

Message from the President



June was a busy month for me. I was invited to the American Glass Guild (AGG) conference in Richmond, Virginia, to talk about one of my favorite subjects – NCAGG. I was able to participate in a bus tour of glass in Richmond before my talk. We visited five churches with amazing windows – some Tiffany, some others by well-known glass artists. What I loved was hearing the way people talked about the windows – not just pretty, but really detailed analyses of the techniques.

My talk was about the beginning of NCAGG and some of its history, as well as what we are doing now. It was well received. AGG is an organization of primarily stained-glass artists and conservators, but everyone there seemed

to work in all kinds of glass. There were workshops that I didn't attend which sounded great. I encourage our members to look into joining this guild, especially if you work in stained glass. Quite a few of our members already belong.

I was also privileged in June to take a class at Corning with Miriam Di Fiore (see article elsewhere). It was my first class there, and I hope it will not be my last. It is a fascinating place.

Unfortunately, being at Corning meant that I missed our picnic at Glen Echo. It is one of my favorite meetings. I hope those who attended enjoyed it. Also, sadly, I missed the July meeting at American University Museum featuring Rhoda Baer's solo show. That was due to covid. I visited the show later; it was wonderful.

Please gather all the stuff you don't need or want for our annual meeting and auction coming up on Oct. 8 at Becky Snider's home. That is a fun meeting and a great way to get some real bargains.

We are now up to 179 members in the guild, mostly in the DC area, but also elsewhere in the US. In the past two months, seven people joined. Yea!

Tamah Tamah Graber, President, NCAGG

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New Brochure Available!

NCAGG has a very colorful three-fold brochure available for promotion. A new edition will be out in September. When you sign up to take a class in person, please remember to take some brochures with you to distribute to your classmates, no matter where you take the class. Talk about the guild. New membership brings in more people who have a lot to offer, and we all benefit. To request brochures; contact Tamah Graber (grabertamah@gmail.com) and we'll mail them to you, or you can pick them up at Tamah's home in Rockville, or they'll be available at our October meeting.

Upcoming NCAGG Programs

by Becky Snider



September 5–October 28 — NCAGG: A CELEBRATION OF 45 YEARS

A juried show at [The Mansion at Strathmore](#). Open Tuesday-Saturday, check website for times.

Thursday, September 14 : NCAGG Strathmore Show Opening Reception
7:00–9:00 PM

Sunday, Sept. 24: NCAGG Strathmore Show Virtual Tour/Artist Talks via Zoom 2-3:30

Sunday, Oct. 8 — NCAGG Annual Meeting, Picnic and Auction

Location, RSVP and potluck signup will be sent to all current members in a Punchbowl email. As part of this annual meeting, we will elect board members and get an update on Guild activities. Then, the shopping begins...!!!! You'll find all kinds of deals on glass and supplies at our annual auction.



Sunday, November 12: April Rimpo - Artist Marketing via Zoom 2-3:30 pm

In addition to her award-winning painting, April Rimpo is also known for sharing her marketing expertise with other artists. She will talk about marketing our glass work through our own websites, blogs and social media plus the importance of writing our own newsletters, and options to distribute and maintain them. April will discuss various platforms, their pros and cons (e.g. Facebook and Instagram).

Anyone who has ideas for topics or speakers for future Guild meetings, please contact Becky Snider at becsnider@hotmail.com

Member Happenings



Art in Glass Has Moved

Sharon Rowland told Member Happenings that Art in Glass has moved its studio from Frederick, Maryland, to Dagsboro, Delaware. Visit the new digs at 32177 Dupont Blvd., Suite 6, Dagsboro, DE 19939.

Contact info.: (301) 748-0791

sharon@artinglass.com

www.artinglass.com



Beryl Brenner's glass art work 'Spring Blooms' recently showed at the nationally-juried Scribbles exhibition at the Carter Burden Gallery in New York City. The exhibition, in June, was followed by a zoom viewing by the Pollack-Krasner foundation that showed all of the works in the exhibition. The focus of the exhibition was to allow artists to explore habits, compulsions and outpourings of the doodling mind.



In another show: **Beryl Brenner's** work 'Stunning Netanyahu on the Mediterranean' was accepted into the nationally juried Hotter 'N Hell exhibition from July 1 – Sept. 8 and focuses on artworks that are produced using fire. Orville Hanchey Gallery <https://www.nsula.edu/art/hanchey-gallery/>, Natchitoches, LA.



Karen Wallace is exhibiting in a two-person show: Hot Wax, Warm Glass at the Artists' Gallery of Ellicott City, artistsgalleryec.com. Aug. 30-Sept. 24, receptions on Sept. 9, 22 and 24

Karen Wallace's kilnformed vessels and tabletop sculptures appeal to people who love vibrant color and luscious lines. Her new collection of mask-like glass panels, Windows to the Soul, brings an arresting human presence to her abstract work.



Michelle Rial has two works in 'The Cutting Edge' exhibition at Blue Line Arts, Sept. 2 – Oct. 14, in Roseville, CA. <http://bluelinearts.org>

She also has four new fused artworks heading to Fusion Art Glass Gallery in Santa Rosa Beach, FL, including 'Squeeze.' <http://fusionartglass.com>



Shona D'Cruz has a solo art show titled "Nature in Glass" at the historic house in Green Spring Gardens, 4603 Green Spring Rd., Alexandria, VA. The show runs until September 17 and the Historic House is open Wednesday-Sunday 12-4:30 pm. Please click on the link to view the show online.

bluehyacinthmosaics.square.site/shop/green-spring-gardens/21

[Shona's 13-year-old son created the listings on the site and is available for basic tech work at an hourly rate. Please contact her at bluehyacinthmosaics@gmail.com for details.]



Lynda Slayen opens new shop with five other women entrepreneurs. SHOP LOCAL is in Rockville Town Center and carries various goods from glass to body products and imports from Venezuela, Mexico and Ukraine.

Shop Local (<https://mwbcshoplocal.com/>) is a retail Business Incubator program of the Maryland Women's Business Center.

CCC Show at Strathmore Hall, Recap

The Creative Crafts Council (CCC) is an umbrella organization of twelve fine crafts guilds that collaborate to produce an exhibition of fine crafts biennially and support and promote craft-making across Maryland, Virginia, and the District of Columbia. The CCC's exhibitions of regional crafts have been held since 1954. The 2023 Creative Crafts Council's 34th Exhibition was held from May 9 - July 29, 2023 at the Mansion at Strathmore in North Bethesda, MD.

Congratulations to the 19 NCAGG artists who collectively had 35 entries accepted for the Exhibition! This year the CCC received 585 submissions from 174 artists, exceeding by about 100 the number entered two years ago. The CCC was only able to accept about 30% of those. The jurors, regional fine crafts artists and contemporary crafts experts April Wood, Jaimianne Jacobin, and Lynda Smith-Bugge, had a challenging time making selections from among many outstanding works entered in the show.

NCAGG is a long-time member of the CCC and appoints one of its members to serve on the Board of Directors. Over many years, NCAGG members have held leadership and significant service roles in the CCC, with Allan Jaworski serving now as both a Board member and the CCC's Treasurer. Debbie Winn is the Executive Officer of the CCC (NCAGG's Tony Glanders and Eileen Martin were previous Executive Officers). Sherry Selevan has for many years been responsible for creating and implementing the online entry application system.

Photo: Winner of the NCAGG award for Excellence in Glass (Matt Fuchs). For more information about the show and award winners, visit <https://www.creativecraftscouncil.org/2023-biennial.html>.



Sandy Spring Show

By Tamah Graber

We held our last member show, The Poetry of Glass, at Sandy Spring Museum in Olney, Maryland, from Mar. 29–May 28. It was truly a wonderful show. The museum staff was very generous in providing not only the space, but whatever help we needed. They advertised the show to their members and the community. Our own marketing crew, headed by Sarah Pick, worked hard to put the word out as well.

Jean Lee and her fabulous crew of volunteers spearheaded our opening reception, which was a delight to the eyes and well attended. Lynn Tarakan and Elaine Byergo started us off by meticulously planning every aspect of the show, and Becky Snider stepped in to help when Lynn had to withdraw from leadership. One of the great touches, suggested by Shayna Heller, was to include poems about glass and to have a poetry corner for guests to write a poem for display.

What I particularly liked about the show was that it gave ALL our members the opportunity to show their work. It showed the breadth of the work that our members are doing—blown glass, stained glass, mosaics, casting, fused glass and all the creativity displayed in each technique. While the museum does not have a lot of walk-in-traffic, our opening and the day we had demonstrations were well attended and sales were good.

Here are some pictures from the show as well as a link to the wonderful catalog which was published by the museum.

For the catalog: <https://online.fliphtml5.com/ghabx/fkzn/#p=1>





Rhoda Baer's Show - View from Within

By Karen Wilson

This show is right up there with Phantom of the Opera and Mama Mia—I saw the show five times. The one-woman show of her optical glass sculptures at the prestigious Katzen Museum at American University is a magical tribute to Rhoda Baer's innovative approach to glass, one that integrates years of devotion to understanding the crafts of photography, glass, color theory, and the psychological and emotion reactions humans have to color and shape.

Rhoda is an artist's artist. She followed her creative artistic urges through a highly successful career in photography beginning in the early 70's and then stumbled into glass at Glen Echo Park in 2005 quite by accident. Rhoda was transfixed, saying she could see the possibilities instantly in glass. This solo show is the culmination of research and experimentation over the past eighteen years.

Jack Rasmussen, the Director and Curator of the American University Museum at the Katzen Arts Center describes her work, "... her sculptures capture and transmit the essence of color and light in a way that cannot be duplicated by photography or any other medium. They are born of fire but are cool as ice. Positively transcendent, they move beyond their sources and methods to a place of playful perfection."

She questioned whether it was possible to imbue the mystery and emotional reactions she had growing up captivated by the works of Mark Rothko, Richard Diebenkorn and color field painters like Helen Frankenthaler (one of my favorites) into glass. As Rhoda explains, "At the time I didn't know if I was reacting more to the shifting color, the lack of defined subject matter or something more mysterious. But I knew the canvases had the power to alter or intensify my mood." She clearly succeeded. Like the abstract art she admires and her minimalist style, her sculptures encourage interaction, stimulate imagination and often trigger emotional responses.

Rhoda blends and creates her own colors using mineral pigments, placing the color in the seams between different geometric shapes of glass using a complex lamination process she developed. As the name of the show suggests, the "View from Within" gives us different perspectives as we look between the layers. She starts with an idea, plays with it like kids play with blocks. It can take months or years for a piece to emerge. She picks her unique titles from her love of words, and they have nothing to do with the glass piece. Her pieces are non-representational, leaving room for the magic to emerge in the viewer. The work inspires you to look not only inside the piece, but inside yourself.

One of her favorite quotes by Georgia O'Keefe appears at the front of the exhibit, "I found I could say things with colors and shapes that I couldn't say in any other way... things that I had no words for." When you look at her work, listen to the colors, to the shapes, to the empty and full spaces. Listen to your heart as it dances with Rhoda and her mystery and magic.



Landscapes with Miriam Di Fiore

By Tamah Graber

In June I took a week-long class at Corning Museum of Glass with Miriam Di Fiore. It was my first time taking a class there, and I am so grateful I was able to do it. I had taken a two-week class years ago with Miriam at her studio in Italy. This time, we had only six days to accomplish much of the same thing.

Miriam's landscapes are in private and public collections throughout the world. She uses unusual displays that show off her work beautifully. She has shown her works in all or most major exhibitions of glass over the past 20 years and teaches in her home studio in Italy as well as in classes all over the world. She has a very specific technique to accomplish her work and is eager to teach it to others.

Miriam's landscapes are made with frit and vitrograph. She works from photographs that she takes near her home in Italy during each season. We all worked on the same two projects. Although frit comes in coarse, medium and fine, Miriam had us sift each grade into several more sizes, until we felt that we were surrounded by small containers of frit. She teaches her students to LOOK carefully to discover seven layers of depth that would be represented in our project.

Her instructions are highly technical, sometimes funny, but very specifically detailed. She wants her students to LEARN exactly how she is able to accomplish her work and after class to go on to practice what we learned and to come up with our own works. When I was Italy, I was amazed that she could explain so clearly to the students in English, turn to one of the students from South America and talk to her in Spanish and give instructions to her assistant in Italian, all within the space of minutes. This class was in English.

Some of the techniques we learned were how to show the ripples of water, how to pull vitrograph to use as trees, how to use small kitchen torches to pull thicker vitrograph to make thin pieces, and how to ensure the trees were grounded and not just lying on the glass. Never did we use one color. If there was yellow, there were several versions of yellow, mixed with orange and maybe some brown. I credit Miriam with giving me the ability to see colors and shades – something I also learned in Italy.



Although she has a reputation for being somewhat volatile and impatient, at Corning she was very generous and patient with students. I loved hearing her talk to the glass, telling it what she wanted from it, sometimes dancing around the class. She took us to see a demonstration of cold working and made sure we could take advantage of the evening programs that were held almost every night. I was able to take a tour of the museum, see the library and attend presentations of the works of the teachers and students. Of course, that meant that each day was about twelve hours, but it was well worth it.



Glass: Art. Beauty. Design. A Must-see Special Exhibit at Hillwood

By Shayna Heller

Recently, I spent an evening with friends roaming the gardens and galleries at the Hillwood Estate. Hillwood founder Marjorie Merriweather Post amassed over 1600 pieces of glass created in the 17th-20th centuries in China, Western Europe, Russia and the United States. The current glass exhibit at Hillwood gave us a unique way to explore history, culture and geography via a timeless and beautiful art form.

Each piece in the collection—whether an ancient Roman necklace, a czarist Russian decanter, a French Baccarat candelabra or an early American pitcher—oozed with cultural and historical significance. Among our favorites were the stunning black and white Venetian glassware, with their intricate patterns and delicate craftsmanship that transported us to the romantic canals of Venice and the Russian goblets, with their ornate designs and vibrant colors, that spoke of a rich artistic heritage.

We were particularly captivated by Karen LaMonte's contemporary fashion sculpture, a striking fusion of glass and fashion that epitomized the intersection of art and style in the modern world. But no matter where or when any piece in the Hillwood collection was created, we were wowed by its sheer beauty and awed by the skill and artistry behind its creation.

Glass exhibit is now open and runs through Sunday, Jan. 14, 2024.

<https://hillwoodmuseum.org/exhibitions/glass>

Open Tues. through Sun., 10 a.m. to 5 p.m.



Resources: Glass Classes

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

Maryland

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

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

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

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

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

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

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

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

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

Virginia

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

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

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

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

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

Other suggestions

Pilchuck Glass School: Stanwood, WA, [Pilchuck Glass School](http://www.pilchuckglass.com)

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

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

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

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

Wheaton Village: Millville, NJ, [WheatonArts » Explore, Experience, Create](http://www.wheatonarts.com)

Penland School of Crafts: Penland, NC, [Glass – Penland School of Craft](http://www.penland.com)

Haystack Mountain School of Crafts: Deer Isle, ME, [Haystack Mountain School of Crafts \(haystack-mtn.org\)](http://www.haystackmountain.com)

Snow Farm, The New England Craft Project: Williamsburg, MA, [Snow Farm | The New England Craft Program](http://www.snowfarm.com)

Arrowmont School of Arts and Crafts: Gatlinburg, TN, [Arrowmont School of Arts and Crafts](http://www.arrowmont.com)

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

Oatka Glass Studio: Burnsville, NC, [Oatka Glass Studio - Amanda Taylor](http://www.oatka.com)

Online Classes

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

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

Warm Glass UK [Glass School \(glass-school.co.uk\)](http://www.warmglass.com)

Webinars at Glass Patterns Quarterly [Home \(glasspatterns.com\)](http://www.glasspatterns.com)

Questions? Need more information, or help?

NCAGG Board Members

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Letter from the Editor

I was delighted to join the Newsletter team of NCAGG President Tamah Graber and Newsletter Publisher Sherry Selevan in June. Later that month, Tamah issued a call for volunteers for a newly formed Editorial Committee and the response was enthusiastic—the team increased to nine.

Members stepped up to contribute ideas and an array of interesting, well-written articles for this first issue on a short timeline. We received more stories than we could print here, but they'll appear in future issues. The committee agreed to publish four issues annually. You can expect to see an issue at the beginning of November, February, May and August.

We welcome member suggestions for articles, events and ways we can improve the Newsletter as well as information on what you're doing for Member Happenings. Drop me a line at ktwordplay@xmission.com to let us know what's on your mind.

Thanks to everyone who made this issue possible.

Katherine Thomas