



Glass Alliance of Northern California
www.glancinfo.org

A GLANCE AT GLASS Summer 2010

Message from the President:

The City of Fremont Olive Hyde Gallery is hosting a show "Domicile", featuring work by Mary White, Carol Lawton and fiber artist Sally Stratton. Mary and Carol are both known for their work in glass and their focus on the house as metaphor. This exhibit announces that both have new directions.

While the house is still the central theme, Carol's materials are paint chips and colored pencils. Her signature forms are still there, with the reference to transparency, but the meticulously executed 2 dimensional houses are drawn with multiple bright colors and dynamic angles that produce exuberant energy. Like her glass houses, we see through the exterior to the interior and the walls behind...glass houses without the glass, or perhaps designs for future glass houses. Her sole glass piece, a house of clear stained glass, hangs several inches in front of a wall that allows the various glass textures to play on the surface. The house becomes twice its original size due to the shadows.

Mary White displayed a variety of domiciles fabricated in glass, ranging from Mali mud mosques to yurts. She created an interactive house where show patrons drew one essential thing in their house on a square plastic sheet and hung it on a hook within the house. By the end of the opening reception, the house was filled with plants, flowers, children, books, kitchen appliances and all the essentials that make a house a home. She also created a multi-media installation. Changing images of sky, water, buildings and more were projected on a clear glass house.

It became silent witness to the environment around it and to time passing. The glass house was based on domiciles in Ireland, where Mary spent the first half of 2010 on a Fulbright.

For more information:
www.fremont.gov/Art/OliveHydeArtGallery

Susan Longini

A warm welcome to our new members.

Susan & Howard Geifman

[Nancy Ruskin]

**Still a few spots available for
GLANC GOES TO
SCOTTSDALE!
October 21-24, 2010**

Visit artists, 6 world-class collections and Preston Singletary, who will personally guide us through his retrospective at the Heard Museum. Watch the sunset with David Bennett at his Carefree home, attend private receptions at Scottsdale galleries and much more....

For information: Eva Klein: 650-347-0491 or rikelk@aol.com

Susan Longini: A Glass Residency

I recently completed a residency at North Lands Creative Glass in the small village of Lybster, County Caithness, Scotland. North Lands, now 10 years old, is a combined effort of the Scottish Arts Council and several charitable and private organizations to establish a center for excellence in art focusing on glass. Artists in all media are encouraged to come and explore the use of glass either as a part of their oeuvre or by itself.

In February Bullseye Gallery Executive Director Lani McGregor, also a North Lands trustee, contacted me to ask if I'd be interested in a short group residency at the Center. I had heard of North Lands and realized this offer was a unique opportunity. So, without knowing much, I said "Yes!"

Participating in the residency were nine artists invited from various countries plus two assistants from the Lybster area, young talented artists also working in glass, and two facilitators from the US – Steve Klein and Richard Parrish. The title of the residency was "In Place: Kilnformed Glass in the Built Environment". The focus was two historic Lybster buildings, both derelict but recently bought by people involved with glass on some level. One, Harbor House, is owned by UK glass artist Louise Tait. The second building is the decommissioned St. Mary's Church, bought by prominent UK critics and curators Alan Poole and the late Dan Klein. The owners' goal for both structures is to incorporate glass and glassmaking into/on these buildings.

Our group was composed of an interesting mix. Laurel Porcari from New Orleans is an architect by training and teaches architecture at Tulane, but also works with glass on an architectural scale. Ruth Moreno from Costa Rica builds glass fixtures, counters, furniture, lighting, etc. Patrick Blythe from Palm Springs, who for many years was a fundraiser, creates projects that actively involve the community in bringing them to fruition. Liz Rowley from Dundee, Scotland, designs, builds and restores very large stained glass windows for churches and corporations. English artist Alex Hoare has a background in performance and creates large-scale

environments, incorporating sound and light with glass. Sarinda Jones from Salt Lake City does site specific work and has ancestral ties to the area, so she dived deeply into the history. Washington DC artist Kari Minnick and I also work on site-specific projects. Emerging artist Kathryn Aubrey from Germany rounded out the participants.

We didn't have a lot of time (8 working days), so we had to quickly respond to the environment or the buildings involved and come up with designs in the form of drawings, models and PowerPoint presentations, as opposed to creating the entire project.

On arriving, I understood the term "In Place: Kilnformed Glass in the Built Environment" as one thing, but that changed fairly quickly. At the start I thought I'd be working with one of the spaces and produce something that would go into that building. However, we did not have the normal parameters of budget, timeline, design limitations, or interaction with the client. And because we were designing rather than actually building the project, I decided to work more abstractly than with a project that could easily be realized. Others had come to the same conclusion, which gave us an immense sense of freedom. Normally we are focused on our clients, on our shows, the reality of life, so this was a "time out" in the best sense.

We each responded to the proposed spaces differently, and in the end, we all learned from each other. We took pieces of other's expertise, and whether we incorporated that into our North Lands project or put it onto our arsenal of usable tools, we had a very beneficial exchange of ideas. There were daily updates and discussions about the work, which helped us move our plans forward. Everyone got along famously, and much of the credit goes to our facilitators Steve and Richard, who set a very congenial, yet professional tone.

The project solutions came in any number of forms. Several artists proposed beautiful glass countertops and space dividers, glass doors and gates. These were all real, possible projects. Liz and Alex designed temporary installations within the church. The bell on St. Mary's is missing, and Patrick, the fundraiser and community organizer, wants to create a glass negative of

the bell, put it up in the tower, and have a campaign of “Where is the bell?” He hopes to drum up enough interest and funds to have a new bell made. Laurel had a very conceptual plan for the church, whose floor had been destroyed. She used a topographic map of the Lybster harbor and created a 3-d glass model of it that would fill the floor. The various elevations would serve as seating. I chose to work with Harbor House, which until recently had been partially buried into the hillside. It seemed to literally rise from the hill that overlooked the harbor. The idea was to create a pate de verre skin that covered the entire side of the house and was visible as one approached it along the road from the village. The goal was to both blend the house back into the environment and create a mystical quality at the same time.



Caithness Coast

I was overwhelmed by Caithness: mist, fog, ancient castle ruins perched on the North Sea cliffs, sheep like evenly spaced white dots on the fields. The first few days were uncharacteristically sunny, so we had brilliant color contrasts of robins-egg blue skies dotted with perfect fluffy white clouds, intensely green grass, and dark, dark rock cliffs. Later the typical gray skies and rain appeared, blending the colors into a more indistinct overall tonality.

The environment of Lybster and these buildings is complex. First there is the built environment. Harbor House, where the harbor master lived, sits outside of town a little near the harbor, and we approached it walking down the road from the town on the bluff. Lybster in the first half of the 19th century was the 3rd largest herring port

in Scotland. It became a relatively wealthy village because its herring exports were world-wide, so the harbor and harbor master were central to this success. There are a number of churches in Lybster, but St. Mary’s is right in the middle of town and was probably both a religious and social center.



Abandoned Croft

The history of the area goes back infinitely further. It was settled by the Picts, who were pre-Roman. They had a quite developed culture, with artworks and standing stones, somewhat like Stonehenge, whose significance we can only surmise. The Romans came, then the Norsemen. In the late 18th century “The Clearances” occurred in the highlands, when large landowners, realizing that it was more profitable to have enclosed pastureland for sheep and cattle, forced the small tenant farmers, known as crofters, off their land, often by burning their thatch-roofed homes, or crofts. Many of these small farmers emigrated to North America and Australia, but some managed to resettle in this very wild environment by the North Sea. It is treeless. It is windy. Cliffs meet the water. There is nothing gentle about this area. It is very rocky land, and as a result the buildings are all stone. The architecture is as severe as the environment, and is very consistent....straight-up walls, chimneys at either end. Croft houses dot this treeless landscape. Many have been abandoned over time, and these stone buildings are falling back into the earth with a great deal of grace. The history, the harsh, beautiful physical environment and the two buildings that we were working with, are all inseparable. Today Lybster has lost most of its

population. The fishing industry dried up because the currents shifted away and so did the herring.



Harbor House

Our days were really packed. We stayed in B&Bs, Lybster homes with some extra rooms to rent out. It was lovely to be able to interact with our hosts. Everything is within walking distance, so we could walk to North Lands, housed in a 19th century stone school right in the middle of town. It has been wonderfully renovated; there is a hot shop, a cold shop, kiln room, meeting area, and moldmaking area. We would start at 9:00 a.m. and work to approximately 11:00 p.m. There were organized events...lunch and dinner were at a certain time, and all of our meals were provided. The saying goes, "If you feed them, they'll stay", and so we stayed. Even when we were taken out to dinner we ended up back at the studio. At some point during the day we would meet to review our progress. We all brought our computers, digital cameras and memory sticks. With those tools we could document work, exchange information, and connect with the outside world if we chose. We did a lot of testing and model-making. We had been asked to submit a list of supplies we might need, so we had both the equipment and the supplies to work comfortably. Richard Parrish was our "kiln jockey" ; he made sure that everyone got everything in the kiln when they needed it. If I was using a half kiln, he found someone who needed the same firing schedule to use the other half. Our days were making work, discussing work, and exploring the environment.

We had several wonderful field trips. One such trip, to Castle Sinclair Grinigoie was unforgettable. The medieval ruin is set on a cliff at the edge of the North Sea, a moat separating it from the mainland. We walked across the moor in a gray mist and suddenly remains of turrets and towers loomed ahead. Earl Malcolm Sinclair, the head of the Sinclair clan, was our guide, recounting stories of medieval battles, imprisonments and family intrigue. The fog, cold and wet only added to the atmosphere.



Working Out Ideas

Given the deep history of the area and prevalence of stone, one might wonder where glass comes in. While there is no history of glass art in Caithness County, it makes perfect sense here. All of the buildings are stone, and have a great sense of weight, even darkness and glass is a perfect foil. It plays with the light and can determine the quality of the interior, and even the exterior environment. Our focus on glass and how it related to stone, the earth, the interior and exterior was a pivotal time for each of us.

The residency was a great learning experience personally. It expanded my working vocabulary. I am excited to think beyond MY box, and hopefully when approaching future projects, I will engage that feeling of being open to possibilities even more, perhaps incorporating multiple media and working collaboratively. Even though this group didn't directly collaborate, we realized that each of us has a unique skill set and that we could work together to create something better as a team than we could individually. And of course, in sharing this very intense experience I've made some friends for life, and that's pretty

exciting. In the immediate future, I am creating a series that responds to the Caithness landscape, with plans complete a body of work for a solo show at Micaela Gallery, SF in March.

[Susan Longini]

Andre Zunino – Dan Ruskin Award Recipient

I was honored to receive the Dan Ruskin Award and second place at the Ohlone College Student Art Show in May, 2010. My work is titled “The Pond” and is a fused frit and cut glass piece depicting Koi fish swimming in a lily pad covered pond. This piece uses about 15 different colors/sizes of frit and was fired in the kiln four times to achieve an illusion of depth. Clear frit was fused between the pond floor, the Koi and the lily pads to give the viewer the perspective of looking into a pond. Aquatic and/or marine life tends to be a recurring theme in much of my work.



Pond
10.25" diameter. Mounted, 13" x 13"
Glass

I am an “older” college student. After completing a 27 year career in the information technology field I had an opportunity to make a life change. Although I have never thought of myself as artistic, I am fortunate to live in a very supportive family. Working with glass has given me the

chance to develop an artistic side, and still satisfy my need for technical challenges. After spending a year or so satisfying myself that I had the technical basics down, I started looking for some formal training.

The glass program at Ohlone College was my first stop. In addition to being local and reasonably priced, it has given me an exposure to multiple techniques in glass fabrication. In the three semesters I have attended there we have completed projects in foiled stained glass, sculpting, fusing, casting, sandblasting, and pate de verre. It has also provided access to tools, especially in the coldworking area, that I would not have otherwise had access to. Carol Lawton, the glass instructor at Ohlone, does a great job of teaching these various techniques as well as providing a critical eye on our finished work. Being someone who does not have a formal training in art, I find the critiquing process, and well as the camaraderie between students invaluable. I can definitely say that my experience at Ohlone has allowed me to take my work to a new level.

In addition to my three semesters at Ohlone College, I have taken workshops from some other glass artists as well. I have attended workshops from Richard La Londe, whose techniques with frit I used for my piece, “The Pond” as well as lampworking workshops from Lionel Chapital who specializes in borosilicate sculptures and Wayne Corrie who works with soft glass here in Fremont. My goal is to eventually incorporate multiple glass fabrication techniques into my work. Currently I am focusing on fused glass, particularly on how different textures and surface treatments can be utilized in my work. This is quite a change for me since what first attracted me to glass was its smooth shiny surface. I have also been exploring how the use of technology, specifically computers and lasers, can be utilized in the glass fabrication process.

[Andre Zunino]

GLANC visits Della Collection for GLANC/Pilchuck fundraiser

On Sunday, April 18th, Jim Della and Kirk Podawiltz opened their San Ramon home to GLANC members to view Jim's extensive glass collection. This was to benefit a GLANC Scholarship to the Pilchuck Glass School for a Northern California glass artist.

Jim and Kirk were very gracious hosts, and the reception they hosted before the tour began gave everyone an opportunity to visit with them and each other.

Then Jim took half of the group at a time throughout their home, pointing out the various pieces, the artists, and telling many stories about either the pieces themselves or how he acquired them. Throughout many years, Jim's collection has grown to several hundred pieces, ranging from paperweights when he started, to many pieces by Lino Tagliapietra. What was amazing to me was that he had a story about each piece, and that he could remember each one.



Jim Della (third from left) talking about his collection

His collection is quite eclectic. He started collecting the works of many Bay Area glass artists, and is friends with them all, but his collection rapidly grew to artists from around the world. Jim is a great supporter of glass art in the Bay Area. It was a wonderful experience to see this remarkable collection. We gratefully thank Jim for his generosity.

[Linda Goldstein]

Artists & Artisans a huge success for Public Glass!

San Francisco's Public Glass shattered records at its 6th annual benefit auction, Artists & Artisans, on May 22nd, raising over \$50,000 in support of the non-profit studio and school. More than 60 glass artists, including Oben Abright, Jay Musler, David Patchen, JP Long and Randy Strong, contributed work to the auction.

GLANC was proud to present awards for Best in Show to Demetra Theofanous (Best in Show, Warm Glass) for *Rebirth*, a flameworked sculpture depicting a bird's nest in a flowering tree branch, and Bjorn Friborg (Best in Show, Hot Glass) for *Punch Line*. Each received a \$500 scholarship toward furthering their studies at Public Glass.

In addition to the two GLANC Scholarship Awards, the Juror's Choice Award was given to Bryan Goldenberg of Oakland's Slow Burn Glass for his *Alabaster Red Martini Bowl*, and the People's Choice Award was given to 10-year-old glassblower Theoren Hanks for *Snowy Spring*, a vase holding three glass flowers.

Please join us in congratulating both Public Glass on its success and these talented artists for their great work!

[Ed Kiley]

Björn Friborg

The glass piece in itself is an explanation and if the explanation is good enough an explanation would simply reduce the original explanation value.

My inspiration and work form is like choosing which road to drive in the morning – the flower road or the ugly one. It does not matter - I drive both too fast to see what happens but the big picture still sticks to my mind. My eyes are becoming glassy and that is luxury or environmental damage, or maybe something in between.



Punch Line
29"h x 18"w
Handblown and manipulated glass

My glass could be a Mozart concert, he was a great composer, anyway it's not to be improvised with – without any discipline I seem to improve and impress myself.

www.myspace.com/wildbazz
bjorn@friborg.org

Demetra Theofanous

It was an honor to win Best in Show (warm side) at the Public Glass auction, amongst a group of extremely talented artists including Oben

Abright and Jay Musler, both of whom I have such great respect for. It was a pleasure to be able to make a strong contribution to Public Glass' fundraising efforts, with my piece exceeding its' stated value. Those moments where a piece of mine resonates so strongly with the audience, reinforce my thoughts that I am steering myself toward a path that was meant to be.

Glass has given me a chance to take my life in a completely new direction, and more pointedly, renew my spirit. After years in the business world, and even more years home bound after an accident, I found myself struggling to regain my independence and searching for inspiration.



Rebirth
10 1/2" x 10 3/4" x 9"
Flameworked, Sandblasted, Glass.

This turning point proved to be pivotal in my life, and opened up a new avenue for me that pushed me to think beyond what I was trained to do. It is at our most futile moments, that we sometimes find the opening to a more rewarding future, and for me that moment was defined by discovering the process of flame worked glass.

Much of my work echoes this sentiment of the cycles of life, and the stages of discovery, growth, change and renewal that we forge

through, to reach a truer sense of self. I seek to create metaphorical bridges between nature and human beings, sometimes, but not always, drawing from a personal narrative. My auction piece was titled "Rebirth", focusing not only on personal growth, but alluding to our instinctual need for shelter and how that hampers, or encourages, reaching a higher state of being.

Art, for me, is not just about creativity, beauty or communicating a message. It is about possibility, hope, and the complete freedom to explore. I look forward to continuing to explore this artistic path I have embarked upon, and owe many thanks and appreciation to GLANC for the scholarship they have awarded me. I will be putting the funds toward my class at Corning this summer, and am very grateful to have GLANC's support in my arts education.

I want to give Susan Longini and all of GLANC my thanks for their support. I also want to give special thanks to Randy Strong, for his endless energy in supporting and mentoring new emerging talent.

www.demetraglass.com
demetraglass@comcast.net

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Contributors to this Issue: Andre Zunino, Linda Goldstein, Bjorn Friborg, Susan Longini, Demetra Theofanous,

Events Calendar

GLANC Events

Still a few spots available for

GLANC GOES TO SCOTTSDALE!

October 21-24, 2010

Visit artists, 6 world class collections, & Preston Singletary, who will personally guide us through his retrospective at the Heard Museum. Watch the sunset with David Bennett at his Carefree home, attend private receptions at Scottsdale galleries and much more....

For information: Eva Klein: 650-347-0491 or rikelk@aol.com

Public Glass Events

Hot Glass, Cold Beer, Monthly event

Exciting glass demonstrations, live music and more!

Saturday, August 21 • 6-10 p.m.

PAUL DESOMMA & MARSHA BLAKER

with music by Joel Streeter and Max Delaney

Saturday, September 25 • 6-10 p.m.

TBD

Saturday, October 30 • 6-10 p.m.

HELEN LEE

1750 Armstrong, San Francisco

info: 415-671-4916

www.publicglass.org

Olive Hyde Gallery Events

July 24-August 21, 2010

"Domicile", works by Carol Lawton, Mary White and Sally Stratton

123 Washington Blvd.

Fremont, California 94539

Info: www.fremont.gov/Art/OliveHydeArtGallery

Bay Area Glass Institute Events

Great Glass Pumpkin Patch

Exhibit: September 28-October 1, 2010

Sale: October 2-3, 2010 10:00am-5:00pm

Location: Palo Alto Art Center

1313 Newell Road, Palo Alto

Second Sundays Artist Demos

401 E Taylor, Suite 115, San Jose, CA 95112

Info for both: 408-993-2244, www.bagi.org

Cabrillo Gallery Events

November 5 - Dec. 10th, 2010

Reception: Thursday, November 11th.

"Fragile Strength" Works in Glass and Clay by Cassandra Straubing and Charlene Doiron Reinhart

Cabrillo Gallery, Cabrillo College, Aptos, CA

For more info: at gallery@cabrillo.edu

Or Cassandra at ksondraw@hotmail.com

San Jose State University Events

Participating in the Great Glass Pumpkin Patch

– info: www.bagi.org

November 30th, 2010, 5-6 PM

Mark Zirpel- lecture & slide show of current work

Location: San Jose State University main

campus, Art Building, first floor, room 133

Info and directions: art.design@sjsu.edu

Art Alliance for Contemporary Glass Events

AACG MONTREAL TRIP

August 18-22, 2010

Info: 214-890-0029, admin@contempglass.org

Micaëla Gallery Events

"COLD+HOT 2010", an annual showcase of the work of selected national and international glass artists who collectively demonstrate the expansive versatility of glass as a sculpture medium

Summer Reception August 5, 5:00-7.30 pm

49 Geary Street, No. 234

San Francisco, CA 94108

415-551-8118 info@micaela.com

Please patronize these member galleries:

A New Leaf-Sculpturesite

www.sculpturesite.com

Bullseye Gallery

www.bullseyegallery.com

The **Glass Alliance of Northern California** is a non-profit organization whose mission is to further the development and appreciation of art made from glass.

www.GLANCinfo.org info@glancinfo.org

GLASS ALLIANCE OF NORTHERN CALIFORNIA MEMBERSHIP APPLICATION
(OR RENEWAL)

A membership can include 2 people at the same address.
Please look on your newsletter mailing label to see when your membership expires.

Mail to: GLANC, PO Box 3416, Fremont, CA 94539

Please print:

Name(s) _____

Mailing Address _____

City, State, Zip _____

Telephone _____

E-mail Address _____

Membership Fees	1 year	2 years	3 years	
Basic (single or dual)	\$40	\$75	\$110	\$ _____
Benefactor	\$100	\$200	\$300	\$ _____
Patron	\$250	\$500	\$750	\$ _____
Gallery Membership	\$100	\$195	\$290	\$ _____

I would also like to contribute to the following:

Dan Ruskin Memorial Scholarship \$ _____

GLANC/Pilchuck Scholarship \$ _____

TOTAL enclosed \$ _____

HOW CAN I PARTICIPATE? GLANC (pronounced "glance") is an entirely volunteer-run organization. We welcome and need the participation and talent of our members. You can volunteer in any number of ways, from as much or as little as works for you. Please look at the following categories and check all that apply. For questions, contact Susan Longini at slongini@comcast.net.

- Write for the newsletter
- Help maintain the website
- Plan events
- Join the board
- Help as needed
- Other _____

We welcome ideas for better serving our community. Please use the space below for any comments or suggestions. Thank you!