From the South** (Harrisburg):

Follow US Route 15N take exit 4A-B to merge onto I-86E toward Corning, take exit 46 toward (toward Watkins Glen/Corning Museum of Glass). Turn right at end of ramp. Follow signs to The Corning Museum of Glass parking lot.

## **DIRECTIONS IN AND AROUND CORNING**

### **From Registration to Corning Museum of Glass:**

Head East on Market Street (0.1 mi), turn left at Cedar St/NY-414 (0.6 mi), turn left at NY-415/E Pulteney St (308ft), turn right at Townley Ave (417ft). Park in the North Lot Visitors Center.

### **From Registration to 171 Cedar Arts Center:**

Head East on Market St (0.1 mi), turn right at Cedar St (0.6 mi), continue to follow Cedar St (0.2 mi). Park on street where available, the lots on Pulteney Street are just a short walk to 171 Cedar Arts Center.

### **From Registration to Corning Community College:**

Head West on Market St (436 ft), turn left at Walnut St (0.5 mi), Continue on Powderhouse Rd (1.8 mi), Continue on Spencer Hill Rd (0.4 mi), sharp right at Academic Dr. Head West on Market St (0.3 mi), turn right at Bridge Street (0.5 mi), turn left at N-415 W. Pulteney st (0.2 mi), turn right at Dodge Ave (0.4 mi), turn right at Crystal Lane.

### **From Radisson Hotel Corning to Corning Museum of Glass:**

Head West on Denison Pkwy E/NY-352 (0.2 mi), turn right at Cedar St (0.6 mi), turn left at NY-415/E Pulteney St (300 ft), turn right at Townley Ave (400 ft). Park in the North Lot Visitors Center.

## **TAXI SERVICES**

Bill's Taxi: (607) 731-8801  
 Terp's Enterprises: (607) 795-4426

## **VENUES**

Venues on Cedar Street include *Rockwell Museum of Western Art*, and *171 Cedar Arts Center*. Venues on Market Street include *Vitrix Hot Glass Studio*, *West End Gallery*, and *The Palace Theatre*.

## **INFORMATION CENTERS**

### **Registration – Information Center of Corning** (Centerway Square)

1 West Market Street, Corning, (866) INFO.CG, (607) 962-8997, [www.CorningNY.com](http://www.CorningNY.com)  
Mon.-Wed., Sat. 10 am - 6 pm; Thurs. & Fri. 10 am - 8 pm; Sun. 11 am - 5 pm

### **Visitors Center at The Corning Museum of Glass** (North Lot Parking)

Corning Museum of Glass, I-86 / Rt 17, Exit 46, Corning. (607) 974-6786  
Open year-round 9 am - 5 pm, All Summer 9 am - 8 pm

## **PARKING IN CORNING'S GAFFER DISTRICT**

There are numerous places to park in Corning's Gaffer District. Parking lots cost 50 cents per hour for up to 5 hours. You may park in the **Centerway Parking Garage** (at 114 Pine St. # 202) for \$2 all day, Monday - Friday, or purchase a token in the Information Center (1 West Market St) and park for half price. Every evening after 5 pm and weekends, you can park in the lots and in the parking garage for FREE. Easy Park Tokens may be used in the machines and purchased at The Information Center of Corning located on the first floor of the Baron Steuben Building at a 50% discount. There is also FREE parking in the **Wegmans** Parking Lot (located at 24 S Bridge Street – at the west end of Market Street).

You may also park for FREE in the I-86 parking lot across from The Corning Museum of Glass (I-86 / Rt 17, Exit 46) where you can pick up the FREE SHUTTLE to CMOG, The Rockwell Museum of Western Art, and Historic Market Street. Or you can walk across the Pedestrian Bridge from CMOG to Centerway Square.

### **Parking Lots along Denison Parkway** (Route 352)

The price is 50 cents/hour up to 5 hours. FREE PARKING on all evenings (after 5 pm). FREE PARKING on weekends and holidays.

### **Parking on Market and Bridge Streets** (Corning's Northside and Southside)

FREE PARKING is available on the Northside and Southside of Corning's Gaffer District. On Bridge Street and Market Street customers can park FREE for 2 hours on all days. For everyone's convenience, parking is limited to 2 hours. FREE PARKING in the evenings.

## **HOTEL SHUTTLE SCHEDULE**

### **East Shuttle**

Pick Up: Hilton Garden Inn, Country Inn & Suites

Drop Off: Market Street for Registration and Corning Museum of Glass

Times: June 10, 11:30 am to 11 pm; June 11, 6:30 am - 1 am;

June 12, 7 am - 1 am, June 13, 7 am - 1 am

### **West Shuttle**

Pick Up: America's Best Value, Lodge On The Green, Holiday Inn – Painted Post, Econolodge, Hampton Inn, Fairfield Inn, Corning Inn, Comfort Inn

Drop Off: Market Street for Registration and Corning Museum of Glass

Times: June 10, 11:30 am to 11 pm; June 11, 6:30 am - 1 am;

June 12, 7 am - 1 am, June 13, 7 am - 1 am

### **Radisson Shuttle**

Pick Up: Radisson Hotel

Drop Off: Corning Museum of Glass

Times: June 11, 7 am - 8 pm; June 12, 7 am - 1 am, June 13, 7 am - 1 am

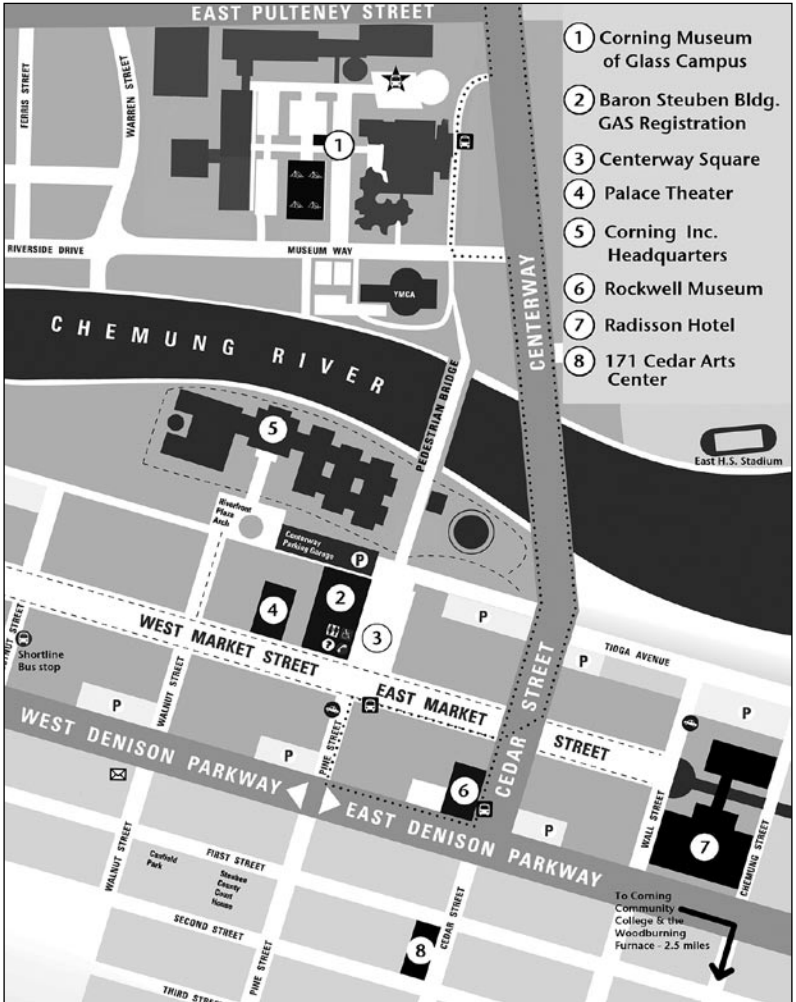
### **Watson Homestead Shuttle**

Pick Up: Watson Homestead

Drop Off: Market Street for Registration and Corning Museum of Glass

Times: June 10, 11:30 am to 11 pm; June 11, 6:30 am - 1 am; June 12, 7 am - 1 am

## MAPS

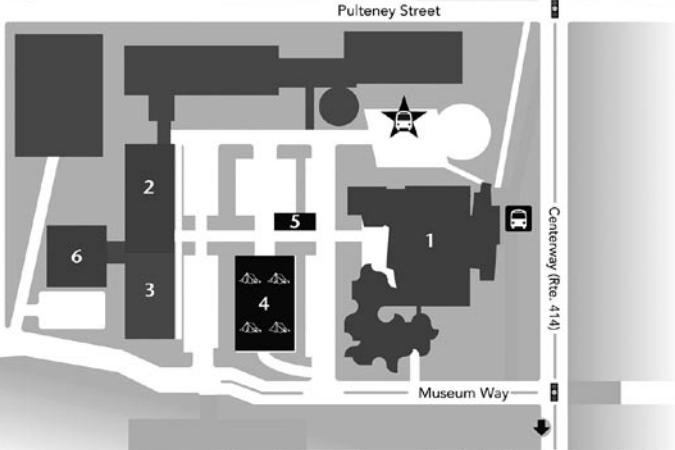


## IMPORTANT PHONE NUMBERS

<b>Police and Fire</b>	<b>911</b>
<b>Corning Incorporated Security</b>	(607) 974-8407
<b>Bill's Taxi</b>	(607) 731-8801
<b>Terp's Enterprises (Taxi)</b>	(607) 795-4426
<b>Venues:</b>	
<b>Radisson</b>	(607) 962-5000
<b>171 Cedar Arts Center</b>	(607) 936-4647
<b>Corning Museum of Glass</b>	(607) 937-5371; (800) 732-6845
<b>Palace Theater</b>	(607) 936-3844
<b>Corning Information Center</b>	(607) 962-8997
<b>Rockwell Museum of Western Art</b>	(607) 937-5386

# Corning Museum of Glass Campus Map

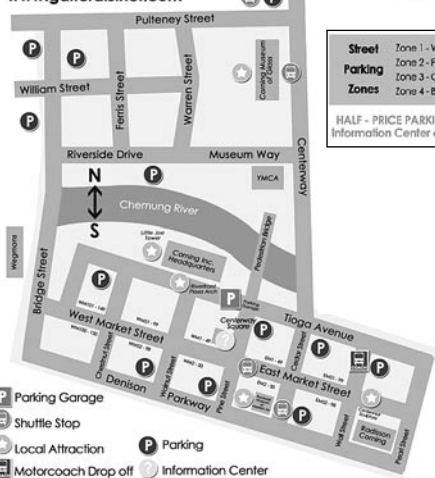
- 1** CMOG Museum: Auditorium, Summer Stage, Magic of Glass Theater, indoor Hot Glass Show
- 2** The Studio: Hot Shops A & B, Flame Shop, Coldworking & Engraving Shops, Studio West
- 3** B Building - Silent & Live Auction
- 4** Technical Display Tents
- 5** Technical Display Demos
- 6** Rakow Research Library
-  **Hotel Shuttles & Pre-Conference Tour Buses**
- 7** Visitor Center
-  **Free CMOG/Gaffer District Shuttle**



Free shuttle continues to Corning's Historic Gaffer District

## Corning's Gaffer District Parking

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



Street	Zone 1 - Wall St. to Pine St. (east side) - Tioga to Denison Parkway
Parking	Zone 2 - Pine St. (west side) to Chestnut St. (east side) - Tioga to Denison Parkway
Zones	Zone 3 - Chestnut St. (west side) to Bridge St. - Tioga to Denison
	Zone 4 - Bridge St., East Wilkom St., and Ferris St.

HALF - PRICE PARKING TOKENS for the Garage and Lots are available at the Information Center of Corning, 1 W. Market St. adjacent to Centerway Square

**Free Parking**  
 every evening and weekends  
 2 hour street zone parking  
 applies on Saturdays from 10 - 5

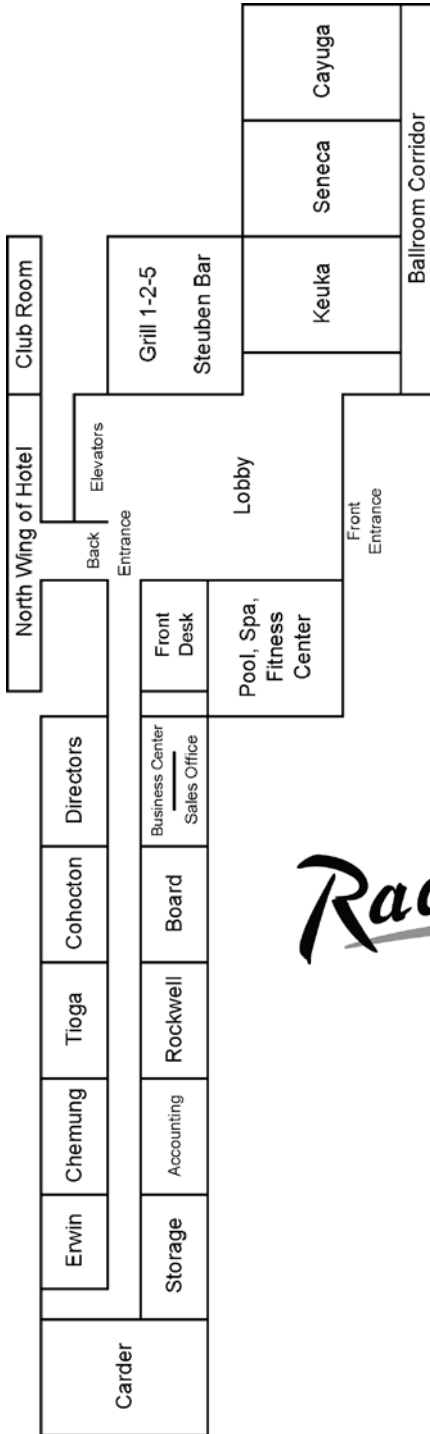
**Parking Fees**  
 Centerway Parking Garage  
 \$2.00 full day  
 \$1.00 after 1pm

Southside Parking Lots  
 \$ .50 per hour

Northside Parking Lots  
 FREE

Street Parking  
 2 hour free parking  
 by zone (see below)  
 8 am to 6 pm

Corning Museum of Glass  
 Parking Lot  
 Free with shuttle to  
 Market Street and Rockwell  
 Museum of Western Art



Hotel Map

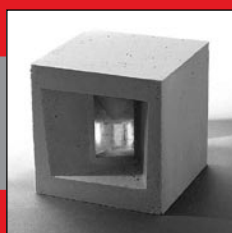
- 15th Annual Goblet Grab 30
- 1,000 Gaffers In The Gaffer District 8, 28
- 2009 GAS Honorary Lifetime Membership  
Award: John Leighton 43
- 2009 Lifetime Achievement Award:  
Marvin Lipofsky 43
- 20 Things To Do In The Finger Lakes Region 71
- A.B.R. Imagery 33, 34
- Abell Combustion, Inc. 33, 34
- Advanced Glass Industries 33, 34
- An Evening In The Gaffer District 29
- Around The Conference 38-40
- ARTCO (Artist's Reliable Tool Co.) 33, 34
- Artist Portfolio Review 12, 31
- Art of Fire 33, 34
- Auction Piece Drop-Off 8, 9, 30
- Auction Preview 10, 12
- Backman, Oliver 11, 19, 61 (*biographical information*)
- Bartron, Paula 2, 65 (*biographical information*)
- Bernard, Eddie 2, 11, 18, 37, 44, 65  
(*biographical information*), 69, 70
- Bernstein, Alex 12, 21, 44 (*biographical information*), 70
- Blue Flame Technology 33, 36
- Board of Directors – See Glass Art Society  
Board of Directors
- Bowling Green State University 9
- Buechner, Thomas 11, 20, 44 (*biographical information*), 69, 70
- Bufano, Michelle 11, 20, 44 (*biographical information*)
- Bullseye Glass Co. 33, 34
- Burke, Russell 12, 31, 44 (*biographical information*)
- California State University, Fullerton 13
- Carlisle Machine Works, Inc. 33, 34
- Carlo Donà / Spiral Arts 33, 34
- Cass, Robin 2, 65 (*biographical information*)
- Cassetti, Rob 2, 3, 68 (*biographical information*), 69
- Caster, Eric 9, 15, 44 (*biographical information*)
- Cavallaro, Domenico 11, 20, 45 (*biographical information*)
- Chi, Lu 13, 24, 45 (*biographical information*)
- Chiles, John 13, 24, 35, 45 (*biographical information*)
- Closing Night Party 2300° for GAS Conference  
Attendees 12, 32
- Coatings By Sandberg 69
- Colour Fusion 33, 34
- Conference Co-Chairs 3 (*letter*), 68
- Conference Co-Chairs Acknowledgements 70
- Conference Presenters (*biographical information*) 44-64
- Conference Schedule 6-7
- Cornerstone Glass, Art & Supply 33, 34
- Corning Batch Company 33, 34
- Correll, Charles 13, 23, 34, 45  
(*biographical information*)
- Correll Glass Studio 33, 34
- Costantini, Vittorio 10, 12, 16, 21, 45  
(*biographical information*), 70
- Croasdale, Martha 11, 18, 46 (*biographical information*)
- Denver Glass Machinery, Inc. 33, 34
- Dennison, Jim 9, 14, 15, 46 (*biographical information*)
- De Martino, Steve 11, 18, 46 (*biographical information*), 70
- Digitry Company, Inc. 33, 34
- Djaba, Nomoda “Cedi” 13, 22, 46  
(*biographical information*)
- East Bay Color 33, 34
- Earley, Nancy 2, 3, 68 (*biographical information*)
- Education Resource Center 10, 12, 29
- Edwards, Stephen 13, 23, 46 (*biographical information*)
- Electroglass 33, 34
- Eisch, Erwin 13, 23, 47
- Ellison, Adam 13, 24, 47 (*biographical information*)
- Emerging Artists 11, 18
- Emhart Glass Manufacturing, Inc. 33, 35
- Erlacher, Max 12, 13, 20, 21, 22, 47  
(*biographical information*)
- Eskuche, Matt 10, 16, 47 (*biographical information*)
- Espace VERRE 33, 35
- Euclid Kilns 33, 35
- Farbglasshütte Lauscha GmbH 33, 35, 69
- Fero, Shane 2, 4, 27, 32, 65 (*biographical information*)
- Ferro, Pietro 9, 11, 15, 20, 47  
(*biographical information*)
- Ferro, Riccardo 9, 11, 15, 20, 47  
(*biographical information*)
- Finger Lakes Studio Tour 25
- FlameDame.com 33, 35
- Frandsen, Niels Ole 11, 19, 61  
(*biographical information*)

- Friedlich, Donald 11, 20, 48 (*biographical information*)
- Frolic, Irene 11, 19, 48 (*biographical information*)
- Fukutaka, Shinsaku 11, 19, 61 (*biographical information*)
- Gaffer Glass USA LTD 33, 35
- GAS Annual Business Meeting 32
- GAS Café 8, 10, 12, 28
- GAS Conference Hotel Shuttle Schedule 73
- GAS Conference Sponsors 70
- GAS President's Letter 4
- Gibbs, Steve 28, 41, 48 (*biographical information*)
- Gilbert, Sarah 13, 22, 48 (*biographical information*)
- Glass Art Society Acknowledgements 69
- Glass Art Society Board of Directors  
Biographical Information 65-67
- Glass Art Society Donors 69
- Glass Art Society Staff 2
- Glass Brokers, Inc. 33, 35
- Glass Fashion Show 12, 32
- Glasscraft 33, 35
- Glassline 33, 35
- Glastar Corporation 33, 35
- Goblet Grab Piece Drop-Off and Preview  
8, 9, 30
- Guadalupe – The Crucible Connection 33, 35
- Gudenrath, Bill 10, 11, 16, 17, 19, 41, 49  
(*biographical information*)
- Han, Jin Won 9, 14, 49 (*biographical information*)
- Harcuba, Jiří 10, 17, 41, 49 (*biographical information*)
- Hawes, Rika 13, 24, 49 (*biographical information*)
- Herbst, Fred 28, 41, 50 (*biographical information*)
- Higuchi, Kimiaki 10, 17, 41, 50 (*biographical information*)
- Higuchi, Shin-ichi 10, 17, 41, 50  
(*biographical information*)
- Hilton, Eric 10, 11, 17, 18, 50 (*biographical information*), 69
- His Glassworks, Inc. 33, 35
- Holliday, Chad 13, 24, 51 (*biographical information*)
- Hot Block Tools 33, 35
- Hot Glass Color & Supply 33, 35
- Houk, Peter 10, 11, 17, 18, 51 (*biographical information*)
- Hub Consolidated, Inc. 33, 35
- Hyde, Marshall 2, 3, 68 (*biographical information*), 69
- Important Phone Numbers 74
- International Society of Glass Beadmakers  
33, 35, 40
- International Student Exhibition 8, 10, 12,  
28, 30, 69, 70
- International Student Exhibition Awards  
12, 69
- International Student Exhibition Donors 69
- International Student Exhibition Jurors 70
- Isles, Geoff 2, 65 (*biographical information*)
- Jakle, Ann 11, 20, 51 (*biographical information*)
- Jim Moore Tools 33, 36
- Jones, Taliaferro 11, 18, 52 (*biographical information*)
- Julius, Jessica 13, 22, 52 (*biographical information*)
- Kattelus, Vesa 11, 19, 61 (*biographical information*)
- Kelman, Janet 11, 18, 52 (*biographical information*)
- Kibler, Brian 11, 20, 52 (*biographical information*)
- Kim, Ki-Ra 2, 66 (*biographical information*)
- Koga, Kim 2, 66 (*biographical information*)
- Kohl, Jesse 13, 24, 53 (*biographical information*)
- Koob, Stephen 11, 19, 53 (*biographical information*)
- Koss, Pamela 2, 70
- Kovarova-Wier, Lucie 11, 17, 53  
(*biographical information*)
- Larkin Refractory Solutions 33, 36
- Lee, Helen 13, 24, 53 (*biographical information*)
- Leighton, John 9, 15, 27, 43 (*biographical information*), 53, 70
- Lepisto, Jeremy 2, 66 (*biographical information*)
- Lipofsky, Marvin 9, 15, 27, 43 (*biographical information*), 53, 70
- Live Auction 12, 31

- Livingston, Ben 12, 21, 53 (*biographical information*)
- Louisville – GAS Conference 2010 33, 36
- LXR – Shanghai Kang Yu Jie-Sen Cast Glass Artwork Co. Ltd. 33, 36
- MacFarlane, Tim 9, 16, 27, 54 (*biographical information*)
- Madden, Caroline 2, 66 (*biographical information*)
- Mack, Jeff 10, 16, 54 (*biographical information*), 70
- Maps 74-76
- Maruko Tools U.S.A. 33, 36
- Master of Glass Art & Science – Universidade Nova de Lisboa 33, 36
- Mayor's Letter 5
- McElroy, Chris 13, 22, 54 (*biographical information*)
- McElwee, Heather 11, 20, 37, 54 (*biographical information*)
- Meek, Eric 12, 21, 54 (*biographical information*), 70
- Mehlman, Dan 13, 22, 55 (*biographical information*)
- Metcalf, Bruce 13, 23, 55 (*biographical information*)
- Mickelsen, Robert 9, 15, 55 (*biographical information*)
- Momka's Glass 33, 36
- Nabertherm, Inc. 33, 36
- Nakada, Kazushi 11, 12, 13, 19, 21, 23, 55 (*biographical information*), 61
- National Torch 33, 36
- Naylor, Mark 13, 23, 55 (*biographical information*)
- Neon On The Bridge 10, 29
- Northstar Glassworks, Inc. 33, 36
- Nuutinen, Katriina 11, 19, 61 (*biographical information*)
- O-AT-KA School of Glass 33, 36
- Oh, Jung Sun 11, 18, 56 (*biographical information*)
- Ohm Equipment 33, 36
- Oldknow, Tina 11, 20, 56 (*biographical information*), 70
- Oleszko, Pat 11, 19, 56 (*biographical information*)
- Opening Ceremony and Awards Presentation 8, 27
- Opening Reception 8, 27
- Osram Sylvania Plant Tour 25
- Page, Jutta-Annette 2, 11, 20, 56 (*biographical information*), 66, 70
- Palmer Tools 33, 36
- Pancari, Jackie 11, 27, 57 (*biographical information*)
- Paragon Industries, L.P. 33, 36
- Pegasus Glass 33, 36
- Petrovic, Marc 10, 16, 57 (*biographical information*)
- Philadelphia Glass Works 33, 37
- Pittsburgh Glass Center 20, 33, 37, 69
- Powers, Angus 13, 24, 29, 57 (*biographical information*)
- Pre-Conference Reception 8, 27
- Pre-Conference Tours 25
- Pre and Post-Conference Workshops 41, 42
- Presentation Abstracts 14-24
- Preview of the 2010 Conference in Louisville, KY 10, 31
- Prince, Jocelyn 13, 24, 57 (*biographical information*)
- Quarisa, Elio 9, 10, 14, 17, 41, 57 (*biographical information*)
- R&R Glass-Cast 33, 37
- Radisson Hotel Map 76
- Red Hot Metal, Inc. 33, 37
- Reed, Thomas W. 5 (*letter*), 27
- Registration/T-Shirt Sales/Information Table 8, 9, 12
- Rifkin, Chris 2, 67 (*biographical information*)
- Rochester Institute of Technology 11
- Rockwell Museum of Western Art 26, 39, 70, 71, 72, 74
- Rogers, Michael 12, 21, 57 (*biographical information*), 70
- Rosenfeld, Erica 13, 22, 58 (*biographical information*)
- Rosol, Martin 11, 18, 41, 58 (*biographical information*)
- Rossi, Tuomas 11, 19, 61 (*biographical information*)
- Rossi-Wilcox, Susan 2
- Rush, Tommie 2, 67 (*biographical information*)
- Salli, Timo 11, 19, 61 (*biographical information*)

- Salvadore, Davide 11, 13, 20, 21, 41, 58  
*(biographical information)*
- Salvadore, Marco 11, 20, 58 *(biographical information)*
- San Jose State University 13
- Sarapu, Maret 13, 22, 58 *(biographical information)*
- Saylor, Nadine 10, 16, 59 *(biographical information)*
- School Presentations 12
- Scavuzzo, Rob 9, 14, 59 *(biographical information)*
- Schmid, Ed 9, 15, 42, 59 *(biographical information)*
- Seybert, Keith 13, 23, 59 *(biographical information)*
- Shuttles to Woodburning Furnace 8
- Silent Auction and Preview 10, 12, 30
- Simpson, Josh 12, 21, 42, 60 *(biographical information)*
- Smith, Drew 2, 67 *(biographical information)*
- Smith, Paul 11, 20, 60 *(biographical information)*
- Soto, Pablo 11, 18, 60 *(biographical information)*
- Southern Illinois University 10
- Special Conference Events 25-32
- Spectrum Glass 69
- Spruce Pine Batch, Inc. 33, 37, 69
- Steve Stadelman Glassworks, Inc. 33, 37
- Stang, Sam 13, 24, 60 *(biographical information)*
- Steinert Industries, Inc. 33, 37, 69
- Steuben Glass LLC 33, 37
- Steuben Glass Plant Tour 26
- Stillwagon Leone, Denise 10, 11, 17, 18, 61  
*(biographical information)*
- Studio Glass Batch LLC 33, 37
- Sullivan Park Research Center of Corning Incorporated Tour 25
- Sweetwater Glass 33, 37, 69
- Swinburne, Elizabeth 2, 67 *(biographical information)*
- System 96 33, 37
- Table of Contents 1
- Takemasa, Takeo 12, 13, 21, 22, 61  
*(biographical information)*
- Taxi Services 72
- Technical Display Booth Layout 33
- Technical Display Exhibitors 33-37
- Technical Display 8, 10, 12, 33
- The Rosen Group 33, 37
- Toffolo, Cesare 13, 22, 41, 61 *(biographical information)*
- Toso, Gianni 9, 10, 14, 17, 61 *(biographical information)*, 69
- Travel Tips and Directions to Conference Venues 72
- Traylor, Pamina 2, 67 *(biographical information)*
- University of Art & Design, Helsinki 11, 19, 61 *(biographical information)*
- UrbanGlass 33, 37, 69
- Uroboros Glass 33, 37, 69
- VanderLaan, Peter 12, 21, 35, 62  
*(biographical information)*
- Vaughan, Suzannah 11, 18, 62  
*(biographical information)*
- Vendor Product Demonstration Slots 33
- Veromaa, Lotta 11, 19, 61 *(biographical information)*
- Waldman, Terrill 11, 18, 62 *(biographical information)*
- Wale Apparatus Co., Inc. 33, 37, 69
- Warmus, William 11, 20, 42, 63  
*(biographical information)*
- Wet Dog Glass, LLC 33, 37, 69
- Whitehouse, David 11, 19, 63 *(biographical information)*
- Williams, Leanne 9, 14, 15, 46  
*(biographical information)*, 63
- Wilson, David 8, 14, 63 *(biographical information)*
- Winship Designs 33, 35, 69
- Woodburning Furnace 8, 28
- Yoon, Bohyun 11, 18, 63 *(biographical information)*
- Yoshida, Satoshi 11, 19, 61 *(biographical information)*
- Zervigon, Carlos 9, 15, 63 *(biographical information)*
- Zimmerman, Jeff 10, 17, 64 *(biographical information)*, 69, 70

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program book