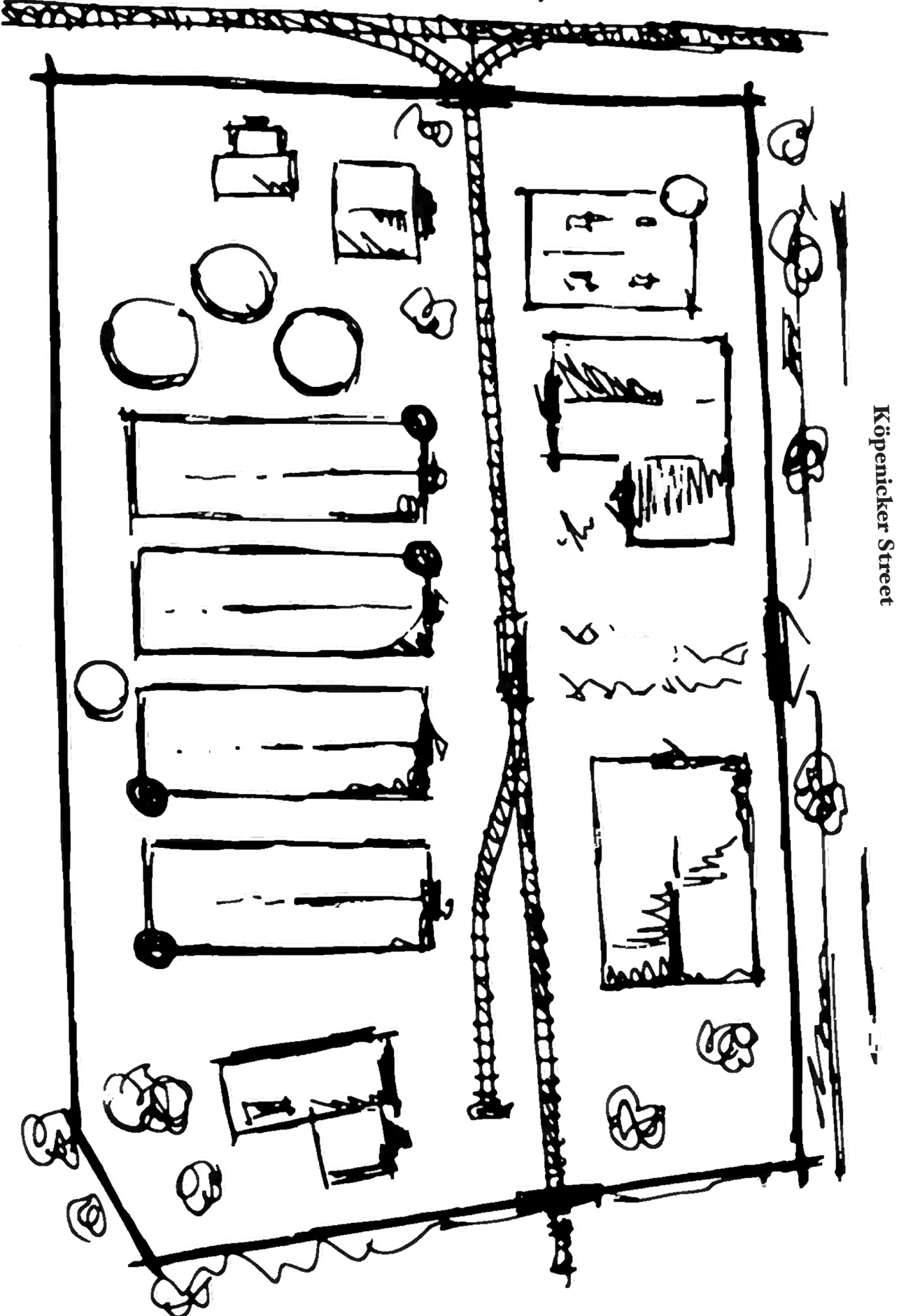
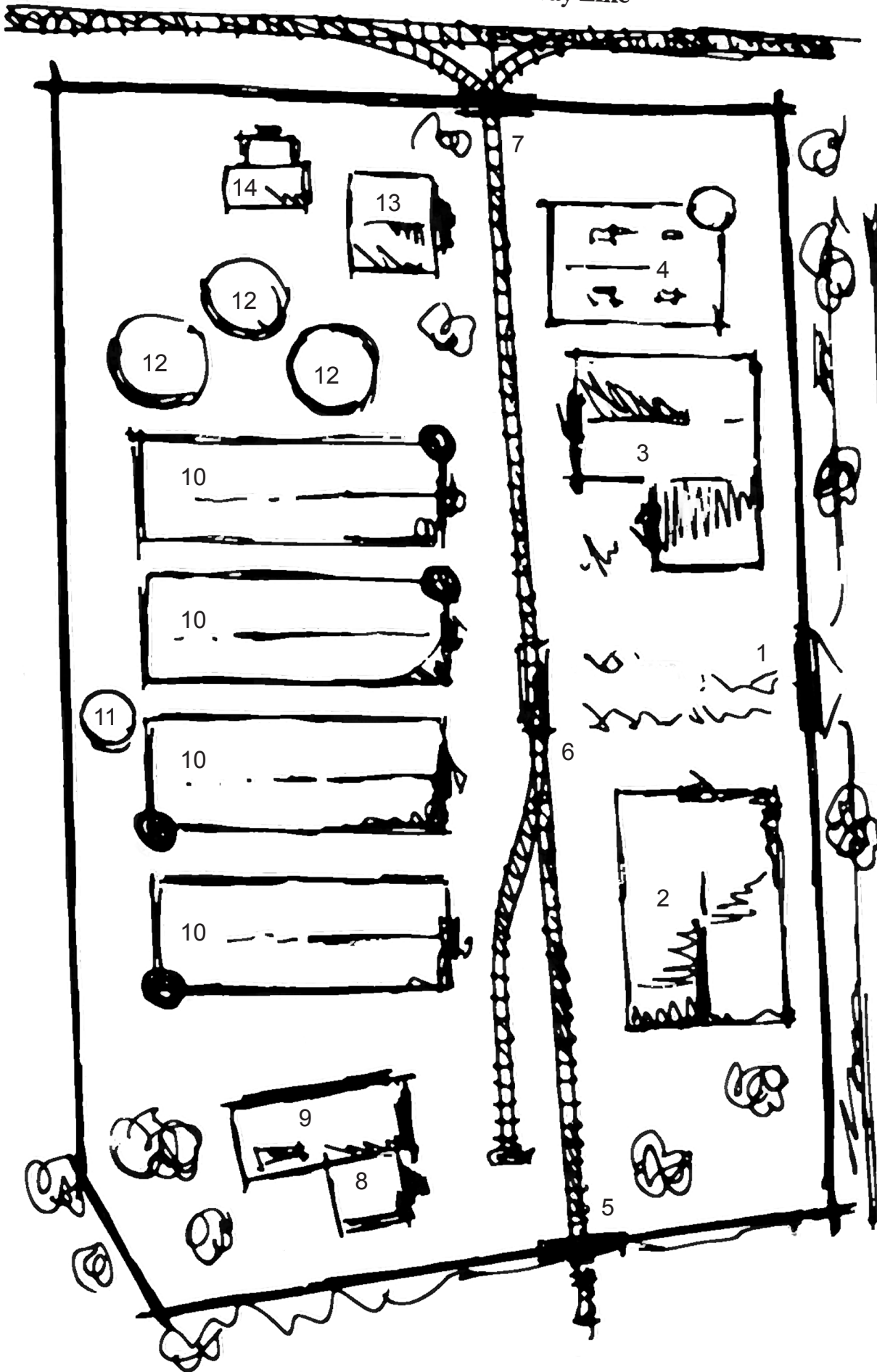


Berlin - Görlitz Railway Line



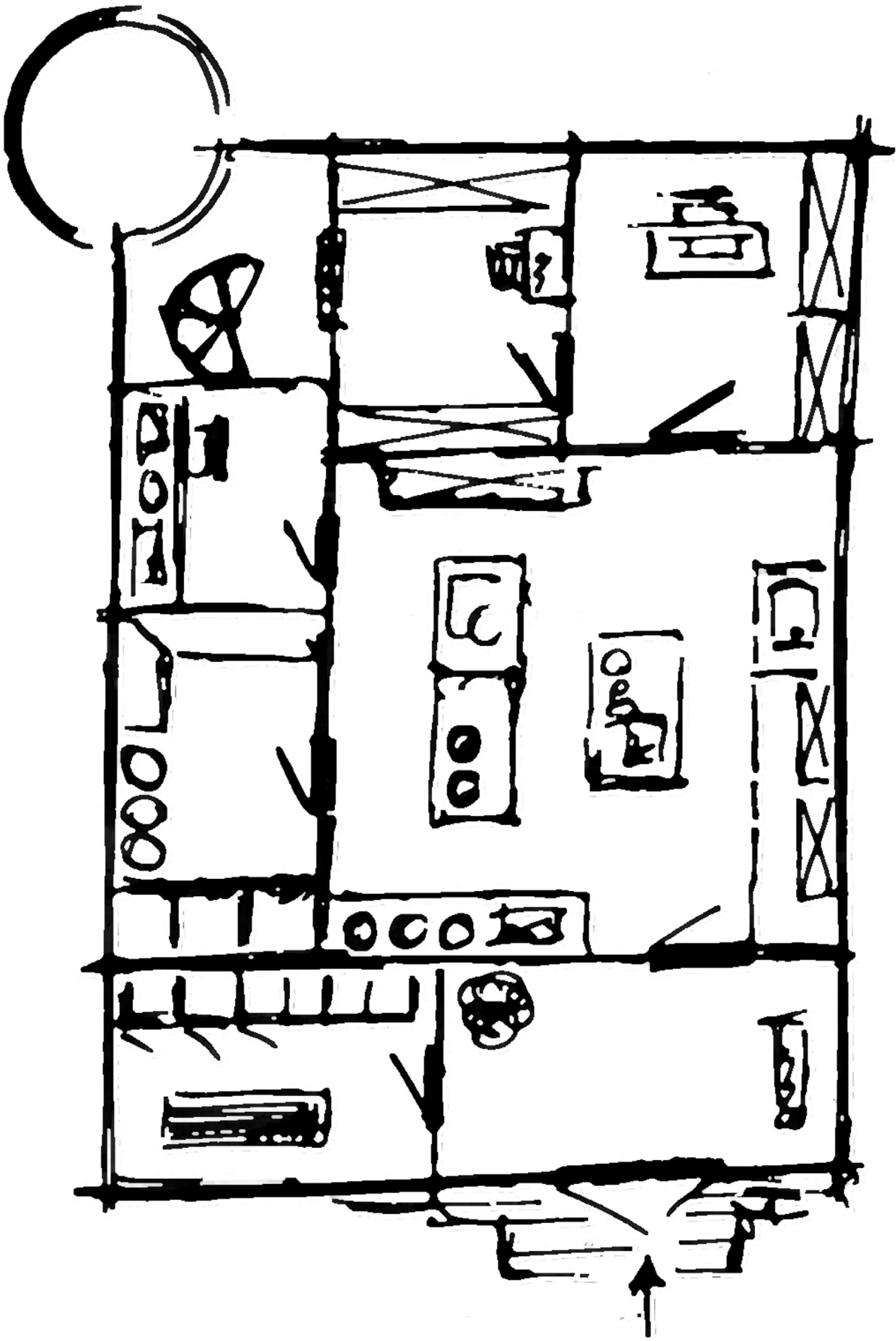
Köpenicker Street

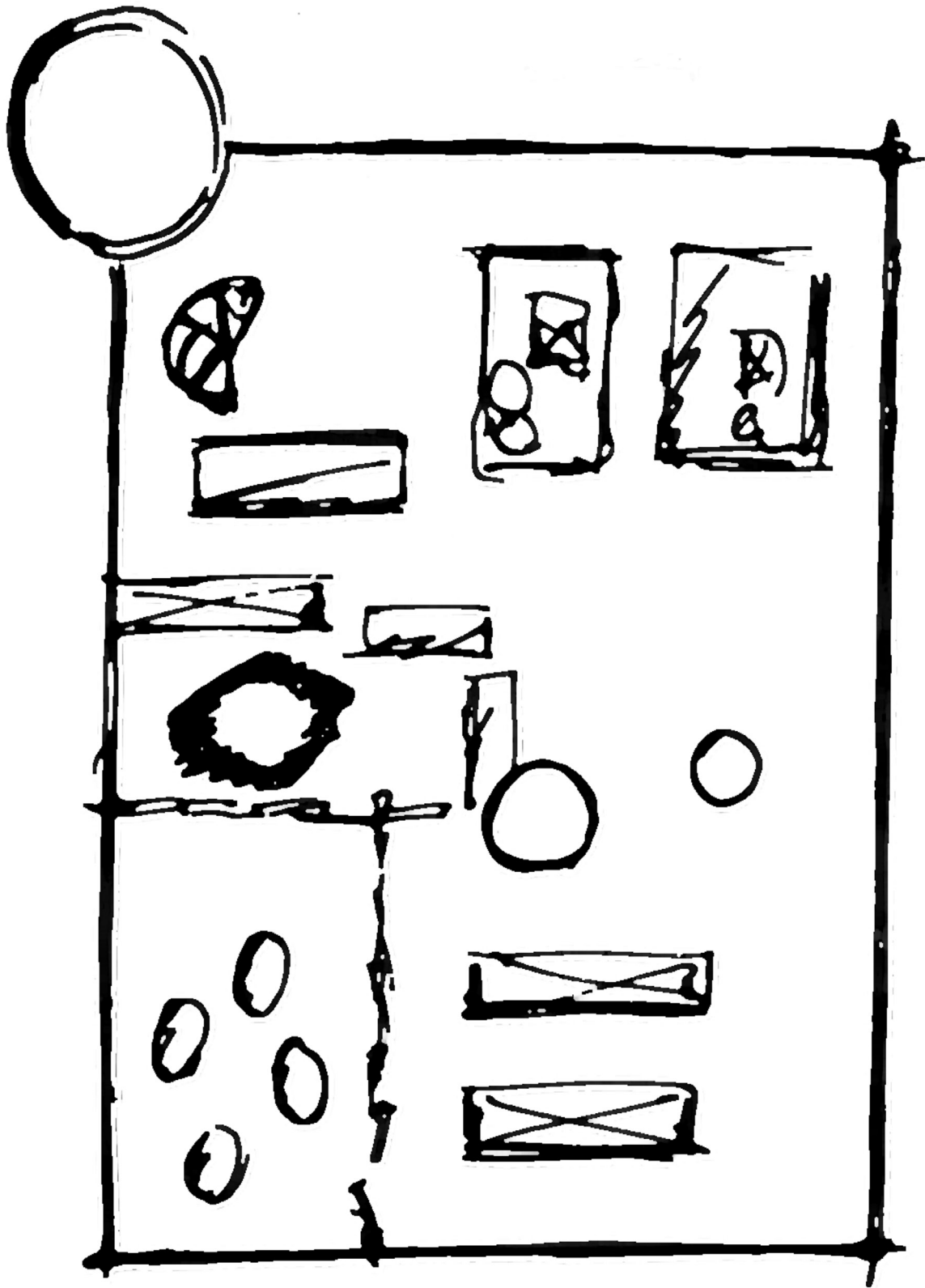
Berlin - Görlitz Railway Line



1. Main Entrance
2. Administration
3. Warehouse
4. Laboratory
5. West Entrance
6. Railway Tracks
7. East Entrance
8. Plant Security Barracks
9. Garage
10. Manufacturing Plant
11. Water Tower
12. Storage Tanks
13. Waste Storage
14. Fuel Storage and Gas Station

Köpenicker Street





26.06.1925

To Whom It May Concern,

I, Gustav Winkler, hereby authorize the following individuals:

To conduct all activities regarding the recent deaths of employees of:
Schreiber & Winkler Chemie KG
Köpenicker Street
Berlin

I grant them the permission to act on my behalf in this regard.

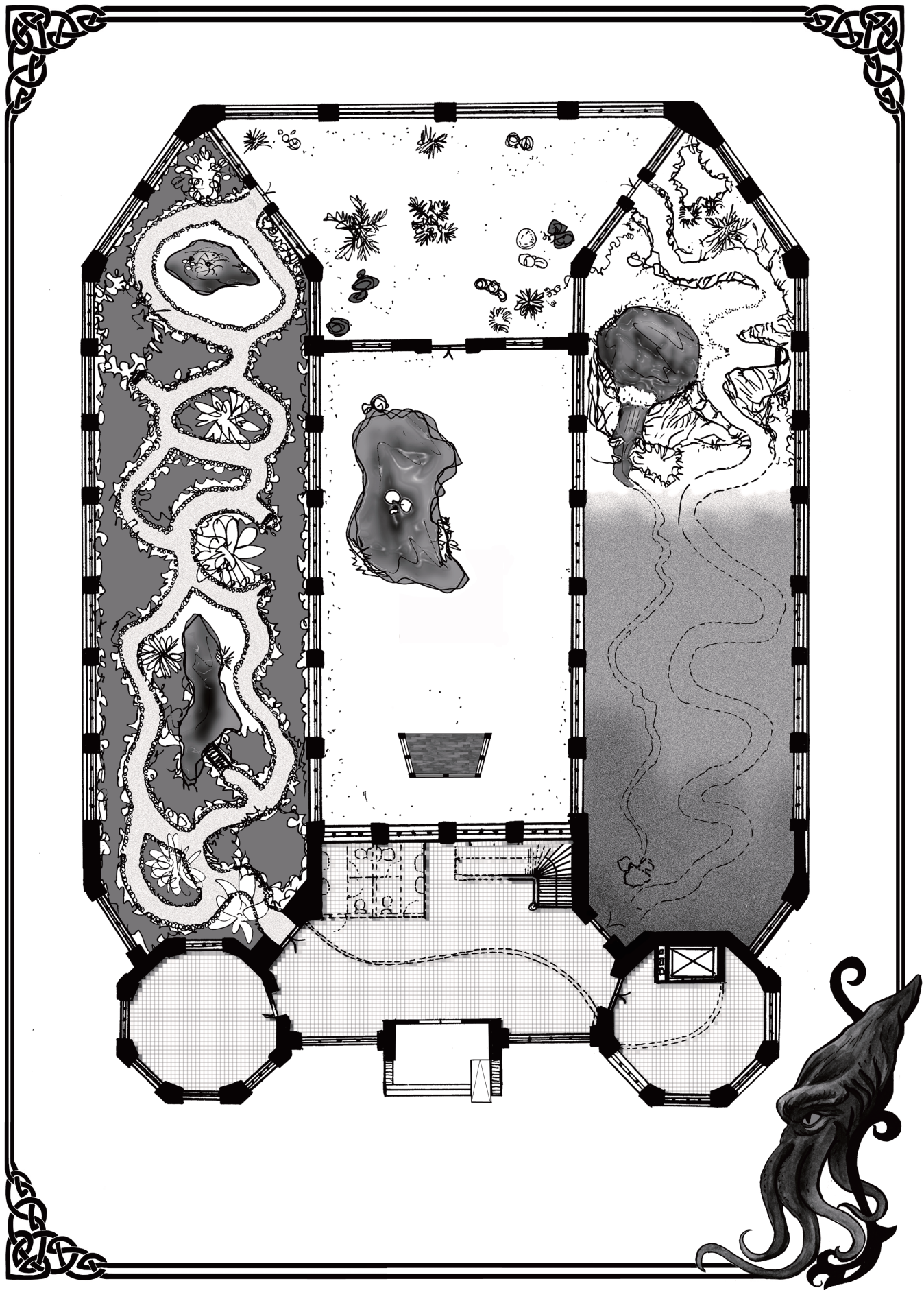
This letter of authorization will be in effect from 26 June 1925, to 25 July 1925. If there are any questions, please contact me by telegram.

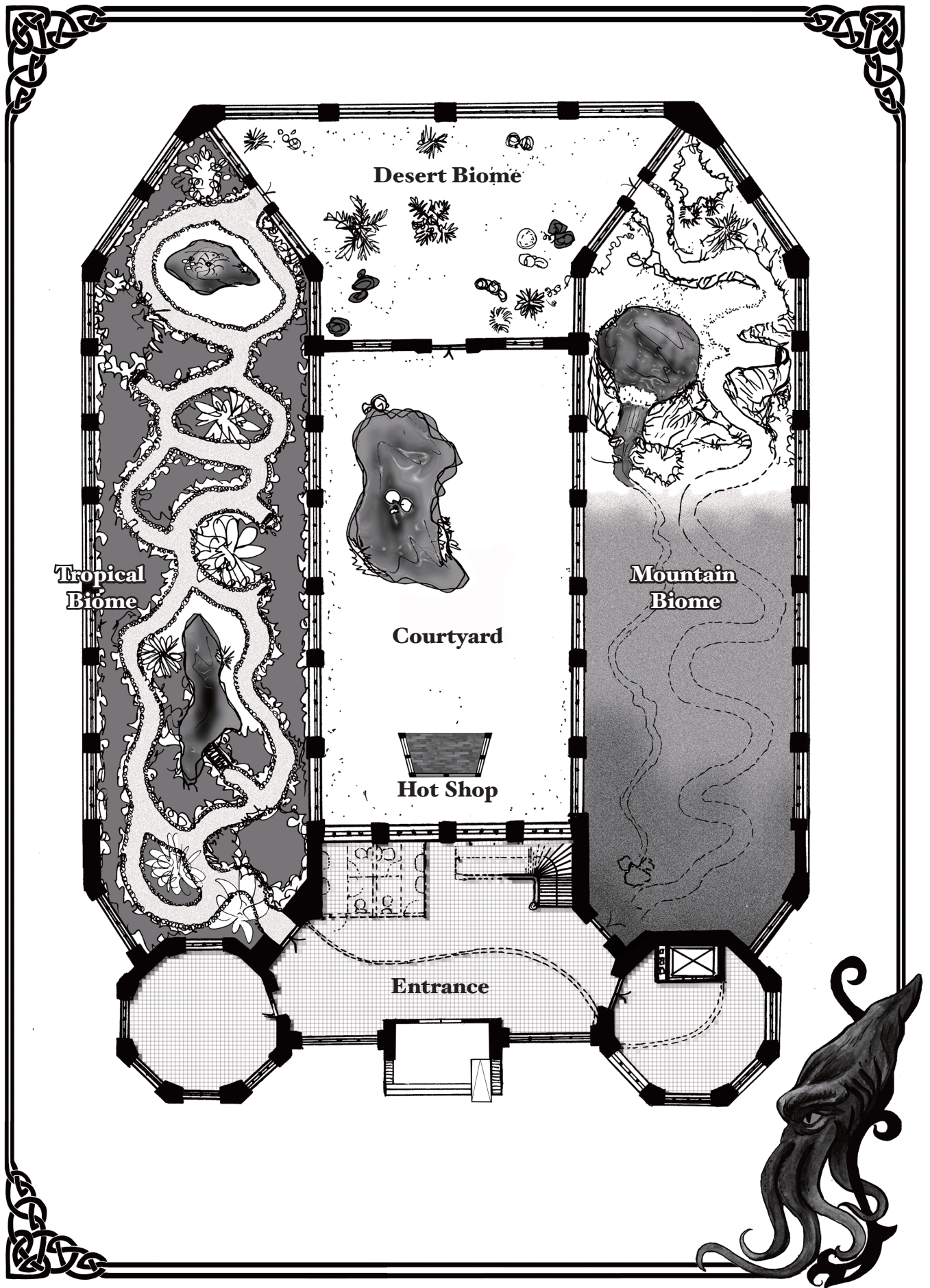
Signed,

Gustav Winkler

Gustav Winkler

Schreiber & Winkler Chemie KG







A glimpse into the “hot shop,” or glass blowing studio, of Galen Tisselly. A furnace, “glory hole” for reheating works-in-progress, and many metal rods, wooden paddles, and other instruments for inflating and shaping blown glass.

Tisselly

You’ve been known for pushing the boundaries of glass art for two decades. How do you push yourself so you can astound the art world?

Galen: That’s kind of you to say. For a long time I have been pushing myself and my studio to expand the limits of the scale and presence of glass artwork. Large, evocative, hopefully even epic sculptures. I am so proud of what I’ve been able to share, the spaces the sculptures have been able to share world-wide, and the emotional responses they have invoked.

Now I’m really feeling the pull to mature in a new way, by digging into the properties of the glass itself. I’m looking back at historic techniques used to color, manipulate, and shape glass used by the Venetians, the Romans, the Byzantines, the Hyperboreans. I’m experimenting with the oldest techniques I can find to resurrect something truly ancient and infuse it into the modern sculpture I am so known for.

“I’m really feeling the pull to mature in a new way”

Can you give any examples of the techniques you are now attempting?

Galen: I’ll give you an example of a failure and a success. I experimented briefly with leaded glass, common in window panes throughout Europe. But saw quickly that even when we tried to layer the leaded glass between unleaded glass, there was too much exposure to the material to myself and my team for it to be safe in glassblowing!

But some ancient writings by an ancient philosopher named Eibon—from Hyperborea, one of the earth’s oldest civilizations—have presented a much more promising technique. Our translations of his writing have been extremely rudimentary, but following Eibon’s instructions we’ve infused this incredible ultraviolet hue into the glass. It’s hard to describe without seeing it.

I have so much respect for the work of anyone who shaped glass without having the tools I have in my hot shop today.



Tisselly at Pierce Botanical Garden

Opening this weekend

View the sculptures of famed American glass artist Galen Tisselly displayed among the beautiful plants of Pierce Botanical Garden



Tisselly at Pierce is made possible through donations from the Columbus Arts Foundation and the Gunner Foundation.

Glassblowing Knowledge

(This can be given to any character with an appropriate art skill for knowledge about glassblowing.)

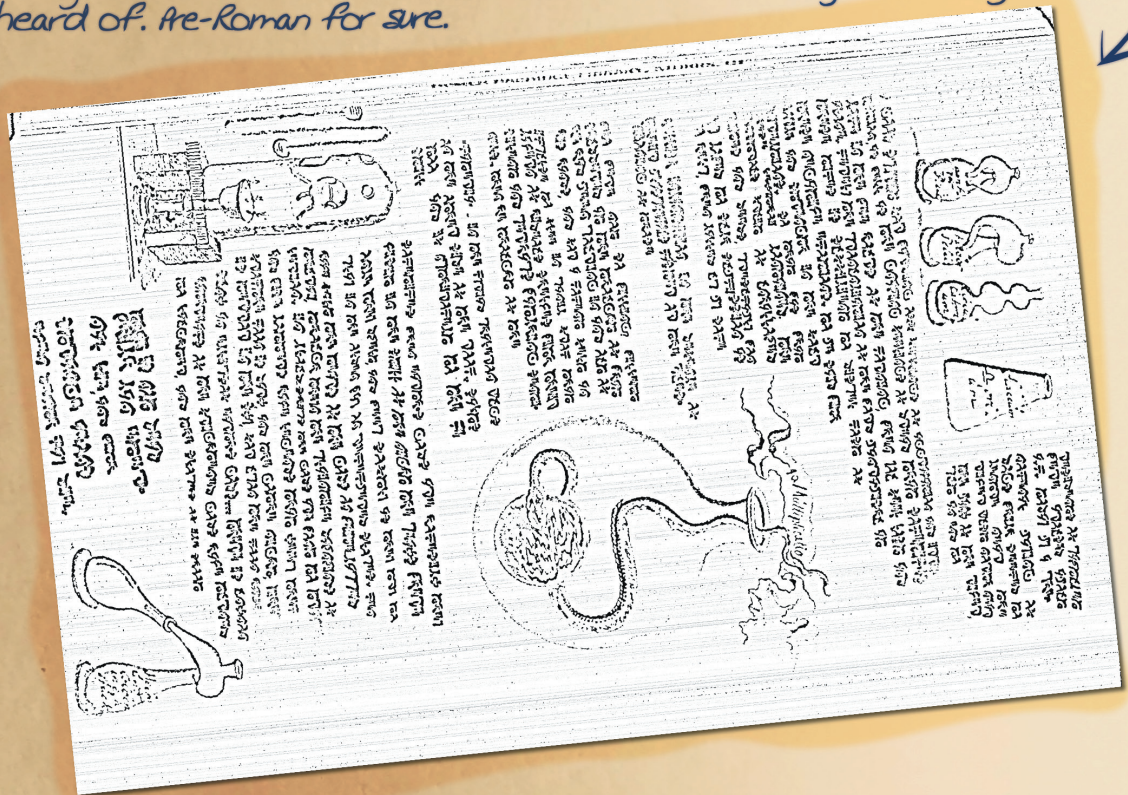
Glassblowing medium and large pieces requires more than one person, with one person to blow or help move pieces, and the other to manipulate, spin, or get the next tool to handle the glass. It's very difficult to blow, spin, reheat, and carefully watch a large piece on your own, so many artists use at least one assistant to make large pieces.

The key tools in a "hot shop" (glassblowing workshop) include:

- **Furnace:** This contains the molten (melted) glass for starting a piece, heated to 1400 to 1600 Celsius.
- **Glory Hole:** To continue shaping hot glass, the temperature of the glass must remain very high *and* very even across the piece so it doesn't break or shatter. Glass is very sensitive to sudden changes in temperature. A glory hole is used to heat a piece-in-progress so it can be molded, blown, or stretched more.
- **Pipes and puntys:** Metal pipes are used to blow air into glass to build the basic shape and size. Once the size is reached, pieces can be switched from the pipe onto a punty (PUNT-ee), another long metal pipe, to be able to open up the hole from where it was blown into a vase, bowl, or other open shape.
- **Annealer:** The annealer is where a finished piece is placed to cool *very slowly* so it does not break or shatter before reaching room temperature.
- **Tools for safety or manipulating glass during work:** Wooden paddles, tongs, newspaper, heavy gloves, dark glasses, metal molds, shards of colored glass, buckets of water, sawhorses: all items commonly found in a glassblowing hot shop.

Halted my experiments with leaded glass. Surrounding the leaded glass in a coating of clear glass reduced aerosolizing lead later in the process, but did not prevent exposure during initial glass blowing or aerosolizing during heating of molten glass. I don't believe that we have identified a safe enough process to prevent lead exposure. Could possibly return to the idea after further research and safety procedure development.

Research on historic glass techniques continues. I've received a folio from the Liber Ivonis, a portion of an incredibly ancient text unearthed in research by Dart. It seems to show some glassmaking techniques. If I can get a decent translation, this would be the oldest glassmaking I've heard of. Pre-Roman for sure.



Translation is difficult, but Liber Ivonis shows the development of a powder "Nsfī Alhaya" that has a deep purple color infused into glass. The creator, Eibon, was a chemist? An inventor? more than just a craftsman. Working on a test batch to see how it looks in modern glass.

The Purple Nsfi Alhaya Powder creates streaks of deep, almost ultraviolet purple in clear glass! I'm guess it was worth all the hassle and expense of finding that silver grinding bowl. Designing some new pieces to showcase this clear/streaked glass among my bright signature colors.

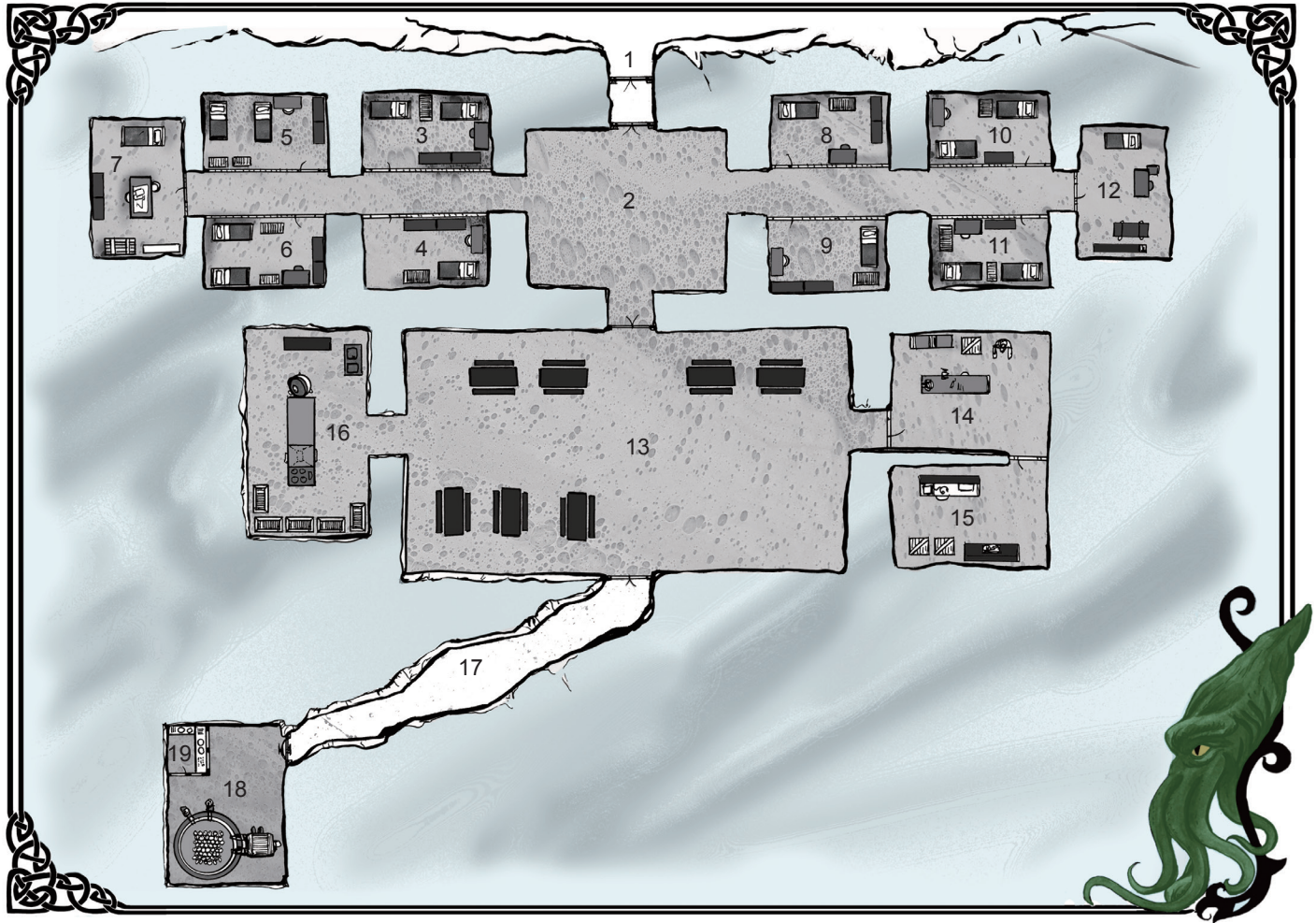


Initial tests show some smoking from the furnace. I'm working solo to avoid exposing the whole studio. Adding more powder to the glass to enhance the color's presence.

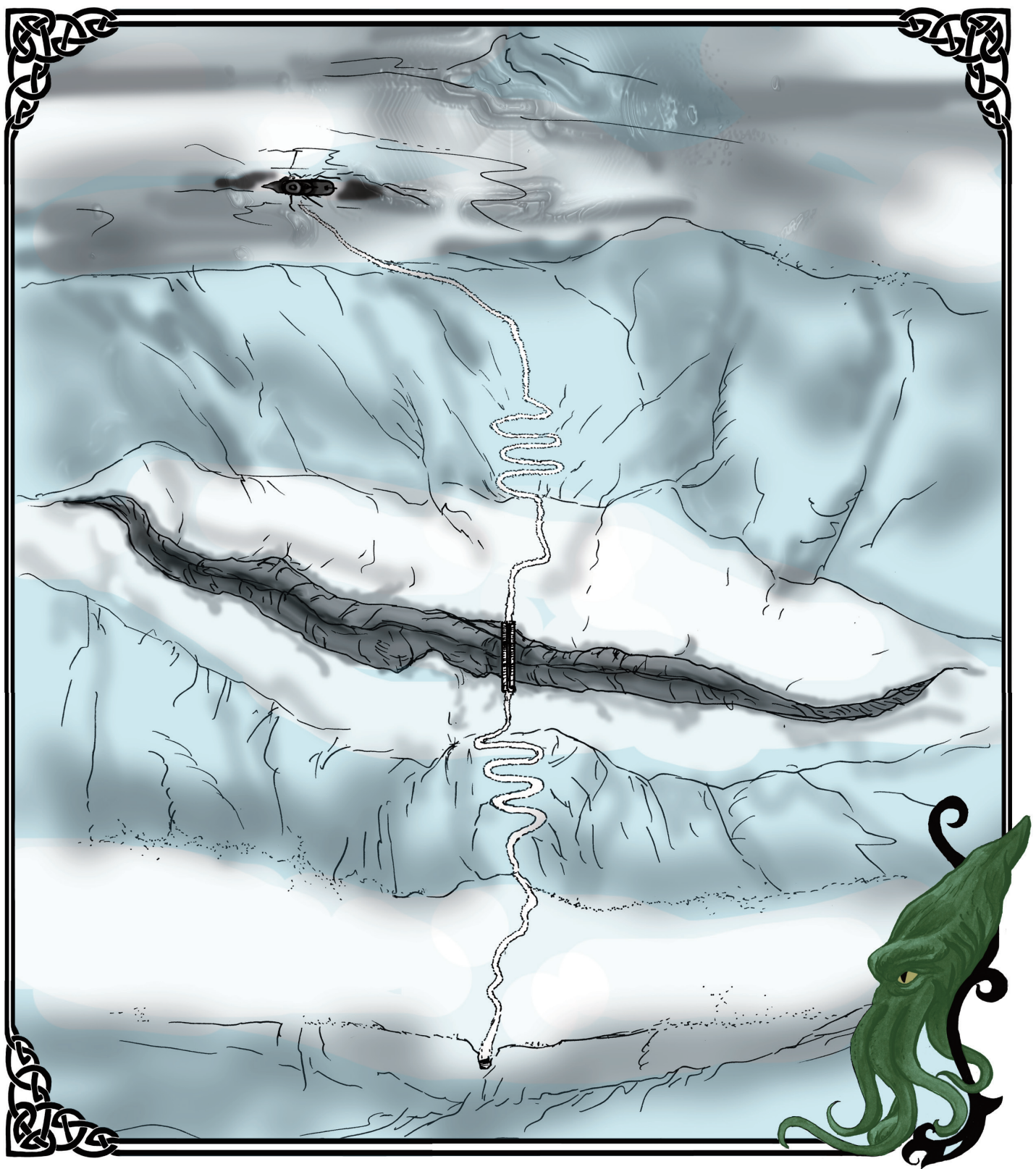
The infused glass cools very slowly, adding beautiful color and movement to the pieces. Increasing the powder and blowing larger pieces to test further.

more powder. more beautiful sculptures.
more creatures to share.

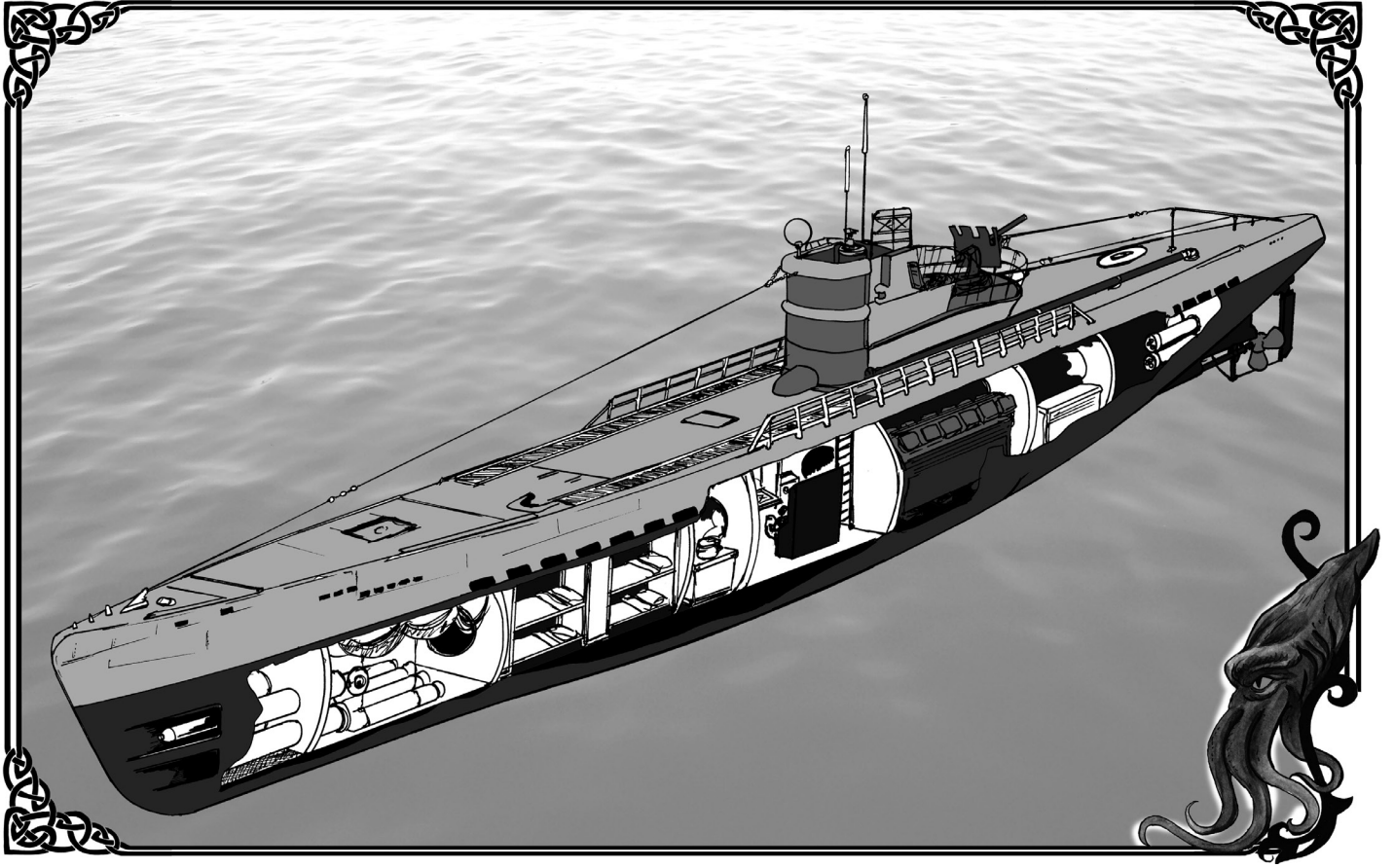


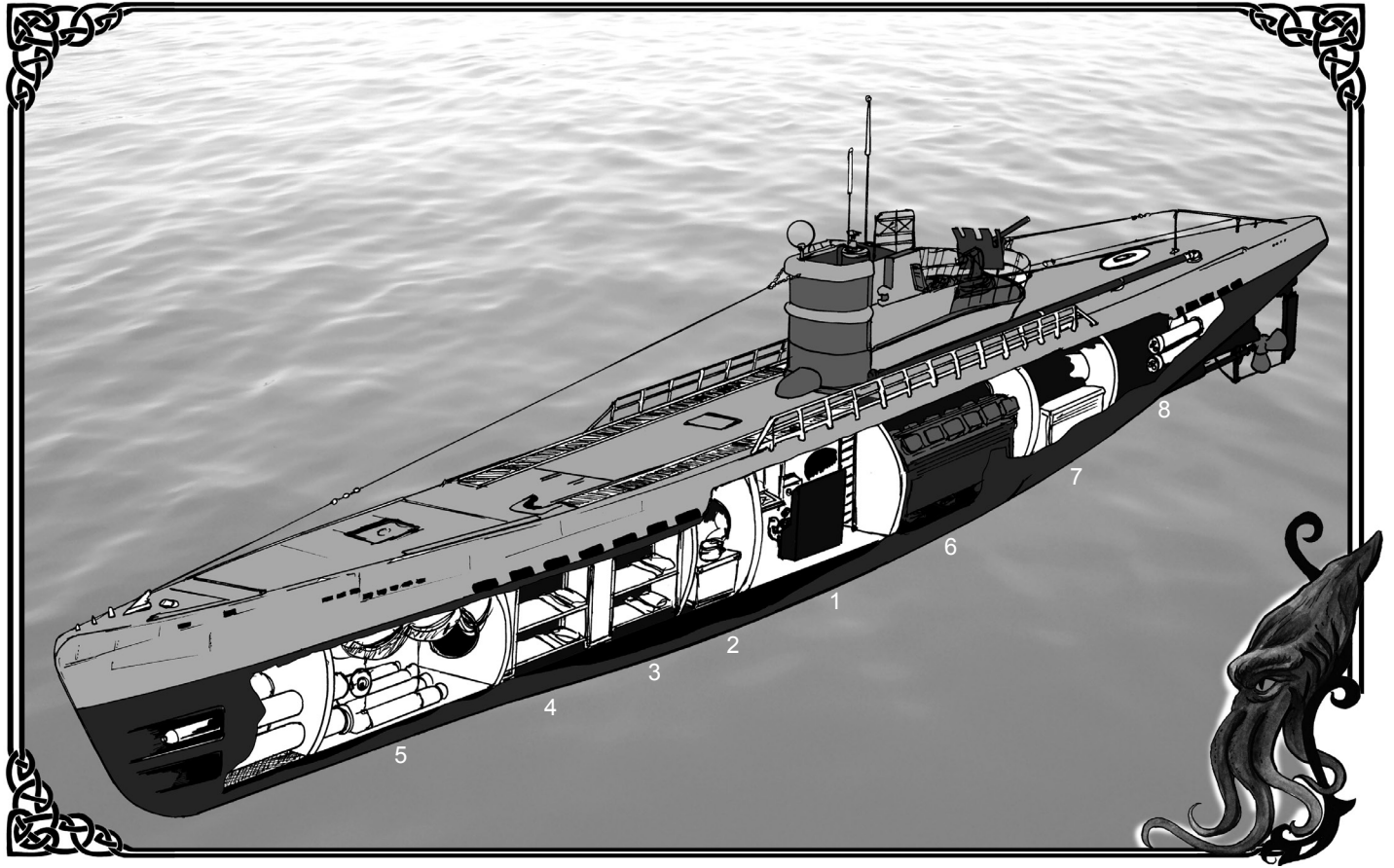


1. Entrance
2. Main Hall
3. Meat Wagon's Room
4. Lieutenant Katz's Room
5. Dalton and Hutch's Room
6. Mack and Kensington's Room
7. CDR Travis's Room
8. The Bear's Room
9. Sergeant Stamper's Room
10. Tin Man and Crowbar's Room
11. Bugs and Truck's Room
12. Dr. Kreuger's Room
13. All Purpose Room
14. Mechanical Room
15. Radio Room/Shelter
16. Kitchen
17. Ice Tunnel
18. Reactor Room
19. Control Panel









1. Control Room
2. Radio Room
3. Galley
4. Petty Officers'/Chiefs' Quarters
5. Forward Torpedo Room (and Crew's Quarters)
6. Diesel Engine Room
7. Maneuvering and Electric Motor Room
8. Aft Torpedo Room (and Crew's Quarters)

10¢

DIME

OCTOBER

HORROR MAGAZINE



THE
**THING
THAT CAME
TO
DAMASCUS**

FEATURE-LENGTH
MYSTERY-TERROR NOVEL

by **JARED
SMITH**

THE
**PUPPET
MASTER**

STARTLING, DIFFERENT
TERROR NOVELETTE

by **S. DERAJ**

**ROBIN HA
STU HORVATH
GREG STEELE
MARIA NGUYEN
AND OTHERS
DEAN ENGLEHARDT**



15¢

MAR.

DIME HORROR MAGAZINE

Bayt
Azif

MASK OF THE INDIAN WOLFMAN

FEATURE-LENGTH
MYSTERY-TERROR NOVEL

by ASH
DELVILLAN

THE CHILD'S REVENGE

STARTLING, DIFFERENT
TERROR NOVELETTE

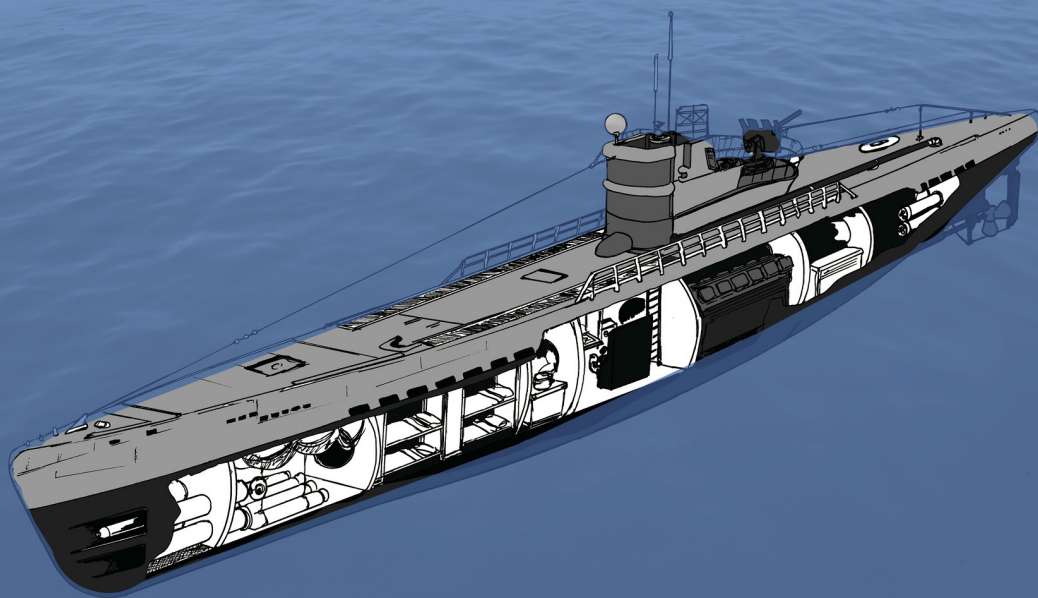
by BRIDGETT
JEFFRIES

CHRISTINE SKELLY
MATTHEW HODDY
EVAN JOHNSTON
JENSINE ECKWALL
AND OTHERS
ZACH HOWARD

2020
44

Wolf Pack

Killers Under the Waves



Norman Broadhurst

“An insightful look at Germany’s submarine threat”

Rear Admiral Alexander R. Steyer

USN (Ret.)

Ithagua
Der Eiswanderer