

### Message from the President



Not being a fan of cold weather (or long pants), I am happy that we are back to the warm days of spring. Springtime for me also means a trip to Las Vegas. By the time you read this, I'll be back from attending the Glass Craft and Bead Expo. This year, I am taking two classes and attending the trade show. This "glass conference" is in its 28<sup>th</sup> year and is attended by several thousand artists each year. Even though I have been making fused glass for more than 10 years, I still enjoy going to this event to meet glass artists from all over the country,

learn new glass techniques and, of course, get to spend time in Las Vegas.

More than 350 classes are offered each year at the Glass Craft and Bead Expo which takes place the first week in April at the South Point Hotel and Casino's convention center. This year's offerings included 89 jewelry classes, 48 flameworking classes, 102 fusing glasses, 38 stained glass classes, and 20 coldworking classes. NCAGG member, Tony Glander, taught 8 different sessions on topics including "Fusing with Float" and fusing experimentation. The majority of classes offered at the GCBE are suitable for all levels of glass artists, and most are half-day or full-day classes focused on a single technique.

The GCBE trade show, open the last 3 days of the event, is fun to wander through. There are lots of new products to see, special show pricing on tools and materials, and freebies from the some of the vendors. Trade show attendees can also watch demos, participate in a glass cutting competition and see a wide variety of glasswork in the Gallery of Excellence. This year's event also included a showing of the documentary "Holy Frit" about the making of one of the largest stained-glass panels in the world.

We have a great lineup of NCAGG events this summer. In May, July and August, three accomplished glass artists will discuss their work - Washington Glass School Co-founder Michael Janis, multi-media artist, activist, and educator, Carien Quiroga and flameworker, Stephen Brucker. June is packed with events. The Guild's all-member show at the Friendship Village Community Center will run from June 4-27 with a demonstration day on June 8<sup>th</sup> and an opening reception on June 13<sup>th</sup>. We will also meet at Glen Echo Park on June 9<sup>th</sup> for a pot-luck picnic with a visit to the Art Glass Center and the glass exhibit at the Popcorn Gallery.

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As you all know, we need volunteers to make our Guild events happen. Please let me know if you can join us for a few hours to help install or take down the Friendship Village Community Center show, show a glass technique or assist the organizers of the demonstration day or help put on a successful opening reception. I look forward to working on these projects with you and seeing you at these Guild events.

*Becky*

Becky Snider, President, NCAGG

## 2024 NCAGG Meetings

May 19 – Michael Janis

June 9 - Picnic/Share at Glen Echo

July 21- Carien Quiroga

August 18 - Stephen Brucker

September 22 - Bullseye Special Projects

October 6 - Annual Meeting/Auction

November 17- Virtual tour of Gallery B show

## NCAGG News

### Remembering Marilyn Nugent

By Karen Wilson



Marilyn Nugent, 83, one of the founders of the Art Glass Center at Glen Echo, a versatile glass artist and longtime friend of the community, died suddenly in her home in Lewes, Delaware, on Friday, March 25, 2024.

She began her glass career as a stained-glass artist. Later, she became well-known for creating beautiful jewelry and recognized as an expert in flameworked bead making. She had a whimsical style that showed up in funky fish and other fused glass pieces. She is survived by her son Jon, daughter-in-law Alki and many other close relatives. A celebration of her life is planned for July.

For more about Marilyn: <https://www.capegazette.com/article/marilyn-nugent-glass-artist-teacher/273127>

## New NCAGG Members

A big welcome to all the new NCAGG members:

Patricia Brennan, Sperryville, VA

Judy Silberman, Odenton, MD

Sandra Immel-Boyd, Anchorage, AK

Linda Dean, Woodbine, MD

Daniel Gillies, Bluemont, VA

KK Prettyfields, Corning, NY (Also known as Katherine Schoenfelder)

Joseph Toole, Reston, VA

Andrew Gallagher, Reston, VA

Lauri Stevens, National Harbor, MD

## Artist Opportunities

### Compass Art Center Opens



The Compass Atelier opened its new Compass Art Center (<https://www.thecompassatelier.com/>) on April 1. Located in Kensington, MD, the new space will be the home to five art classrooms and two Compass Galleries where 2D and 3D juried shows featuring local artists and nationally acclaimed visiting artists will rotate every month. See <https://www.eastcityart.com/openings-and-events/compasscenter/> for more information.

Of special interest to members, CAC has two Compass Galleries where 2D & 3D art shows will rotate every month—juried shows, local artists, and nationally acclaimed visiting artists, art studios, and classes in a massive 12,000 square-foot three-story art center.

...don't be afraid to reach out to us at [CompassArtCenter@gmail.com](mailto:CompassArtCenter@gmail.com) and visit us soon at [CompassArtCenter.com](http://CompassArtCenter.com).

## Member Happenings



### Becky Snider ([becsnider@hotmail.com](mailto:becsnider@hotmail.com))

The Laurel Art Guild accepted Becky's work *Awash in Color* for its Annual Opened Juried Exhibition. The show runs from April 18 to May 26, with an opening reception on April 21, 1–3 pm, at the [Montpelier Art Center](#), 9652 Muirkirk Rd, Laurel, MD. Hours are 10 am–6 pm Thursday–Tuesday.



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

Beryl Brenner's fused glass work *Fear of Going in Circles Instead of Forward* was accepted into the San Diego Museum of Art Artists Guild's (<https://www.sdmart.org/artists-guild/>) 2024 Spring Exhibit where it received an honorable mention. The show runs from March 25 to May 25.



Beryl's fused glass work *Fear of the Unknown* was accepted into the curated exhibition *Static Motion* at Gallery 14C at Art150 (<https://artfair14c.com/art-crawl/>), 157A 1st Street, 2nd floor, Jersey City, NJ. The exhibition runs from April 12–June 7.

Three of Beryl's fused glass works were accepted into the 25<sup>th</sup> annual juried Williamsburg Art and Historical Center Salon (<https://wahcenter.wixsite.com/wah-center>), which was held at 135 Broadway, Brooklyn, NY, and ran from Feb. 11 to Mar. 25, 2024.



### Jill Tannenbaum

NCAGG member Jill Tannenbaum is a fused glass artist who also creates collage art. Two juried shows have accepted her collage work.

The Capitol Hill Art League (<https://chaw.org/in-our-gallery/>) selected *Tickling the Ivories* from over 250 submissions for its Open Call Art Exhibition. The show runs from April 2 to May 24, with a reception May 4, 5:30 pm, at 545 7th Street SE, Washington, DC.



The Woman's Club of Chevy Chase ([wccmaryland.org](http://wccmaryland.org)) accepted *Blooming Aspens and Travel Anyone?* for its 48th Annual Woman's Club of Chevy Chase Community Art Show and Sale. *Travel Anyone?* received Honorable Mention and both pieces sold. The show ran April 12–14.



**Michelle Rial** ([shard@GlassTF.com](mailto:shard@GlassTF.com))

Michelle Rial's fused glass artwork *The Night Blooms* received an honorable mention award at the Molten exhibition at the Kavanagh gallery in the Fineline Arts Center, 37W570 Bolcum Road, St. Charles, IL. The show runs from March 21 to May 2 (<https://Fineline.org/pages/molten>).



Two of Michelle Rial's fused glass works, *Serene* and *Quietude* will be in the Flourish exhibition from April 20 - May 11, at d'Art Center, 740 Boush Street, Norfolk, VA (<https://d-artcenter.org/exhibitions/>).



**Shona D. Cruz** ([www.bluehyacinthmosaics.com](http://www.bluehyacinthmosaics.com))

**CAFÉ** (Community Art for Everyone, <https://www.cafedmv.org/>) selected Shona D'Cruz for the Art in Daily Spaces initiative in Annandale, VA. Ten of Shona's fused glass and mosaic pieces are on display at Beanetics Coffee Roasters in Annandale until May 7 (<https://beaneticscoffee.com/>).

"The goal is to seamlessly integrate art into people's everyday environments," states an announcement about the project. Art in Daily Spaces provides "... casual visitors and patrons the opportunity to encounter, appreciate, and purchase local artists' works at affordable prices."



**Washington Glass School** (<http://washingtonglassschool.com/school/news-shows>)

The Washington Glass School show *The Art of Contemporary Glass* runs from June 7 to July 28 at Montpelier Art Center, 9652 Muirkirk Rd., Laurel, MD ([www.pgparcs.com/facilities/Montpelier-arts-center](http://www.pgparcs.com/facilities/Montpelier-arts-center)). The exhibit will showcase the work of WGS artists. There will be a public reception June 7, 7-9 pm and an artist talk June 14 at noon.

For more information, contact Erwin Timmers, [erwin@washglass.com](mailto:erwin@washglass.com)

## The Art Glass Center at Glen Echo Park

([artglasscenteratglenecho.org](http://artglasscenteratglenecho.org))



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Work by Art Glass Center’s artists and NCAGG members listed above will be on display at the AGC’s World of Glass 2024 exhibit, which will be held at the Gaithersburg Arts Barn (<https://www.gaithersburgmd.gov/about-us/city-facilities/arts-barn>), 311 Kent Square Road, Gaithersburg, MD, from April 14 to June 9. The show features work that includes pedestal and wall art as well as functional items. The artists’ opening reception on May 5, 2–3:30 pm, is timed to coincide with the Spring Artisan Market, 10–4 pm, on the Green.

For more information, contact [kearyc@gmail.com](mailto:kearyc@gmail.com)

## Art Glass at the ACC Baltimore Marketplace

by Katherine Thomas

Two NCAGG glass artists were juried into the American Craft Council’s Baltimore Marketplace, one of the largest art and craft shows on the East Coast. Karen Wallace and Merrilee Harrigan set up shop in the three-day show that included nearly 400 other artists from across the country. It was Karen’s first time exhibiting, while Merrilee has made the cut for three years. Not surprisingly, they approached the show from different perspectives.

“This is my first big show. There aren’t a lot of shows that sell the kind of work I’m doing,” Karen pointed out. “I consider the Philadelphia Museum of Art Contemporary Craft Show, the Smithsonian Craft Show and this

one the trifecta of East Coast shows.” She likes these shows because they feature art at a price point and quality level similar to her work, and they tend to attract collectors as well as customers looking for utilitarian vessels.



For her first show, Karen opted to rent



the pipe, drape, tables, and lighting for her display. “I only had to bring tablecloths, posters, signs, and my work,” she said. “It turned out to be a good choice because I could get in

and out quickly.” Karen rounded up a team of friends to set up, a friend to help in the booth during the show, and another to take down the display.

Merrilee, on the other hand, trucked in all the components for her booth. “For me, because I’m showing both jewelry and glass art, it’s a complicated set up,” she said. “When I was accepted for this show, the only available booth was a corner, which meant I had less wall space. I had to figure out how to compensate. I put panels at the corner, so people could walk through, and I could hang pieces on both the inside and outside walls.”



She and her husband, photographer Mark Leatherman, set up and took down the exhibit. “We’re like a well-oiled machine, we know what to do without having to talk about it, except that Mark swears a lot—especially when putting up lights on



the take down.”

Despite having less wall space, Merrilee sold more artwork than jewelry. “I did really well. There used to be a number of shows like this across the country, but many have shut down. I think that’s made the jewelry more competitive as a result.”

Karen came close to meeting her target sales but found the networking equally valuable. “I got invitations to submit to other shows—Strathmore, the Smithsonian, Rochester, and the James Renwick Alliance,” she said. “I consider the first few shows are marketing opportunities rather than making money.”

Between shows, Karen makes art and stays involved in the member-owned Artists’ Gallery of Ellicott City. In addition to the gallery, she shows her work on Artful Home and on her website.

You’ll find Merrilee’s work in large and small shows around the area as well as on her website. She recently showed in the Women’s Club of Chevy Chase, where she won awards the last two years, and she will have a tent at the Bethesda spring show. She plans to stay home during the summer making art and teaching workshops, and she’s noodling whether to participate in the downtown holiday show. “It’s expensive and outdoors in November and December,” she said. I have a propane heater, a heated throw, and, if necessary, heated socks.” But lots of people come out and buy! Still, it sounds rugged.

Both Merrilee and Karen highly recommend that intrepid glass artists consider applying for the show—for the sales, the experience, and the contacts.

# Building an Artist Website

by Suzanne Parisi

Most artists need a website. It elevates your presence as an artist, and, often, potential art consumers expect it. The good news—and challenge at the same time—is that the options for setting up and maintaining a website have changed enormously. Because researching the process can be overwhelming, this article strives to demystify and simplify the process.

Websites are a world with a unique terminology and little standardization, so be kind to yourself in the learning. Website building is its own niche, like glass fusion with its own language and techniques. It is easy to pay someone to build a site for you, but you will then have the challenge of maintaining it. My goal is to make websites easier to understand. To understand a website it's helpful to know some key terms. There are five basic components of a website:

1. **Domain**—The Internet address of your site, where it's found (for example, <https://www.ncagg.org/>).
2. **Host**—The server, which is managed by a web hosting company, is where your files reside.
3. **Platform**—The code that controls how your site looks is often generated by a platform. The most common is WordPress.
4. **Editor** – The software that makes changes to your site with an editor that visually represents code. There are dozens of options here.
5. **Theme** – This is how your site looks – think color, font, etc. Templates can provide your software with some initial design selections. There are hundreds of options here.

Currently, many providers combine several or all the components above into a couple of steps, which makes life easier but restrict features. That is not necessarily a bad thing, and most of these providers are constantly expanding the options they offer.

The first step in developing your website is to determine what you need. Be realistic. For every additional feature or customization, you may need additional time for learning and maintaining—it's a tradeoff. Are you really going to write and maintain that weekly blog? Do you really want to enter ecommerce with the ordering, packing and shipping of your glass art? A “yes” answer is fine, just realize it will take time, and you have glass art to make.

Here is the great news. There are plenty of options within any scope. I wish I could give you an easy “go here and do this” answer. I have built quite a few websites, and each has presented new learning challenges. What most artists need is a place on the web to visually highlight their art, exhibits, CV and contact

information. Maybe a home page with a gallery of your work and an “About Me” section with contact information is enough for your needs. For this, a portfolio website could be an easy answer.

Two of the most recognized providers widely used by artists are Squarespace and Wix, but there are many provider options, and it is changing all the time (for info, click [here](#) or [here](#) ). If you have your heart set on a very precise website look, say a French vanilla site background with a robin's egg blue font, you may find limited customization frustrating. But if you realistically limit the scope, you could have a beautiful site that you can easily maintain and set up in a day. Most providers allow you to start with a streamlined site and add other pages or content areas as your needs change. Now, let's walk through your next steps:



1. Chose a provider.
2. Decide on the options you must have (i.e., your own url, page components, etc.).
3. Organize your information.

Once you chose a provider, but before you begin, organize the digital information you want to include on your website. This is a tremendous time saver.

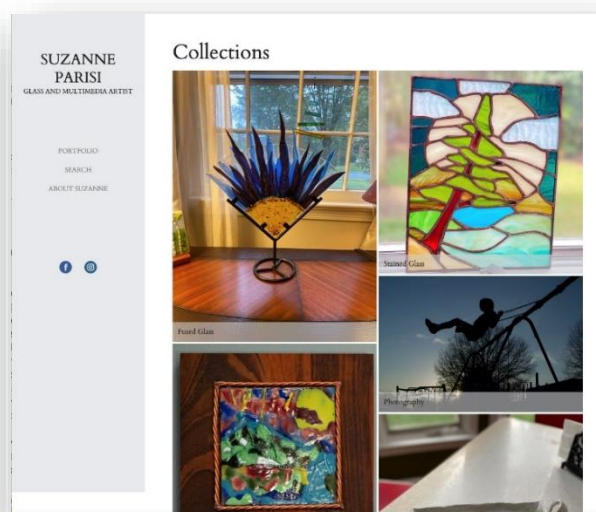
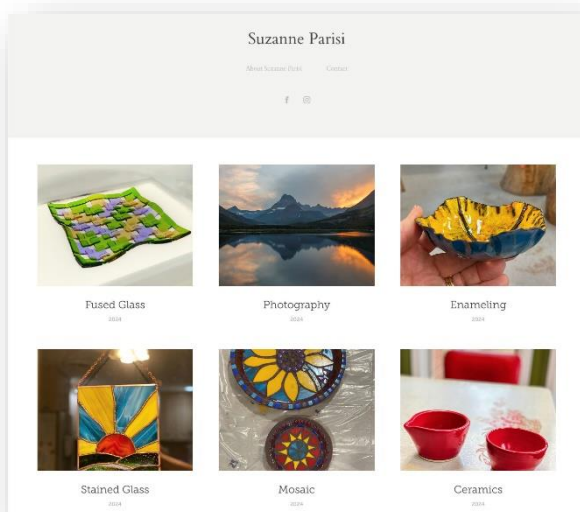
- For your “Home” or “About Me” page, open a Word or Notes document and write up a concise bio, detailed CV or a description of yourself and save it.
- Locate a good photo of yourself – save it in the same folder or location. Be sure to review the image requirements of your chosen provider and make sure each of your photos is the right size (see [How to resize an image](#)). Here are links to a few provider requirements as examples:
  - [Squarepace image requirements](#)
  - [Wix image requirements](#)
  - Photography providers like Adobe or SmugMug will reformat the images for you automatically
- Think about the gallery of work you want to present and how you want it to display. For example, do you want to present one gallery or divide it into subcategories.
  - Find a final picture of each piece you want to highlight.
  - Save each in a file folder with the name of your gallery or sub gallery. For more info, see [best practices for website images](#).

When you’ve organized your information, go to YouTube for a recent video on how to create a portfolio website on your chosen provider. While most providers have a help section for getting started, this likely covers many additional aspects of all websites and may be overwhelming. Start with how you and your work will be displayed and build additional content and functionality as needed later. Here are links to examples:

- [Squarespace](#)
- [Wix](#)
- [Go Daddy](#)
- [Portfolio](#)

I’ve moved to a streamlined web presence which takes less time to maintain so I can spend more time making art and refining the way I photograph and display it. I have plenty to learn in the art space, so I want more time to spend there.

I have also experimented several alternative, combined host and platform providers including [Adobe Portfolio](#), [Format](#) and [SmugMug](#).



These options are designed for photographers but adapt wonderfully for a glass artist. All your options will require some form of a subscription. The purely portfolio providers are an option worth consideration. All providers offer some customization options, like the ability to use your own url and add additional commerce and blog options as your needs grow. If you happen to be a photographer and subscribe to Adobe's Creative Cloud, you may already have Adobe Portfolio for free. The less conventional photographer portfolio providers offer less customization but are easy to set up and maintain. With this background, I hope you feel more confident jumping in and setting up your own site!

## How To Ship Glass Safely

by Shayna Heller

### Double Boxing Gets It Done Securely!



I'm sure that I'm not the only one with glass shipping challenges. My initial tendency was to ship my glass in the smallest, least expensive box possible or even in padded envelopes (a big no-no). Those methods were not always successful, and breakage did occur. I learned my best lessons from our very experienced glass suppliers. Next time you get a glass shipment, take a close look at how well it's done.

The first step is to secure any loose glass pieces you have by wrapping them in tissue paper or foam sheets. Then, place glass items between two pieces of stiff cardboard. Secure the boards with tape and bubble wrap the "sandwich". Experts warn not to wrap glass items directly with bubble wrap because it may damage the surface. Also avoid putting any tape directly on the glass. Next, place your wrapped "sandwich" in a sturdy box. Fill in the gaps with bubble wrap or crumpled heavy paper

to keep the glass from shifting. I keep a few bins of packing materials I have received and recycle them when shipping my glass. Styrofoam and foam peanuts work too, but I personally can't stand those clingy peanuts!

We're not done yet. Once that box is nicely taped up, place it in a larger, sturdy shipping box. Place a layer of padding in the bottom of that larger box and fill the gaps with more bubble wrap, crumpled paper, or your favorite packing material. Make sure the inner box or glass item is not touching the outer packaging. Secure this box with reinforced tape and label it "Handle with Care: Glass" and "This Side Up". This double boxing method is very effective in safely shipping glass.

Yes, the package may be larger and cost more to ship than you are used to, but your glass will be well protected. Shop around for the best shipping fees as prices can vary widely. Check out USPS, UPS, FedEx and other shippers. Consider which provider to use when you ship locally or over a long distance. Also, check for maximum insurance coverage allowed. If you are including a return label and want to purchase a pre-paid one, be sure to check the timeframe limitations.

If you have large or heavy glass pieces to ship, or you are shipping internationally, you may be better off contacting a company that specializes in packing fine art. Not all the scenarios are covered here of course, and we welcome any follow-on stories and advice you may have for your fellow Guild members. Feel free to contact me at [shayna@artbyshayna.com](mailto:shayna@artbyshayna.com) with comments or suggestions.

# The Studio Glass Movement: Past and Present

by Beryl Brenner

Glass has been around for a long time. However, through much of that period it was created by craftsmen or mass produced in factories for functional use. Even the handmade stuff was not considered to be art but rather crafts that occupied a lower status in the artworld than painting and sculpture because it was essentially functional.

This reality changed dramatically in 1962. A ceramic instructor from Wisconsin named Harvey Littleton had been following the innovative work of Peter Voulkos, who was altering the entire visual conversation about clay. Littleton was inspired, and he imagined that the same transformative thinking could occur in the glass world. The birth of the studio glass movement began with two Toledo Museum of Art workshops that Littleton and the engineer/chemist Dominick Labino led.

The goal was to educate students about the possibilities of setting up kilns and spaces where artists could design and produce their original works. This idea could accommodate the unique pieces that many artists longed to create but did not have the mechanisms to execute. Glass demands that the makers understand something about the technical side of working with it, but the studio glass movement was considered revolutionary because a great deal of attention was now being paid to concept. Eventually, other early adherents joined the movement such as Dale Chihuly, Marvin Lipofsky and Fritz Dreisbach. The resulting glasswork began to look more original than anything that had been previously made. In short, it began to look like art.

Sixty-two years have passed since the birth of the movement. A great deal has happened since that time. Many folks have fallen in love with making glass art. Some of them have made names for themselves. New museums, galleries, conferences and glass studios have been established. As a person who has worked with glass for half a century, the changes I have seen are absolutely amazing.

However, there are dangers as well. This young movement was conceived to raise awareness of the creative and conceptual possibilities. There are people drawn to making glass because they focus solely on the technical side. This presents many wonderful challenges to learn new techniques. That's fine, but that is not what the founders of the movement were trying to do. The founders wanted to get beyond that since they knew that this perspective would continue to relegate glass to a secondary status. They envisioned well-crafted works that were also art. If we as glass artists don't get back to our roots in this movement and understand what it is actually about it will die a young death. Thus, we will forever remain "less than" while others continue to dominate the space in the world's major museums. That's reality!

Afterall, a very wise man named Albert Einstein who knew a lot about technical matters once said, "imagination is more important than knowledge."

# Museum/Studio Corner

## Perry Glass Art Collection

by Ginger Ferrell



In the 1950 movie “Harvey”, Jimmy Stewart’s alcohol befuddled character’s secret friend is a six-foot invisible rabbit named Harvey. If they could but walk into the bar at the Glass Light Hotel, Harvey would be smitten by the equally sized, pink bombshell lounging seductively atop the libations. This wonder is just a warmup for the vast, revolving Perry Glass Art Collection with works by internationally famous artists that are exquisitely displayed on two floors. A video of Peter Bremers creating “Bunny 2” plays just through the doorway.

Three extra-large show stopping “Macchias”, vessels with lips of lavender, indigo or red by Dale Chihuly, frozen dancing spots, saturated interiors glowing, which are set off by a narrow light against a dark background. Behind you, two dioramas by

Philadelphia-based Amber Cowan are an opal cake-icing surrealist riot made from recycled cullet, worked with torch and shears, married with pressed glass for a fantasy narrative. “Bridesmaid’s Forest” dense in green and “Bridesmaid’s Search for the Desert Rose” ranging from dark pink to the white rose centered in the top is the world Cowan created for her favorite figurine.



Towards the large window on Granby Street, you’ll find three oval shapes with various brown merletto patterns form the “Black Twill Collection” by Danish master Tobias Møhl. Opposite, a sugar white, life-sized hoodie-wearing figure, face, hands and shoes smooth and translucent, is sitting on a gray wooden bench, “Waiting For A Miracle” to fall into his glowing black cup. David Willis’s cold casting resin creates this style of figure in California.



Several of Chihuly’s nesting red bowls, with blue lips, and tiger striped bodies are enhanced by a resonating painting. Another canvas backs Alex Bernstein's Large Gold Stone. This citron glass “C” contrasts thick to thin, polished and rough, transparent and obscure. The single-color work, “Featherhead #9” by Knoxville, Tennessee, artist Richard Jolley, is a whimsical turquoise figurative sculpted head and shoulders with one of his signature birds perched on top. The satin finish makes the highlights glow while the thicker areas add depth to the color.





Sculptor Maria Klonowska has pride of place in the window with a life-sized horned “Goat” that bristles with long square shards of blues, greens, white and transparent glass, curving and straight that defy any thought of stroking. Working from Düsseldorf, Germany, and Warsaw, Poland, Klonowska, transforms dogs, monkeys, rabbits and fish from 15<sup>th</sup> to 18<sup>th</sup> century prints and paintings, into three dimensions creating a fantasy “ideal object” devoid of its surroundings.

Towards the back of the exhibition, a table and chairs provide the visitor with many books about glass. Pass the sinuous dancing couple by Leah Wingfield, and you’ll find Lino Tagliapietra and Tobias Mohl’s murrini vessels, a



breathtaking red orange oval navel by Vladimira Klumpar with roots in Nový Bor that competes for attention with Flo Perkins’s energetic multi-technique Whirlpool Cactus and the softly glowing “Large Iris Vase” by Tommie Rush. There is an amusing “Brush Series” by Howard Jones that leads the way to the second floor.



Glass Light Hotel & Gallery in Norfolk, VA  
<https://www.glasslighthouse.com/>

Questions? Need more information, or help?

## 2024 Board Members’ Contact Info

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Programming	Sarah Pick	<a href="mailto:sarapick648@gmail.com">sarapick648@gmail.com</a>
Show Committee	Elaine Byergo	<a href="mailto:byergoem@gmail.com">byergoem@gmail.com</a>
Past President	Tamah Graber	<a href="mailto:grabertamah@gmail.com">grabertamah@gmail.com</a>

# Resources: Glass Classes

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

## ***Maryland***

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

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

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

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

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

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

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

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

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

## ***Virginia***

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

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

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

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

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

## ***Other suggestions***

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

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

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

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

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

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

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

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

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

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

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

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

## ***Online Classes***

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

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

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

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