

New Glass Review 8

The Corning Museum of Glass

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The Corning Museum of Glass
Corning, New York 1987

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One Museum Way
Corning, New York 14830-2253
(607) 937-5371

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Jury Statements

I like Mark Lorenzi's piece – at least I like what the slide tells me about it. Those colors are surprisingly nice together, and the height and thickness of the wall seem adventurous but just right for the diameter. It could be a button or a wading pool, a bit of jewelry or an immense sculpture, handsome at any scale. That is a subjective opinion, and it reflects personal taste. Or does it? Suppose a lot of other people liked it, too?

“**Sentient:** finely sensitive in perception or feeling.”

Certain people have the ability to combine elements more attractively than others. Some are really great at it. Over the years, it seems to me that it is this quality of sentience that most repeatedly brings jurors together in their choices. Sometimes our convictions about the importance of newness or of making a statement or self-expression blind us to this core quality, but as time rolls by and attitudes change, the sentient work stands like a rock.

A lot of people are now taking a good, hard look at the glass of the 1950s. Not surprisingly, what was most admired then (and it wasn't much admired) is most admired now, but the new connoisseurs of this material are finding new reasons to value it – reasons of record. Who made what when and how sets up categories which may not include the intentions of the original creators at all. All this is especially interesting to survivors of the 1950s who regard the advent of studio glass as a major event in the history of glass (as I do). Generally speaking, we were quite content to accept Harvey Littleton and the late and much-lamented Dominick Labino as the fathers of this phenomenon (it is **not** a movement, having neither a cause nor a philosophy), but now new lists of parents, grandparents, and great-grandparents are being proffered with increasing frequency. Jean Sala and Maurice Marinot are sharing the honors with Edris Eckhardt, John Burton, Maurice Heaton, the Higginses, and goodness knows who else. The other day someone put forth Frederick Carder, founder of Steuben, as the true source because he knew an awful lot about glassmaking **and** designed his own line.

As you look through this **New Glass Review 8** at your own work or the work of others, know that it, too, will be subject to rediscovery and historical review. People unaware of the poignancy of a glass artist's secret life or unimpressed by another's political convictions will rejudge the work and find other reasons to value it – or not.

Since its inception in microfiche format in 1976, the **New Glass Review** has been about what's new in glass. Glass is its subject of record. The **Review** records who did what when and how. The first big change was in the “who.” Manufacturers and their designers gave way numerically to individuals who conceived and made their own pieces (in **Glass 59**, there were 93 companies and 34 individuals; in **New Glass**, just 20 years later, there were 18 companies and 177 individuals). The second big change, as recorded by this **Review**, has been the “what.” The useless has overwhelmed the useful; decorative things that do not function are vanquishing decorative things that do. In the **Review** of 1976, 37 pieces were truly functional vessels; in this **Review**, there are only 22. Plainly, art is taking over glass.

Curiously, nobody seems to care very much. In spite of the fact that some of the most distinguished figures in the art world have been on the jury for **New Glass** and **New Glass Review** – including Werner Schmalenbach, the director of the Kunstsammlung Nordrhein-Westfalen (Düsseldorf), one of the most avant-garde museums; J. Stewart Johnson, then of The Museum of Modern Art; Henry Geldzahler and William Lieberman, both in charge, at different times, of contemporary art at The Metropolitan Museum of Art; Clement Greenberg, one of the major art critics of this century; and, last year, Abram Lerner, the former director of the Hirshhorn Museum – there is not, as far as I know, one major institution of contemporary art that has an active program for the acquisition of contemporary glass. Why?

The collective answer of our non-glass jurors would sound something like this: “It is very interesting . . . some very beautiful things. I had no idea how much was going on in glass. Aesthetically it is not very new – and newness is what we are about.”

And what do we who live in this new glass world care about? Subject matter and technique – the “how.” We do not seem to have much to say about aesthetics either. Each year, after I have seen all the **New Glass Review** entries for the first time, I find myself trying to characterize the year

Ich mag die Arbeit von Mark Lorenzi – jedenfalls mag ich das, was mir das Dia davon wiedergibt. Diese Farben passen auffallend gut zusammen, und Höhe und Stärke der Mauer scheinen erstaunlich, aber genau richtig für diesen Durchmesser. Das Objekt kann ebenso gut ein Knopf wie ein Tümpel sein, ein Schmuckstück oder eine riesige Plastik – in jeder Größe schön anzusehen. Das ist eine subjektive Meinung, und sie bringt einen persönlichen Geschmack zum Ausdruck. Tut sie das? Was wäre, wenn das Stück vielen anderen auch gefiele?

„**Einfühlsam:** von ausgeprägter Sensibilität, was Gefühl und Wahrnehmungsvermögen betrifft.“

Es gibt Menschen, die die Fähigkeit besitzen, Elemente attraktiver zusammenzufügen als andere. Manche können das wirklich gut. Seit vielen Jahren scheint es mir diese Begabung zu sein, die die Juroren am häufigsten in ihrer Auswahl übereinstimmen läßt. Manchmal macht uns unsere Einschätzung der Wichtigkeit einer Innovation, eines künstlerischen Anliegens oder eines persönlichen Ausdrucks für diese wesentliche Qualität blind, aber so wie die Zeit vergeht und sich die Einstellungen ändern, so steht die einfühlsame Arbeit fest wie ein Fels.

Viele Menschen nehmen im Moment das Glas der 50er Jahre genau unter die Lupe. Es überrascht wohl kaum, daß das, was damals am meisten bewundert wurde (und dabei hielt sich die Bewunderung in Grenzen) auch heute noch am meisten bestaunt wird. Doch finden die neuen Kenner dieser Materie heutzutage neue Gründe für ihre Wertschätzung – Gründe, die in der Geschichte liegen. Die Frage, wer machte wann, was und wie, bestimmt Kategorien, die die Absichten ihrer ursprünglichen Gestalter in keiner Weise berücksichtigen mögen. All dies ist für die Überlebenden der 50er Jahre, die (wie auch ich) die Erfindung des Studioglases als eines der wichtigsten Ereignisse in der Glasgeschichte betrachten, von besonderem Interesse. Im allgemeinen ist es uns recht, in Harvey Littleton und dem bedauerlicherweise kürzlich verstorbenen Dominick Labino die Väter dieses Phänomens zu sehen (es handelt sich **nicht** um eine Bewegung, da sie weder einen Anlaß hatte noch eine Philosophie besitzt), aber neuerdings zählt man Eltern, Großeltern und Urgroßeltern auf und bringt sie mehr und mehr ins Gespräch. Jean Sala und Maurice Marinot teilen sich die Ehre mit Edris Eckhardt, John Burton, Maurice Heaton, den Higgins' und Gott weiß wem. Vor kurzem schlug jemand Frederick Carder, den Gründer von Steuben Glas, als eigentlichen Motor vor, da jener eine ganze Menge über Glasherstellung wußte **und** eine eigene Linie entwickelt hat.

Wenn man dieses **New Glass Review 8** durchblättert und sich die eigenen Arbeiten oder die der anderen ansieht, dann sollte man sich darüber im klaren sein, daß auch dieses Heft einmal Gegenstand der Rückbesinnung und des historischen Rückblicks sein wird. Menschen, die sich der verborgenen Dramatik im Leben eine Glaskünstlers nicht mehr bewußt sind oder sich von der Meinung politisch Andersdenkender unbeeindruckt zeigen, werden diese Stücke neu bewerten und andere Gründe für deren Wertschätzung finden – oder auch nicht.

Seit New Glass Review ab 1976 auch auf Mikrofiche aufgenommen wird, ist es mehr oder weniger auf dem neuesten Stand in Sachen Glas. Glas ist der Gegenstand seiner Dokumentation. Das **Review** hält fest, wer was wann und wie gemacht hat. Die erste große Veränderung fand beim „wer“ statt. Firmen und ihre Designer machten Einzelpersönlichkeiten Platz, die ihre Stücke selbst entwarfen und ausführten (in **Glass 59** gab es 93 Firmen und 34 Einzelkünstler; in **New Glass**, nur 20 Jahre später, 19 Firmen und 177 Einzelkünstler). Die zweite große Veränderung, die dieses **Review** dokumentiert, betrifft das „was“. Das Funktionslose hat das Nützliche überundet; dekorative Dinge, die man nicht benutzen kann, verdrängen diejenigen, die es tun. In dem **Review** von 1976 gab es 37 wirklich funktionstüchtige Gefäße, in diesem **Review** sind es nur 22. Ganz offensichtlich hat die Kunst das Glas eingeholt.

Seltsamerweise scheint sich niemand groß darum zu kümmern. Obwohl einige der bekanntesten Figuren der Kunstwelt Juroren für **New Glass** und **New Glass Review** waren – u. a. Werner Schmalenbach, Direktor der Kunstsammlung Nordrhein-Westfalen (Düsseldorf), eines der fortschrittlichsten Museen; J. Stewart Johnson, damals am Museum of Modern Art; Henry Geldzahler und William Lieberman, beide zu unterschiedlichen Zeiten am Metropolitan Museum of Art für zeitgenössische Kunst zuständig; Clement Greenberg, einer der führenden Kunstkritiker unseres Jahrhunderts; und, letztes Jahr, Abram Lerner, ehemaliger Direktor des Hirshhorn Museums – gibt es, soviel ich weiß, in der zeitgenössischen Kunstszene keine größere Institution, die den Erwerb zeitgenössischer Glasarbeiten fest in ihr Programm mit einbezogen hat. Warum?

by how the techniques are doing – optical cutting slowing down, **pâte de verre** coming up neck and neck with mixed media, blowing dropping back, cut sheet emerging on the outside, enameling and engraving holding on, Vitrolite on the wane, and so forth. When the selection process is all over and we have settled on our choices, there are a few pieces – a very few – that seem to have risen above all the others, pieces with which I feel a connection that has nothing to do with any criteria that I could verbalize.

I suppose that history will categorize our glass by technique – we do it now with ancient glass. It is convenient, like the alphabet. What is included here may have some value for its newness in a chronological context. But what the future really treasures will probably depend on what looks wonderful, what truly reflects extraordinary perception or feeling.

Thomas S. Buechner (TSB)
President
The Corning Museum of Glass

One cannot help but wonder at, and be slightly startled by, the minor representation of blown work in this year's **New Glass Review** entries. Has it finally reached its limit after 2,000 years? Cast, fused, and all kinds of cold work have been increasingly present, and they now seem to have overtaken the technique that has dominated contemporary glass for the past 25 years.

There are a number of reasons why this direction may be showing up in the **New Glass Review**. First, although the clearly stated purpose of this publication is to survey (like it or not) what is new, it would be more accurate to say that the jurors are looking for what is different. In the constant search for an individual style amid the pressure to be novel, there is an understandable tendency for an artist to turn to techniques outside the familiar cornerstone of blowing. Some artists may think that **New Glass Review** jurors consider blown glass "passé."

Ten years ago, the skill of blowing molten glass was still considered the necessary basis for a glassmaking education. Today, as more students come to the material from other sculptural media, their motivation may exclude the need to learn the skill of blowing. The material, rather than the craft, attracts their attention. In addition, non-blown work can offer the sculptor more control as well as a more easily attained range of forms and sizes. Such work tends to be reminiscent of traditional sculptural media – bronze, marble, plaster, even clay – and as such it finds easier acceptance as sculpture.

Another factor that cannot be discounted is that blowing good glass is difficult. Years ago, when most artists were struggling simply to blow a decent bubble, clumsy execution was overlooked in favor of "personal expression." Today, standards are higher and technique must be mastered.

In the area of design, most production is blown, but very little is submitted to the **Review**. Within the physical boundaries of the blowing technique and the demands of utilitarianism, it is much more difficult to find a good new solution to the drinking vessel than to patch together an assortment of elements and pronounce the work sculpture. Rather than exhibiting a prejudice against functional objects, the jurors invariably register disappointment at the low numbers of these entries and their generally unimaginative design.

In non-blown work, the most interesting technical direction has been the increasing prominence of **pâte de verre**. Although lately we see the term used to describe almost any type of fused crushed glass, British artist Diana Hobson is one of the few employing glass pastes in the tradition of the turn-of-the-century French masters.

The walls of **Progressive Series No. 5** are barely a crust brushed in layers on the interior of an open mold. Colored glass and beach sand compose the harlequin pattern impressed slightly into the surface and just touching the crystalline rim edge. In her work, Hobson emphasizes the lightness and translucency of glass while controlling the material with precision. When considered in sharp contrast to the heavy and insensitive handling of too much cast glass, Hobson's vessel may seem to be merely ornamental decoration. In truth, the apparent fragility, detailing, refinement, and fine craftsmanship no more signify fussy preciousness in her work than in a Roman cage cup, an Italian Renaissance enameled bowl, or a perfect wineglass.

Techniques, like styles, go in and out of favor and are monitored annually in this publication. Lately, organic free form happens to be on the down-

Die gemeinsame Antwort unserer „non-glass“ Juroren lautete ungefähr so: „Es ist sehr interessant . . . einige wirklich schöne Sachen. Ich wußte gar nicht, wieviel im Glas passiert. Unter ästhetischen Gesichtspunkten ist es nicht sehr neu – und es ist gerade das Neue, das wir suchen“.

Und worum geht es uns, die wir in der neuen Glaswelt leben? Um den Gegenstand und um die Technik – um das „wie“. Wir scheinen auch nicht viel zur Ästhetik zu sagen zu haben. Jedes Jahr, wenn ich alle Einsendungen für **New Glass Review** zum ersten Mal gesehen habe, ertappe ich mich selbst dabei, wie ich das Jahr danach zu charakterisieren suche, was die Techniken machen – optischer Glasschliff läßt nach, **pâte de verre** Kopf an Kopf mit mixed Media, Blasen fällt zurück, geschliffenes Flachglas holt auf, Email und Gravur nach wie vor im Rennen, Vitrolite nicht mehr so stark usw.

Wenn der Selektionsprozeß vorüber ist, und wir unsere Wahl getroffen haben, gibt es einige Stücke – sehr wenige – die sich von den anderen abzuheben scheinen. Stücke, zu denen ich eine Beziehung entwickeln kann, welche nichts mit irgendwelchen Kriterien zu tun hat, die sich in Worte fassen ließen.

Ich nehme an, daß die Geschichte unser Glas anhand der Techniken einordnen wird – im Moment tun wir das mit altem Glas. Es ist so bequem wie das Alphabet. Was hier abgebildet ist, mag – unter chronologischem Gesichtspunkt – wegen seiner Neuheit von einigem Wert sein. Aber das, was die Zukunft schätzen wird, hängt wahrscheinlich von dem schönen Aussehen eines Stückes ab, davon, daß es tatsächlich ungewöhnliches Einfühlungsvermögen oder Empfindsamkeit zum Ausdruck bringen vermag.

Thomas S. Buechner (TSB)
Präsident
The Corning Museum of Glass

Über die geringe Anzahl von geblasenen Arbeiten unter den Einsendungen für das diesjährige **New Glass Review** kann man sich nur wundern und mag leicht überrascht sein. Ist diese Technik nach 2000 Jahren nun an ihre Grenzen gestoßen? Gegossenes und verschmolzenes Glas sowie alle Arten der kalten Bearbeitung tauchen zunehmend auf und scheinen nun die Technik, die im zeitgenössischen Glas während der vergangenen 25 Jahre dominierte, eingeholt zu haben.

Es lassen sich eine Anzahl von Gründen aufzählen, warum sich diese Entwicklung gerade in **New Glas Review** manifestiert. Einmal wäre es, trotz der klar umrissenen Zielsetzung dieser Publikation – nämlich das zu ermitteln, (ob man es mag oder nicht), was neu ist – korrekter zu sagen, daß die Juroren nach dem Ausschau halten, was anders ist. In der beharrlichen Suche nach einem individuellen Stil ist der Künstler dem Druck ausgesetzt, Neuheiten zu bieten, und so tendiert er verständlicherweise zu Techniken, die außerhalb des in der Tradition fest verankerten Blasens liegen. Einige Künstler mögen der Ansicht sein, daß **New Glass Review** Juroren geblasenes Glas für „passé“ halten.

Vor 10 Jahren wurde die Fähigkeit, geschmolzenes Glas zu blasen, noch als notwendige Ausbildungsgrundlage eines Glasgestalters angesehen. Heute, wo zunehmend auch Studenten über andere skulpturale Werkstoffe zu diesem Material finden, sind sie in ihrer Motivation nicht mehr darauf angewiesen, das Glasblasen zu erlernen. Das Material und nicht so sehr das Handwerk erregt ihre Aufmerksamkeit. Darüberhinaus bekommt ein Bildhauer nicht-geblasene Stücke leichter in den Griff, und sie ermöglichen ihm, sich ohne große Schwierigkeiten ein Spektrum an Formen und Größen anzueignen. Solche Stücke erinnern oft an traditionelle bildhauerische Werkstoffe – an Bronze, Marmor, Gips oder sogar Ton – und finden deshalb als Skulptur leichter Anerkennung.

Ein weiterer Aspekt sollte ebenfalls nicht vernachlässigt werden: die Schwierigkeit, Glas gut zu blasen. Vor Jahren, als die meisten Künstler noch damit kämpften, eine ordentliche Blase zustande zu bringen, übersah man gerne die unbeholfene Ausführung zugunsten „persönlichen“ Stils. Heutzutage ist das Niveau höher und die Technik muß beherrscht werden.

Auf dem Gebiet des Design sind die meisten Produkte geblasen, aber nur sehr wenige wurden für das **Review** eingereicht. Im Rahmen der physischen Grenzen dieser Technik und funktionaler Anforderungen ist es wesentlich schwieriger, eine überzeugende Lösung für ein Trinkgefäß zu finden als eine Anzahl von Elementen zusammenzubauen und die Arbeit

swing while the architectural form is on the rise. Blowing has been, and will continue to be, an effective sculptural choice, but its potential should be tapped further. Artists from the United States in particular have neglected techniques such as cutting, engraving, and mold blowing, possibly because they may seem too tight and controlled. In fact, they can enhance blown work, when appropriate, as have sandblasting and painting.

Perhaps next year the jurors will bemoan this lopsided technical trend away from blowing. However, it gives me renewed confidence in the future of glass as art. I also suspect that when the pendulum invariably swings back in the direction of blown glass, the resulting work will be the best of its kind yet seen.

Susanne K. Frantz (SKF)
Associate Curator of 20th-Century Glass
The Corning Museum of Glass

The prospect of viewing more than 2,300 slides submitted by 800 artists and designers, and selecting only 100 of the best **new** work, is daunting. Viewing three slides simultaneously at a fast pace necessitates snap judgments and further limits the viewer's ability to fairly evaluate an object from a color slide. Slides taken of any object can lie, but those that attempt to reveal the reflected and transmitted light on and through glass can severely alter one's perception of reality.

Lamenting the necessity of using slides for this and other similarly large competitions, I will attempt to describe my reactions to the submissions which we evaluated. First, I was impressed by the high professional level of **apparent** idea and workmanship. Second, there were no pervasive trends. Third, there was nothing to catch my attention as a remarkably, wonderfully new idea. Artists who have chosen glass as their exclusive or primary medium borrow from current and past work in glass and from artists in other media.

There were excellent architectural uses for glass, handsome functional designs for manufacture, and a few interesting large outdoor sculptures. Jewelry examples were few and hardly original enough to compete with objects made for purely expressive purposes.

What recurring themes or ideas were there? Architectural references – especially arches, niches, and columns – often made of opaque **pâte de verre** to resemble stone. Stone itself, and metal of various kinds, in combination with glass for contrast and weight. Contrasts of form – amorphous with geometric – also were notable. Geometric abstractions in both transparent and opaque glasses continue in popularity. The interest continues in molding and casting techniques so pronounced in recent years, and in other "warm glass" techniques. Figurative and narrative imagery – especially enameled on vessels or flat surfaces – remains a strong direction for many artists.

Decorative elements that I recognized in several entries included the coiled form, both as a flat graphic inclusion with other floating squiggles and as a three-dimensional foundation for a vessel. Spherical feet – usually in threes – were popular supports for vessels, too. Of all the vessel variations, the cone-stuck-in-a-sphere was the most popular.

The selection from which we had to choose 100 examples was vibrant with color and often highly animated in form. The year past was another interesting one for world glass. I admire the vitality of the contemporary glass movement, and I can only encourage the exploration of new ideas while applauding also those artists who refine and develop their creative directions too slowly to warrant inclusion in this annual survey of the new in glass.

Lloyd E. Herman (LH)
Independent curator
Founding Director of the Smithsonian Institution's
Renwick Gallery in Washington, D.C.

The jurors for the **New Glass Review** competition have a difficult task before them each year: that of choosing 100 objects from the 2,000 selections submitted by artists whose works reflect current developments in glass art.

Sculptur zu nennen.

Die Juroren sprechen von Mal zu Mal ihre Enttäuschung über die geringe Anzahl von Einsendungen aus diesem Bereich und ihr meist einfallloses Design aus, ohne daß darin jedoch ein Vorurteil gegen funktionale Objekte zum Ausdruck kommen würde.

Bei den nicht-geblasenen Stücken nimmt **pâte de verre** den interessantesten technischen Verlauf und ist von zunehmender Bedeutung. Und obwohl wir seit kurzem feststellen müssen, daß der Terminus auf fast jede Art von verschmolzenen Glasstücken angewandt wird, gibt es einige wenige Künstler wie die Engländerin Diana Hobson, die Glaspasten in der Tradition der französischen Meister der Jahrhundertwende verwenden.

Die Wandung des **Progressive Series No. 5** wirkt wie eine leichte Kruste, die von innen schichtweise auf ein offenes Model aufgetragen wurde. Das Harlekinmuster aus farbigem Glas und Sand ist leicht in die Oberfläche eingedrückt und reicht gerade bis zum kristallinen Rand. In ihrer Arbeit betont Diana Hobson Leichtigkeit und Transluzidität von Glas, während sie gleichzeitig mit dem Material präzise umzugehen weiß. In scharfem Kontrast zur schwerfälligen und unsensiblen Handhabung so vieler Stücke aus gegossenem Glas mag das Gefäß von Diana Hobson wie eine rein ornamentale Dekoration wirken. Aber in Wirklichkeit stellen seine scheinbare Zerbrechlichkeit, die Ausarbeitung der Details, seine Feinheit und die saubere Bearbeitung ebensowenig übertriebene Pingeligkeit dar wie bei einem römischen Diatretglas, einer Emailglasschale der Renaissance oder einem perfekten Weinglas.

Techniken steigen und fallen ebenso wie Stile in der Beliebtheit und spiegeln sich alljährlich in dieser Publikation wider. Seit kurzem scheinen organische freie Formen im Schwinden begriffen zu sein, während Architektonisches im Kommen ist. Glasblasen war und wird weiterhin eine bildhauerische Alternative bilden, aber sein Potential sollte noch weiter erschlossen werden. Besonders Künstler aus den USA haben Techniken, wie Schliff, Gravur und Formblasen vernachlässigt, weil sie ihnen zu eng und einseitig erscheinen mögen. Aber eigentlich können sie, wenn sie angebracht sind, ebenso wie die Sandstrahlbearbeitung oder Bemalung die Wirkung von geblasenem Glas nur unterstreichen.

Vielleicht werden die Juroren im nächsten Jahr diesen kurzfristigen Trend, der vom Blasen wegführt, beklagen. Doch flößt er mir ein neues Vertrauen in die künstlerische Zukunft von Glas ein. Ich vermute auch, daß, wenn das Pendel wieder in Richtung geblasenes Glas ausschlagen wird, die Resultate die besten ihrer Art sein werden, die wir jemals gesehen haben.

Susanne K. Frantz (SKF)
Außerordentliche Kuratorin für den Bereich Glas des 20. Jahrh.
The Corning Museum of Glass

Die Aussicht, mehr als 2300 Dias anzuschauen, die von 800 Künstlern und Designern eingereicht wurden, und nur 100 der besten **neuen** Arbeiten auszuwählen, ist deprimierend. Um 3 Dias gleichzeitig in schnellem Durchgang sehen zu können, bedarf eines flotten Urteilsvermögens, und darüberhinaus wird die Fähigkeit des Betrachters eingeschränkt, dem Objekt anhand eines Farbdias gerecht zu werden. Dias können lügen, von welchem Gegenstand sie auch immer aufgenommen sein mögen, aber solche, die das reflektierte und durchscheinende Licht auf und im Glas wiederzugeben suchen, können das eigene Wahrnehmungsvermögen schwerwiegend verändern.

Indem ich die Notwendigkeit beklage, bei diesem oder ähnlichen Wettbewerben solcher Größe mit Dias arbeiten zu müssen, will ich den Versuch machen, meine Reaktion auf die Einsendungen zu beschreiben, die wir ausgewählt haben. Zum ersten war ich von dem hohen professionellen Niveau **vermeintlicher** Ideen und handwerklicher Ausführung beeindruckt. Zum zweiten waren keine beherrschenden Trends erkennbar. Und drittens bemerkte ich keinen erstaunlichen, herrlichen, neuen Einfall, der meine Aufmerksamkeit erregt hätte. Künstler, die in Glas ihren einzigen oder doch vorrangigen Werkstoff sehen, machen bei aktuellen Glasarbeiten und denen der Vergangenheit Anleihen sowie bei Künstlern, die mit anderen Materialien arbeiten.

Es gab in der Architektur hervorragende Anwendungsmöglichkeiten für Glas sowie im guten funktionalen Produktdesign, und es gab einige interessante große Außenskulpturen. Im Bereich Schmuck fanden sich nur wenige Beispiele, die kaum originell genug waren, um mit den Objek-

The four jurors for the 1986 competition gradually developed a feeling for the elements of composition, idea, and expression in the pieces they were viewing. These elements were the basis for the jury's selections. Our first objective was to find the essence of the ideas expressed in the glass, even when those ideas were not always clearly discernible.

One of my hesitations when reviewing the selections was the need to realize the creative power inherent in many pieces – a power which often was not as yet quite mature. It is unfortunate in such a judging that the objects which one knows will be more fully realized in the future cannot be selected at this point. One must always be conscious as well of the limitations inherent in the judging of works of art from color slides alone.

Another factor which must be considered is the goal of the annual competition: that of looking for **new** work. On this score, many pieces, although most interesting in their own right, had to be rejected because of their similarity to selections reviewed just one year ago.

Perhaps it would be more fruitful to select from the 100 final objects some five or more works which show a truly new level of creativity. In this way we could avoid the tension inherent between quality of work and newness of concept. This broadening of the criteria could help in observing the continuity of artistic development.

Certain general observations can be made on the basis of the works reviewed in the 1986 competition:

1. Some of the traditional categories in glassmaking seem to be missing. These include blown, cut, painted, and engraved techniques.
2. An interest in the use of new technologies, particularly those involving poured and cast glass, seemed paramount.
3. Glass seems to be employed more for contrast or for its harmonious relationship with other media, and less as an art form in its own right.

As a result, the jury was left with a longing for some promising works which involved blown, engraved, and cut glass.

One area of glassmaking was missing in the selections offered to the jury this year: factory-produced glass. Was this because artistic creativity is dormant in the factory world, or was this an oversight on the part of the factories and their artists who did not submit entries to the competition?

In the sphere of architectural glass, there was no new direction. There were no satisfactory attempts to solve the problem of the relationship between architectonic space and monumental works of art in glass. There were a few hesitant steps in this direction, but these were primarily individual artistic efforts. This is particularly a pity when, as we know, in Czechoslovakia there are some young artists of great promise who could approach this problem with the proper logical symbiosis between architectural space and glass art.

I would recommend the enlarging of the criteria for the competition so that the current concern with the complexities of glass design and production can receive the proper attention. Perhaps the emphasis on newness and uniqueness misses the proper concerns of a competition such as this one – which should be for concept and experimentation which will lead to true artistic creation in the art of glass.

I must close by emphasizing the concern being offered by The Corning Museum of Glass for a systematic appreciation of glass art, not only in the United States but throughout the world. That this appreciation is obviously worldwide can be seen in the exceptional creative attempts being made by glassmakers everywhere and in the number of entries in the 1986 **New Glass Review** competition.

Stanislav Libenský (SL)
Artist and former professor
at the Academy of Applied Arts, Prague, C.S.R.

ten konkurrieren zu können, die aus einem rein expressiven Anliegen heraus geschaffen wurden.

Welche Ideen oder Themen tauchten nun immer wieder auf? Architekturbezüge – besonders Bögen, Nischen und Säulen – oft in opakem **pâte de verre**, um sie wie Steine aussehen zu lassen. Stein selbst und verschiedene Metalle in Kombination mit Glas, um Gegensätze und Gewichte zum Ausdruck zu bringen. Formenkontraste – Amorphes mit Geometrischem – fielen ebenfalls ins Auge. Geometrische Abstraktionen sowohl in transparenten als auch in opaken Gläsern erfreuen sich weiterhin an Beliebtheit. Das in den vergangenen Jahren so ausgeprägte Interesse an Model- und Gußtechniken sowie anderen „warmen“ Glastechniken bleibt bestehen. Viele Künstler bewegen sich nach wie vor in Richtung figurlicher und erzählerischer Bildwelt und emaillieren damit besonders Gefäße oder flache Oberflächen.

Dekorelemente, die ich bei verschiedenen Einsendungen wiedererkannte, sind beispielsweise gewundene Formen, sowohl als flacher grafischer Einschluß mit anderen fließenden Schnörkeln als auch als dreidimensionale Sockel für Gefäße. Weiterhin boten Kugelfüße – normalerweise 3 davon – eine bevorzugte Stütze für Behälter. Von allen Gefäßvariationen war die Integration eines tütenförmigen Gebildes in eine Kugel die beliebteste.

Der Überblick, für den wir hundert Beispiele zusammenstellen sollten, war farbenprächtig und oft hochanregend in den Formen. Das vergangene Jahr ist für die Glaswelt ein weiteres interessantes Jahr gewesen. Ich bewundere die Vitalität der zeitgenössischen Glasbewegung und kann die Entwicklung neuer Ideen nur unterstützen. Gleichzeitig werde ich aber auch den Künstlern Beifall zollen, die Wert darauf legen ihre Linie zu verfeinern und langsam zu entwickeln, was einer Aufnahme in diese jährliche Übersicht dessen, was im Glas neu ist, entgegensteht.

Lloyd E. Herman (LH)

Freier Kurator

Gründungsdirektor der dem Smithsonian Institut angegliederten
Renwick Gallery in Washington, D. C.

Die Juroren des New Glas Review Wettbewerbs haben jedes Jahr eine schwierige Aufgabe vor sich. Sie sollen aus 2000 Einsendungen 100 Objekte solcher Künstler auswählen, deren Arbeiten aktuelle Entwicklungen in der Glaskunst widerspiegeln.

Die vier Juroren des 1986er Wettbewerbs entwickelten nach und nach bei den Stücken, die sie sich ansahen, ein Gespür für Kompositionselemente, Ideen und Ausdrucksmöglichkeiten. Diese Elemente boten der Jury bei ihrer Auswahl eine Basis. Unser erstes Anliegen war es, die wesentliche Idee zu ermitteln, die dem Glas zugrunde lag, auch wenn sie nicht immer klar erkennbar war.

Einer der Punkte, der mich bei der Jurierung der Einsendungen zögern ließ, war das Bedürfnis, der kreativen Kraft gewahrt zu werden, die vielen Stücken anhaftete – eine Kraft, die jedoch oft noch nicht ganz ausgereift war. Bei solchen Jurierungen ist es unglücklich, daß man die Objekte, von denen man weiß, daß sie in Zukunft überzeugender ausgeführt werden, zu diesem Zeitpunkt noch nicht auswählen kann. Auch muß man sich der Grenzen einer Jurierung von Kunstwerken ausschließlich anhand von Farbdias bewußt sein.

Ein weiterer Punkt, über den nachgedacht werden sollte, ist die Zielsetzung dieses jährlichen Wettbewerbs, und zwar das Ausschauhalten nach **neuen** Arbeiten. Unter diesem Aspekt mußten viele Stücke, die für sich gesehen sehr interessant waren, zurückgewiesen werden, weil sie den ausgewählten Stücken des Vorjahres ähnelten.

Vielleicht wäre es fruchtbarer, aus den 100 Objekten der Endauswahl etwa 5 oder mehr auszusuchen, die ein wirklich neues Niveau an Kreativität aufweisen. Auf diese Art könnten wir Spannungen vermeiden, die zwischen der Qualität einer Arbeit und der Neuheit eines Konzepts bestehen. Die Ausweitung der Kriterien wäre hilfreich, wenn es darum geht, die Kontinuität einer künstlerischen Entwicklung im Auge zu behalten.

Einige allgemeine Beobachtungen können auf der Grundlage der für den 1986er Wettbewerb durchgesehenen Arbeiten gemacht werden:

1. Manche der traditionellen Kategorien der Glasgestaltung, wie Blasen, Schliff, Bemalung und Gravur scheinen zu fehlen.

2. Es besteht ein ausgeprägtes Interesse an der Verwendung neuer Technologien, besonders dem Glasguß.
3. Glas scheint weniger als eigenständige Kunstform und mehr in seinem Kontrast oder in seiner harmonischen Beziehung zu anderen Werkstoffen gebraucht zu werden.

Aus diesen Gründen entstand bei der Jury das Bedürfnis nach einigen vielversprechenden Werken, bei denen geblasenes, graviertes und geschliffenes Glas verwandt wird.

Ein Bereich der Glasgestaltung fehlte dieses Jahr bei den zur Jurierung eingesandten Arbeiten: Manufakturglas. Lag das daran, daß in der Fabrikwelt künstlerische Kreativität brachliegt, oder ist es ein Versäumnis der Manufakturen und ihrer Künstler, daß sie für diesen Wettbewerb keine Arbeiten einreichten?

Im Architekturglas gab es keine neue Richtung. Es fehlten befriedigende Ansätze, die zur Lösung des Problems von Beziehungen zwischen architektonischem Raum und monumentalen Kunstwerken aus Glas beigetragen hätten. Zwar waren einige zaghafte Schritte in diese Richtung unternommen worden, aber es handelte sich hier in erster Linie um individuelle künstlerische Bestrebungen. Das ist insofern besonders schade, als es, wie wir wissen, in der Tschechoslowakei einige junge, vielversprechende Künstler gibt, die dieses Problem von architektoni-

schem Raum und Glaskunst logisch durchdringen könnten.

Ich würde für den Wettbewerb die Ausweitung der Kriterien empfehlen, damit die augenblicklichen Bemühungen um die komplexen Beziehungen zwischen Glasdesign und Produktion angemessen berücksichtigt werden könnten. Vielleicht geht durch die Betonung der Neuheit und Einmaligkeit das eigentliche Anliegen eines solchen Wettbewerbs verloren, nämlich das der geistigen Gestaltungskraft und des Experiments, welche die Glaskunst zu wirklich künstlerischen Leistungen führen könnten.

Ich schließe, indem ich die Bemühungen des Corning Museum of Glass um eine systematisch betriebene Würdigung der Glaskunst hervorhebe, und zwar nicht nur in den Vereinigten Staaten, sondern überall in der Welt. Daß diese Würdigung offensichtlich auch weltweit erfolgt, wird überall durch die außergewöhnlich kreativen Ansätze der Glasgestalter und die Anzahl der Einsendungen für den 1986er **New Glass Review** Wettbewerb belegt.

Stanislav Libenský (SL)
Künstler und emeritierter Professor
an der Akademie für Angewandte Kunst, Prag, CSSR

Übersetzungen: Rosita Bernstein

Note

In 1986, nearly 6,000 copies of the **New Glass Review 8** prospectus were mailed. Each entrant submitted a maximum of three slides. A total of 828 individuals and companies representing 30 countries submitted 2,254 slides. The 100 objects illustrated in this **Review** were selected by the four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to **New Glass Review** are retained in the Museum's archives, where they may be viewed by those interested in contemporary work in glass. Copies of slides published in any of the past **Reviews** may be purchased by special order from the Sales Department of the Museum. Copies of **New Glass Review 3** (1982) and **New Glass Review 7** (1986) are still available from the Sales Department, which can also supply all back issues of the **Review** in black-and-white microfiche.

The coordinator of the **New Glass Review** competition at The Corning Museum of Glass would like to thank all of the artists and designers who generously submitted their slides for consideration. Special thanks are due to those who made this publication possible: Louise Bush, Charlene Holland, Barbara Miller, Richard Price, and Violet Wilson.

Schlußbemerkung

1986 sind fast alle Prospekte für **New Glass Review 8** versandt worden. Jeder Teilnehmer reichte maximal drei Dias ein. Insgesamt schickten uns 828 Personen und Gesellschaften aus 30 Ländern 2254 Dias. Die 100 Objekte, die in diesem **Review** abgebildet sind, wurden von vier Juroren ausgesucht, deren Initialen auf die Beschreibung der Objekte, die sie wählten, folgen.

Alle für **New Glass Review** eingereichten Dias werden in den Archiven des Museums aufbewahrt, wo sie denjenigen, die sich für zeitgenössisches Glasschaffen interessieren, zur Verfügung stehen. Kopien der Dias, die in vergangenen **Reviews** publiziert wurden, können bei der Verkaufsabteilung des Museums bestellt werden. Exemplare des **New Glass Review 3** (1982) und **New Glass Review 7** (1986) sind dort ebenfalls erhältlich. Die Verkaufsabteilung kann auch alle vergangenen Ausgaben des **Review** auf schwarz-weiß Microfiche liefern.

Der Koordinator des **New Glass Review** Wettbewerbs am Corning Museum of Glass möchte all den Künstlern und Designern danken, die ihre Dias zur Beurteilung eingereicht haben. Besonderer Dank gebührt denen, die diese Publikation ermöglicht haben: Louise Bush, Charlene Holland, Barbara Miller, Richard Price und Violet Wilson.

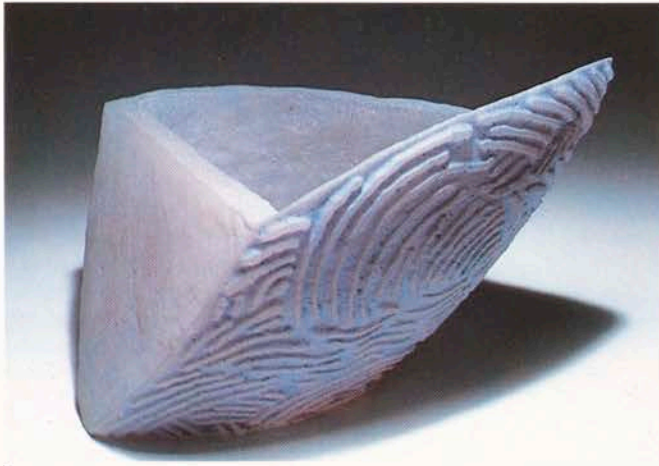
Artists and Objects*

* Descriptive information has been provided by the artists./Die Beschreibungen wurden von den Künstlern zur Verfügung gestellt.

1 Tom Armbruster

6398 Stow Road
Hudson, Ohio 44236

Vessel Form #11986
Cast crystal; sandblasted/Gegossenes Kristallglas, sandstrahlbearbeitet
H. 23 cm, W. 40 cm, D. 27 cm
TSB, SKF, SL



1

4 Brian Scott Benefield

2325 Pliny Street
Baton Rouge, Louisiana 70808

Grievous Angel
Fused and painted glass, cast bronze/Verschmolzenes und bemaltes Glas, gegossene Bronze
H. 52 cm, W. 35 cm, D. 2 cm
TSB, LH, SL

2 Tina Aufiero

New York, United States

La Donna Qui Dorme Tutte Des Alberi Sonno Soi
Cast glass, painted wood/Gegossenes Glas, bemaltes Holz
H. 118 cm, W. 150 cm, D. 25 cm
TSB, SKF

3 Harald Barnstedt

Davidgasse 96/10
A-1100 Vienna, Austria

Der Schlüssel
Blown, engraved/Gebblasen, graviert
H. 17 cm, W. 18 cm
LH, SL



3

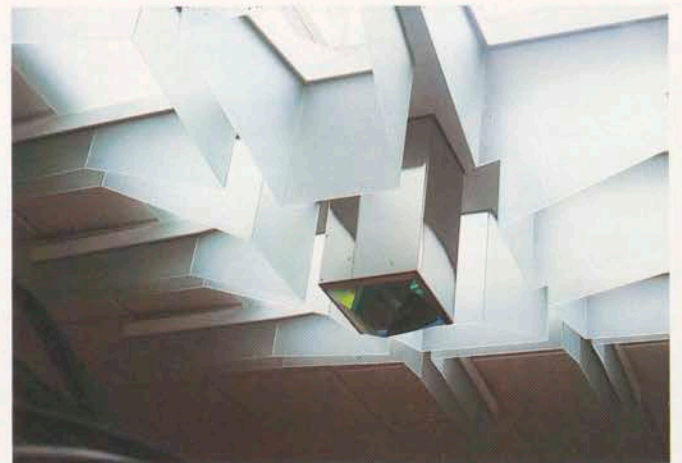


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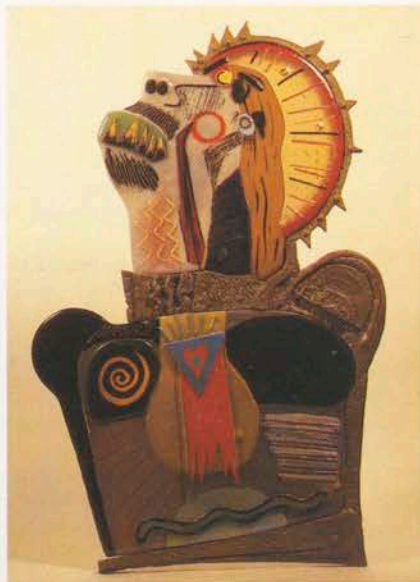
5 Zoltán Bohus

Mártírok Utja 41
Budapest 1024, Hungary

Lighting Glas Composition, Hotel Club Tihany
Safety glass sheets in metal frame, laminated and polished central element/Sicherheitsglas: Metallrahmen, laminiertes und poliertes Mittelteil
H. 70 cm, W. 360 cm, D. 360 cm
TSB, SKF, SL



5



4

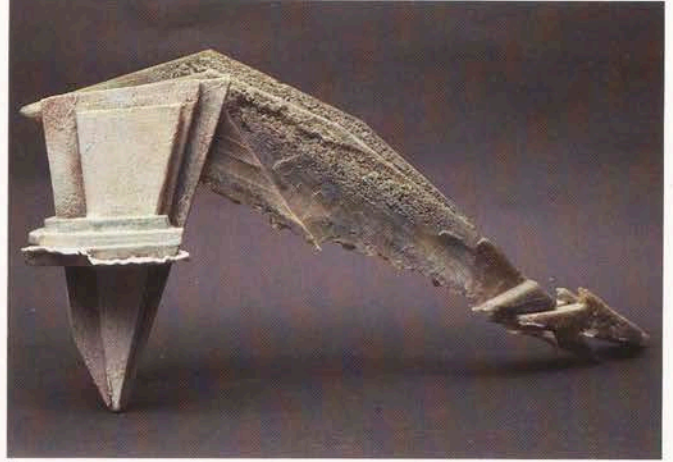
6 Laura Bosse
 1727 Coventry #2
 Cleveland Heights, Ohio 44118
Sárpáti
 Cast glass, paint/Gegossenes
 Glas, Farbe
 H. 32 cm, W. 84 cm, D. 33 cm
 TSB, SKF, SL

7 Amanda Brisbane
 The Lee
 Knighton, Powys LD7 1NE,
 England
Untitled
 Sandcast, blown/Sandguß, gebla-
 sen
 H. 58 cm, W. 50 cm, D. 8 cm
 TSB, SKF

8 Ruth Brockmann
 6104 Lackey Road
 Vaughn, Washington 98394
*Spirit Within Spirit (Family of Kings
 Series)*
 Cast glass, copper and fused glass
 inclusions/Gegossenes Glas,
 Kupfer und verschmolzene Glas-
 einschlüsse
 H. 43 cm, W. 35 cm, D. 4 cm
 TSB, SL

9 George Bucquet
 Penland Road
 Penland, North Carolina 28765
Spinal Vortex
 Cast glass, steel, internal lighting/
 Gegossenes Glas, Stahl, im Innern
 beleuchtet
 H. 376 cm, W. 122 cm, D. 122 cm
 LH, SL

10 Thomas S. Buechner III
 77 West Market Street
 Corning, New York 14830
Yellow Vase
 Blown (by Lino Tagliapietra)/Ge-
 blasen (von Lino Tagliapietra)
 H. 26 cm, W. 14 cm, D. 14 cm
 SL



6



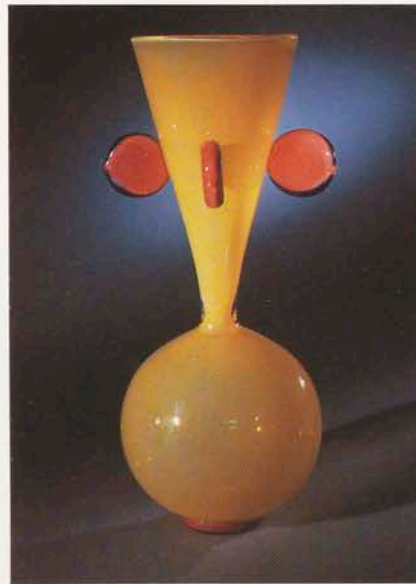
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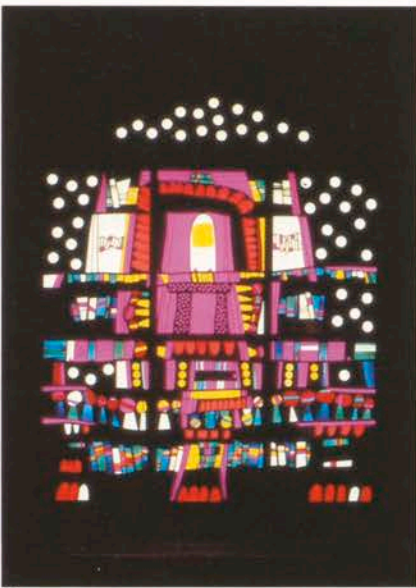
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9



10



11 Mary Ann Caffery
 1314 Westmoreland Drive
 Baton Rouge, Louisiana 70806
The Inner Sanctum
 Leaded glass; painted, drilled/Blei-
 verglasung; bemalt, gebohrt
 H. 203 cm, W. 163 cm
 SKF, SL

14 Robert Carlson
 P.O. Box 456
 Tucson, Arizona 85702
Magi
 Blown glass, enamel paint/Gebra-
 senes Glas, Emailfarbe
 H. 33 cm, W. 10 cm
 TSB, SKF, LH, SL

12 David W. Camner
 211 Doyle Avenue
 Providence, Rhode Island 02906
Primus
 Mold-blown glass, cast bronze/
 Formgeblasenes Glas, gegossene
 Bronze
 H. 22 cm, W. 22 cm, D. 75 cm
 TSB, SL

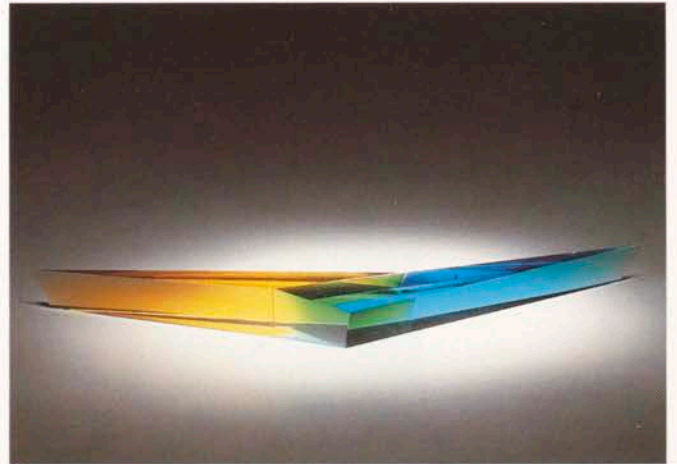
15 Jon F. Clark
 7703 Union Avenue
 Elkins Park, Pennsylvania 19117
Envy – Ruptus
 Mold-blown glass, synthetic mate-
 rials, painted wood, marble/Form-
 geblasenes Glas, synthetische
 Materialien, bemaltes Holz, Mar-
 mor
 H. 100 cm, W. 32 cm, D. 28 cm
 TSB, SKF, LH

13 Anna Carlgren
 Bellamystraat 91-93
 NL-1053 BJ Amsterdam,
 the Netherlands
Equilibrium
 Cast, cut, polished/Gegossen,
 geschliffen, poliert
 H. 2.5 cm, W. 30 cm, D. 5.5 cm
 TSB, SKF, SL

11



12



13



12

14

15

16 Daniel Clayman
217 Rochambeau Avenue
Providence, Rhode Island 02906

What's Left
Cast/Gegossen
H. 15 cm, W. 28 cm, D. 12.5 cm
TSB, SKF

17 Stephen Paul Day
Louisiana, United States
Anne O'Brien Gallery
1701 Pennsylvania Avenue N.W.
Suite 101
Washington, D.C. 20006

Dictator
Fused glass, ceramic paper,
copper and enamel inserts, cast
aluminum/Verschmolzenes Glas,
Keramik – Papier, Kupfer und
Emaileinschlüsse, gegossenes
Aluminium
H. 48 cm, W. 28 cm, D. 23 cm
TSB, SKF, SL

18 Einar de la Torre
A.P. 1862
Ensenada, Baja California, Mexico

Demostrasion (Virtuosidad)
Blown and manipulated glass,
Vitrolite and silicone base/Gebla-
senes und bearbeitetes Glas,
Vitrolite und Silikonsockel
H. 39 cm, W. 21 cm, D. 22 cm
SKF, LH

19 Ron Desmett
R.D. 3, Box 3AB
Oakdale, Pennsylvania 15071

Large Chairs
Blown, with hot applications/Gebla-
sen, mit Aufschmelzungen
H. 42 cm, W. 25 cm, D. 25 cm
LH, SL

20 Fred diFrenzi
11906 Wetherby Avenue
Middletown, Kentucky 40243
diFrenzi Leitz 101
Shaped flat glass with enamels,
cast glass, gold leaf/Geformtes
Flachglas mit Email, gegossenes
Glas, Blattgold
H. 65 cm, W. 60 cm, D. 17 cm
TSB, LH



16



17



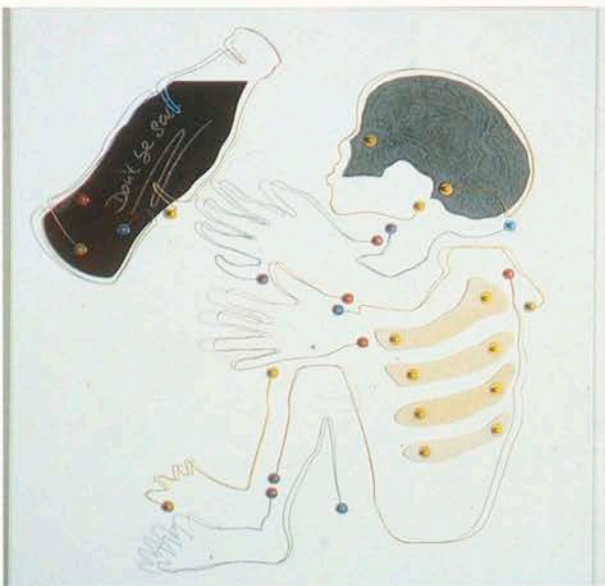
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19



20



21 Jürgen Drewers-Reisinger
 Schliehenweg 10
 D-4055 Niederkrüchten, Federal
 Republic of Germany
Enjoy Coca Cola Don't Be Sad
 Flat glass, wire, plastic/Flachglas,
 Draht, Kunststoff
 H. 80 cm, W. 80 cm
 TSB, LH, SL

24 Thomas Farbanish
 New York, United States
 Heller Gallery
 71 Greene Street
 New York, New York 10012
Urn
 Blown, sandblasted, enameled/
 Geblasen, sandstrahlbearbeitet,
 emailbemalet
 H. 39 cm, W. 40 cm, D. 9 cm
 SKF, LH, SL

22 Stephen Dale Edwards
 14901 130th Avenue N.E.
 Kirkland, Washington 98034
Awak
 Cast optical glass, aluminum base/
 Gegossenes optisches Glas,
 Aluminium-Sockel
 H. 40 cm, W. 14 cm, D. 15 cm
 TSB, SKF, LH

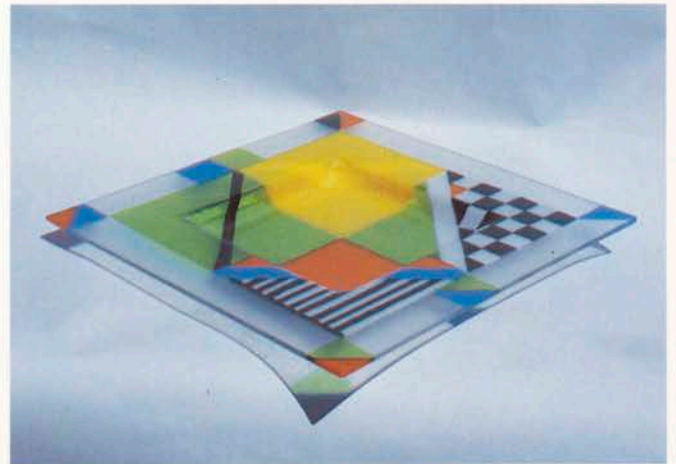
25 John Feige
 4864 Trantin Drive
 Waunakee, Wisconsin 53597
Still Life Series: Mirror
 Cast glass, enamels/Gegossenes
 Glas, Email
 H. 75 cm, W. 45 cm, D. 17 cm
 TSB, SKF, SL

23 Judi Elliott
 RMB 300 Widgevia Road
 Bungendore, 2621 N.S.W.,
 Australia
Untitled
 Fused, slumped/Verschmolzen,
 heißverformt
 H. 4 cm, W. 46 cm, D. 46 cm
 TSB, SKF, SL

21



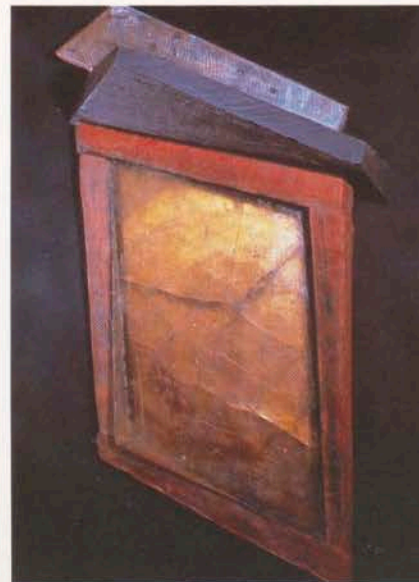
22



23



24



25

26 Jitka Forejtová

Kouřimská 14
130 00 Prague 3, Vinohrady,
Czechoslovakia

Old Garden

Cut, fused, slumped/Geschliffen,
verschmolzen, heißverformt
H. 7 cm, W. 31 cm
TSB, SL

27 Michael Gentile

19077 Inglewood Drive
Rocky River, Ohio 44116

Bambo Boogie – #2

Cast glass, Vitrolite, watercolor
paint, wood; sandblasted/Gegos-
senes Glas, Vitrolite, Wasserfarbe,
Holz; sandstrahlbearbeitet
H. 18.8 cm, W. 23.8 cm, D. 5.0 cm
TSB, SL

28 Lisa Gherardi

Elandsgracht 65 II
1016 TP Amsterdam, the Nether-
lands

Box with Daggers

Sandcast glass, wood/Sandgegos-
senes Glas, Holz
H. 11 cm, W. 40 cm, D. 24 cm
TSB, SKF, LH, SL

29 Michael M. Glancy

Massachusetts, United States
Heller Gallery
71 Greene Street
New York, New York 10012

Parallel Arc

Blown glass, electroformed cop-
per/Gebblasenes Glas, elektroly-
tisch aufgebracht Kupfer
H. 27 cm, W. 23 cm, D. 23 cm
TSB, SL

30 Robin Grebe

388 Harvard Street
Cambridge, Massachusetts 02138

Historical Analogy

Pâte de verre
H. 28 cm, W. 11 cm, D. 9 cm
TSB, SKF, LH, SL



26



28



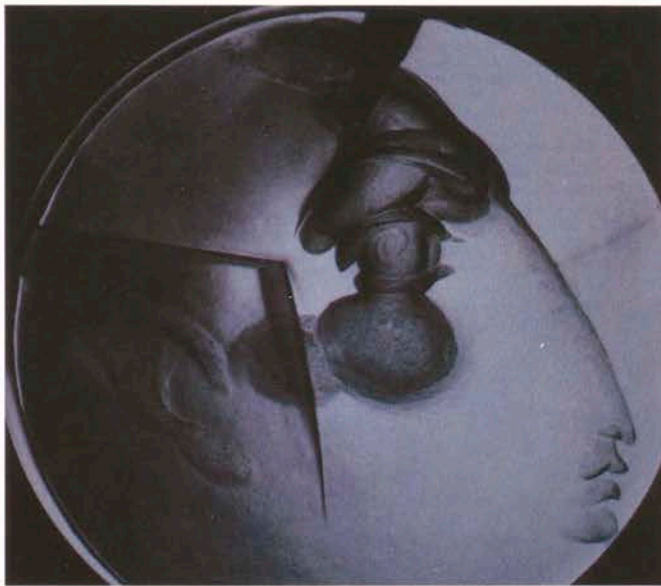
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31

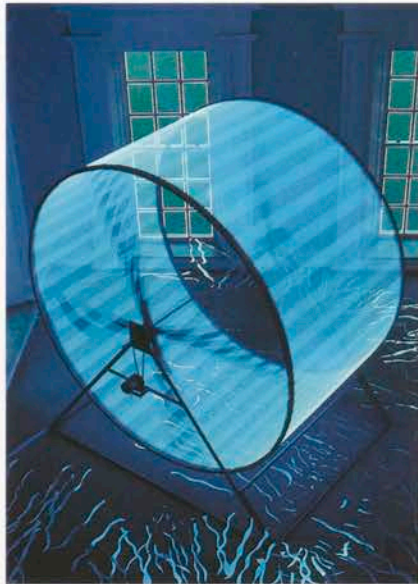
31 Jiří Harcuba
Czechoslovakia
Kurland/Summers Gallery
8742 A Melrose Avenue
Los Angeles, California 90069
Franz Kafka
Engraved/Graviert
H. 17 cm, D. 3 cm
TSB, SL

32 Richard Harned
1000 West Second Avenue
Columbus, Ohio 43212
"Treadmill" Metaphysical Interactions
Ultraviolet lamps, glass, steel, mirror/Ultraviolette Lampen, Glas, Stahl, Spiegel
H. 420 cm, W. 420 cm, D. 240 cm
LH, SL

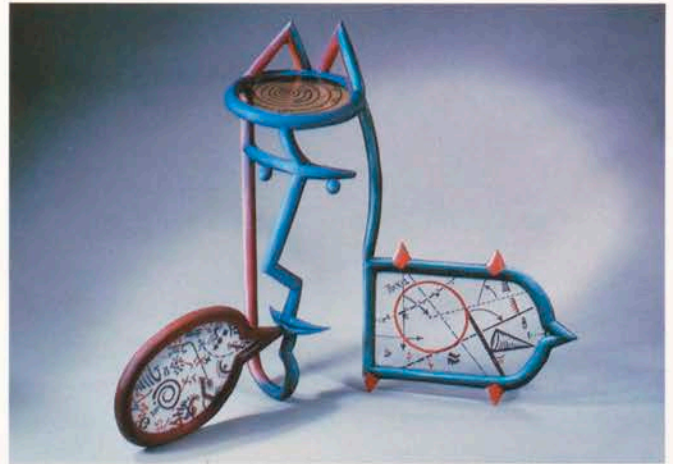
33 Karl Hensel
1401 Three Mile Run Road
Perkasie, Pennsylvania 18944
Cat Lady Mathematician
Enameled glass panels, wood, steel, oil paint/Emailbemahte Glas-tafeln, Holz, Stahl, Ölfarbe
H. 72 cm, W. 85 cm, D. 41 cm
LH

34 Lee Hervey
59 Bowen Street
Providence, Rhode Island 02906
Gauge 337
Fuse-cast glass, carved stone/Ver-schmolzenes, gegossenes Glas, bearbeiteter Stein
H. 10 cm, W. 50 cm, D. 70 cm
TSB, LH, SL

35 Diana Hobson
7 Church Crescent
London E9 7DH, England
Progressive Series No. 5
Pâte de verre
H. 15.5 cm, W. 20 cm, D. 10 cm
TSB, SKF



32



33



34



35

36 David Hopper
 2902 Neal Road
 Paradise, California 95969
Shattered Painting
 Glass and paint; modeled, carved,
 and cased/Glas und Farbe; ge-
 formt, geschnitten und überfangen
 H. 43 cm, W. 21 cm, D. 14 cm
 TSB, SKF, LH, SL

37 Elaine Hyde
 28 Anacapa Street
 Santa Barbara, California 93101
Exploding Coffee Cups
 Blown glass and sterling silver
 handles; iridized, sandblasted,
 drilled/Gebblasenes Glas und Ster-
 lingsilber-Henkel; irisiert, sand-
 strahlbearbeitet, gebohrt
 H. 6.5 cm, W. 11 cm, D. 6 cm
 TSB, LH

38 Kazumi Ikemoto
 Japan
Portrait III
 Flat glass and copper; painted,
 sandblasted/Flachglas und Kupfer;
 bemalt, sandstrahlbearbeitet
 H. 545 cm, W. 727 cm, D. 1 cm
 TSB, SKF, LH, SL

39 Mattias Ingman
 Iittala Glassworks
 14500 Iittala, Finland
Intersection
 Blown, sandblasted, cut, polished/
 Geblasen, sandstrahlbearbeitet,
 geschliffen, poliert
 H. 15 & 22 cm, W. 11 & 13 cm
 TSB, LH

40 Makoto Ito
 28-2 Unoki 3-chome, Ota-ku
 Tokyo 146, Japan
Construction
 Hot-worked/Heiß gearbeitet
 H. 30 cm, W. 26 cm, D. 6.5 cm
 TSB, SKF, LH, SL



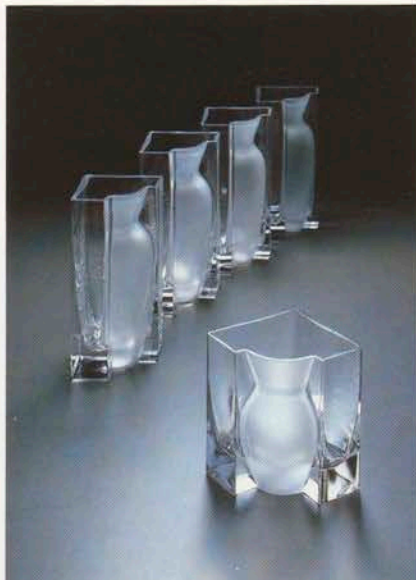
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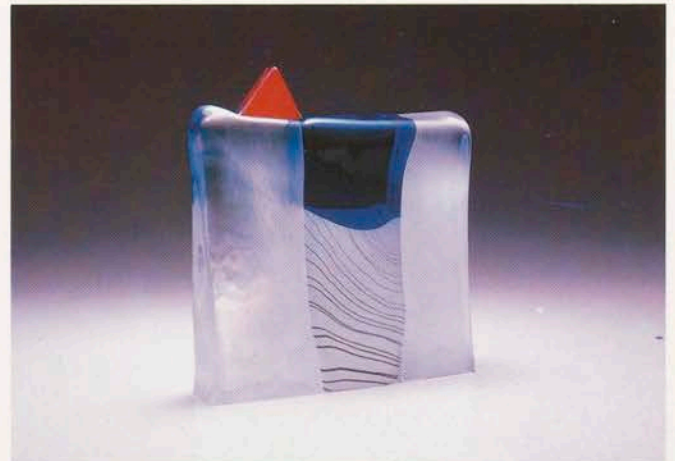
37



38



39



40

41 Kathy Jackson

2440 Shirley Drive
Jackson, Michigan 49202

Drapery Series: Twin Monolithes
Fused and slumped mosaic glass,
pâte de verre/Verschmolzenes
und heißverformtes Mosaikglas;
pâte de verre
H. 19 cm, W. 23 cm, D. 13 cm
TSB, SL

Geätzt mit Hinterglasmalerei
H. 78.5 cm, W. 76 cm
TSB, LH, SL

44 Dale C. Johnson

1090 43rd Street #3
Emeryville, California 94608

Bust
Slumped, *pâte de verre*/Heißver-
formt, *pâte de verre*
H. 26.0 cm, W. 50.4 cm,
D. 26.4 cm
LH, SL

42 Eileen W. Jager

224 Kings Road
Plymouth Meeting, Pennsylvania
19462

Mask III
Slumped plate glass; enameled/
Heißverformtes Flachglas; email-
bemalt
H. 34 cm, W. 33 cm, D. 16 cm
TSB, SKF, SL

45 Kreg Kallenberger

1608 South Troost
Tulsa, Oklahoma 74120

Titanic Series #28886
Lead crystal; cast, cut, polished/
Bleikristall; gegossen, geschliffen,
poliert
H. 17.5 cm, W. 45 cm, D. 12.5 cm
TSB, LH

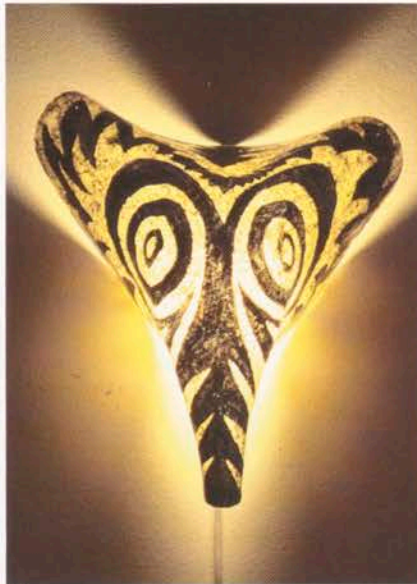
43 Judy Bally Jensen

1009 Ruth Avenue
Austin, Texas 78757

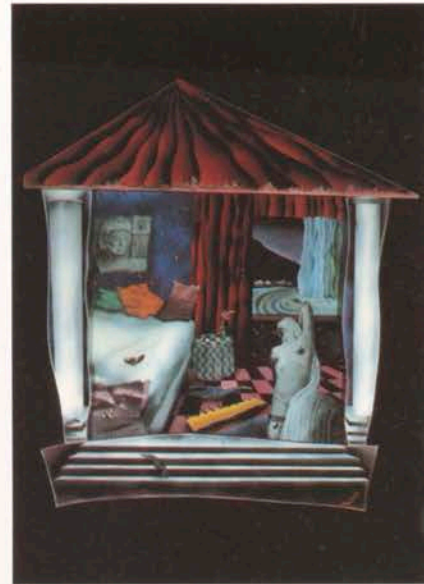
Voyeur
Etched glass with reverse painting/



41



42



43



44



45

46 Marian Karel
Czechoslovakia
Three in a Space
Flat glass, metal/Flachglas, Metall
H. 500 cm, W. 900 cm
TSB, LH, SL

Winning Vase
Blown, sandblasted, enameled/
Geblasen, sandstrahlbearbeitet,
emailbemalet
H. 26 cm, W. 17 cm, D. 17 cm
TSB, SKF

47 Daniel King-Lehman
21680 Summit Road
Los Gatos, California 95030
Thanksgiving
Glass beads/Glasperlen
H. 17.7 cm, W. 11 cm, D. 16.5 cm
TSB, SKF, SL

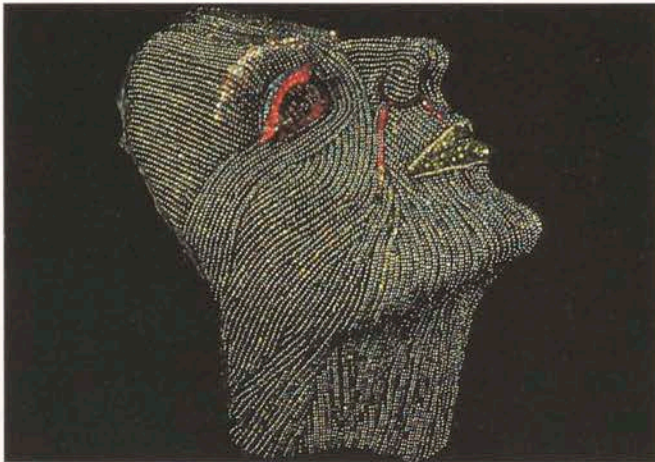
49 Tomohiko Kurosaki
Japan
Vase No. 1
Pâte de verre
H. 12 cm, W. 8 cm, D. 5 cm
TSB, SL

48 Toan Klein
280 College Street
Toronto, Ontario M5T 1R9, Canada

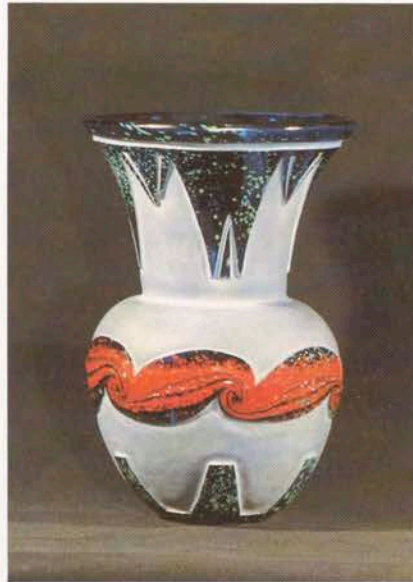
50 Warren Langley
5/32 Quinton Road
Manly, N.S.W. 2095, Australia
Druid Site #33
Fused glass/Verschmolzenes Glas
H. 58 cm, W. 33 cm, D. 9 cm
SKF



46



47



48



49



50



51 Lisa Lebow
 P.O. Box 63
 Caspar, California 95420
Two Heads and Their Spirits
 Blown glass, acrylic/Geblasenes
 Glas, Acryl
 H. 90 cm, W. 70 cm, D. 4 cm
 SKF, SL

**54 Flora Mace
 and Joey Kirkpatrick**
 2107 North 34th Street
 Seattle, Washington 98103
Bridge of Blue Light
 Mold- and free-blown glass, wood/
 In die Form und frei geblasen, Holz
 H. 64 cm, W. 51 cm, D. 28 cm
 TSB, LH, SL

**52 Stanislav Libenský
 and Jaroslava Brychtová**
 Czechoslovakia
Metamorphoses V
 Cast, cut, polished/Gegossen,
 geschliffen, poliert
 H. 60 cm, W. 45 cm, D. 35 cm
 TSB, SKF, LH

55 Peter J. Mangan
 634A Guerrero Street
 San Francisco, California 94110
Life of a Cat
 Fused glass, mixed media/
 Verschmolzenes Glas, mixed Media
 H. 33 cm, W. 29 cm, D. 50 cm
 TSB, LH, SL

53 Mark Lorenzi
 P.O. Box 866
 North Bennington, Vermont 05257
Untitled
 Fuse-cast/Verschmolzen-gegos-
 sen
 H. 12 cm, W. 62 cm, D. 62 cm
 TSB, SKF

51



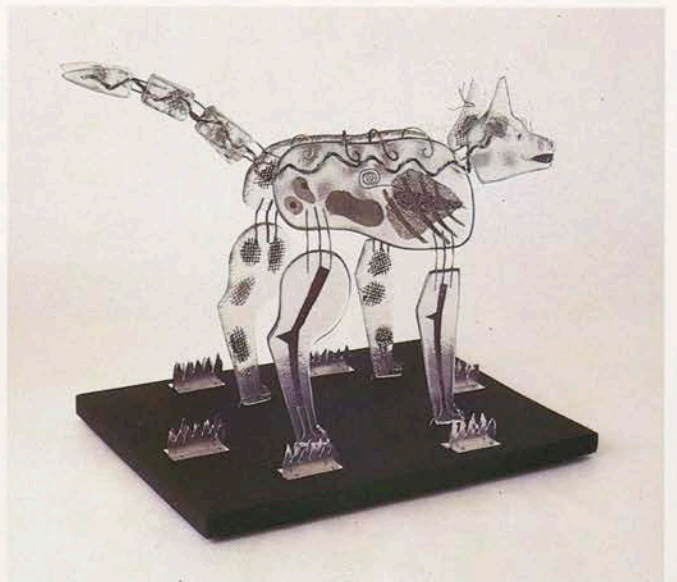
52



53



54



55

56 Paul Marioni
 4136 Meridian Avenue N.
 Seattle, Washington 98103
Couple in Heat
 Sandcast glass (hollow); enameled/Sandgegossenes Glas (hohl); emailbemalt
 H. 26 cm, W. 30 cm, D. 13 cm
 TSB, SKF, LH, SL

57 Concetta Mason
 1237 East Main Street
 Rochester, New York 14609
Transcending
 Blown glass; broken, sandblasted, enameled/Gebblasenes Glas; gebrochen, sandstrahlbearbeitet, emailbemalt
 H. 45.7 cm, W. 35.6 cm, D. 8.9 cm
 SKF, LH, SL

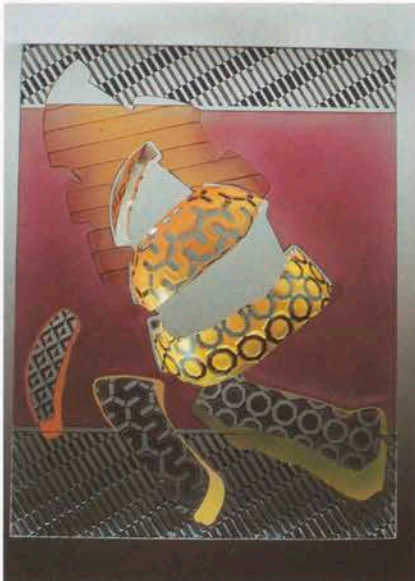
58 Hideko Masuda
 Japan
A Seed Leaf
 Kiln-formed/Ofengeformt
 H. 9.5 cm, W. 25 cm, D. 25 cm
 TSB, SL

59 Annette Meech
 The Glasshouse
 65 Long Acre
 London WC2, England
Basket
 Blown glass; hot fabrication, sandblasted/Gebblasenes Glas; heiß verarbeitet, sandstrahlbearbeitet
 H. 41 cm, W. 28 cm, D. 5 cm
 TSB, SKF, LH

60 Howard Meehan
 7734 E. SW. Barns Road
 Portland, Oregon 97225
Tabernacle (to hold silver chalice)
 Plate glass; sand- and water jet-blasted/Flachglas; sand- und wasserstrahlbearbeitet
 H. 121.9 cm, W. 38.1 cm, D. 38.1 cm
 TSB, SL



56



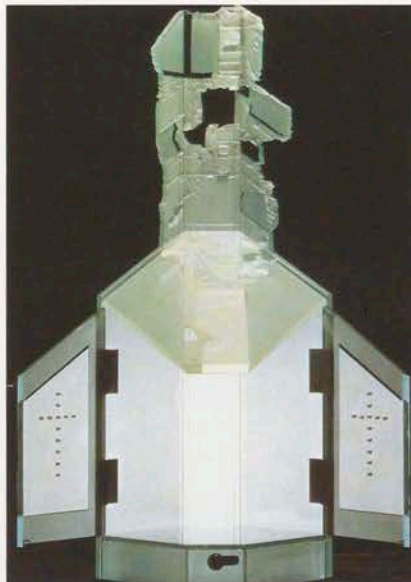
57



58



59



60

61 Michael Meilahn

8805 Deer Drive
Pickett, Wisconsin 54964

Composition in Blue
Blown and plate glass, painted
steel; sandblasted/Gebblasenes
Glas, Flachglas, bemalter Stahl;
sandstrahlbearbeitet
H. 50 cm, W. 85 cm, D. 40 cm
LH, SL

62 Krista Minten

Bonner Straße 183
5202 Hennef/Sieg, Federal
Republic of Germany

Turmbau zu Babel
Engraved glass, wire, zinc sheet
metal/Graviertes Glas, Draht,
Zinkblech
H. 47 cm, W. 25 cm
SKF, LH

63 Keiko Mukaide

4-20-6 Syonantakatori
Yokosuka, Kanagawa 237, Japan

Kami kara no katachi No. 1
Pâte de verre
H. 4 cm, W. 19 cm, D. 19 cm
TSB, SKF, SL

64 Kathleen Mulcahy

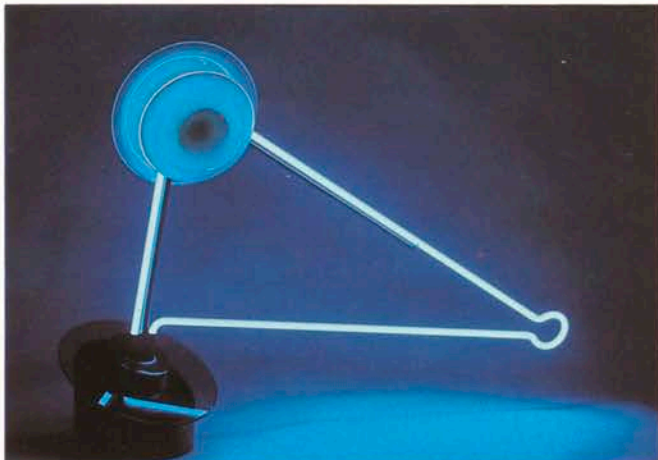
R.D. 3, Box 3AB
Oakdale, Pennsylvania 15071

Beautiful Twister
Blown, cast/Gebblasen, gegossen
H. 54 cm, W. 20 cm, D. 20 cm
SKF, LH

65 Shinichi Muro

Japan

The Way to the Castle
Blown, sandblasted/Gebblasen,
sandstrahlbearbeitet
H. 22 cm, W. 18 cm, D. 14 cm
TSB, SKF, SL



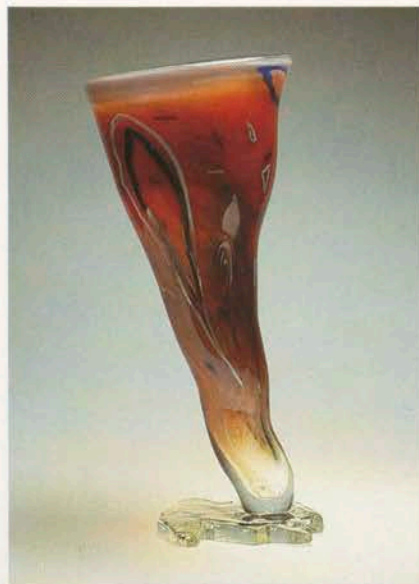
61



62



63



64



65

66 Joel Philip Myers
 RR2, Bunn Street Road
 Bloomington, Illinois 61701
Untitled
 Blown/Gebblasen
 H. 33 cm, W. 39 cm, D. 11 cm
 TSB, SL

67 Yumi Nishimura
 c/o Kaneko-Bild 301
 1700-125 Kamihirama,
 Nakahara-ku
 Kawasaki-shi, Kanagawa-ken,
 Japan
Gonza
 Pâte de verre
 H. 20 cm, W. 25 cm, D. 36 cm
 TSB, SKF, SL

68 Břetislav Novák, Jr.
 46831 Malá Skála 125,
 Czechoslovakia
Sculpture in Three Parts
 Opal optical glass, inlaid metal foil;
 cut/Optisches Opalglas, eingelegte
 Metallfolie; geschliffen
 H. 27 cm, W. 30 cm, D. 25 cm
 TSB, SKF, SL

69 Lucas Novotny
 California, United States
Paganini
 Cut, carved, polished/Geschliffen,
 geschnitten, poliert
 W. 50 cm, D. 10 cm
 TSB, LH, SL

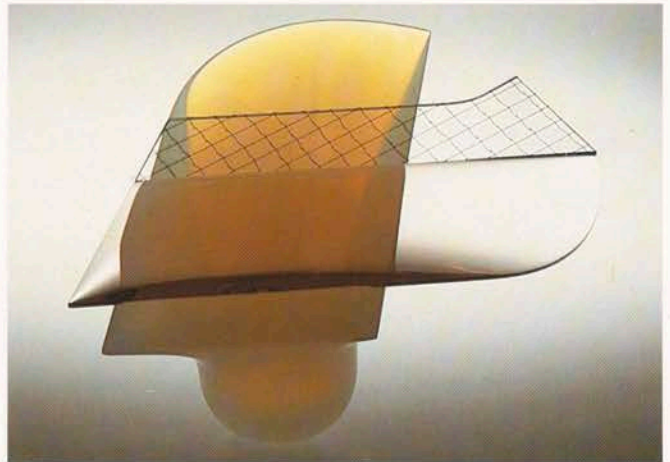
70 Daniel J. Obendorfer
 Libbey Glass
 Ohio, United States
Vista Tumblers
 Machine-blown/Maschinen-
 geblasen
 H. 16.0 cm, W. 7.3 cm, D. 7.0 cm
 (tallest)
 TSB, SL



66



67



68



69



70

23

71 Bun-ichi Okamoto

559-11 Yatsu
Shizuoka-shi, Shizuoka-ken,
Japan

Le Texte du plaisir

Pâte de verre

H. 14.5 cm, W. 18.0 cm,

D. 8.0 cm (left)

TSB, SKF, SL

72 Hidetaka Ono

Ono Crystal Co., Ltd.

396 Gake

Yashio-shi, Saitama-ken 340,
Japan

Debeso (nabel)

Blown/Gebblasen

H. 10 cm, W. 7 cm

TSB, SKF, LH

73 Thomas Patti

Maple Street SR 89

Plainfield, Massachusetts 01070

Blue Vane

"Air-cast"/„Luftgegossen"

H. 9 cm, W. 13.5 cm, D. 2.8 cm

TSB, LH, SL

74 Jochem Poensgen

Poststraße 7

4000 Düsseldorf 1,

Federal Republic of Germany

Untitled

Optically kinetic construction: flat
glass; beveled, leaded/Optisch-ki-

netische Konstruktion: Flachglas;

schräg geschliffen, verbleit

H. 80.0 cm, W. 57.5 cm, D. 4.0 cm

TSB, LH

75 Richard Posner

1314 Denny Way

Seattle, Washington 98109

American Memory

Blown, graal decoration/Gebblasen,

in Graal-Technik dekoriert

Diam. 33 cm, D. 0.5 cm

TSB, LH, SL



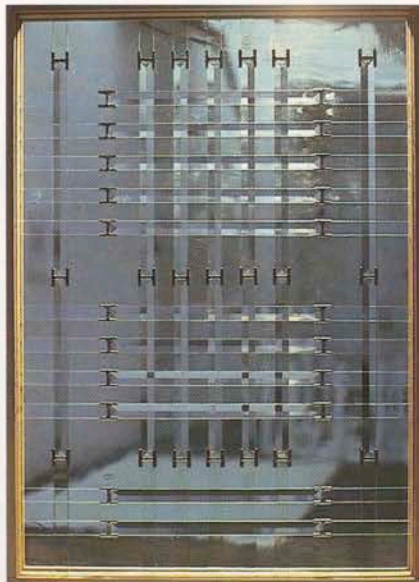
71



72



73



74



75

76 Rainey-Cooper Partnership

13/14 Vandy Street
London EC2 ADE, England

Rhodes Doorway
Drawing on glass/Zeichnung auf
Glas
H. 3.5 m, W. 2 m, D. 12 mm
TSB, LH, SL

77 Kirstie Rea

P.O. Box 52
Manuka, A.C.T., Australia

Set of six glass buttons
Pâte de verre buttons;
mixed-media portfolio/*Pâte de*
verre Knöpfe; mixed Media Mappe
W. 4.5 cm (each)
TSB, SKF

78 Ginny Ruffner

84 University, #400
Seattle, Washington 98101

The History of Shoes Compared to
Post-Modern Architecture
Flame-worked and sandblasted
glass, acrylic paint, pastels/*Vor der*
Lampe geblasenes und sand-
strahlbearbeitetes Glas, Acryl- und
Pastellfarbe
H. 61 cm, W. 31 cm, D. 31 cm
TSB, LH, SL

79 Ruri

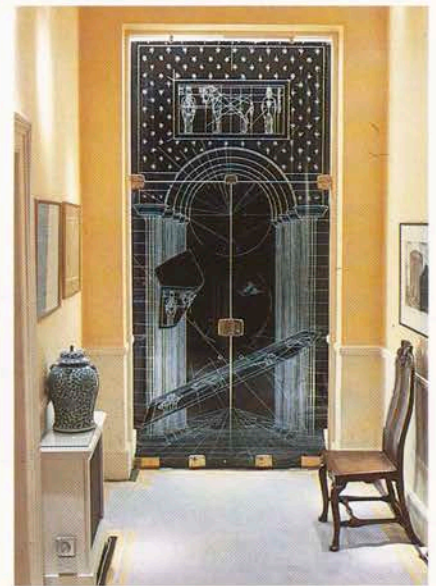
Gardastraeti 2
P.O. Box 353
121 Reykjavik, Iceland

Time
Sheets of window glass removed
from dilapidated dwellings and
photographically printed with ima-
ges of the original structures; soot,
mixed-media floor pieces from
dwellings/*Fensterscheiben aus*
abgebrochenen Wohnungen auf
fotografischem Wege bedruckt mit
den Abbildungen der Gebäude,
aus denen sie stammen; Ruß,
mixed Media Stücke aus den Bö-
den der Wohnungen
H. 400 cm, W. 700 cm, D. 700 cm
(overall)
SKF, LH, SL

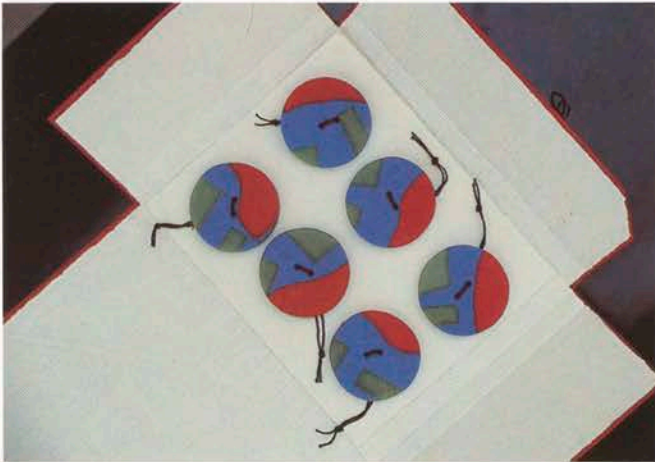
80 Jaromír Rybák

Svážná 11
140 00 Prague 4, Czechoslovakia

Pyramida
Engraved, cut, polished/*Graviert,*
geschliffen, poliert
H. 14 cm, W. 40 cm, D. 40 cm
TSB, SKF, SL



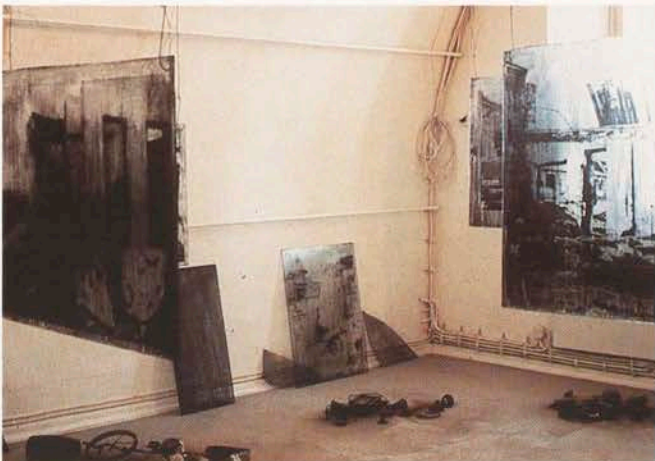
76



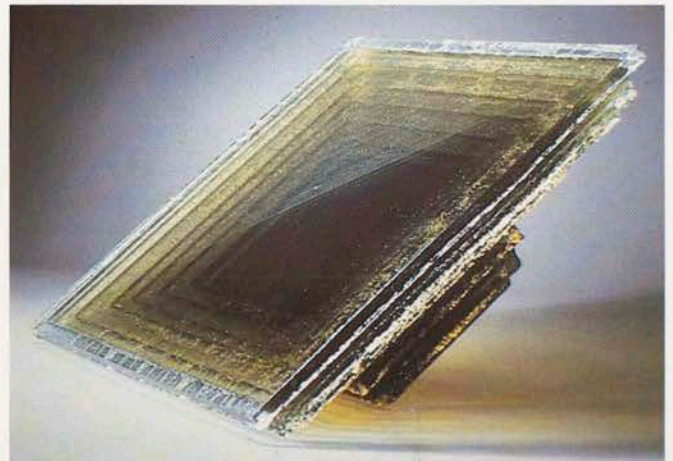
77



78



79



80



81 Judith Schaechter
 1532 Rodman Street
 Philadelphia, Pennsylvania 19146
Nedoty Kompectomy
 Stained and leaded glass/Farbige
 Bleiverglasung
 H. 61 cm, W. 33 cm
 TSB, SKF, LH, SL

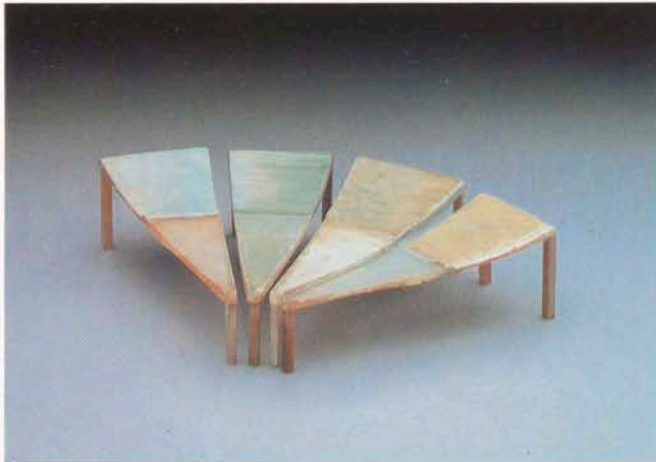
82 Michael Scheiner
 150 Chestnut Street
 Providence, Rhode Island 02903
Lawn Chairs
 Blown glass, oil paint/Gebblasenes
 Glas, Ölfarbe
 H. 3.9 cm, W. 18.2 cm, D. 13 cm
 TSB, SKF

83 Anne Schroeder-Mastandrea
 38 Evergreen Street
 Jamaica Plain, Massachusetts
 02130
Alex
 Cast glass, oil paint/Gegossenes
 Glas, Ölfarbe
 H. 17.5 cm, W. 36 cm, D. 40 cm
 TSB, SL

84 Randy Sewell
 706 Dunwoody Chace
 Atlanta, Georgia 30328
Lancet Windows (Music Building,
 Huntingdon College, Montgomery,
 Alabama)
 Painted and leaded glass/Bemalte
 Bleiverglasung
 H. 490 cm, W. 300 cm
 LH

85 Ryoji Shibuya
 5-6-13 Tobio
 Atsugi-shi, Kanagawa-ken, Japan
For the Long Trip
 Fuse-cast, sandblasted, corroded,
 enameled, polished/Verschmol-
 zen-gegossen, sandstrahlbearbei-
 tet, korrodiert, emailbemalt, poliert
 H. 15 cm, W. 35 cm, D. 13 cm
 TSB, SKF, SL

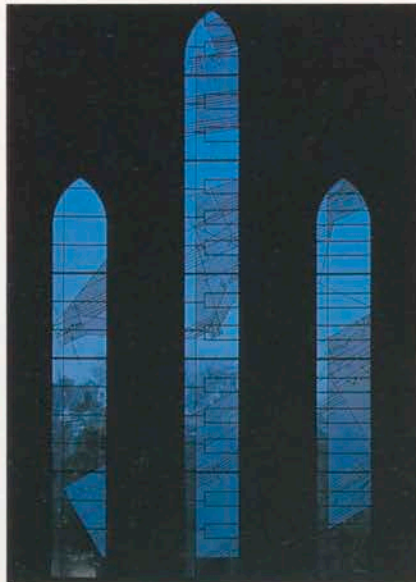
81



82



83



84



85

86 Josh Simpson

Frank Williams Road
Shelburne Falls, Massachusetts
01370

Teckite 8-18

Blown "Meteorite" glass, reactive
silver interior/Gebblasenes „Meteo-
rit"-Glas, im Inneren reaktives
Silber
H. 12 cm, W. 27 cm, D. 16 cm
TSB, LH, SL

87 David Taylor

The Glasshouse
65 Long Acre
London WC2, England

Carved Scent Bottle

Blown crystal with trailed color; cut,
carved, acid-polished/Gebblasenes
Kristallglas mit farbigen Fäden;
geschliffen, geschnitten, säurepo-
liert
H. 25 cm, W. 12 cm, D. 3 cm
TSB, SKF, SL

88 Durk Valkema

Bellamystraat 91-93
1053 BJ Amsterdam,
the Netherlands

Joined Series Blue

Cast crystal; cut, adhered/Gegos-
senes Kristallglas; geschliffen,
geklebt
H. 10 cm, W. 50 cm
TSB, SKF, LH, SL

89 Mary Van Cline

1473 Elliott Avenue W.
Seattle, Washington 98119

The Healing Series

Plate and photosensitive glass,
neon, wood/Flachglas und photo-
sensitives Glas, Neon, Holz
H. 35 cm, W. 30 cm
TSB, LH, SL

90 Daniel Verberne

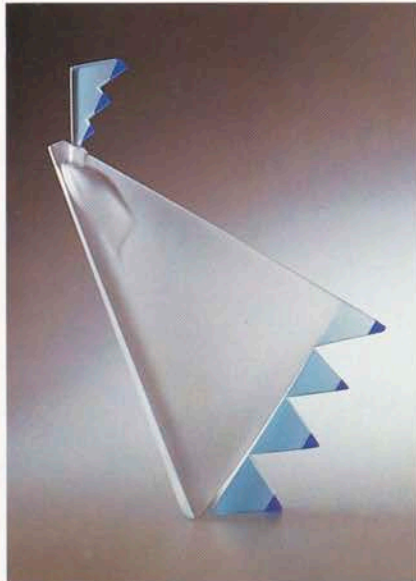
Hapalmah Street
Moshava Kadima 60920, Israel

Double Opening

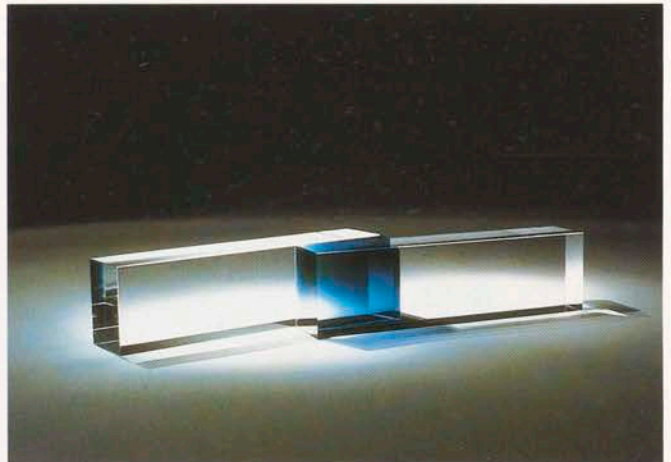
Mold-blown, etched, lustre-enam-
eled/Formgeblasen, geätzt,
Lüstermalerei
H. 15 cm, W. 12 cm, D. 6 cm
TSB, SKF, SL



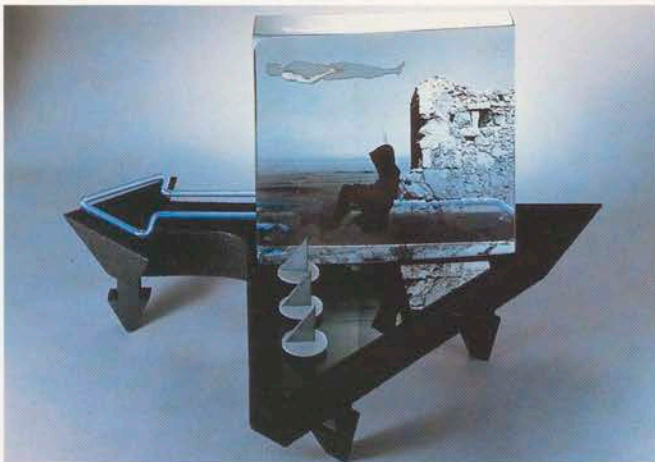
86



87



88



89



90



91

91 Janusz A. Walentynowicz
 P.O. Box 3111
 Bloomington, Illinois 61702-3111
Untitled
 Cast glass, oil paint on wood/
 gegossenes Glas, Ölfarbe auf Holz
 H. 54 cm, W. 54 cm
 TSB, SKF, LH

92 James Walker
 30 Cheltenham Road, Devonport
 Auckland 9, New Zealand
Empyrean 1000
 (The Tongan Ministry of Foreign
 Affairs, Nuku'alofa, Kingdom of
 Tonga)
 Leaded and sandblasted flat glass,
 sandblasted aluminum/Sand-
 strahlbearbeitete Bleiverglasung,
 gesandstrahltes Aluminium
 H. 900 cm, W. 871 cm, D. 50 cm
 LH, SL

93 John H. Weber
 3631 Greenwood Avenue N.
 Seattle, Washington 98103
Clear Basket
 Blown, cast, hot assemblage/
 Geblasen, gegossen, heiß verbunden
 H. 41 cm, W. 27.5 cm, D. 15 cm
 TSB, SL

**94 Walter White
 and Benjamin Moore**
 9401 42nd Avenue N.E.
 Seattle, Washington 98115

Tourmaline Cone
 Blown glass, pierced and ham-
 mered copper base with brass
 details/
 Geblasenes Glas, durch-
 bohrter und gehämmerter Kupfer-
 sockel mit Messingdetails
 H. 46 cm, Diam. (base) 23 cm
 TSB, LH

95 David Wilde
 51 Grandview Avenue
 Toronto, Ontario M4K 1J1, Canada
Window (Toronto residence)
 Stained and leaded glass/
 Bleiverglasung
 H. 90 cm, W. 180 cm
 SKF, SL



92



93



94



95

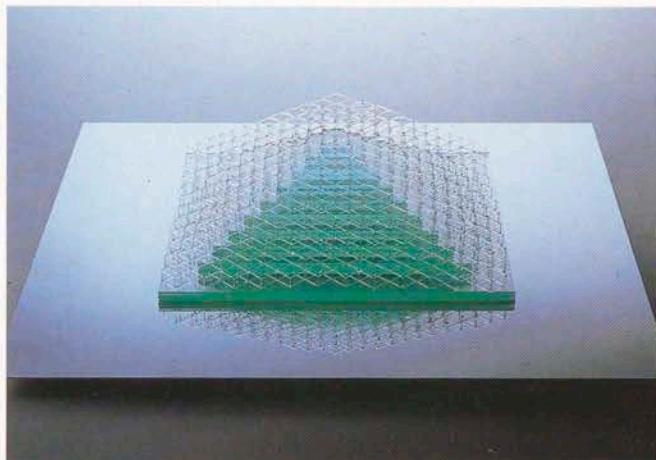
96 Yumiko Yoshimoto
 2-41-2-122 Yoyogi, Shibuya-ku
 Tokyo 151, Japan
The Pyramid 1986
 Flame-worked glass with cut plate
 glass base/Vor der Lampe geblasen,
 auf Flachglassockel
 H. 15 cm, W. 35 cm, D. 35 cm
 TSB, LH, SL

98 Yan Zoritchak
 Bluffy
 F-74290 Veyrier du Lac, France
Harmonie en jaune I
 Pâte de verre; cut, polished,
 assembled/Pâte de verre; Ge-
 schliffen, poliert, zusammengefügt
 H. 52.4 cm, W. 23.7 cm, D. 10 cm
 TSB, SKF, LH, SL

99 Czeslaw Zuber
 32 rue Mouffetard
 75005 Paris, France
Untitled
 Cut glass, paint/Geschliffenes
 Glas, Farbe
 H. 53 cm, W. 52 cm
 TSB, SKF, LH, SL

100 Catherine Zurchin
 3076 Lincoln Boulevard
 Cleveland Heights, Ohio 44118
The Family Portrait
 Blown glass, wood, cloth, plaster,
 paint/Gebblasenes Glas, Holz,
 Gewebe, Gips, Farbe
 H. 107 cm, W. 114 cm, D. 48 cm
 TSB

97 Dana Zámečnicková
 Czechoslovakia
Trap
 Flat glass, metal/Flachglas, Metall
 H. 155 cm, W. 185 cm, D. 10 cm
 TSB, SKF, LH, SL



96



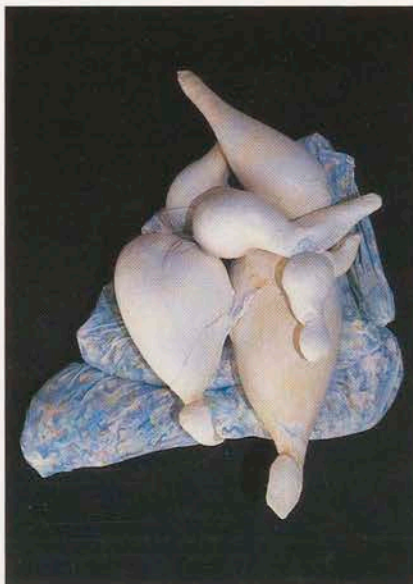
97



98



99



100

Doug Anderson's Finders Creepers

The First Rakow Commission at The Corning Museum of Glass

Doug Anderson, a leading sculptor in the revival of the **pâte de verre** technique, was chosen by The Corning Museum of Glass to receive the first Rakow Commission for a new work in glass.*

Anderson's work, whether taking shape as a microcosm of the forest floor, a mossy pool, or even a silly play on words, always exists as a mirror of the artist. In the middle of Ohio, in the middle of the American Midwest, his studio can be found just off the proverbial country road in a barely renovated farmhouse complete with 1941 Chevrolet parked out back. His life is not a romantic escape from Long Island or Los Angeles. Except for his time spent earning a master of art degree at the Rochester Institute of Technology's School for American Craftsmen, Doug Anderson never left the Midwest.

Over his house the crows flap. At his feet is his lexicon of images: pine cones, mushrooms, insects, nuts, and dried-up leaves settling naturally around his own intrusions of lost buttons, peanut shells, and muddy footprints filled with rain water.

Anderson's worlds, like the small worlds contained in enamels, ivory and jade carvings, models, and miniatures, have an ancient tradition in cultural history, and their creation seems to be an instinctive human act. They are a summary, ordered metaphors, and vehicles to allow the viewer an enlightened perspective. They encourage the private communication between object and viewer so often lost in the "public" scale of art promoted since the 1940s.

Inspiration for Anderson's work can be traced directly to the French artists at the turn of the century who, led by Henri Cros (1840-1907), searched for a new sculptural medium. The molding of glass worked to a paste permitted new control over coloration and translucency as well as the precise, permanent reproduction of the sculptor's model. These pioneers, like Anderson, found that the translation of nature into **pâte de verre** was particularly appealing. The waxy surface of the glass, its penetrating color and subtle transmission of light give the forms a lifelike quality. Realistic representations of small animals, insects, marine life, and flora populate the work of Albert Dammouse (1848-1926), Jules-Paul Brateau (1844-1923), Georges Despret (1862-1952), François Emile Décorchemont (1880-1971), Gabriel Argy-Rousseau (1885-1953), and Amalric Walter (1870-1959).

Trained as a glassblower, Anderson turned to casting to discipline his chosen medium as demanded by the increasingly literal themes of his work. Intrigued by photographs of **pâte de verre**, he learned that artists interested in the process were largely left to their own devices in obtaining technical information. Until recently, no workshops were offered, and no neatly arranged publications were available other than transcripts of a few presentations on refractory mold making.¹ Surprisingly, there are considerable numbers of primary documents in their original languages available to the researcher in museum and public libraries.² What is believed to be the notebook of Argy-Rousseau has been published and is of special interest.³ Eventually Anderson located enough information to begin the laborious task of perfecting the technique.

Even at the turn of the century there were differing definitions of **pâte de verre** with variables concerning the use of molds, the consistency of the glass, its coloration, its application, and firing. Today the term is commonly used to describe works made with fritted glass (either wet or dry in a range of gradations) fused in a mold. Anderson combines many of the early techniques with modern technology. A refractory mold is made by the **cire perdue** process from natural objects cast in wax, then assembled. Colored lead glass pastes and dry crushed glasses are packed into the mold, which is then kiln-fired at a low temperature and annealed over several days. Finally the solid piece of glass, modeled with a myriad of delicate undercuts, is freed from the mold and picked clean with dental tools.

It seems unbelievable, but while working in **pâte de verre** for a number of years, Anderson knew other work only from reproductions. In 1983, the year of his first large exhibition at the Heller Gallery in New York, the gallery chose to show Anderson's pieces with their historical counterparts. Only then did he have the opportunity to see and handle a piece of early **pâte de**

Doug Anderson, ein an der Renaissance der **pâte de verre**-Technik maßgeblich beteiligter Bildhauer, wurde von The Corning Museum of Glass als erster mit der Rakow Commission für eine neue Glasarbeit betraut.*

Sei es, daß in seinem Werk der Mikrokosmos eines Waldbodens Form annimmt, ein moosbedeckter Teich oder gar ein einfältiges Spiel mit Worten – immer ist es ein Spiegelbild des Künstlers. Im Herzen von Ohio, in der Mitte des amerikanischen Mittleren Westens befindet sich sein Studio abseits der vielzitierten Landstraße in einem notdürftig renovierten Bauernhaus, einschließlich des Chevrolets von 1941, der an der Rückseite geparkt ist. Sein Leben ist nicht die romantische Flucht vor Long Island oder vor Los Angeles. Mit Ausnahme der Zeit, die er zur Erlangung seines Master of Art am Rochester Institute of Technology's School for American Craftsmen verbrachte, hat Doug Anderson nie den Mittleren Westen verlassen.

Krähen flattern über sein Haus. Vor seinen Füßen breitet sich das Lexikon seiner Bildwelt aus: Tannenzapfen, Pilze, Insekten, Nüsse, welke Blätter, die mit Spuren seiner Persönlichkeit, mit verlorenen Knöpfen, Erdnußschalen und mit Regenwasser gefüllten Fußspuren im Schlamm eine natürliche Koexistenz führen.

Die Welt Andersons hat, wie die Miniaturwelten, die auf Email, in Elfenbein- und Jadeschnitzereien, in Modellen und Miniaturen festgehalten werden, eine lange kulturgeschichtliche Tradition, und ihre Erschaffung stellt wahrscheinlich einen instinktiven menschlichen Akt dar. Sie bedeutet ebenso Zusammenfassung wie metaphorische Ordnung, löst bei dem Betrachter die Erweiterung seiner Wahrnehmungsfähigkeit aus und regt die intime Kommunikation zwischen Objekt und Zuschauer an, die seit den 40er Jahren so häufig in der „Öffentlichkeit“ einer geförderten Kunst verloren gegangen ist.

In Doug Andersons Werk lassen sich Quellen seiner Inspiration unmittelbar auf die französischen Künstler der Jahrhundertwende zurückführen, die, angeführt von Henry Cros (1840-1907), nach einem neuen bildhauerischen Material suchten. Glas zu modellieren, das in einer Art Paste aufbereitet wird, gestattete ebenso eine neue Handhabung der Farbgebung und Transluzidität wie eine genaue und wiederholbare Reproduktion des Modells. So wie Doug Anderson, so empfanden auch diese Pioniere die Umsetzung von Natur in **pâte de verre** als besonders ansprechend. Die wachsartige Oberfläche von Glas, die eindringlichen Farben und die subtile Lichtführung verleihen den Formen eine lebensnahe Qualität. Stücke von Albert Dammouse (1848-1926), Jules-Paul Brateau (1844-1923), Georges Despret (1862-1952), François Emile Décorchemont (1880-1971), Gabriel Argy-Rousseau (1885-1953) und Amalric Walter (1870-1959) sind von realistisch wiedergegebenen kleinen Tieren, Insekten, Wassergetier und Pflanzen bevölkert.

Als gelernter Glasbläser wandte sich Doug Anderson dem Glasguß zu, um sein bevorzugtes Material den Erfordernissen einer zunehmend wirklichkeitsgetreuen Abbildung seiner Sujets anzupassen. Beeindruckt von Fotos von **pâte de verre**, wurde ihm schnell klar, daß Künstler, die sich für dieses Verfahren interessieren, in hohem Maße auf sich selbst gestellt sind, wenn sie Informationen zur Technik sammeln wollen. Bis vor kurzem wurden keine Workshops angeboten, es waren außer einigen Aufzeichnungen über Demonstrationen zur Anfertigung hitzebeständiger Modellen¹ keine aufbereiteten Publikationen erhältlich. Überraschenderweise gibt es für den Forschenden in Museen und öffentlichen Büchereien eine beträchtliche Anzahl von Originalunterlagen in der jeweiligen Muttersprache². Man hat das vermutlich von Argy-Rousseau stammende Notizbuch veröffentlicht, welches von besonderem Interesse ist³. Schließlich hatte Doug Anderson genug Informationen zusammengetragen, um mit der zeitraubenden Aufgabe beginnen zu können, diese Technik zu perfektionieren.

Sogar schon zu Beginn unseres Jahrhunderts wurde **pâte de verre** unterschiedlich definiert mit Variablen, die den Gebrauch von Modellen betreffen, die Konsistenz von Glas, die Farbgebung, das Anbringen einzelner Elemente und das Brennen. Heute wird der Terminus im allgemeinen gebraucht, um Stücke aus Frittenglas (die je nach den verschiede-



Sculpture, **Finders Creepers**, *pâte de verre*, lost wax casting. United States, Ohio, Warsaw, Doug Anderson, the first Rakow Commission, 1986. L. 75.0 cm, W. 37.0 cm, H. 9.5 cm.

Skulptur, **Finders Creepers**, *pâte de verre*, Wachsguß in verlorener Form. Vereinigte Staaten, Ohio, Warsaw, Doug Anderson, erste Rakow Commission, 1986. L. 75 cm, B. 37 cm, H. 9,5 cm.



Finders Creepers, detail of snake head and pine cone.
Finders Creepers, Detail des Schlangenkopfes und Kiefernzapfen.

verre. "I was amazed at the small size of the bowl I held in my hands, having envisioned objects only through photographs," he said.

Like the precursors he studied, Anderson used realistic flora and fauna as structural and decorative parts of vessels in his first production. Since 1985 he has chosen to concentrate on the natural elements alone combined in non-functional forms. The Rakow Commission resulted in **Finders Creepers**, the artist's most ambitious attempt at distilling a patch of his environment. A vine spirals through a great pile of ivy leaves, molded in a single piece. Among the leaves, a small snake rustles in the decay. Morel mushrooms, stones, and flowers push up from underneath. A cicada and horsefly pause near two feathers. The punning title of the work encourages the patient viewer to search for other hidden elements.

In **Finders Creepers** the sobering image of time's relentless passage is countered by a palette of soft pastel colors. Although the effect comes disturbingly close to rendering the scene sweet, the coloration rescues it from sheer mimetism of nature and promotes a fantastic context. Interpretation remains narrative, but not literal. Within the pale blue beauty of a leaf, there is the mottling of the attacking fungus and an edge becoming translucent in its decomposition.

While honoring links with the past, Anderson has pushed **pâte de verre** to an unprecedented level of complexity and refinement, both technically and visually. Through the annual Rakow Commission, The Corning Museum of Glass will continue its efforts to recognize and encourage the work of outstanding artists like Doug Anderson throughout the world.

Susanne K. Frantz
Associate Curator of 20th-Century Glass
The Corning Museum of Glass

Susanne Frantz is associate curator of 20th-century glass at The Corning Museum of Glass. She is curator of the exhibition "Thirty Years of New Glass, 1957-1987," which will open at The Corning Museum of Glass May 16, 1987, and she is writing a book on the Museum's contemporary glass collection to be published in 1988. Ms. Frantz currently serves on the board of directors of the Glass Art Society.

Susanne Frantz ist außerordentliche Kuratorin für den Bereich Glas des 20. Jahrhunderts an The Corning Museum of Glass. Sie ist Kuratorin der Ausstellung „Thirty Years of New Glass, 1957-1987“, die an The Corning Museum of Glass am 16. Mai 1987 eröffnet wird. Weiterhin arbeitet sie an einem Buch über die zeitgenössische Glassammlung des Museums, das 1988 erscheinen soll. Susanne Frantz ist zur Zeit im Vorstand der Glass Art Society.

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Lucartha Kohler, "Ceramic Shell for Casting Glass," **Glass Art Society Newsletter**, v. 3, no. 1, 1978, pp. 85-87.

2. Edouard Benedictus and Raymond Escolier, "La Pâte de verre: Georges Despret, François Décorchemont," **L'Art Décoratif**, no. 111, December 1907, pp. 211-216.

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M. P. Verneuil, "Les Pâtes de verre", **Art et Décoration**, v. 25, no. 1, 1909, pp. 81-90.

3. François Duret-Robert, "Les Pâtes de verre d'Argy Rousseau: Une Technique conçue pour une production importante", **Connaissance des Arts**, no. 287, January 1976, pp. 79-84.

nen Graduierungen mehr oder weniger naß oder trocken sind) zu beschreiben, die in ein Model geschmolzen werden.

Doug Anderson kombiniert viele der frühen Techniken mit modernen Technologien.

Eine hitzebeständige Form wird aus natürlichen Dingen, die in Wachs abgegossen und dann zusammengefügt werden, im **cire-perdue**-Verfahren hergestellt. Farbige Bleiglaspasten und trockene Glaskrösel werden in das Model gefüllt, das dann im Ofen bei niedriger Temperatur gebrannt und über mehrere Tage hinweg abgekühlt wird. Schließlich löst man das massive Glasstück, in das unzählige subtile Nuancen modelliert sind, aus der Form und säubert es mit zahntechnischen Geräten.

Es mag unglaublich klingen, aber Doug Anderson kannte, obwohl er schon eine Anzahl von Jahren mit **pâte de verre** gearbeitet hatte, andere Stücke dieser Art nur von Abbildungen. 1983, in dem Jahr, in dem seine erste große Ausstellung in der Heller Gallery in New York stattfand, entschloß sich die Galerie, Doug Andersons Arbeiten zusammen mit ihren historischen Gegenstücken zu zeigen. Und nur damals hatte er Gelegenheit, eine frühe **pâte de verre** Arbeit zu sehen und zu berühren. „Ich war erstaunt über das kleine Format der Schale, die ich in den Händen hielt, denn ich hatte mir die Objekte immer nur anhand von Fotos vorgestellt.“

Wie seine Vorgänger, mit denen er sich befaßt hat, setzte Doug Anderson in seinen ersten Stücken realistische Elemente aus der Tier- und Pflanzenwelt als strukturgebende und dekorative Teile der Gefäße ein. Seit 1985 konzentrierte er sich einzig auf naturalistische Elemente, die er zu nicht-funktionalen Formen zusammenfügt. Das Ergebnis der Rakow Commission sind die **Finders Creepers**, der bisher ehrgeizigste Versuch des Künstlers, ein Stück aus seiner Umwelt herauszudestillieren. Eine Ranke windet sich durch dichte Efeubüschel, die zu einem einzigen Stück geformt sind. Zwischen den Blättern raschelt eine kleine Schlange auf dem Waldboden. Morcheln, Steine und Blumen sprießen hervor. Neben zwei Federn halten eine Grille und eine Bremse ein. Das Wortspiel im Titel der Arbeit regt den Betrachter an, nach anderen verborgenen Dingen zu suchen.

In **Finders Creepers** wirkt die Palette sanfter Pastellfarben dem ernüchternden Bild erbarmungslos vergehender Zeit entgegen. Obwohl sie dazu beiträgt, daß die Szene geradezu irritierend süßlich wirkt, rettet die Farbgebung jedoch das Objekt vor einer rein mimetischen Wiedergabe der Natur und stellt einen phantastisch anmutenden Kontext her. Die Interpretation bleibt im Erzählerischen, aber orientiert sich nicht ausschließlich an der Wirklichkeit. In der blaßblauen Schönheit eines Blattes sind Moderspurten erkennbar, die auf Pilzbefall hindeuten, am Rand machen sich Zeichen des Verfalls bemerkbar und es wird durchscheinend.

Indem er der Vergangenheit Reverenz erweist, hat Doug Anderson in **pâte de verre** ein bisher noch nicht dagewesenes Niveau an Komplexität und Feinheit erreicht, sowohl unter technischen als auch unter optischen Gesichtspunkten. Mit der jährlich vergebenen Rakow Commission wird das Corning Museum of Glass seine Bemühungen fortsetzen, das Werk herausragender Künstler wie Doug Anderson hervorzuheben und weltweit zu würdigen.

Susanne K. Frantz
Außerordentliche Kuratorin für den Bereich des 20. Jahrh.
The Corning Museum of Glass

Übersetzung: Rosita Bernstein

Footnotes / Fußnoten

* The Rakow Commission was established in 1985 by Dr. Leonard S. and Juliette K. Rakow to encourage fine glassmaking by awarding commissions to individual artists who show great promise. Recipients are selected on a non-competitive basis by The Corning Museum of Glass. Any artist interested in making his or her own work known to the Museum is welcome to send slides and biographical information.

Die Rakow Commission wurde 1985 von Dr. Leonhard S. und Juliette K. Rakow mit dem Ziel ins Leben gerufen, herausragende Glasgestaltung zu fördern, indem Aufträge an vielversprechende Künstler vergeben werden. Die Empfänger werden von The Corning Museum of Glass ausgewählt; es findet kein Wettbewerb statt. Künstler/innen, die ihre Arbeit dem Museum vorstellen wollen, können Dias und biographische Angaben dorthin senden.

Bibliography

of recently published
articles and books on glass

Bibliographie

kürzlich erschienener
Artikel und Bücher
über Glas

Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

Bibliographie KÜRZLICH ERSCHIENENER ARTIKEL UND BÜCHER ÜBER GLAS

This list includes publications added to The Corning Museum of Glass Library since the bibliography for *New Glass Review 7*.

Contemporary Glass (after 1945)
 Flat Glass (after 1945) including Architectural, Mosaic, Painted, and Stained Glass
 Technology (after 1945)
 Films and Videotapes

Only substantive book reviews are listed; they may be found under the author of the work reviewed.

The following periodicals are recommended for comprehensive coverage of contemporary glassmaking:

Glass Art Society Journal
Glass Review (Czechoslovakia)
Glass Studio
Neues Glas/New Glass
New Work
Stained Glass

Before 1982, this bibliography appeared annually in the *Journal of Glass Studies*, also published by The Corning Museum of Glass.

Entries beginning with a cardinal or ordinal number, expressed either as a numeral or spelled out, will be found after the alphabetical entries, arranged numerically.

Diese Liste führt die Publikationen auf, die im Anschluß an die Bibliographie für *New Glass Review 7* in die Bibliothek des Corning Museum of Glass aufgenommen wurden.

Zeitgenössisches Glas (nach 1945)
 Flachglas (nach 1945), einschließlich architekturbezogenem Glas, Glasmosaik, Glasmalerei und Stained Glass
 Technologien
 Filme und Videokassetten

Nur ausführliche Buchrezensionen werden aufgelistet; sie werden unter dem Namen des Autoren aufgeführt, dessen Buch rezensiert wurde.

Die folgenden Periodika sind geeignet, einen umfassenden Überblick über zeitgenössische Glasgestaltung zu vermitteln:

Glass Art Society Journal
Glass Review (Tschechoslowakei)
Glass Studio
Neues Glas/New Glass
New Work
Stained Glass

Vor 1982 erschien diese Bibliographie jährlich im *Journal of Glass Studies*, das ebenfalls von The Corning Museum of Glass herausgegeben wird.

Titel, die mit einer Kardinal- oder Ordinalzahl beginnen, und zwar entweder als Ziffer oder ausgeschrieben, werden im Anschluß an die alphabetisch geordneten Titel aufgeführt und sind nach Zahlen geordnet.

A SELECTIVE INDEX OF PROPER NAMES AND PLACES

VERZEICHNIS DER EIGENNAMEN UND ORTE

This is a *subject* index to the "Bibliography" of *New Glass Review 8*. The numbers following the names below are keyed to the numbers preceding the individual "Bibliography" entries in which these persons and places are discussed. To find a book or periodical article *written* by an artist, please consult the "Bibliography" directly; the entries in each section are arranged alphabetically by author.

Es handelt sich im folgenden um ein *Sachregister* zur „Bibliographie“ des *New Glass Review 8*. Die Zahlen hinter den Namen entsprechen den Zahlen, die den Eintragungen der einzelnen Beiträge der „Bibliographie“ vorangestellt sind, in denen die entsprechenden Personen und Orte behandelt werden. Um ein Buch oder eine Zeitschrift ausfindig zu machen, die von einem Künstler *geschrieben* wurden, sollte direkt in der „Bibliographie“ nachgesehen werden; die Titel sind in jedem abgeschlossenen Teil der „Bibliographie“ nach den Namen der Autoren in alphabetischer Reihenfolge geordnet.

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ANONYMOUS

1. "A casa da Pierantonio"
Casa Vogue, no. 178, Oct. 1986, p. 225, ill.
Glass sculptures by Izumi Ōki shown at Venice Biennale.
2. "A Roma: Alchemiche magie dei nostri giorni"
Casa Vogue, no. 173, April 1986, [n.p.], ill.
Sculptural table by Gabriele De Stefano.
3. "A Venezia: Un museo per il vetro contemporaneo"
Casa Vogue, no. 166, Sept. 1985, p. 359.
English summary.
Murano glass museum has new section for glass made in this century.
4. "Accessions"
American Craft, v. 46, no. 1, Feb./March 1986, pp. 70-71, ill.
Lipofsky piece and the High Museum of Art.
5. "Actualité du verre: Jaromir Rybák, Josette Rispal"
L'Atelier des Métiers d'Art, no. 102, Oct. 1985, p. 14, ill.
6. "Aesthetically Perfect Riedel Crystal"
Tableware International, v. 15, no. 8, Aug. 1985, pp. 26-27, ill.
7. "Announcements"
Glass Art Society Journal 1986, pp. 135-138, ill.
8. "Another Success of Czechoslovak Glass in Japan"
Glass Review, v. 40, no. 11/12, 1985, p. 41, ill.
9. "Arbeiten von Ulrike Umlauf und neues Glas aus Dänemark"
Porzellan + Glas, no. 5, 1986, p. 72, ill.
10. "Art déco en Murano"
Table et Cadeau, no. 72, June/July 1986, p. 63, ill.
Vicenzo Nason vase designs.
11. "L'arte dei giardini di vetro"
Casa Vogue, no. 159, Jan. 1985, p. 146, ill.
English summary.
Federica Marangoni work.
12. "Arte e vetro, la fucina degli angeli"
Casa Vogue, no. 159, Jan. 1985, p. 146, ill.
English summary.
Egidio Constantini.
13. "Les Artistes et le verre: La Création"
Revue des Industries d'Art Offrir, no. 226, June 1986, pp. 28-30, ill.
William Wertz, Carlo Moretti, Jean-Paul van Lith, Arlon Bayliss.
14. "Artistic Application"
The Gaffer (Corning Glass Works), v. 44, no. 6, Oct. 1986, p. 3, ill.
Corning Glass Works Pyroceram material used in a 35-ft. sculpture in Malaysia.
15. "Les Ateliers d'Art, un 'must'"
Le Courrier des Métiers d'Art, no. 50, March 1986, pp. 1-2, ill.
Jean-Paul van Lith.
16. "Au royaume du verre: Pukeberg Glasbruk, Nybro, Sea"
Revue des Industries d'Art Offrir, no. 231, Dec. 1986, pp. 36-53, ill.
Swedish firms.
17. "Au royaume du verre: Suède"
Revue des Industries d'Art Offrir, no. 228, Sept. 1986, pp. 187-249, ill.
Orrefors, Joseph Marcolin, Kosta Boda, Maleras-Mats Jonasson.
18. "Auf der Suche nach neuen Glasformen"
Porzellan + Glas, no. 4, 1985, p. 103, ill.
Exhibit "Kunst in Glas" at Rosenthal Galerie, Cologne.
19. "Ausstellung: 'Glaskunst Baden-Württemberg' bei den Neckarwerken in Fellbach"
Glas + Rahmen, v. 36, no. 19, Oct. 1985, p. 923.
20. "Baccarat nous fait revivre son passé"
Revue des Industries d'Art Offrir, no. 231, Dec. 1986, pp. 13-14, ill.
21. "Beautiful and Useful"
For You from Czechoslovakia, no. 3, 1986, pp. 24-28, ill.
Lednické Rovne tableware.
22. "Beyond War Award"
Glass Art Society Journal 1985-1986, p. 137, ill.
Steuben sculpture designed by Lloyd Atkins.
23. "Blown and Stained Glass Studios"
The Glass Cone, no. 8, Dec. 1985, p. 6, ill.
Wilkin and Woodman Glass, and John Hardman Studios.
24. "Die Bundesrepublik ist der wichtigste Handelspartner für Glas aus Murano"
Porzellan + Glas, no. 2, 1985, pp. 136-137, ill.
Organizing the "Glas aus Murano" exhibition in Düsseldorf, Dec. 1985.
25. "Una Calle per Paolo Venini"
Casa Vogue, no. 166, Sept. 1985, p. 359, ill. English summary.
Road named for Venini on Murano.
26. "Classy Continental Collectibles"
Continental Homewares, Spring 1986, pp. 56-57, ill.
Cristallerie Zwiesel snuff bottles.
27. "Claude Morin: 15 ans de verrerie"
La Revue de la céramique et du Verre, no. 25, Nov./Dec. 1985, pp. 35-36, ill.
28. "Commissions"
American Craft, v. 46, no. 5, Oct./Nov. 1986, pp. 74-75, ill.
John Luebnow sculpture and Saara Gallin windows.
29. "Commissions"
American Craft, v. 46, no. 6, Dec. 1985/Jan. 1986, pp. 68-69, ill.
Ray King chandelier and Seranda Vespermann stained glass window.
30. "Commissions"
International Sculpture, v. 5, no. 5, Sept./Oct. 1986, pp. 20-21, ill.
Tom McGlauchlin work for Toledo's SeaGate, Jack Schmidt, piece for Bethesda Hotel.
31. "Craft Focus 2"
Ontario Craft, v. 11, no. 4, Dec. 1986, insert, ill.
Canadian competition: Daniel Crichton, Robert Jekyll, Max Leser, Karl Schantz, and others.
32. "Craft Groups Share in \$1.8 Million NEA Awards"
The Crafts Report, v. 12, no. 126, July/Aug. 1986, p. 10.
Pilchuck School, NYEGW, and Glass Art Society.
33. "Craftwork Portfolio: Anita Pate"
Craftwork, no. 13, Autumn 1986, pp. 24-25, ill.
34. "Creative Glass Center of America: A Rewarding Experience for 1986 Recipients"
The Journal, A Newsletter for Friends of Wheaton Village, v. 9, no. 2, 1986, p. 2, ill.
David Hopper, James Holmes, J. Angus Munro, Stephen Nelson.
35. "Créativité: Six designers pour un orfèvre"
Table et Cadeau, no. 271, May 1986, p. 30, ill.
Matteo Thun.
36. "Cronache delle aziende: Barovier & Toso"
Casa Stile, v. 13, no. 146, Jan. 1986, pp. 132-133, ill.
Matteo Thun, Toni Zuccheri, and others.
37. "Cronache delle aziende: Riedel"
Casa Stile, v. 13, no. 146, Jan. 1986, p. 147, ill.
38. "Cronache delle aziende: Salviati"
Casa Stile, v. 13, no. 146, Jan. 1986, pp. 134-135, ill.
Heinz Oestergaard goblets.
39. "Crystal Fantasy"
Porzellan - Glas, no. 3, 1986, p. 36, ill.
Sculptural paperweight by Bertil Vallien.
40. "Czech Glass in Architecture"
British Artists in Glass Newsletter, Spring 1986, p. 6.
Exhibition at London Institute of Education during congress "Glass in the Environment."
41. "Czech Glass in Variety"
The Gift Buyer International, v. 22, no. 10, June 1986, pp. 16-17, ill.
42. "Czechoslovak Glass at the Exhibitions in Athens"
Glass Review, v. 40, no. 11/12, 1985, p. 33, ill.
43. "Czechoslovakia's Proud Glass Industry"
Continental Homewares, Spring 1986, pp. 76-77, ill.
44. "Daum Adds to Collection"
Continental Homewares, Fall 1985, p. 94, ill.
45. "Daum: Umsätze entschieden im Aufwärtstrend"
Porzellan + Glas, no. 6, 1985, p. 93, ill.
Automobile sculpture, "Coupé Riviera."
46. "Des pièces uniques en l'honneur de Bach et Haendel"
Revue des Industries d'Art Offrir, no. 223, March 1986, p. 120, ill.
Commemorative vases with inlaid portraits made by Olbernhau glassworks.
47. "Design: Il cielo in una stanza"
Casa Vogue, no. 167, Oct. 1985, p. 217, ill. English summary.
New Venini lamps and lighting.
48. "Le Design prend de la bouteille"
L'Atelier des métiers d'Art, no. 113, Nov. 1986, p. 19, ill.
Designs for a mineral water bottle competition.
49. "Design: Solide trasparenza"
Casa Vogue, no. 171, Feb. 1986, p. 186, ill.
Stemmed goblets by Heinz Oestergaard for Salviati.
50. "Det er her, det sker"
Refleksjoner (Royal Copenhagen), v. 2, no. 3, Nov. 1986, pp. 3-5, ill.
Michael Bang, Per Lütken.
51. "A Dramatic Play of Lines"
Glass Review, v. 41, no. 11, 1986, pp. 26-27, ill.
Bohemian cut glass.
52. "Due novità di Ambrogio Pozzi per Rosenthal"
Casa Stile, v. 12, no. 144, Oct. 1985, p. 51, ill.
Ambrogio Pozzi flask designs for Rosenthal.
53. "Durante il Salone del Mobile"
Abitare, no. 241, Jan./Feb. 1986, pp. 32, 36-37, 39, ill.
Lamps and glass by Fontana Arte, Foscarini, Barovier & Toso at Milan Fair, 1985.
54. "Egermann"
For You from Czechoslovakia, no. 3, 1986, pp. 46-49, ill.
Red glazed and cut tableware.
55. "Eisch-Ausstellung im Porzellanhaus Rosenstängel, Passau"

Die Schaulade, v. 60, no. 10, Oct. 1985, pp. 2110-2111, ill.

56.
"Enquêtes et reportages dans les coulisses des grands cristalliers"
Revue des Industries d'Art Offrir, no. 226, June 1986, pp. 70-107, ill.
Factory scenes, products of major European firms.

57.
"Eröffnung/Opening: Glasmuseum Immenhausen"
Neues Glas, no. 4, Oct./Dec. 1986, p. 282, ill.
Süsmuth Glassworks opens museum of old and new North-Hessia glass.

58.
"Erster Bayerwald-Glas-Preis"
Die Schaulade, v. 60, no. 2, Feb. 1985, pp. 472-473+, ill.

59.
"Euroluce"
Abitare, no. 231, Jan./Feb. 1985, pp. 96-107, ill.
English summary.
Italian lamps and lightning.

60.
"Exhibition of Czechoslovak Glass in Great Britain"
For You from Czechoslovakia, no. 3, 1986, p. 83.
Work of Libenský, his students, and others at London architecture conference.

61.
"Exhibitions"
Craft Arts, no. 4, Oct./Dec. 1985, pp. 123-128, ill.
Glass by 15 artists seen at various 1985 exhibitions, mostly in U.S. and Australia.

62.
"Exhibitions"
Craft Arts, no. 5, Feb./April 1986, pp. 108, 110-111, ill.
One piece each by Concetta Mason and Mark Peiser, and a beaded necklace by Jacqueline Lillie.

63.
"Exhibitions"
Craft Arts, no. 6, May/July 1986, pp. 124-127, ill.
Warren Langley, Chris Pantano, Klaus Moje, Jeff Hamilton.

64.
"Exhibitions"
Craft Arts, no. 7, Oct./Dec. 1986, pp. 89-94, ill.
Warren Langley, Chris Pantano, Karla Trinkley, Nick Mount, Hank Murta Adams, Peter Crisp.

65.
"Exhibitions: The Post-War Renaissance of Italian Glass"
Ceramics, no. 2, Feb./March 1986, p. 37, ill.

66.
"Exklusiv bei Adams"
Die Schaulade, v. 60, no. 1, Jan. 1985, p. 117+, ill.
Fiberglass and optical glass lamps from Göttingen firm.

67.
"Ex-Memphisianer Matteo Thun für WMF: Produkte mit Akzeptanz und Gefühl"
Porzellan + Glas, no. 4, 1986, pp. 40-41, ill.

68.
"Expositions: Czeslaw Zuber"
La Revue de la Céramique et du Verre, no. 28, May/June 1986, p. 49, ill.
Geneva, Switzerland, show.

69.
"Expositions: Lumière et transparences, vitraux expérimentaux"
La Revue de la Céramique et du Verre, no. 25, Nov./Dec. 1985, p. 37, ill.
Work of "le groupe Talisman" in 1985 Le Mans exhibit.

70.
"Expositions: Maria Lugossy"
La Revue de la Céramique et du Verre, no. 28, May/June 1986, p. 52, ill.
Paris show.

71.
"Faszination macht sie zur Künstlerin: Leistungsschau des tschechoslowakischen Glases"
Porzellan + Glas, no. 7, 1985, p. 36, ill.
Blanka Adensamová.

72.
"Featured Artist: Michael Joplin, Glass"
del Mano Gallery & Studio Newsletter, v. 4, no. 3, Summer 1986, p. 3, ill.

73.
"First National ACC Conference in Nine Years Explores Many Themes"

The Crafts Report, v. 12, no. 126, July/Aug. 1986, p. 1+.
Fellowship award to Dale Chihuly, studio visits to John Lewis and California College of Arts and Crafts.

74.
"Forma e colore/Form and Colour"
Domus, no. 669, Feb. 1986, u.p., ill.
Murano Lamps inspired by Wassily Kandinsky.

75.
"Für Liebhaber, die zum Sammeln neigen"
Porzellan + Glas, no. 10, 1985, p. 95, ill.
Bertil Vallien collection.

76.
"G. A. S. Gallery"
Glass Art Society Journal 1986, pp. 96-100, ill.

77.
"Galleries expositions: Hommage à Picasso; 'Hommes de Verre'"
Revue des Industries d'Art Offrir, no. 231, Dec. 1986, pp. 70-71, ill.
Glass artists at Galerie Artitude and Bibliothèque Forney shows.

78.
"Galleries and Exhibitors"
Craft Australia, no. 1, Autumn 1986, p. 107, ill.
Goblets by Colin Heaney.

79.
"Galleries and Exhibitors: Peter Tysoe"
Craft Australia, no. 4, Summer 1986, p. 97, ill.

80.
"Gallery: Glass"
American Craft, v. 46, no. 3, June/July 1986, p. 79, ill.
Chardiet, Falls, Kuhn, Philabaum/Carlson, Carlin/D'Alfonso, Feldman.

81.
"Gallery: Glass"
American Craft, v. 46, no. 4, Aug./Sep. 1986, p. 71, ill.
Palusky, diFrenzi, Navarra, Kallenberger, Brejcha, B. K. Young.

82.
"Gallery: Glass"
American Craft, v. 46, no. 5, Oct./Nov. 1986, p. 81, ill.
Von Trothas, Carder, Cribbs, Thal/Slack, Applebaum, LaLonde.

83.
"Gallery: Glass"
American Craft, v. 46, no. 6, Dec. 1986/Jan. 1987, p. 74, ill.
McCaa, Baukus, Bernstein, Adams, Abildgaard, Taylor.

84.
"Gebändigte Urgewalten erzählen von der Vitalität des Lebens"
Porzellan + Glas, no. 12, 1984, pp. 74-75, ill.
Pavel Hlava.

85.
"Glas, Holz, Metall, neue Materialien beleben das Ausstellungsbild"
Porzellan + Glas, no. 7, 1986, p. 81, ill.
Sculptures by Bernd Munsteiner, Pavel Molnar.

86.
"Glas in künstlerischer Gestalt"
Die Schaulade, v. 60, no. 12, Dec. 1985, pp. 2410-2411, ill.
2nd International Symposium at Crystalex, 1985.

87.
"Glas: Kulturgut im Wandel der Zeit. Die Wiederentdeckung der Kunst des Diatretschleifens"
Die Schaulade, v. 61, no. 4, April 1986, pp. 810-811, ill.
Reproduction of a cage cup by Josef Welzel of Hadamar school.-

88.
"Glasarbeiten von Lothar Schulz im Glasmuseum Frauenau"
Porzellan + Glas, no. 8, 1986, p. 196, ill.

89.
"Glaskunst ohne Museums-Atmosphäre"
Porzellan + Glas, no. 4, 1986, p. 100, ill.
Frankfurt bank displays Czech glass.

90.
"Glaskunst zieht Bilanz"
Porzellan + Glas, no. 8, 1985, p. 290, ill.
Heide-Astrid Betz-Schlierer work included in Rouen exhibition.

91.
"Glaskunst zwischen Üppigkeit und Strenge"
Die Schaulade, v. 61, no. 3, March 1986, p. 602, ill.
Edward Leibowitz work at Fraueneau exhibit.

92.
"Glasmuseum Frauenau"
Die Schaulade, v. 61, no. 8, Aug. 1986, p. 1689, ill.
Lothar Schulz, glass sculptures and light objects.

93.
"Glas-Objekte von Stephen Procter"
Porzellan + Glas, no. 8, 1986, p. 196, ill.
Düsseldorf exhibit.

94.
"Glasprofessor Riedel 60 Jahre alt. Die Riedel-Dynastie. Zweimal Geburtstag"
Die Schaulade, v. 60, no. 2, Feb. 1985, pp. 366-367, ill.

95.
"Glass and Ceramics Award Winners"
Glass (U.K.), v. 63, no. 3, Feb. 1986, p. 45, ill.
Society of Glass and Ceramic Decorators awards: Correa Art Glass perfume flask, Nouveau Art Glass wineglass, etc.

96.
"Glas Artist Benefit from CGCA Experience"
The Journal, a Newsletter for Friends of Wheaton Village, v. 9, no. 4, 1986, p. 2.
1986 Fellows: Melanie Guernsey, Lynn-Rachel Altman, Rick Mills, David Leppa.

97.
"Glass Happenings"
New Work, no. 25/26, Winter/Spring 1986, pp. 33-37.

98.
"Glasveredelung per Video zum Lernen und Verkaufen"
Porzellan + Glas, no. 4, 1985, pp. 38-39, ill.
Video of glass finishing for teaching and sales.

99.
"Good Art, Good Business"
Glass Studio, no. 46, Dec. 1985, pp. 44-47+.
Exhibits, workshops and seminars, competitions, trade shows, etc.

100.
"Grace and Transparency"
Vogue Decoration, no. 8, Dec. 1986, pp. 82-83, ill.
Lalique.

101.
"Grand Format: Un Surtout de table"
L'Atelier des Métiers d'Art, no. 110, July/Aug. 1986, p. 13, ill.
Sculptures by Matei Negreanu.

102.
"Große Umweltinvestition in der Eisch-Hütte"
Die Schaulade, v. 60, no. 2, Feb. 1985, p. 451, ill.

103.
"Handwerkskunst aus der Hohen Schule der Glasmanufaktur"
Porzellan + Glas, no. 11, 1984, p. 34, ill.
Glass from Murano in Düsseldorf exhibition.

104.
"Le Hasard et la technique"
Table et Cadeau, no. 271, May 1986, p. 32, ill.
Bernard Gilbert.

105.
"Have Furnace, Will Travel"
The Journal, a Newsletter for Friends of Wheaton Village, v. 9, no. 3, 1986, p. 2, ill.
Glassblowing workshop group gives demonstrations with portable furnace.

106.
"Henry Marchant Marches Ahead"
Tableware International, v. 16, no. 2, Feb. 1986, pp. 138-139, ill.
Imported Czech tableware: Moser, Karlovy Vary, etc.

107.
"High Appreciation at the Leipzig Fair"
For You from Czechoslovakia, no. 1, March 1986, p. 86, ill.
Drinking set by Pavel Hlava.

108.
"Historic Wheaton Village and Its Artisans Receive Grants"
The Journal, a Newsletter for Friends of Wheaton Village, v. 9, no. 4, 1986, p. 3, ill.
David Lewin, Jeff Sammartino.

109.
"The History of Grandma Prsbrey's Bottle Village"
Glass Art Society Journal 1986, pp. 27-28, ill.

110.
"Hommage à Picasso"
L'Atelier des Métiers d'Art, no. 113, Nov. 1986, pp. 18-19, ill.
Paris exhibit: glass by François Paire, Scott L. Slagerman.
111.
"Honey Flowers of Crystalex"
Glass Review, v. 41, no. 1, 1986, pp. 16-17, ill.
112.
"How to Tell What You're Buying in Tiffany Glass"
Home Lighting & Accessoires, v. 68, no. 8, Aug. 1985, pp. 36-38, 40-50, ill.
Reproduction lamps and lighting, including current firms making "Tiffany" glass.
113.
"Huge Wall of Water Almost Wipes Out Potter and Glassblower in Flood-Ravaged Virginia"
The Crafts Report, v. 12, no. 120, Jan. 1986, p. 14.
Shenandoah Art Glass Ltd., Staunton, Va.
114.
"Eine imponierende Leistungsschau der modernen Glaskunst"
Porzellan + Glas, no. 1, 1986, pp. 76-77, ill.
Second international glass symposium in Nový Bor, Oct. 1985.
115.
"An Important Centre for Paperweight Manufacture"
Scottish Glass Society Newsletter, no. 24, Nov. 1986, item 3. Perthshire.
116.
"In Memoriam... Dr. Robert C. Fritz"
Glass Art Society Journal 1986, p. 94, ill.
117.
"Informationen"
Neues Glas, continuing series: no 1, Jan./March 1986 - no. 4, Oct./Dec. 1986.
News of exhibitions, conferences, new books, etc.
118.
"Inferre"
L'Atelier des Métiers d'Art, no. 107, April 1986, p. 27, ill.
Brief descriptions of spring exhibitions and symposiums in London, Marseille, Paris etc.
119.
"Inge-Glas-Christbaumschmuck"
Die Schaulade, v. 61, no. 2, 1986, pp. 512-514, ill.
Old-style Christmas ornaments handmade by firm today.
120.
"Inge-Glas hilft Jugendlichen"
Die Schaulade, v. 60, no. 1, Jan. 1985, p. 126, ill.
Handmade Christmas ornament firm.
121.
"Innerland: A Monumental Crystal Landscape"
The Corning Museum of Glass Newsletter, Winter 1986, pp. 1-2, ill.
Steuben piece designed by Eric Hilton, now owned by The Corning Museum of Glass.
122.
"Internationales Glassymposium im nordböhmischen Nový Bor"
Porzellan + Glas, no. 2, 1985, p. 141, ill.
123.
"Internationales Glassymposium in Frauenau"
Die Schaulade, v. 60, no. 2, Feb. 1985, p. 403.
To be held in May 1985.
124.
"Internationales Glassymposium in Nový Bor"
Die Schaulade, v. 60, no. 2, Feb. 1985, p. 413, ill.
125.
"Interprétation actuelle de la Tradition"
GlassInfoVerre, no. 4, 1986, pp. 6-7, ill.
Zakaria El-Khonany, Egyptian glassmaker.
126.
"Interview with Peter Shire"
Glass Art Society Journal 1986, pp. 40-43, ill.
127.
"Ireland: A Country Supplement"
Tableware International, v. 16, no. 3, March 1986, pp. 25-49, ill.
Includes glass by Cavan, Celtic, Galway, Tyrone, and Waterford firms.
128.
"Italian Lamp Designs on Show"
Home Lighting & Accessoires, v. 69, no. 2, Feb. 1986, pp. 30-31, ill.
129.
"Jean Hans Arp 1886-1966"
La Revue de la Céramique et du Verre, no. 31, Nov./Dec. 1986, p. 42, ill.
Arp designs executed in glass by Egidio Constan-tini.
130.
"Die Jüngsten der Glasmoderne..."
Porzellan + Glas, no. 12, 1984, p. 45, ill.
Mieke Groot and other Dutch students in Lucerne exhibit.
131.
"Jutta Cluny-Franz Commemoration Prize"
British Artists in Glass Newsletter, Spring 1986, p. 12.
132.
"Karhula-littala: From the Ice Caves of the North"
Tableware International, v. 16, no. 4, April 1986, pp. 27-31, ill.
Anniversary of Aalto vase. Also designs by Wirk-kala, Sarpaneva, Kokko.
133.
"Klingenbrunn Kristallglas... Italienischer Designer sorgt für Impulse"
Porzellan + Glas, no. 4, 1986, p. 42, ill.
Tableware by Ambrosio Rossari.
134.
"Kosta Boda" - Präsentation bei Rosenthal"
Die Schaulade, Jan. 1986, pp. 108-109, ill.
Display of 100 glass candelabras by eight Swedish artists.
135.
"Kulturpreis für Erwin Eisch"
Porzellan + Glas, no. 8, 1986, p. 196, ill.
136.
"Kunst in Glas"
Porzellan + Glas, no. 2, 1985, pp. 146-157, ill.
Sculptures, vases, bowls by European production designers and studio artists.
137.
"Kunst in Glas aus der Tschechoslovakei"
Die Schaulade, v. 61, no. 3, March 1986, pp. 732-733, ill.
Blanka Adensamová, Břetislav Novák in Frankfurt exhibit.
138.
"Kunsth Handwerk im Fachhandel: Ein Umsatzträger mit Imagenutzen"
Porzellan + Glas, no. 5, 1986, p. 69, ill.
Stuttgart "Glas Haus."
139.
"Künstlerhand formt erlesenes Glas"
Porzellan + Glas, no. 3, 1985, p. 61, ill.
Drinking glasses by Jan Adam, Ichendorf Doro-theenhütte.
140.
"Kurzübersicht/Vitae"
Neues Glas, continuing series: no 1, Jan./March 1986 - no. 4, Oct./Dec. 1986.
Artists' biographies.
141.
"Langham Glass House"
The Gift Buyer International, v. 22, no. 6, Feb. 1986, pp. 104-105, ill.
Perfume bottles, paperweights by Ronnie Stennett-Wilson and Paul Miller.
142.
"Langjährige Erfahrung im Glasmachen"
Porzellan + Glas, no. 5, 1985, pp. 54-55, ill.
Josef Hauer, glassmaker at Theresienthal.
143.
"Lehrer und ihre Schüler stellen aus"
Porzellan + Glas, no. 5, 1985, p. 54, ill.
Exhibit of English glass at Lucerne.
144.
"Let og ligetil; klassisk og aktuel"
Refleksjoner (Royal Copenhagen), no. 1, Nov. 1985, pp. 10-13, ill.
Lighting and tableware designs by Lütken and others.
145.
"Life at the Factory"
Glass Gazette (Glass Art Association of Canada), 1986, p. 11.
Opening of glass studio workshop, "Kelsonia," at Barrie, Ontario.
146.
"Lighting Up the World with Artistic Lamps"
Continental Homewares, Spring 1986, p. 69, ill.
Lamps by Cristalleries et Verrieres d'Art de Vianne.
147.
"Luca Bojola Studio"
Casa Stile, v. 13, no. 148, March 1986, p. 46, ill.
148.
"Luigi Colani schuf Glasserie für Ritzenhoff"
Porzellan + Glas, no. 1, 1985, p. 57, ill.
149.
"Il made in Venice a Singapore"
Casa Vogue, no. 166, Sept. 1985, p. 359, ill. English summary.
Sculptural lamp by Mario Ticcò and VeArt for lobby of Singapore hotel.
150.
"Malerei in Glas und auf der Leinwand"
Porzellan - Glas, no. 7, 1985, p. 83.
Jack Ink exhibit, Munich.
151.
"Maria Lugossy: 1. Cuny-Preisträgerin"
GlasInfoVerre, v. 3, no. 2, 1986, p. 10, ill.
152.
"Marie-Claude Lalique Visits the U.S."
Continental Homewares, Fall 1985, p. 96, ill.
153.
"Market: Lighting"
Interior Design, v. 57, no. 3, March 1986, p. 126+, ill.
154.
"Mats Jonasson - ein Name wurde zum Markenzeichen"
Porzellan + Glas, no. 10, 1986, p. 107, ill.
Swedish engraver.
155.
"Messe/Fair. Glas 86"
Neues Glas, no. 4, Oct./Dec. 1986, pp. 294-295, ill.
Düsseldorf, Sept. 1986 event for industrial, production, and handworked glass.
156.
"Mezinárodní sklářské Symposium Nový Bor 1985"
Sklář a Keramik, v. 36, no. 2, 1986, pp. 5-8 insert, ill.
157.
"Miniaturen mit der Individualität des echten Kunstwerks"
Porzellan + Glas, no. 11, 1984, p. 37, ill.
Boda Artist Collection.
158.
"Mobili per il 1986 (e qualche lampada)"
Abitare, no. 241, Jan./Feb. 1986, pp. 64-69, ill.
Glass and lamps by Fontana Arte, Venini, Barovier & Toso, and others.
159.
"Moderner Designanspruch paart sich mit traditioneller Qualität"
Porzellan + Glas, no. 5, 1986, p. 73, ill.
Peter Kaspar.
160.
"Modernes Design in jahrtausendealter Technik"
Porzellan + Glas, no. 4, 1986, pp. 108-109, ill.
Pâte de verre by Marc Aurel für Nachtmann Bleikristallwerke.
161.
"Moser: Outstanding Purity from Bohemia"
Tableware International, v. 16, no. 4, April 1986, p. 42, ill.
162.
"La Murrina: Lampada e piatto"
Domus, no. 676, Oct. 1986, u.p., ill.
Venetian murrhine bowl and lampshade.
163.
"Museum Has the Secret of 3-D"
Pilkington News, Nov. 12, 1986, p. 4.
Holography exhibit, Pilkington Glass Museum.
164.
"The Mysterious World of Paperweights"
Glass (U.K.), v. 63, no. 2, Feb. 1986, p. 70+, ill.
Contemporary European paperweights, especially Caithness.
165.
"National Endowment for the Arts Visual Artists Fellowships 1986"
American Craft, v. 46, no. 6, Dec. 1986/Jan. 1987, pp. 20-29+, ill.
Ginny Ruffner, Mary Ann Toots Zynsky, George Thiewes, Jon Clark, Narcissus Quagliata, Dick Weiss.
166.
"Nebulös... und doch glasklar"
Porzellan + Glas, no. 12, 1984, p. 94, ill.
Rosenthal paperweights.

- 167.**
"The Neon Appeal: Five Artists Shaping the Future of Neon"
International Sculpture, v. 5, no. 4, July/Aug. 1986, pp. 40-41 +, ill.
Antonakos, Seide, Sproat, Sonnier, Nauman.
- 168.**
"Neon: Neon's Journey from Signage to Fine Art"
International Sculpture, v. 5, no. 4, July/Aug. 1986, p. 5.
- 169.**
"New Work in *New Work*"
New Work, no. 25/26, Winter/Spring 1986, pp. 29-30, ill.
- 170.**
"News: Bottiglie"
Domus, no. 675, Sept. 1986, u.p., ill.
Bottle designs by Ghisetti for Barovier & Toso.
- 171.**
"News: Craftspeople Abroad"
Crafts, no. 80, May/June 1986, p. 11, ill.
Rachael Woodman bowl, prize winner at "Jugend Gestaltet" section of Munich trade fair.
- 172.**
"News: La Cina a Murano"
Domus, no. 677, Nov. 1986, u.p., ill.
Carlo Moretti "Striata" vases.
- 173.**
"News: Murano '900"
Domus, no. 662, June 1985, p. 75, ill.
Some contemporary glass from the Museo Vetriario exhibition.
- 174.**
"Eine nicht alltägliche Brunnenkonstruktion entstand in Hadamar"
Glas + Rahmen, v. 37, no. 1, Jan. 1, 1986, pp. 24-25, ill.
Fountain in Hadamar incorporating a glass ball made by Josef Welzel.
- 175.**
"Nordische Impressionen' bei Füglistaller in Basel"
Die Schaulade, v. 61, no. 6, June 1986, pp. 1194-1196, ill.
Kosta Boda and Orrefors drinking glasses formed into a "castle" and a hanging staircase spiral, Basel.
- 176.**
"Notizie & Design"
Abitare, no. 239, Nov. 1985, p. 9, ill.
Venice's Accademia Bridge plans, including glass-resin one by Robert Venturi.
- 177.**
"Le Nouveau verre américain: L'Etat actuel de la technique aux Etats-Unis"
Revue des Industries d'art Offrir, no. 228, Sept. 1986, pp. 163-165, ill.
- 178.**
"Nuutajarvi's Oiva Toikka Receives Honorary Award"
Tableware International, v. 15, no. 11, Nov. 1985, p. 7.
- 179.**
"O výtvarníkovi ve sklárně: S Petrem Horou rozmlouval ojs."
Umění a Řemesla, no. 4, 1985, pp. 69-70. English summary.
Interview with Petr Hora, designer at Skrdlovice glassworks.
- 180.**
"Objekte 71" – Kunstausstellung als Günter Sahm-Rastal-Gedächtnisausstellung"
Die Schaulade, v. 61, no. 5, May 1986, pp. 998-999, ill.
Erwin Eisch, Pavel Molnar, Willi Pistor, Jörg Zimmermann.
- 181.**
"Lottanta è già al museo"
Abitare, no. 242, March 1986, pp. 140-141, ill.
Memphis glass objects by Ettore Sottsass and Marco Zanini.
- 182.**
"Un padiglione per Murano a casastile Exhibition"
Casastile, v. 13, no. 151, Aug. 1986, pp. 120-121, ill.
- 183.**
"Paolo Martinuzzi, Venise"
La Revue de la Céramique et du Verre, no. 26, Jan./Feb. 1986, p. 44, ill.
Review of Lucerne exhibit.
- 184.**
"Paolo Rossi maestro vetraio"
Casa Stile, v. 12, no. 144, Oct. 1985, p. 38, ill.
Glassmaker reproduces ancient glass styles.
- 185.**
"Paperweights – All Glass and Art"
Continental Homewares, Spring 1986, pp. 62-67, ill.
Examples from a dozen European firms.
- 186.**
"Phantasievolle Schmuckstücke aus Glas und edlen Metallen"
Porzellan + Glas, no. 8, 1985, p. 290, ill.
Irmgard Moje-Wohlgemuth.
- 187.**
"The Pilchuck School"
International Sculpture, v. 5, no. 5, Sept./Oct. 1986, p. 41, ill.
- 188.**
"Places in Time: November's Best in Contemporary Art"
Art & Antiques, Nov. 1986, p. 41, ill.
Howard Ben Tré.
- 189.**
"Poesie in Glas' für Sammler und Liebhaber"
Porzellan + Glas, no. 7, 1985, p. 83, ill.
Eisch collection, Munich.
- 190.**
"Poesie in Glas' machte Station bei Commes"
Porzellan + Glas, no. 12, 1985, pp. 92-94, ill.
Erwin Eisch exhibit at Coblenz.
- 191.**
"Portfolio: A Swedish Way with Glass"
Northwest Orient, v. 17, no. 3, March 1986, pp. 45-49, ill.
- 192.**
"Portfolio: John Nygren"
American Craft, v. 46, no. 4, Aug./Sept. 1986, pp. 48-49, ill.
- 193.**
"Portfolio: Mary Ann (Toots) Zynsky"
American Craft, v. 46, no. 3, June/July 1986, pp. 46-47, ill.
- 194.**
"Portugal: Stephens"
Revue des Industries d'art Offrir, no. 221, Jan. 1986, pp. 232-236, ill.
- 195.**
"Pour le renouveau du verre contemporain"
Table et Cadeau, no. 274, Oct. 1986, p. 48, ill.
Quartz Diffusion gallery.
- 196.**
"Preis für Jiri Suhajek beim Internationalen Süsmuth Glasworkshop"
Porzellan + Glas, no. 1, 1986, p. 68, ill.
- 197.**
"Première exposition des Grands Moulins au Centre régional des métiers d'art de Mehun sur Yèvre"
Revue des Industries d'Art Offrir, no. 214, May 1985, p. 21, ill.
Feb./March 1986 exhibition of French glass and stained glass work at Mehun.
- 198.**
"La Preuve par 24"
Table et Cadeau, no. 275, Nov. 1986, pp. 44-46, ill.
Baccarat: reissues of old forms and some pieces of the last 25 years.
- 199.**
"Le Prix de la création contemporaine de cristal"
Revue des Industries d'Art Offrir, no. 219, Nov. 1985, p. 73, ill.
Saint-Louis design competition and awards.
- 200.**
"Un Prix Saint-Louis"
Table et Cadeau, no. 265, Nov. 1985, p. 44, ill.
Design awards to American students.
- 201.**
"Product Design"
Domus, no. 666, Nov. 1985, pp. 48-49, ill.
Zucchieri glasses for Barovier, Carlo Moretti tableware, Tihany wall lamp for Foscarini, Leucos all-glass lamp.
- 202.**
"Production: Tikal by Pier Giuseppe Ramella; Plissé by Achille Castiglioni"
Ottogono, no. 80, March 1986, pp. 122-125, ill.
New Italian lighting.
- 203.**
"Il punto di vista di *Casa Vogue*"
Casa Vogue, no. 174, May 1986, p. 145, ill. English summary.
Lamp by Umberto Riva for Barovier & Toso.
- 204.**
"The Quintessence of Art Nouveau"
Continental Homewares, Spring 1986, pp. 82-83, ill.
Lalique firm reproducing the designs of the past.
- 205.**
"Radiant Dreams"
Vogue Decoration, no. 8, Dec. 1986, pp. 104-105, ill.
Saint-Louis.
- 206.**
"Rakow Awards Announced"
MassBay Antiques, v. 6, no. 12, March 1986, p. 37.
Labino and Littleton, 1985.
- 207.**
"Rakow Commission Awarded"
Journal of Glass Studies, v. 28, 1986, p. 117.
Doug Anderson.
- 208.**
"Rakow Commission Work Unveiled"
The Corning Museum of Glass Newsletter, Winter 1986, p. 3, ill.
Pâte de verre piece by Doug Anderson.
- 209.**
"Rassegna: Forme e luci"
Domus, no. 667, Dec. 1985, u.p., ill.
"Aureola" lamps by Cini & Nils.
- 210.**
"Rassegna speciale Euroluce"
Domus, no. 657, Jan. 1985, u.p., ill.
Lamps and lighting from Milan fair.
- 211.**
"Recent Initiatives from the UK Studio Glass Movement"
Glass (U.K.), v. 63, no. 12, Dec. 1986, pp. 459-460, ill.
Merging of fine craft skills with production methods at Cowdy Workshop, Midsummer Glassmakers, Jobling, and other firms.
- 212.**
"Reviews: Kreg Kallenberger"
New Work, no. 27, Autumn 1986, p. 16, ill.
- 213.**
"Riedel-Glas präsentiert die neue Kollektion 'Silverline'"
Die Schaulade, v. 61, no. 2, 1986, pp. 442-443, ill.
- 214.**
"Ritzenhoff Cristal lud zur Geburtstagsfeier"
Die Schaulade, v. 61, no. 2, 1986, pp. 500-501, ill.
- 215.**
"Rochester, N. Y.: A New Vision of the Vessel"
Neues Glas, no. 3, July/Sept. 1986, pp. 223-224, ill.
Exhibition and symposium, March 1986.
- 216.**
"Rosenthal Studio-Haus Düsseldorf"
Die Schaulade, v. 60, no. 1, Jan. 1985, p. 109, ill.
Swedish paperweights.
- 217.**
"Royal Copenhagen 'Designing for Real People'"
Tableware International, v. 16, no. 4, April 1986, pp. 20-22, ill.
Holmegaard designers Per Lütken, Arne Branzell.
- 218.**
"Royal Recognition for Royal Brierley Designer"
Glass (U.K.), v. 63, no. 10, Oct. 1986, p. 353.
Harvard University cup designed by Gwyneth Newland.
- 219.**
"Le Salon des artistes limousins"
Revue des Industries d'Art Offrir, no. 213, April 1985, pp. 72-73, ill.
Pâte de verre sculpture by Jacques Daum.
- 220.**
"Un saluto a Tapio Wirkkala"
Domus, no. 664, Sept. 1985, p. 89, ill.
- 221.**
"Schwedisches Glas mit Ideen und Pfiff"
Porzellan + Glas, no. 6, 1985, p. 64, ill.
Åsa Brand, Ulla Forsell.
- 222.**
"Les Sculptures en verre de Rémy Muratore"
Revue des Industries d'art Offrir, no. 230, Nov. 1986, p. 89, ill.
Paris exhibit, Dec. 1986.
- 223.**
"Sechs junge tschechische Künstler zeigen ihre Kreationen in Glas"
Porzellan + Glas, no. 11, 1984, p. 81, ill.
Work by Adensamová, Kolman, Novák, Tichý, Toušková, Veselý.

- 224.**
"Selected Products in Close-Up"
Design in Finland 1986, [Special issue of *Finnish Trade Review*], pp. 64-67, ill.
Work by Markku Salo, Heikki Orvola, Oiva Toikka, Jorma Vennola.
- 225.**
"SEMA... le verre"
Le Courrier des Métiers d'art, no. 51, April 1986, p. 1, ill.
Exposition of Rhône-Alps region stained glass, glass engraving, etc.
- 226.**
"Série noire"
L'Atelier des Métiers d'Art, no. 112, Oct. 1986, p. 35, ill.
Peter Layton, Siddy Langley in Paris gallery show.
- 227.**
"Setzen Sie Ihren Kunden ein Licht auf"
Porzellan + Glas, no. 10, 1985, pp. 90-91, ill.
Lamps and lighting.
- 228.**
"Sieben Künstler und ein Material"
Porzellan + Glas, no. 12, 1984, p. 45, ill.
Jiří Šuháček work in Lucerne exhibit.
- 229.**
"The Silent Village"
Design in Finland 1986, [Special issue of *Finnish Trade Review*], pp. 54-55, ill.
Jorma Vennola's sculptural village.
- 230.**
"Six médailles pour une grande cristallerie"
Table et Cadeau, no. 274, Oct. 1986, p. 16, ill.
Awards to Saint-Louis maîtres-verriers and master cutters.
- 231.**
"Sonderschau mit über 300 Exponaten im Glasmuseum Frauenau"
Porzellan + Glas, no. 2, 1985, pp. 140-141, ill.
Bayerwald Glass Prize winners: Franz Hoeller, Richard Wurzer, Andreas Nirschl.
- 232.**
"The Splendour of Creation"
Vogue Decoration, no. 8, Dec. 1986, pp. 54-55, ill.
Baccarat.
- 233.**
"Staatspreis 1985 für Stözlze Kristall"
Die Schaulade, v. 60, no. 12, Dec. 1985, p. 2398, ill.
Prize-winning glasses designed by Alfred Seidl.
- 234.**
"Steuben Glass a Royal Present"
The Gaffer (Corning Glass Works), v. 44, no. 6, Oct. 1986, p. 3, ill.
Engraved marriage goblets.
- 235.**
"Steuben Glass Presents the Iris Vase: An Exquisite Crystal of Classic Design"
The Gaffer (Corning Glass Works), v. 44, no. 5, Aug. 1986, p. 1, ill.
- 236.**
"Stözlze-Oberglas. Österreichische Glaskunst"
Die Schaulade, v. 61, no. 7, July 1986, pp. 1328-1329, ill.
Clifford Rainey's large cast sculpture of a figure for a Vienna exhibition.
- 237.**
"Strauss Gifts"
The Corning Museum of Glass Newsletter, Winter 1986, p. 4, ill.
Commemorative Lalique punch bowl, about 1970.
- 238.**
"Střední uměleckoprůmyslová sklářská škola Kamenický Šenov"
Sklář a Keramik, v. 36, no. 8, 1986, pp. 29-32, ill.
- 239.**
"Stuart Crystal"
The Gift Buyer International, v. 22, no. 2, Oct. 1985, pp. 27-30, ill.
- 240.**
"Student Work: Ceramics, Glass & Metalwork"
Design, no. 442, Oct. 1985, pp. 44-45, ill.
Bowls by Margaret Alston and metal-rimmed jars by Anne-Maria Dickinson.
- 241.**
"Studio Glass"
Monthly Bulletin for the Glass Industry (Cookson Ceramics & Antimony Ltd.), no. 606, Nov. 1986, p. 1.
- 242.**
"Successful Exhibition"
Glass Review, v. 40, no. 10, 1985, p. 27, ill.
Bohemia Crystal Co. show in Perth, Australia.
- 243.**
"Suffolk Studio Glass"
The Gift Buyer International, v. 22, no. 1, Sept. 1985, p. 47, ill.
U. K. lampworkers Brian and Sheena Croll make glass flowers.
- 244.**
"Swarovski – der Rolls Royce unter den Glasschleifern"
Porzellan + Glas, no. 7, 1985, pp. 66-68, ill.
- 245.**
"A Swedish Way with Glass"
Northwest Orient, v. 17, no. 3, March 1986, pp. 45-49, ill.
- 246.**
"Tapio Wirkkala gestorben"
Porzellan + Glas, no. 7, 1985, p. 91, ill.
- 247.**
"Tchécoslovaquie: Verre sans frontière"
Table et Cadeau, no. 266, Dec. 1985, pp. 60-63, ill.
- 248.**
"Theresienthaler Glas Hand in Hand mit archäologischen Funden"
Porzellan + Glas, no. 12, 1984, p. 96, ill.
- 249.**
"Things Seen: Clearly Scandinavian"
Design, no. 451, July 1986, p. 20, ill.
Nuutjärvi glassware designed by Markku Salo and Heikki Orvola.
- 250.**
"Timeless Scandinavian Design"
Continental Homewares, Fall 1986, pp. 63, 68-70, 73-77, ill.
Many designers and firms.
- 251.**
"Timo Sarpaneva, 35 Jahre Glas"
Die Schaulade, v. 61, no. 7, July 1986, pp. 1352-1353, ill.
- 252.**
"Ting man trives med; Een stor familie"
Refleksjoner, v. 2, no. 2, June 1986, pp. 14-17, ill.
Royal Copenhagen glass designers and blowers: Poul Pedersen, Michael Bang, Per Lütken.
- 253.**
"Top 113"
L'Atelier des Métiers d'Art, no. 113, Nov. 1986, pp. 4-5, ill.
Czeslaw Zuber goblets, neon by Bruce Nauman.
- 254.**
"Top-Glasdesign für ein neues Geschenkartikel-Sortiment von Riedel"
Die Schaulade, v. 59, no. 12, Dec. 1984, p. 2248-2249, ill.
Boxes, lamps, vases.
- 255.**
"Tradition, die den Weg in die Zukunft weist"
Porzellan + Glas, no. 9, 1986, pp. 88-89, ill.
130 years of the glass school at Kamenický Šenov; student work.
- 256.**
"Die Tradition geht Hand in Hand mit schöpferischer Gestaltung"
Porzellan + Glas, no. 12, 1985, p. 62, ill.
Lampworking at Lauscha.
- 257.**
"La trasparenza della tradizione negli oggetti di Barovier e Toso"
Casa Stile, v. 12, no. 142, Aug. 1985, pp. 152-153, ill.
- 258.**
"Tunbridge Glassworks"
Interior Design, v. 56, no. 11, Nov. 1985, p. 111, ill.
Robin Mix.
- 259.**
"Umfassendes Spektrum der neuen tschechoslowakischen Glaskunst"
Porzellan + Glas, no. 5, 1986, p. 70, ill. English summary.
Work of Libenský school shown at Essen.
- 260.**
"Vasarelys 'Erebus' für Friedrich Nowotny"
Porzellan + Glas, no. 5, 1986, p. 88, ill.
Victor Vasarely.
- 261.**
"Vénini: Un Renouveau continu..."
Revue des Industries d'Art Offrir, no. 224, April 1986, pp. 90-93, ill.
- 262.**
"La Vénus de Dali"
Table et Cadeau, no. 267, Jan. 1986, p. 123, ill.
Dali design for *pâte de verre* statue made by Daum.
- 263.**
"Le Verre au singulier"
Le Courrier des Métiers d'art, no. 49, Jan./Feb. 1986, p. 24.
Olivier Juteau.
- 264.**
"Le Verre des stars"
Table et Cadeau, no. 275, Nov. 1986, p. 27+, ill.
Glass by Ettore Sottsass and other designers.
- 265.**
"Le Verre insolite"
Revue des Industries d'Art Offrir, no. 226, June 1986, p. 31, ill.
Largest cocktail glass in the world and a Bertil Vallien ship over three meters long.
- 266.**
"Verrerie et cristallerie"
Revue des Industries d'Art Offrir, no. 218, Oct. 1985, pp. 13-27, ill.
New Tableware from France, Ireland, Sweden, etc.
- 267.**
"Verrerie et cristallerie au Portugal"
Revue des Industries d'Art Offrir, no. 210, Jan. 1985, pp. 190-200, ill.
Portuguese firms.
- 268.**
"Verrerie-cristallerie (3): La Cristallerie en Lorraine ou la jeunesse d'une industrie séculaire"
Revue des Industries d'Art Offrir, no. 230, Nov. 1986, pp. 52-76, ill.
La Cristallerie Burgun and Les Cristalleries de Saint-Louis.
- 269.**
"Les Verres sculptures de François Vigorie"
Revue des Industries d'Art Offrir, no. 221, Jan. 1986, p. 154, ill.
Paris exhibition.
- 270.**
"Vetri da collezione"
Abitare, no. 242, March 1986, p. 107, ill. English summary.
Milan exhibit of work by Austrian designer Heinz Oestergaard for Salviati & Co.
- 271.**
"Vetri da collezione"
Domus, no. 669, Feb. 1986, p. 59, ill.
Sculptural cup by Heinz Oestergaard for Salviati.
- 272.**
"I Vetri di Sergio Asti per Nason & Moretti"
Abitare, no. 247, Sept. 1986, p. 217, ill. English summary.
Sergio Asti glasses.
- 273.**
"Vetri in esposizione permanente"
Abitare, no. 237, Sept. 1985, Notizie pp. 13-14, ill. English summary.
20th-c. glass section of the Murano glass museum.
- 274.**
"Vetri in Progress"
Casa Vogue, no. 176, July/Aug. 1986, p. 143, ill.
Glass by Alessandro and Laura de Santillana.
- 275.**
"A Visit with Bob and Ray Banford"
Paperweight News, v. 8, no. 1, Feb. 1986, pp. 7-9, ill.
- 276.**
"Vom kleinen Hausgewerbe zum umsatzstarken Unternehmen"
Porzellan + Glas, no. 2, 1986, p. 327, ill.
Making traditional kinds of Christmas ornaments at Inge-Glas.
- 277.**
"Vom Schirm über die Petroleumlampe zum begehrten Exportartikel"
Porzellan + Glas, no. 8, 1986, p. 258, ill.
Tableware from Krosno glassworks, Poland.
- 278.**
"Von der Kleinserie zu Unikaten und zur Rauminstallation"
Porzellan + Glas, no. 10, 1985, p. 61, ill.
Exhibit of Monica Guggisberg and Philip Baldwin work at Lucerne.
- 279.**
"Von Marc Aurel 'Pâte de verre'"
Die Schaulade, v. 61, no. 7, July 1986, pp. 1356-1357, ill.
Nachtmann line combining *pâte de verre* segments with clear glass.
- 280.**
"Výsledky prací na sklářských sympoziích hutního skla realizované na sklářské huti ústředí uměleckých"

- řemesel ve škrdlovicích"
Sklař a Keramik, v. 36, no. 6, 1986, insert pp. 21-24, ill.
Work by Svoboda, Oliva, Libenský, Vizner, and others.
- 281.**
"Weihwasserflasche für Ministerpräsident Franz Josef Strauss"
Porzellan + Glas, no. 9, 1985, p. 66, ill.
Presentation flask made by Leo Büttner, Christinenhütte.
- 282.**
"Zaznamy 1: Podmal'ba na skle netradične"
Umění a Řemesla, no. 3, 1986, p. 41, ill.
Boxes with reverse-painted glass lids.
- 283.**
"Zeitgenössische Glaskunst von Orrefors"
Porzellan + Glas, no. 5, 1986, p. 71, ill.
Gunnar Cyrén, Eva Englund, Lars Hellsten.
- 284.**
"Zeitgenössische Glaskunst von Thomas Patti auf der GLAS '86"
Glas + Rahmen, v. 37, no. 17, Sept. 1, 1986, p. 750, ill.
- 285.**
"Zeitgenössische Werke aus Europa"
GlasInfoVerre, no. 4, 1986, p. 3, ill.
Marcel Biland, glass/metal sculptures.
- 286.**
"Zum Glassymposium ein Doppelgeburtstag"
Porzellan + Glas, no. 8, 1985, pp. 146-147, ill.
2nd international symposium at Frauenau, May 1985.
- 287.**
"Zusammenwirken von Glas und Licht"
Glaswelt, v. 39, no. 8, Aug. 1986, p. 10, ill.
Summer exhibition at Baden-Württemberg, "Landesausstellung Kunsthandwerk."
- 288.**
"Zweiter Coburger Glaspreis ging an Erwin Eisch. Authentische Dokumentation des zeitgenössischen Glasschaffens"
Porzellan + Glas, no. 9, 1985, p. 68, ill.
- 289.**
"Ile Prix de Coburg"
La Revue de la Céramique et du Verre, no. 25, Nov./Dec. 1985, pp. 40-41, ill.
- 290.**
"10 années de succès 'brillants' pour Swarovski"
Revue des Industries d'Art Offrir, no. 228, Sept. 1986, pp. 166-167, ill.
- 291.**
"X. Kunstausstellung Günter Sahm-Rastal Gedächtnisausstellung"
Die Schaulade, v. 61, no. 6, June 1986, pp. 1158-1161.
Willi Pistor pieces.
- 292.**
"24 Künstler aus neun Ländern stellten sich der Jury"
Porzellan + Glas, no. 9, 1985, p. 76, ill.
Süssmuth competition includes prize winners Pavel Molnar, Paula Bartrung, René Roubíček.
- 293.**
"30 Jahre Riedel-Glas in Österreich: Eine Ausstellung in Wien"
Die Schaulade, v. 61, no. 11, Nov. 1986, pp. 2292-2293, ill.
Opening of exhibition of Riedel glass.
- 294.**
"130 Jahre Glasfachschule in Kamenický Šenov"
Die Schaulade, v. 61, no. 11, Nov. 1986, p. 2328, ill.
- 295.**
"1986 Education Supplement"
Craft Australia, no. 1, Autumn 1986, pp. 41-69, ill.
Glass and stained glass from Australian colleges.
- 296.**
"1986 Second Session CGGA Fellowships Awarded"
The Journal, a Newsletter for Friends of Wheaton Village, v. 9, no. 3, 1986, p. 2.
Rick Mills, Lynne-Rachel Altman, Melanie Guernsey, David Leppla.
- 297.**
AARONSON, ADAM
"Adam's Garden of Eden"
British Artists in Glass Newsletter, Summer 1986, p. 42.
New glassmaking studio opened by Coleridge gallery.
- 298.**
ABERYSTWYTH, WALES. ABERYSTWYTH ARTS CENTRE
Glass: Deborah Fladgate
Aberystwyth: the arts center, 1986, 1 p. leaflet, ill. In Celtic and English.
- 299.**
ADAMS, BROOKS
"Arch Connelly at Charles Cowles and Holly Solomon"
Art in America, v. 74, no. 6, June 1986, p. 126, ill.
Multimedia constructions.
- 300.**
ADLEROVÁ, ALENA
"Contemporary Czechoslovak Glass in Architecture (An Exhibition in Great Britain)"
Glass Review, v. 41, no. 8, 1986, pp. 14-17, ill.
- 301.**
"Czechoslovak Artists at the Second Coburg Glass Prize"
Glass Review, v. 41, no. 1, 1986, pp. 18-23, ill.
- 302.**
"Dalibor Tichý, in memoriam"
Umění a Řemesla, no. 3, 1986, pp. 54-56, ill.
- 303.**
"Karel Wünsch: Twenty-five Years of Creative Work"
Glass Review, v. 40, no. 10, 1986, p. 22-26, ill.
- 304.**
"The New Glass of Jitka Forejtová"
Glass Review, v. 41, no. 1, 1986, pp. 24-26, ill.
- 305.**
"Prostor 3: Spielraum Natur/Scope of Nature"
Neues Glas, no. 4, Oct./Dec. 1986, pp. 272-275, ill.
Sept. 1986 exhibition in Všemina, Czechoslovakia.
- 306.**
"Stanislav Libenský's Early Work (Painted Glass 1945-1948). An Article to Mark the Artist's 65th Birthday"
Glass Review, v. 41, no. 6, 1986, pp. 9-13, ill.
- 307.**
"100 Years of Existence of the School of Applied Arts in Prague"
Glass Review, v. 40, no. 11/12, 1985, pp. 12-24, ill.
- 308.**
ALBERTSEN, THOMAS
"Dorotheenhütte: Neubeginn mit einem Künstler von Weltruf"
Die Schaulade, v. 60, no. 2, Feb. 1985, pp. 478-479, ill. English summary.
Heinz Oestergaard.
- 309.**
AMERICAN CRAFT ASSOCIATION, ASSOCIATES. '85 SELECTION: EXHIBITION/SALE
New York, N. Y.: American Craft Museum, 1985, folder with 4 pamphlets.
Exhibition of work of 19 glass artists; auction included 10 glass artists.
- 310.**
AMERICAN CRAFT ENTERPRISES. 1986 DIRECTORY OF EXHIBITORS: BALTIMORE, WEST SPRINGFIELD, SAN FRANCISCO
New Paltz, N. Y.: American Craft Enterprises, 1986, 51 pp.
Includes artists' addresses.
- 311.**
AMERICAN CRAFT ENTERPRISES. 1986 SAN FRANCISCO LISTING OF EXHIBITORS: WE'RE BACK AT FORT MASON
New Paltz, N. Y.: American Craft Enterprises, 1986, 11 pp.
ACC Craftfair artists showing blown, etched, fused, slumped, and sculptural glass and glass jewelry.
- 312.**
AMSTERDAM. STEDELIJK MUSEUM
Wilhelm Wagenfeld: acht vazen en een mosterdpot
Amsterdam: the museum, 1963, 1 folded sheet, ill.
Eight vases and a mustard pot.
- 313.**
ANDERSON, HARRY
"Harry Anderson"
Glass Art Society Journal 1986, p. 62, ill.
- 314.**
ANDERSON, LINDSAY
"Continuity and Change"
Craft Arts, no. 6, May/July 1986, pp. 87-92, ill.
Exhibition of ceramics and studio glass (from the Chisholm Institute of Technology) that toured China.
- 315.**
ANDERSON, NOLA
"Pilchuck - GO"
Craft Australia, no. 3, Spring 1986, pp. 114-115, ill.
- 316.**
"The Wagga Wagga Biennial"
Craft Australia, no. 2, Winter 1986, pp. 60-63, ill.
Review of Australia's Third National Glass Biennial, 1985.
- 317.**
ANDREW, CARL
"National Glass Biennial Australia"
Neues Glas, no. 1, Jan./March 1986, pp. 10-14, ill.
- 318.**
ANNEY. MUSÉE CHÂTEAU D'ANNECY
Verre contemporain: Mini-volumes
Anney: the museum, 1985, [14] pp., ill.
Sept.-Nov. 1985 exhibition, 30 European artists.
- 319.**
ARMSTRONG, GILLY AND JULIER, KATE
"Coburg: If It's Tuesday, It Must Be Belgium"
British Artists in Glass Newsletter, Winter 1985/1986, pp. 20-21, ill.
Students visit Coburg exhibition.
- 320.**
ARNHEM. GEMEENTEMUSEUM
Filigrane Interferenti: Nieuwe Unica A. D. Copier
Arnhem: the museum, 1986, 32 pp., ill. English summary.
Copier's work done in Murano, 1984-1985.
- 321.**
ARNSTADT, GERMAN DEMOCRATIC REPUBLIC. MUSEEN DER STADT
Albin Schaedel: Glasgestaltung vor der Lampe
Arnstadt: the museum, [1978], [40] pp., ill.
- 322.**
ASHTON, DORE
"Christopher Wilmarth: Alluvions/Layers"
Crimaise, Art et Architecture Actuels (Paris), Spring 1984, pp. 69-72, ill. English summary.
- 323.**
ATKINS, ROBERT
"Memphis: Design, Art and Controversy"
Glass Art Society Journal 1985-1986, pp. 46-50, ill.
- 324.**
AUGUSTA, KAREL
"Kronika: Československé umělecké sklo v NDR"
Umění a Řemesla, no. 3, 1985, pp. 68-69.
1985 exhibit of Czech glass shown in Berlin and Erfurt.
- 325.**
BAAS, FRIEDRICH-KARL
"Andries Dirk Copier im Glasmuseum Immenhausen"
Glas (Gesellschaft der Freunde der Glaskunst Richard Süßmuth e. V., Immenhausen), no. 2, Dec. 1984, pp. 3-9, ill.
- 326.**
"Der Hohlglasgestalter Richard Süßmuth von 1946 bis 1966"
Glas (Gesellschaft der Freunde der Glaskunst Richard Süßmuth e. V., Immenhausen), no. 1, May 1984, pp. 1-8, ill.
- 327.**
"Die 2. Internationalen Süßmuth-Glaskunst-Tage vom 16. bis 21. Juli 1985 - ein Rückblick"
Glas (Gesellschaft der Freunde der Glaskunst Richard Süßmuth e. V., Immenhausen), no. 4, Dec. 1985, pp. 2-8, ill.
Workshop participants, awards.
- 328.**
BABEY, MARIE-FRANÇOISE
"Debat: Le Verre à boire"
Table et Cadeau, no. 271, May 1986, pp. 33-53, ill.
Marketing, fabrication, latest production lines of drinking glasses.

- 329.**
BAKER, KENNETH
"American Broken Glass: Sculpture from a Punster"
Glass Art Society Journal 1986, p. 117, ill.
Richard Posner installation, Oakland, Cal.
- 330.**
BALTIMORE, MARYLAND. MEREDITH GALLERY OF CONTEMPORARY ART
Introduction to the New York Experimental Glass Workshop
Baltimore: the gallery, 1986, [20] pp.
Exhibition information, resumes of artists: Bruce, Frode, Gudenrath, Harmon, Munro, Navarro.
- 331.**
BANCROFT, JOANNE and others
"Farnham Favour: Workshop Reports"
British Artists in Glass Newsletter, Winter 1985/1986, pp. 12-17, ill.
B.A.G. conference workshops given by Ribka, Zynsky, Dailey, Sanger, Eisch, Clegg, Crowley.
- 332.**
BANNARD, WALTER DARBY
"Craft and Art Envy"
New Work, no. 27, Autumn 1986, pp. 28-29+, ill.
Essay delivered as a lecture at 2nd Pilchuck conference, 1985.
- 333.**
BAROVIER MENTASTI, ROSA and TONINATO, TULLIO
Glas in Murano
Venice: Region Venetien und der Industrie- und Handelskammer, 1983, 141 pp., ill.
Technology and tradition, and mostly contemporary glass: Tableware, lighting, sculpture, mirrors, etc. of Muranese firms.
- 334.**
BARTLETT, KAREN TALLAKSEN
"A Show of Hands"
Exhibit 129 (Atlanta, Ga.), July/Aug. 1985, pp. 2-3, ill.
Hans Godo Fräbel.
- 335.**
BASEL. KUNSTHALLE and KUNSTMUSEUM
Kunsthalle Basel, fünf Installationen in fluoreszierendem Licht von Dan Flavin/Kunstmuseum Basel ... zwei Installationen in fluoreszierendem Licht von Flavin
Basel: [s. n.], 1975, 110 pp., ill. English captions.
Exhibitions of Flavin fluorescent work, 1975.
- 336.**
BASSET, KLAUS
"Glasperlen – Objekte von Helga Oexle"
Glas + Rahmen, v. 37, no. 11, June 1986, pp. 548-550, ill.
Beaded sculptures by German artist.
- 337.**
BATCHELOR, CAROLYN PRINCE
"Reviews: The Oakland Museum. The Saxe Collection and Italo Scanga"
International Sculpture, v. 5, no. 5, Sept./Oct. 1986, p. 33, ill.
Brief description of the exhibitions.
- 338.**
BÄTE, ULRICH
"Messe-Interview. Von allen Eenden dieser Erde sind die Leute da"
Glaswelt, v. 39, no. 10, Oct. 1986, p. 24+, ill.
Interview with Gerd Bischoff about "Glas '86," Düsseldorf.
- 339.**
BAUER, DOROTHY BERKOWITZ; D'ONOFRIO, BERNIE; HOUDÉ, FRANÇOIS
"The Relevance of Graduate Education"
Glass Art Society Journal 1985-1986, pp. 81-88, ill.
- 340.**
BAUM, PETER
"Venedig: Biennale ohne Aufwind"
Kunst und Kirche, no. 3, 1986, pp. 192-194, ill.
computerized light installation by Waltraut Cooper.
- 341.**
BAYLISS, ARLO
"The Foundry"
The Glass Cone, no. 9, March 1986, p. 6.
Studio glass department of Royal Brierley Crystal.
- 342.**
"Three Drawers Down from Gropius"
British Artists in Glass Newsletter, Summer 1986, pp. 8-12, ill.
Author's glass designing position with Rosenthal AG.
- 343.**
BEAUMONT, THIERRY DE
"Marco de Guelztl ou l'apologie d'un socle"
L'Atelier des Métiers d'Art, no. 108, May 1986, pp. 9-11, ill.
Decorative sculptural bases incorporating glass and lighting designed for display of Seguso objects.
- 344.**
"Les Technocrafts: Roger Narboni"
L'Atelier des Métiers d'Art, no. 112, Oct. 1986, p. 18, ill.
- 345.**
BENJAMIN, JENNIFER
"Pick of the Crop"
Design, no. 451, July 1986, p. 9, ill.
Bubble glassware by Hilary Green.
- 346.**
"Raising Our Glasses"
Design, no. 452, Aug. 1986, pp. 30-33, ill.
Dema Glass and Royal Brierley.
- 347.**
BENYON, MARGARET and WEBSTER, JOHN
"Pulsed Holography as Art"
Leonardo, v. 19, no. 3, 1986, pp. 185-191, ill.
- 348.**
BERKSON, BILL
"Report from Seattle: In the studios"
Art in America, v. 74, no. 9, Sept. 1986, pp. 28-45, ill.
Glass artists, pp. 38-40.
- 349.**
"Reviews: Italo Scanga"
Artforum, v. 25, no. 1, Sept. 1986, p. 141, ill.
Oakland Museum exhibit.
- 350.**
"Seattle Sites"
Art in America, v. 74, no. 7, July 1986, pp. 68-83+, ill.
Mentions Pilchuck, Antonakos neon, Puryear knoll made of concrete and inlaid glass.
- 351.**
BERLIN. STUDIO-GALERIE DES STAATLICHEN KUNSTHANDELS DER DDR
Gute Form '86: Kunsthandwerker und Formgestalter der DDR. Glas, Schmuck, Porzellan, Kleinmöbel, Holz, Zinn
Berlin: the gallery, 1986, 32 pp., ill.
Marlies Ameling, Christine Glasow, Sabine Günther, Uta Huth, Brigitte Mahn-Diederling.
- 352.**
BERN, SWITZERLAND. KUNSTMUSEUM
Jean Mauboulés: Skulpturen – Collagen
Bern: the museum, 1984, 36 pp., ill.
- 353.**
BERNSTEIN, ROSITA
"Concetta Mason: Gefäßfragmente/Vessel Fragments"
Neues Glas, no. 3, July/Sept. 1986, pp. 184-185, ill.
- 354.**
"Glas Schmuck/Glass Jewelry/Bijoux de verre"
Neues Glas, no. 1, Jan./March 1986, pp. 36-44, ill.
Doris Neumann, Jacqueline Lillie, Linda MacNeil, and many others.
- 355.**
"Ein Kreis ist ein Kreis"
Kunst + Handwerk, no. 3, May/June 1986, pp. 169-172, ill.
Glass jewelry by Doris Neumann.
- 356.**
"Le Verre au féminin"
Neues Glas, no. 2, April/June 1986, pp. 95-96, ill.
European exhibitions of women glass artists.
- 357.**
"Wettbewerb: Die Kugel"
Kunst + Handwerk, no. 5, Sept./Oct. 1986, pp. 326-328, ill.
Exhibition of sculptures that combine glass spheres with metal.
- 358.**
BEYLIICK, MELODIE; MARQUIS, RICHARD; and POSNER, RICHARD
"Decoration and Expression"
Glass Art Society Journal 1985-1986, pp. 62-70, ill.
- 359.**
BIENIŃCZYK, JAN
"Jak polscy szklarze uruchamiali huty na Ziemiach Odkrykanych"
Szkło i Ceramika, v. 37, no. 3, 1986, pp. 91-93.
Brief histories of some Polish glasshouses and developments since 1946.
- 360.**
BIZOT, CHANTAL
"Bijoux de verre"
La Revue de la Céramique du Verre, no. 28, May/June 1986, pp. 16-22, ill.
Linda MacNeil, L. de Santillana, Claude Momiron, Jacqueline Lillie, Y. Zoritchak, S. Kasaly, N. Morin, and others.
- 361.**
BLANN, ZOLA
"Steven Easton: Recent Excavations"
New Work, no. 27, Autumn 1986, pp. 12-13, ill.
- 362.**
BLEKEN, METTE
"Severin Brørby: En levende individualist"
Glassposter, no. 5, Nov. 1985, pp. 14-15, ill.
Former Hadeland designer has studio in Buskerud.
- 363.**
BLOCH-DERMANT, JANINE
"Poetische Expressionen in Glas von/Poetic Expressions in Glass by Czeslaw Zuber"
Neues Glas, no. 1, Jan./March 1986, pp. 29-33, ill.
- 364.**
BOCA RATON, FLORIDA. BOCA RATON MUSEUM OF ART
Contemporary Czechoslovakian Glass Art
Boca Raton: the museum, 1985, 36 pp., ill.
1985 exhibit organized by Habatat Galleries.
- 365.**
BOETHIUS, LENA
"Båtar m m sandgjutet i glas"
Form, v. 81, no. 4 (633), 1985, p. 58, ill.
Bertil Vallien boat.
- 366.**
"Formrevy: Aniaras galaxer"
Form, v. 82, no. 1 (639), 1986, p. 51, ill.
Eva Ålmeberg.
- 367.**
"Formrevy: Glaspapper"
Form, v. 82, no. 2 (640), 1986, p. 41, ill.
Kjell Engman piece.
- 368.**
"Formrevy: Raka glas. Vas vitreum"
Form, v. 82, no. 4 (642), 1986, pp. 56-57, ill.
Reviews: Anders Wingård, Berit Johansson.
- 369.**
"Glasbilder"
Form, v. 81, no. 4 (633), 1985, p. 59, ill.
Reino Björk and Helena Gibson piece.
- 370.**
BOISE, IDAHO. THE BOISE GALLERY OF ART
Contained Space and Trapped Light: Larry Bell's Sculptural Environments
Boise: the gallery, 1986, [8] pp., ill.
- 371.**
Contemporary Glass: A Decade Apart
Boise: the gallery, 1984, [30] pp., ill.
12 artists show their personal development in glass over the past decade.
- 372.**
BOMAN, MONICA
"Porträttet: Sandin & Bülow – samstämd duo"
Form, v. 81, no. 4 (633), 1985, pp. 4-5, ill.
Lamps and some glass furniture by design team.
- 373.**
BONNER, JUDITH H.
"Glassmaking and the Newcomb Tradition"
Arts Quarterly (New Orleans Museum of Art), v. 8, no. 3, July/Aug. Sept. 1986, pp. 10-12, ill.
Exhibition of Gene Koss work.

- 374.**
BONY, ANNE
Les Années 50
Paris: Editions du Regard, 1982, 572 pp., ill.
Glass of the 1950s: Italian, Scandinavian, and French vases, bottles, and tableware; glass-topped tables, lighting, etc.
- 375.**
BOSTON, MASSACHUSETTS. BANK OF BOSTON
Massachusetts College of Art Alumni and faculty Exhibition at Bank of Boston
[Boston: Bank of Boston, 1985, 15] pp., ill.
Autumn show includes Bonnie Biggs, Dan Dailey, Janna Longacre, Richard Yelle.
- 376.**
BOTTI MONTI, ADRIANA; PAVESI, MILOSKA; and others
"Salone '85: Réver et revenir a Rivara"
Casa Vogue, no. 169, Dec. 1985, pp. 152-206, ill.
English summary.
Laura di Santillana and Matteo Thun vases; lamps, lighting, and glass tables by many designers.
- 377.**
BOUREL, YVES
"Art du verre à Rouen"
L'Affiche Culturelle de Haute-Normandie, no. 105, Aug./Sept. 1985, pp. 21-26, ill.
Review of an international exhibition at Musée des Beaux-Arts, Rouen, Summer 1985.
- 378.**
BRADFORD, KATHY
"G.A.S. Is a Gas"
Professional Stained Glass, v. 6, no. 5, June 1986, p. 32.
- 379.**
BRATISLAVA, CZECHOSLOVAKIA. GALÉRIA CYPRIANA MAJERNÍKA
Askold Záčko: Sklo (Text by Ľudo Petránky and Agáta Záčková) [Bratislava: the gallery], 1986, 27 pp., ill. English summary.
Exhibition of Záčko's work.
- 380.**
BRATTLEBORO, VERMONT. BRATTLEBORO MUSEUM and ART CENTER
Workshop Experiments: Clay, Paper, Fabric, Glass
Brattleboro: the museum, 1985, 28 pp., ill.
NYEGW and Pilchuck work: Thomas Bang, Lynda Benglis, Sandy Gellis, Sheila Klein, Patsy Norvell, John Torrealano.
- 381.**
BRAY, CHARLES
"The New Glass Museum at Ebeltoft in Denmark"
The Glass Cone, no. 11, Sept. 1986, p. 5.
- 382.**
"West Goes East: Report on the Czech Glass Symposium"
British Artists in Glass Newsletter, Winter 1985/1986, pp. 24-26.
Nový Bor, Oct. 1985.
- 383.**
BROCKLEHURST, KEITH
"Beyond Words"
British Artists in Glass Newsletter, Spring 1986, pp. 22-23, ill.
Author discusses his work.
- 384.**
BROOS, KEES, ed.
Beelden in Glas/Glass Sculpture
[s.l.]: Stichting Glas [Glass Foundation], Utrecht: Veen-Reflex, 1986, 120 pp., ill. In Dutch and English.
Symposium "Glas 86": results of 20 artists working at several studios in the Netherlands over two weeks, shown at Fort Asperen.
- 385.**
BRÜHL, FEDERAL REPUBLIC OF GERMANY. GALERIE AM SCHLOSS
Tapiserie - Schmuck - Keramik - Glas
Cologne: Gemeinschaft der Künstlerinnen und Kunstfreunde e. V., Gruppe Köln, in association with Stadt Brühl and Kreissparkasse Köln, 1986, 79 pp., ill.
Glass, pp. 55-60: Conrad-Lindig, Huth, Lierke, Moje-Wohlgemuth, Schulze.
- 386.**
BUCHAREST. SIMEZA GALLERY
Dan Băncilă: Uniunea artiștilor plastici din R. S. România (Text by Virgil Mocanu and Grigore Arbore)
[Bucharest]: the gallery, 1985, [16] pp., ill. English summary.
- 387.**
BUECHNER, THOMAS
"People Who Live in Glass Houses"
The Economist, April 19, 1986, pp. 111-112, ill.
Rediscovery of decorative glass in architecture and a brief survey of studio glass today.
- 388.**
BUECHNER, THOMAS; COWLES, CHARLES; GLUECK, GRACE; and MUCHNIC, SUZANNE
"A Critical Response to 'Americans in Glass'"
Glass Art Society Journal 1985-1986, pp. 20-28, ill.
- 389.**
BURTON, DAVID M.
"Pâte de Verre and Cast Glass"
Glass Art Society Journal 1985-1986, pp. 20-28, ill.
- 390.**
BUSCH, AKIKO
"By Design"
Metropolis, v. 6, no. 3, Oct. 1986, pp. 120-123, ill.
Lighting designs: Harry Anderson, Geoffrey Warner, Mark McDonnell, Clyde Lynds, and others.
- 391.**
BYRUM, JOHN
"Exposing: 'Walking through Walls'"
Dialogue, An Art Journal (Columbus, O.), v. 9, no. 3, May/June 1986, p. 27, ill.
Dan Rothenfeld in Cleveland exhibit.
- 392.**
CARPENTER, JAMES; DAILEY, DAN; HELLSTEN, LARS; McFADDEN, DAVID; and SOTTSASS, ETTORRE
"Art of Design"
Glass Art Society Journal 1985-1986, pp. 30-45, ill.
Statements by the artists and a panel discussion.
- 393.**
CASH, SIDNEY
"Sidney Cash"
Glass Art Society Journal 1985-1986, p. 63, ill.
- 394.**
CASPER, GERRIE and SMITHS, KATHY
"Recent Acquisitions: Shop News"
Bergstrom-Mahler Museum Preview, no. 12, May/June/July 1986, pp. [3-5], ill.
Paul Stankard paperweights.
- 395.**
CELANT, GERMANO
"Stations on a Journey"
Artforum, v. 24, no. 4, Dec. 1985, pp. 76-79, ill.
Reinhard Mucha assemblages include neon, painted glass panels.
- 396.**
CERWINSKE, LAURA
"Countless Walls for Modern Classics: The J. Patrick Lannan Estate"
Southern Accents, v. 9, no. 3, May/June 1986, pp. 82-91, ill.
Marian Karel sculpture and other glass.
- 397.**
CHAMBERS, KAREN S.
"Conferences: 'Architecture of the Vessel' Symposium Held at RIT"
New Work, no. 27, Autumn 1986, pp. 30-31.
- 398.**
"Conferences: GASsed in LA"
New Work, no. 27, Autumn 1986, pp. 26-27.
Glass Art Society, 1986.
- 399.**
"Exhibition Reviews: Los Angeles Exhibitions"
Glass Art Society Journal 1986, pp. 11-113, ill.
Shows on view during Glass Art Society conference.
- 400.**
"Exhibitions: Detroit, Cincinnati"
Craft International, Jan./Feb./March 1986, p. 43.
Three reviews: Pilchuck artists survey show, Stephen Hodder and K. William LeQuier, Toots Zynsky and Mary Van Cline.
- 401.**
"Exhibitions: New York City"
Craft International, Jan./Feb./March 1986, p. 39.
Review of work by Zoltán Bohus and Maria Lugossy, Jakob Mattner, Dan Flavin.
- 402.**
"Exhibitions: Washington, D. C."
Craft International, Jan./Feb./March 1986, p. 41.
Terry Davidson, Valentin vanetik, Janusz Walenty-nowicz, Gene Koss, Stepehn Day, John Luebnow.
- 403.**
"The Haystack Experience: The Thrill of It All"
New Work, no. 25/26, Winter-Spring 1986, p. 33, ill.
Haystack Mountain School of Crafts, Maine.
- 404.**
"Reviews"
New Work, no. 25/26, Winter-Spring 1986, pp. 43-53, ill.
Over 30 exhibition reviews of 1985 shows in N. Y. C., New Orleans, Seattle, etc.
- 405.**
"Reviews: Stanislaw Borowski, Howard Ben Tré, KeKe Cribbs, Stephen Dale Edwards, Dangerous Art, Douglas Navarra, Robert Kehlmann, Hank Murta Adams"
New Work, no. 27, Autumn 1986, pp. 16-23, ill.
- 406.**
"Rochester Institute of Technology: A School for Craftsmen"
New Work, no. 27, Autumn 1986, p. 7, ill.
- 407.**
"The Saxe Collection"
Glass Art Society Journal 1986, pp. 123-124, ill.
- 408.**
CHAMPAGNE, LEE ROY; SHANNON, ELIZABETH; and VAN CLINE, MARY
"Ritualism"
Glass Art Society Journal 1985-1986, pp. 72-79, ill.
Statements by the artists.
- 409.**
CHARLESTON, NORTH CAROLINA. GIBBES ART GALLERY
North Carolina Glass '86
Cullowhee, N. C.: Western Carolina University, 1986, 47 pp., ill. In English and German.
7th Biennial exhibition: work of 16 artists, curated by Joan Falconer Byrd.
- 410.**
CHARPENTIER, PASCALE
"Anthony Guibé, un designer du verre"
La Revue de la Céramique et du Verre, no. 25, Nov./Dec. 1985, pp. 28-29, ill.
- 411.**
CHICAGO, ILLINOIS. NAVY PIER
Chicago International New Art Forms Exposition
Chicago: Chicago International New Art Forms Exposition, 1986, 127 pp., ill.
Includes many glass artists.
- 412.**
CHIHULY, DALE
Chihuly: Color, Glass and Form
Tokyo: Kodansha International Ltd., 1986, 128 pp., ill.
- 413.**
CHRISTIDES, DANIE
"Huit verriers allemands"
La revue de la Céramique et du Verre, no. 30, Sept./Oct. 1986, p. 53.
Review of Paris exhibit.
- 414.**
"Jean-Paul Raymond"
La revue de la Céramique et du Verre, no. 28, May/June 1986, p. 35, ill.
- 415.**
"Verre Paysager"
La Revue de la Céramique et du Verre, no. 26, Jan./Feb. 1986, pp. 42-43, ill.
Paris exhibit of eight European glassmakers.
- 416.**
CHVALINA, VLADISLAV
"The Foundation of Successful Costume Jewellery Production"
For You from Czechoslovakia, no. 4, Dec. 1985, pp. 48-51, ill.
- 417.**
CIARÁN, FIONA
"Beguiling Glass"
NZ Listener, Aug. 23, 1986, p. 55, ill.
New Zealand contemporary glass.

- 418.**
CIBOT, ELISABETH
"Murano aujourd'hui"
La Revue de la Céramique et du Verre, no. 24,
Sept./Oct. 1985, pp. 30-33, ill.
- 419.**
CINCINNATI, OHIO. THE CONTEMPORARY ARTS CENTER
Transparent Motives: Glass on a Large Scale (Text by Karen S. Chambers)
Cincinnati: the center, 1986, 36 pp., ill.
Aschenbrenner, Ben Tré, Davidson, DuGrenier, Harned, Krasnican, Marquis, McDonnell, Statom.
- 420.**
COBURG. KUNSTVEREIN COBURG E. V.
Email international
Coburg: Kunstverein, 1981, 155 pp., ill.
Exhibition, Autumn 1981.
- 421.**
Maler, die nicht nur malen
Coburg: Kunstverein Coburg, 1986, 36 pp., ill.
Exhibition and sale, includes work of Ursula Huth.
- 422.**
COHEN, EDIE LEE
"Adam D. Tihany: Unlimited"
Interior Design, v. 56, no. 9, Sept. 1985, pp. 274-277, ill.
Murano glass lighting produced by Foscarini to Tihany's designs.
- 423.**
"Euroluce. Milan '85. A Review of Milan's Annual Lighting Show"
Interior Design, v. 56, no. 12, Dec. 1985, pp. 154-155, ill.
- 424.**
COHN, MICHAEL
"Michael Cohn"
Glass Art Society Journal 1986, pp. 64-66, ill.
- 425.**
COLORADO SPRINGS, COLORADO. FINE ARTS CENTER
Colorado Springs Fine Art Center: A History and Selections from the Permanent Collections
Colorado Springs, Col.: the art center, 1986, 210 pp., ill.
Larry Bell sculpture and John Nickerson jar.
- 426.**
The New West
Colorado Springs: the center, 1986, 56 pp., ill.
Exhibition includes sculpture by Larry Bell and neon signage.
- 427.**
CONCANNON, BILL
"Bill Concannon"
Glass Art Society Journal 1986, pp. 67-68, ill.
Neon sculptures.
- 428.**
COOK, JOHN
"Ausbildungsmöglichkeiten in Glas in Großbritannien/Great Britain - Education in Glass, Glass in Education"
Neues Glas, no. 3, July/Sept. 1986, pp. 198-203, ill.
Part 2: no. 4, Oct./Dec. 1986, pp. 276-279, ill.
- 429.**
"A Fragile Bond"
Craftwork, no. 13, Autumn 1986, pp. 15-17, ill.
Author's experiences at 2nd symposium at Crystallex factory, Nový Bor.
- 430.**
COOKE, GLENN
"The Queensland Gift"
Craft Arts, no. 7, Oct./Dec. 1986, pp. 66-70, ill.
Australian craft exhibition: Peter Goss, Mitchell Foley.
- 431.**
CORBIÈRE, CL. DE
"Coup de jeune pour la verrerie d'art"
Revue des Industries d'Art Offrir, no. 221, Jan. 1986, pp. 102-103. Eight French glass artists. [Not illustrated.]
- 432.**
CRAFTS COUNCIL COLLECTION
1972-1985
London: Crafts Council, 1985, 200 pp., ill.
Glass, pp. 116-129, with text by Annette Meech.
- 433.**
CRAFTS FAIR CHELSEA 1985. A SALE AND EXHIBITION OF CONTEMPORARY CRAFTS
London: Chelsea Crafts Fair, 1985, 26 pp., ill.
- 434.**
CULLOWHEE, NORTH CAROLINA. CHELSEA GALLERY, WESTERN CAROLINA UNIVERSITY
Hank Murta Adams: *Sculpture*
Cullowhee: the gallery, Western Carolina University, 1986, 8 pp., ill.
- 435.**
CUMMING, JAN
"Exuberance and Colour: The Post War Renaissance of Italian Glass"
Arts Review, v. 38, no. 3, Feb. 14, 1986, p. 72, ill.
Review of London exhibition.
- 436.**
"London Reviews: David Reekie"
Arts Review, v. 38, no. 7, April 11, 1986, p. 193.
Show at Coleridge, April 1986.
- 437.**
CURRIMBOY, NAYANA
"Crafts for Today"
Interiors, v. 146, no. 5, Dec. 1986, pp. 174-179, ill.
Carved silver and glass bed by Casson for an exhibit of furnishings inspired by Indian crafts.
- 438.**
DANIELI, FIDEL
"Exhibitions: Integrations of Color and Form"
Artweek, v. 17, no. 4, Feb. 1, 1986, p. 6, ill.
Review of Laddie John Dill exhibit, Los Angeles.
- 439.**
DARZAC, NATALIE
"Expositions: Quartz Diffusion"
La Revue de la Céramique et du Verre, no. 25, Nov./Dec. 1985, p. 42, ill.
- 440.**
"Une fête en l'honneur du verre: l'Exposition verre contemporain en Europe à la galerie Paskine de Gignoux à Strasbourg"
Revue des Industries d'Art Offrir, no. 212, March 1985, pp. 80-83, ill.
- 441.**
"Moving de Septembre 86: Sur les traces du verre"
La Revue de la Céramique et du Verre, no. 31, Nov./Dec. 1986, p. 51, ill.
Work of Catherine Hough, Ettore Sottsass, and many other glass artists in Paris.
- 442.**
"Le Verre dans tous ses états au 70e Salon des Ateliers d'Art et de Création"
Revue des Industries d'Art Offrir, no. 210, Jan. 1985, p. 75+, ill.
Work of Vera Walter, Jean-Paul van Lith, Véronique Lutgen, and other Europeans.
- 443.**
"Le Verre en personne: Les 'Fillles' d'Olivier Juteau et Philippe Merloz"
Revue des Industries d'Art Offrir, no. 215, June 1985, p. 73, ill.
1985 Paris exhibition.
- 444.**
"Le Verre: Une Vitrine pour tous chez Quartz Diffusion"
Revue des Industries d'Art Offrir, no. 215, June 1985, pp. 37-40, ill.
Interview with Paris gallery owners and some of the contemporary French glass they display.
- 445.**
DAVIES, IESTYN
"Stuart's Studio Gamble"
British Artists in Glass Newsletter, Summer 1986, pp. 5-7.
Author discusses his work as color designer/glass-maker at Stuart and Sons.
- 446.**
DAY, STEPHEN PAUL; SCHLOTZHAUER, JUDE; VAN LOO, BERT; WADLEY, PATRICK; and WATKINS, J.
"Imagery"
Glass Art Society Journal 1985-1986, pp. 52-60, ill.
Statements by the artists.
- 447.**
DEAN, LYNDA
"Unique Hot Glass"
Craft Arts, no. 6, May/July 1986, pp. 101-104, ill.
Australian artist Stephen Morris.
- 448.**
IL DESIGN ITALIANO DEGLI ANNI '50, A CURA DEL CENTROKAPPA
[Milan]: R.D.E., Ricerche Design Editrice, 1985, 291 pp., ill. English summary.
Italian design of the 1950s, including lighting and glassware.
- 449.**
DESMOND, MICHAEL
"Lightworks"
Craft Australia, no. 3, Spring 1986, pp. 22-27, ill.
Exhibition at the Australian National Gallery, Canberra, includes work by Dan Flavin, Keith Sonnier, Mario Merz, Bruce Nauman.
- 450.**
DEVINE, JILL
"Art's Industrial Relations"
British Artists in Glass Newsletter, Summer 1986, p. 4.
Glass artists and industry in Great Britain.
- 451.**
DODDS, JANE
"Reviews: Painting on Glass at New York Experimental Glass Workshop"
New Work, no. 27, Autumn 1986, p. 20.
- 452.**
DOUGAN, DAVID J.
"Council Style"
British Artists in Glass Newsletter, Winter 1985/1986, pp. 18-19.
British Crafts Council director on the support of glass events.
- 453.**
DOWNEY, CALIFORNIA. DOWNEY MUSEUM OF ART
Glass Art National
Downey: the museum, 1986, 22 pp., ill.
Juried exhibition of 29 artists including three Steuben designers.
- 454.**
DRAKE, LAURIE
"Artistic Refractions in Optical Crystal"
Craft Arts, no. 4, Oct./Dec. 1985, pp. 49-56, ill.
Sculptures by Czech-born Adelaide artists Stanislav Melis and Pavel Tomecko.
- 455.**
DRDÁČKA, PAVLA ROSSINI
"Formevy: Glasmuseet i Ebeltøft"
Form, v. 82, no. 6 (644), 1986, p. 36, ill.
- 456.**
"Transformations of Off-hand Shaped Glass: Glass Artist Dalibor Tichý"
For You from Czechoslovakia, no. 3, Sept. 1983, pp. 18-19, ill.
- 457.**
DURUSQUEC, CLAIRE
"Un Atelier de verre à Strasbourg"
La revue de la Céramique et du Verre, no. 30, Sept./Oct. 1986, pp. 40-41, ill.
L'École des Arts Décoratifs.
- 458.**
"Bijoux de verre"
La revue de la Céramique et du Verre, no. 26, Jan./Feb. 1986, p. 44, ill.
Review of Paris exhibit.
- 459.**
"Claire de Rougemont; Fulvio Bianconi"
La revue de la Céramique et du Verre, no. 30, Sept./Oct. 1986, p. 50, ill.
Review of two exhibitions.
- 460.**
"Le Destin de Biot"
La Revue de la Céramique et du Verre, no. 29, July/Aug. 1986, pp. 45-47, ill.
Jean-Claude Novaro and la Verrerie de Biot.
- 461.**
"L'Esprit de Wilke Adofsson"
La Revue de la Céramique et du Verre, no. 26, Jan./Feb. 1986, p. 45, ill.
Review of Paris exhibit.

- 462.**
"Expositions: 'A l'Quest du Verre,' 9 verriers à la Galerie du Sallé, Quimper"
La Revue de la Céramique et du Verre, no. 25, Nov./Dec. 1985, p. 43, ill.
- 463.**
"Expositions: Un Art du feu, la verrerie contemporaine en Suède"
La Revue de la Céramique et du Verre, no. 24, Sept./Oct. 1985, p. 41, ill. 1985 Paris show of Swedish glass.
- 464.**
"Figures de verre"
La Revue de la Céramique et du Verre, no. 24, Sept./Oct. 1985, pp. 23-24, ill.
Alfredo Barbini, Erwin Eisch, Guerrino Tramonti.
- 465.**
"Jaromir Rybak"
La Revue de la Céramique et du Verre, no. 26, Jan./Feb. 1986, pp. 29-30, ill.
- 466.**
"Josette Rispal"
La Revue de la Céramique et du Verre, no. 24, Sept./Oct. 1985, p. 22, ill.
- 467.**
"La Poterie du Souchy, des creusets pour verriers"
La Revue de la Céramique et du Verre, no. 31, Nov./Dec. 1986, pp. 44-45, ill.
Glassmaking pots.
- 468.**
"Réalité du verre au Japon"
La Revue de la Céramique et du Verre, no. 27, March/April 1986, pp. 27-30, ill.
Interview with Yan Zoritchak concerning the Japanese Glass scene.
- 469.**
"Renato Santarossa"
La Revue de la Céramique et du Verre, no. 26, Jan./Feb. 1986, pp. 26-28, ill.
- 470.**
"Ulrika Hydman Vallien"
La Revue de la Céramique et du Verre, no. 24, Sept./Oct. 1985, pp. 25-26, ill.
- 471.**
"William Wertz"
La Revue de la Céramique et du Verre, no. 28, May/June 1986, pp. 37-39, ill.
- 472.**
DUBOFF, LEONARD D.
"Donating Your Work"
Glass Studio, no. 46, Dec. 1985, pp. 35-37.
- 473.**
DUFOR, PAOLO
"Southern Survey of Glass"
Glass Art Society Journal 1985-1986, p. 120, ill.
- 474.**
DUISBURG, FEDERAL REPUBLIC OF GERMANY. WILHELM-LEHM-BRUCK-MUSEUM DER STADT DUISBURG
Dänische Skulptur im 20. Jahrhundert
Duisburg: the museum, 1985, 134 pp., ill.
Sculptural works that include glass: Kirsten Ortved, Lene Adler Petersen, Bjørn Nørgård, Thomas Bang.
- 475.**
EAST HAMPTON, NEW YORK. GUILD HALL MUSEUM
Ordinary and Extraordinary Uses: Objects by Artists
East Hampton: Guild Hall, 1984, [32] pp., ill.
Vase by Richard Yelle.
- 476.**
EDWARDS, GEOFFREY
"The 1985 Stuart Devlin Award"
Craft Australia, no. 3, Spring 1986, pp. 70-71, ill.
Melbourne exhibition includes glass by Rob Knottenbelt, Warren Langley, Sergio Redegalli.
- 477.**
EDWARDS, LYNN
"Winning Ideas for Seedy Glass"
British Artists in Glass Newsletter, Summer 1986, pp. 13-15, ill.
Student project to make blown-molded designs to cover blemished melt.
- 478.**
EHN, MÄRIT
"Glowing Glass"
Form, Swedish Design Annual, no. 7, 1986, p. 87, ill.
Ann Wollf.
- 479.**
EIGE, G. EASON
"Artists in the Glass Factories"
Society of Glass and Ceramic Decorators, Seminar Proceedings 1984 (21st Seminar, Arlington, Va.), Port Jefferson, N. Y.: the society, [1985], pp. 135-149, ill.
Studio glass artists who have worked in production factory situations.
- 480.**
"New American Glass: Focus 2 West Virginia"
Neues Glas, no. 3, July/Sept. 1986, pp. 208-209, ill.
Huntington Galleries show.
- 481.**
ELDIN, PIA
"Nej tack New York"
Form, v. 82, no. 6 (644), 1986, pp. 24-26, ill.
Gunnel Sahlin, designer for Kosta Boda.
- 482.**
ELDRED, DALE
"Between Invention and Vision: Dale Eldred"
Glass Art Society Journal 1986, pp. 69-71, ill.
- 483.**
ELFORD, SHIRLEY
"The Canadian Clay & Glass Gallery in Waterloo"
Glass Gazette (Glass Art Association of Canada), 1986, p. 9.
- 484.**
EMANUELLI, SHARON K.
"Conferences: Empire State Crafts Alliance Auction and Conference, New York, New York, 11-13 April 1986"
New Work, no. 27, Autumn 1986, p. 31.
- 485.**
ERFURT, GERMAN DEMOCRATIC REPUBLIC. GALERIE AM FISCHMARKT, HAUS ZUM ROTEN OCHSEN
6 Thüringer Glaskünstler von 1945 bis 1960 (Text by Helmut Scherf)
Erfurt: the gallery, 1985, 20 pp., ill.
Albin Schaedel, Ernst and Volkhard Precht, Edmund Müller, Rudolf Hantschels, Jr. and Sr.
- 486.**
ERFURT, GERMAN DEMOCRATIC REPUBLIC. MUSEEN DER STADT ERFURT, ANGERMUSEUM
Albin Schaedel zum 80. Geburtstag
Erfurt: the museum, [1985], 20 pp., ill.
- 487.**
ERNOULD-GANDOUET, MARIELLE
"Paris: Bijoux de verre"
L'Oeil, no. 368, March 1986, p. 80, ill.
Review of exhibition, March/April 1986.
- 488.**
"Paris, Dale Chihuly"
L'Oeil, no. 377, Dec. 1986, p. 82, ill.
Review of Musée des Arts Décoratifs exhibit.
- 489.**
"Paris: Laura et Alessandro de Santillana"
L'Oeil, no. 371, June 1986, p. 83, ill.
Review of exhibit.
- 490.**
ETLIN, BARBARA
"James Houston"
En Route (Air Canada), v. 13, no. 2, Feb. 1985, pp. 30-33, ill. In French and English. Includes two of the artist's Steuben designs.
- 491.**
FERRANTE, PAOLO
"La luce della notte (e le lampade che le danno forma)"
Abitare, no. 234, May 1985, pp. 35-49, ill. English summary.
Lamps and lighting.
- 492.**
FERRUILLI, HELEN
"The Vocabulary of Magic: Italo Scanga"
Dialogue, An Art Journal (Columbus, O.), v. 9, no. 3, May/June 1986, pp. 28-29, ill.
Review of Indianapolis exhibit [possibly no glass.]
- 493.**
FISCHBEIN, JOHANNA
"Critical Eye: Giselle Courtney, James Minson"
Craft Australia, no. 3, Spring 1986, p. 104.
Review of glass jewelry show, Paddington.
- 494.**
"Student Show, Glass Artists Gallery, Paddington"
Craft Australia, no. 1, Autumn 1986, p. 112.
Jan Blum.
- 495.**
FISCHBEIN, JOHANNA and THORNE, PAM
"Critical Eye: Debbie Cocks, Warren Langley"
Craft Australia, no. 4, Summer 1986, p. 103.
Exhibit reviews.
- 496.**
FLADGATE, DEBORAH and AARONSON, ADAM
"Finn's Last Laugh: Two Views of the Opening"
British Artists in Glass Newsletter, Summer 1986, pp. 30-34.
Ebeltoft, Denmark museum.
- 497.**
FLAVELL, RAY
"B. A. G. '85"
British Artists in Glass Newsletter, Winter 1985/1986, pp. 10-11, ill.
Review of Sept. 1985 conference, Farnham.
- 498.**
FOUGÈRES, FRANCE. COUVENT DES URBANISTES
Le Verre, art et industrie
Fougères: L'Office Fougérais d'Action Culturelle, 1986, 16 pp., ill.
Work of 22 French artists.
- 499.**
THE FRÄBEL GALLERY 1979
Atlanta, Ga.: the gallery, 1979, 30 pp., ill.
- 500.**
FRÄBEL, HANS GODO
One-of-a-Kind Pieces, 1985
[Atlanta, Ga.]: the artists, 1985, portfolio, six leaves, 23 photos.
- 501.**
FRANKLIN, GERD and BLUM, JOHN ROBERT
"Exhibition Reviews: Americans in Glass"
Glass Art Society Journal 1985-1986, pp. 107-108.
- 502.**
FRANTZ, SUSANNE K.
"Exhibition Reviews: 'Cast Glass Sculpture'"
Glass Art Society Journal 1986, pp. 107-110, ill.
Exhibit at Cal. State University, Fullerton.
- 503.**
"This Is Not a Minor Art: Contemporary Glass and the Traditions of Art History"
Glass Art Society Journal 1985-1986, pp. 7-11, ill.
- 504.**
FREEDMAN, ADELE
"Gehry Show in Minneapolis"
Progressive Architecture, Nov. 1986, p. 26, ill.
Glass-scaled fish installation at Walker Art Center by Frank Gehry.
- 505.**
FRENCH, CHRISTOPHER
"Italo Scanga - In the Hands of a Storyteller"
The Museum of California (The Oakland Museum), v. 9, no. 6, May/June 1986, pp. 9-11, ill.
[Glass is not discussed.]
- 506.**
FRODE, HANS
"Hans Frode"
Glass Art Society Journal 1986, pp. 72-73, ill.
- 507.**
FROST, ABIGAIL
"Fragments against Ruin"
Crafts, no. 79, March/April 1986, pp. 30-33, ill.
Tables and screens by Danny Lane.
- 508.**
FUJITA, KYOHEI
Glass Dream by Kyohei Fujita
Kyoto: Kyoto Shoin Co., 1986, 275 pp., ill.

- 509.** FULLERTON, CALIFORNIA. VISUAL ARTS CENTER, CALIFORNIA STATE UNIVERSITY
Cast Glass Sculpture
Fullerton: the university, 1986, 61 pp., ill.
Work of 12 artists in April exhibit.
- 510.** GATESHEAD, ENGLAND. SHIPLEY ART GALLERY
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Gateshead, Tyne and Wear: the gallery, 1985, 3 typescript pp.
Exhibition checklist of area glass artists, including students and staff of Sunderland Polytechnic.
- 511.** GEIBEL, VICTORIA
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Metropolis, v. 6, no. 4, Nov. 1986, p. 29, ill.
The N.Y.C. Vietnam Veterans Memorial of glass blocks.
- 512.** GERAN, MONICA
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- 513.** GIAMBRUNI, HELEN
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- 514.** GIBSON, MICHAEL
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- 515.** GIRARD, SYLVIE
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- 516.** "Richard Meitner"
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- 517.** "Ursula Huth, le verre au féminin"
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- 518.** GIRARD, SYLVIE; LAJEUNESSE, ANGUS; JUTEAU, OLIVIER
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- 519.** GLASALTERNATIVEN IM ROSENTHAL STUDIO-HAUS
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- 520.** GLAS-INFORMATIONSBULLETIN SCHWEIZ
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- 522.** GLOWEN, RON
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- 525.** GRAMPP, EVELYN
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- 526.** GRAY, RICHARD
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- 527.** GREENBERG, CARA
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- 529.** GRENON, ARIANE
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- 530.** "Comptes rendus d'expositions"
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- 531.** "Hommes de Verre"
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- 532.** "Le Salon des Ateliers d'Art à la Porte de Versailles"
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- 533.** "Salons... Moving... Salons"
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William Wertz vase.
- 534.** "Salons... Ob'Art... Salons"
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- 535.** "Le Verre, 1950-1985 - Strasbourg"
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- 536.** GRUBERT, HALINA
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- 537.** GUDHEIM, HELGA
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- 539.** *HADELAND STORY FIGURINES* (sales catalog)
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- 540.** *HADELANDS GLASSVERK. PRISBE-LÖNNINGER* (sales catalog)
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- 542.** HAJDAMACH, CHARLES R.
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- 543.** HAMELN, FEDERAL REPUBLIC OF GERMANY. GALERIE ANGELA HÖLINGS
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- 544.** HAMPSON, FERDINAND; HELLER, DOUGLAS; and SUMMERS, RUTH
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- 545.** HANDY, ELLEN
"Arts Reviews: Bruce Nauman, Judy Tomkins, Keith Haring"
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- 546.** HANNES, HELMUT
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- 547.** HARTMANN, ANTONÍN
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- 548.** "An Exhibition of the Young - A Young Exhibition"
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- 549.** "František Janák: Sklo"
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English summary.
- 550.** "Two Exhibitions of the Works of Artists from the Bohemian-Moravian Highlands"
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- 551.**
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Includes glass tables, lighting.
- 552.**
"S'il vous plaît, dessine-moi une maison"
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- 560.**
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- 561.**
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Work by Renato Santarossa.
- 562.**
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Fountain with large polished glass form designed by Josef Welzel.
- 563.**
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- 567.**
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Includes text and critique by Paul Hollister.
- 570.**
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- 578.**
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- 579.**
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- 580.**
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- 589.**
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Jane Nyhus glass jewelry.
- 603.**
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- 613.**
KNOLLE, PAUL
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the Art of Erwin Eisch"
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- 619.**
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Kanyák.
- 620.**
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"Processes Used in Fabricating My Sculpture"
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metal competition organized by the goldsmith's
guild with the Limburg glasshouse.
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"125 Years of Existence of the Glassworks at Karolinka"
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Pieces by Alex Brand, Susan Stinsmuehlen.
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[Kyoto: the center], 1986, 100 pp., ill.
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Zoritchak, and many Japanese artists.
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Lamps and lighting at 1985 Milan furniture show.
- 630.**
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- 631.**
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Glass Art Society Journal 1986, pp. 76-77, ill.
- 632.**
LANDMAN, PETA
"Fascinated with the Medium"
Craft Australia, no. 2, Winter 1986, pp. 52-53, ill.
Work by Allan Crynes.
- 633.**
"Illusion"
Craft Australia, no. 3, Spring 1986, pp. 55-57, ill.
Glass jewelry by Giselle Courtney and James Minson.
- 634.**
LANGHAMER, ANTONÍN
"Art Glass"
Glass Review, v. 41, no. 2, 1986, pp. 34-36, ill.
Libenský, Hlava, Tichý, Exnar, Zámečnicková, and
others.
- 635.**
"The Bohemia Glassworks at Poděbrady"
Glass Review, v. 41, no. 2, 1986, pp. 14-17, ill.
- 636.**
"Ceramics and Glass at the National Survey of Creative
Art"
Glass Review, v. 40, no. 11/12, 1985, pp. 25-28, ill.
- 637.**
"The Český Křišťál Glassworks at Chlum u Třeboně"
Glass Review, v. 41, no. 2, 1986, pp. 18-20, ill.
- 638.**
"Chandeliers and Lighting Glass"
Glass Review, v. 41, no. 2, 1986, pp. 31-33, ill.
Kamenický Šenov and Jablonec areas.
- 639.**
"Crystalex, Nový Bor"
Glass Review, v. 41, no. 2, 1986, pp. 10-14, ill.
- 640.**
"Glass from Slovak Glassworks"
Glass Review, v. 41, no. 2, 1986, pp. 24-27, ill.
- 641.**
"In the Sample-room of Glassexport at Liberec"
Glass Review, v. 41, no. 1, 1986, pp. 6-9, ill.
- 642.**
"The Jubilee of the Oldest School of Glass-making"
Glass Review, v. 41, no. 8, 1986, pp. 23-27, ill.
Examples of contemporary work from Kamenický
Šenov school, 130 years old.
- 643.**
"The Karlovarské Sklo Moser Glassworks, Karlovy
Vary"
Glass Review, v. 41, no. 2, 1986, pp. 7-9, ill.
- 644.**
"The Moravské Sklářny Glassworks, Květná u Uhers-
kého Brodu"
Glass Review, v. 41, no. 2, 1986, pp. 21-23,
ill.
- 645.**
"Nejstarší sklářská škola jubluje"
Sklař a Keramik, v. 36, no. 8, 1986,
pp. 243-244.
Czech glassmaking schools.
- 646.**
"Pressed Glass: Sklo Union - OBAS Teplice Concern
Corporation"
Glass Review, v. 41, no. 2, 1986, pp. 28-30, ill.

- 647.**
"Stanislav Libenský – Artist and Teacher"
Glass Review, v. 41, no. 11, 1986, pp. 9-15, ill.
- 648.**
LANGHAMER, ANTONÍN and others
"The 2nd International Glass Symposium at Nový Bor"
Glass Review, v. 41, no. 3, 1986, pp. 1-43, ill.
Includes interviews and list of participating artists.
- 649.**
LANGLEY, WARREN
"It Is Not the Nature of the Dance – But the Dancing:
Four Australian Glass Artists"
Glass Art Society Journal 1986, pp. 102-103, ill.
Neil Roberts, Michael Keighery, Brian Hirst, David Wright.
- 650.**
LAŇKA, J.
"Continuing in Tradition"
Glass Review, v. 40, no. 11/12, 1985, pp. 40-41, ill.
Glassworks at Kamenice and Lipou-Včelnička.
- 651.**
LATHRUP VILLAGE, MICHIGAN.
HABATAT GALLERIES
Concetta Mason: Reconstructed Images 1986
(Text by Robert C. Morgan)
Lathrup Village: the galleries, 1986, [10] pp., ill.
- 652.**
Rick Bernstein
Lathrup Village: the galleries, 1986, 12 pp., ill.
- 653.**
Works: The 14th Annual National Glass Invitational
Lathrup Village: the galleries, 1986, 48 pp., ill.
Work of over 100 artists, mostly American.
- 654.**
LAURAÉUS, RITVA
"Design per la casa"
Abitare, no. 247, Sept. 1986, pp. 334-369, ill.
Tableware, bottles, etc., from Scandinavian, European, and Japanese designers and firms.
- 655.**
LAUSANNE. MUSÉE DES ARTS DÉCORATIFS DE LA VILLE LAUSANNE
Expressions en verre: 200 sculptures contemporaines, Europe, USA, Japon. Collection du Musée des Arts Décoratifs.
Lausanne: the museum, 1986, 126 pp., ill.
In French, German, English.
Exhibition, Sept. 1986 – Jan. 1987.
- 656.**
LAUSCHA. MUSEUM FÜR GLASKUNST
Thüringer Glas, gestern und heute (Text by Rudolf Hoffmann)
Lauscha: the museum, [1979?], 56 pp., ill.
Glassmaking in the German district, mostly contemporary.
- 657.**
LE MANS. PALAIS DES CONGRES ET DE LA CULTURE
Lumière et Transparences: Verre et vitrail contemporains (Text by Catherine Brisac)
Le Mans: Palais des Congrès et de la Culture, 1985, folder of 25 leaves. 25 French glass and stained glass artists.
- 658.**
LEE, CHRISTOPHER
"Christopher Lee"
Glass Art Society Journal 1986, pp. 78-79, ill.
- 659.**
[LEERDAM.] GALERIE DE VIER LINDEN
Glas als Beeldend materiaal [Leerdam]: the gallery, 1986, 42 pp., ill.
Exhibition of work of Copier, Valkema, Meydam, Heesen, and others.
- 660.**
LEERDAM. NATIONAAL GLASMUSEUM
Floris Meydam: Leerdam Glas 1944-1986
(Compilation and text by Helmut Ricke)
Leerdam: the museum and Lochem: Uitgeversmaatschappij de Tijdstroom BV, 1986, 143 pp., ill.
- 661.**
LEIPZIG. MUSEUM DES KUNSTHANDWERKS (GRASSMUSEUM)
Ilse Decho: Glas und Porzellan (Text by Angela Grzesiak)
Leipzig: the museum, [1985], 88 pp., ill.
Designer for Jenaer and other firms, 1940s-1970s.
- 662.**
LESAY, JOZEF
"The Best of the Best: The Competition for the Best Product of 1985"
Glass Review, v. 41, no. 8, 1986, pp. 6-8, ill.
- 663.**
LIÈGE. GÉNÉRALE DE BANQUE
Contemporary Western European Sculptures in Crystal and Glass (1983-1986) (Text by Joseph Philippe)
Liège: Générale de Banque, 1986, 184 pp., ill.
- 664.**
LINDENFELD, LORE
"Exhibitions: New Jersey"
Craft International, April/May/June 1986, pp. 41-42.
Sculptural work by James Van Deurzen, John Seitz.
- 665.**
LINDQUIST, LENA
"Utmärkt Svensk Form"
Form, v. 81, no. 6 (635), 1985, pp. 11-26, ill.
Kosta Boda, Orrefors, and Boda Nova designs.
- 666.**
LIVINGSTONE, JANE
"Artist's Dialogue: DeWain Valentine. Light on a Glass Horizon"
Architectural Digest, Feb. 1986, p. 178+, ill.
- 667.**
LIVSTEDT, ÅKE
"Formrevy: Dyrbar enkelhet"
Form, v. 82, no. 2 (40), 1986, p. 44, ill.
Jewelry by Kristian Nilsson.
- 668.**
LOCH HAVEN, FLORIDA. ORLANDO MUSEUM OF ART
European Studio Glass (Text by William Warmus)
Loch Haven: the museum, 1986, 24 pp., ill.
Exhibition of 13 artists from eight countries.
- 669.**
LOCKWOOD, KEN
"New Glass Museum in Denmark"
Craft Arts, no. 6, May/July 1986, p. 122.
- 670.**
"Scandinavian Art Glass"
Craft Arts, no. 4, Oct./Dec. 1985, pp. 73-80, ill.
Orrefors artists.
- 671.**
"3rd Nationale Glass Biennial, 14 September – 17 October, 1985"
Craft Arts, no. 5, Feb./April 1986, pp. 94-95, ill.
Australia's juried exhibition.
- 672.**
LOEFFLER, ROBERT
"A kortárs magyar üvegművészet"
Művészet, v. 27, no. 6, June 1986, pp. 43-47, ill.
Contemporary Hungarian glass: Lugossy, Bohus, Mészáros, Schaár, Vilt.
- 673.**
"Contemporary Hungarian Glass Sculpture"
New Work, no. 27, Autumn 1986, pp. 8-11+, ill.
Tibor Vilt, Elizabeth Schaár, Zoltán Bohus, Mária Lugossy, George Buczko, Mari Mészáros.
- 674.**
"Mária Lugossy, Glass Sculpture"
Arts Review, v. 38, no. 23, Nov. 21, 1986, insert, ill.
Coleridge exhibition.
- 675.**
LONDON. COLERIDGE [GALLERY]
New Czech Glass at Coleridge, London
London: Arts Review magazine, 1984, [6] pp., ill.
- 676.**
LONDON. UNIVERSITY OF LONDON INSTITUTE OF EDUCATION
Contemporary Czechoslovak Glass in Architecture (Catalog by Alena Adlerová)
[s.l.]: Organized by Visiting Arts, in collaboration with the Museum of Decorative Arts, Prague, [1986, 40] pp., ill.
Traveling exhibition, work of 20 Czech artists.
- 677.**
LOS ANGELES. JAMES CORCORAN GALLERY
Chihuly 1986: Large Macchia
Los Angeles: the gallery, 1986, 1 folded p., ill.
- 678.**
LOS ANGELES. MARGO LEAVIN GALLERY
Lynda Benglis, Works in Glass
Los Angeles: the gallery, 1985, 1-p folder, ill.
- 679.**
LOS ANGELES. MUSEUM OF NEON ART
Neon Lovers Glow in the Dark: Lili Lakich, a Retrospective (1965-1985)
Los Angeles: the museum, 1986, 96 pp., ill.
- 680.**
LOS ANGELES. SOUTH COAST PLAZA
Art + Environment: South Coast Plaza
Los Angeles: South Coast Plaza, 1985, 37 pp., ill.
Doug Edge mirrored sculpture, Claire Falkenstein stained glass wind screen.
- 681.**
LOUISVILLE, KENTUCKY. LOUISVILLE ART GALLERY
Contemporary Glass
Louisville: the gallery, 1986, 40 pp., ill.
Summer exhibition, 44 artists.
- 682.**
Glass Throughout the Ages as Art, Tool and Trade
Louisville: the gallery, 1986, 1 folded leaf, ill.
Children's catalog to accompany 1986 contemporary glass exhibition.
- 683.**
LUCAS, MAGALI
"François Vigorie: Sculpteur sur transparence/ Translucent Sculptures"
Demeures et Chateaux, no. 33, Dec./Jan./Feb. 1986, pp. 20-23, ill.
- 684.**
LUCERNE. GLAS-GALERIE LUZERN
Stephen Procter, Thoughts about Light
Lucerne: the gallery, 1986, 73 pp., ill.
Catalog of traveling exhibition.
- 685.**
LUEBTOW, JOHN GILBERT
"Glass Fusing and Slumping"
Glass Art Society Journal 1985-1986, pp. 94-95, ill.
- 686.**
LUNDAHL, GUNILLA
"Utbildingen växer"
Form, v. 82, no. 5 (643), 1986, p. 24, ill.
Slumped piece by Susanna Bischof.
- 687.**
LYON, DAVID
"Accessions"
American Craft, v. 46, no. 4, Aug./sept. 1986, pp. 62-63, ill.
Alex Brand vessel acquired by Brockton Art Museum/Fuller Memorial.
- 688.**
MACALLAN, ROZ
"Forging a Renaissance"
Craft Australia, no. 1, Autumn 1986, pp. 38-40, ill.
Peter Goss and Steve Weis collaborate on metal and glass lamps.
- 689.**
MACAULAY, BETTY
"Dateline: New York"
Home Lighting & Accessories, v. 69, no. 6, June 1986, p. 74, ill.
Hand-blown colored lamp bases and shades by small Pennsylvania firm.
- 690.**
MAGGIORI, BEPI
"Il Design di One Off"
Casa Vogue, no. 159, Jan. 1985, pp. 110-113, ill.
English summary.
Tables and lamps by London studio "One Off."
- 691.**
MAGLOIRE, PHILIPPE
"Hommes de Verre, Verriers Français Contemporains"
La Revue de la Céramique et du Verre, no. 31, Nov./Dec. 1986, p. 50, ill.
Review of Hôtel de Sens, Bibliothèque Forney exhibition.
- 692.**
MAROGNA, GEGE
"Le buone idee della triennale"
Casa Vogue, no. 173, April 1986, p. 183, ill.
Mario Merz sculpture with flat glass, neon.

- 693.**
MARŠÍKOVÁ, JAROMÍRA
"Brilliant Festive Glass"
For You from Czechoslovakia, no. 2, 1984,
pp. 18-23, ill.
Cut lead glass.
- 694.**
"Twenty Years' Existence of the Sklárný Bohemia at Poděbrady"
For You from Czechoslovakia, no. 3, 1986,
pp. 58-63, ill.
- 695.**
"The 2nd International Glass Symposium 1985 at Nový Bor"
For You from Czechoslovakia, no. 2, June 1986, pp. 24-29, ill.
- 696.**
MASLACH, STEVEN
"The Process of Design. Steven Maslach"
Glass Art Society Journal 1986, pp. 35-36, ill.
- 697.**
MATHEWS, SUE
"Art/Craft U.K.: Studio Glass Show"
Craft Arts, no. 5, Feb./April 1986, p. 105, ill.
British Craft Centre exhibition, especially work by Rachael Woodman, Brian Blanthorn, Colin Reid.
- 698.**
"Reviews: Craft and Design by Americans in Britain"
Craft Arts, no. 4, Oct./Dec. 1985, pp. 118-119, ill.
Glass by Charlie Meaker, Steven Newall, Sam Herman.
- 699.**
"Studio Glass Show"
Craft Arts, no. 5, Feb./April 1986, p. 105, ill.
British Craft Centre exhibit, including work of Rachael Woodman, Brian Blanthorn, Colin Reid.
- 700.**
MATOUŠ, JAN
"Chandelier Trimmings and Fixtures from the Jablonec Region"
For You from Czechoslovakia, no. 4, Dec. 1985, pp. 30-36, ill.
- 701.**
MATTI, LINDA
"Smashing! Glass under the Hammer"
British Artists in Glass Newsletter, Spring 1986, pp. 17-18.
Christie's sale of contemporary British glass.
- 702.**
MCALLISTER, LIANE
"Whitney Focus: American Design"
Gifts & Decorative Accessories, v. 86, no. 12, Dec. 1986, pp. 110-111+, ill.
Chihuly wine bottle.
- 703.**
MCDONALD, ROBERT
"Exhibitions: Unilluminating Neon"
Artweek, v. 17, no. 34, Oct. 18, 1986, p. 4, ill.
Review of Santa Barbara show.
- 704.**
MCFADDEN, DAVID REVERE
"Design Comment: An Interview with Lella Vignelli"
Glass Art Society Journal 1986, pp. 30-34, ill.
- 705.**
"New American Glass"
Form-Function-Finland, no. 1, 1986, p. 64, ill.
Brief commentary on "New Glass from the U.S." exhibition at Helsinki Museum of Applied Arts.
- 706.**
MCPERSON, IRENE W.
"The Rolls Royce of Glass: Steuben"
Glass Art Magazine, v. 1, no. 10, Aug. 1986, pp. 6-9, ill.
- 707.**
MEDKOVÁ, LOUIS
"L'Eté du verre à Sars-Poteries"
La Revue de la céramique et du Verre, no. 25, Nov./Dec. 1985, p. 44, ill.
- 708.**
MÉRIAUX, LOUIS
"L'Eté du verre à Sars-Poteries"
La Revue de la Céramique et du Verre, no. 25, Nov./Dec. 1985, p. 44, ill.
- 709.**
MÉRIAUX, LOUIS and GLEIZES, SÈRE
"Travail d'été, expo de rentrée"
L'Atelier des Métiers d'Art, no. 102, Oct. 1985, pp. 12-13, ill.
Jean-Pierre Umbdenstock.
- 710.**
MERKER, GERNOT H.
"Moderne Glaskunst im Plakat – die Studioglasbewegung auf Ausstellungsplakaten"
Glas (Gesellschaft der Freunde der Glaskunst Richard Süsmuth e. V., Immenhausen), no. 3, July 1985, pp. 1-6, ill.
Posters for glass exhibitions, 1969-1984, from many countries.
- 711.**
MICHEL, FLORENCE
"Le Verre des années 50: Un Style dont la cote grimpe"
Revue des Industries d'Art Offrir, no. 215, June 1985, pp. 23-26, ill.
Auction sales of 1950s glass.
- 712.**
MILAN. PADIGLIONE D'ARTE CONTEMPORANEA
Afra e Tobia Scarpa, Architetti e Designers (Text by Antonio Piva)
Milan: Arnoldo Mondadori Editore, 1985, 160 pp., ill.
English summary.
Exhibition included lamps and lighting fixtures.
- 713.**
MILDNER, SANDRA
"Reviews: 'The Figure in Glass and Metal'"
New Work, no. 25/26, Winter-Spring 1986, p. 46.
Group show, Philadelphia.
- 714.**
MILLER, BONNIE J.
"Meditation über Schalen/A Meditation of Bowls. Sonja Blomdahl und ihre Kunst/and Her Art"
Neues Glas, no. 4, Oct./Dec. 1986, pp. 266-267, ill.
- 715.**
"Stephen Dale Edwards: New Faces"
Neues Glas, no. 3, July/Sept. 1986, pp. 180-183, ill.
- 716.**
MILNER, SANDRA
"Reviews: Tom Patti"
New Work, no. 27, Autumn 1986, pp. 22-23, ill.
- 717.**
MINNEAPOLIS, MINNESOTA. UNIVERSITY GALLERY, UNIVERSITY OF MINNESOTA
New Glass/Minnesota
Minneapolis: the university gallery, 1983, 36 pp., ill.
- 718.**
MONTPELLIER, FRANCE. GALERIE DE LA PLACE DES ARTS
A. M. Béguou
Montpellier: the gallery, 1986, 10 pp., ill. In French and English. Exhibition catalog.
- 719.**
MONTREAL. LE CHÂTEAU DUFRESNE, MUSÉE DES ARTS DÉCORATIFS
Eva Zeisel: Designer for Industry (Text by Martin Eidelberg)
Montreal: Le Château Dufresne, Musée des Arts Décoratifs and the Smithsonian Institution Traveling Exhibition Service, 1984, 119 pp., ill.
Includes Zeisel's designs for Bryce Brothers and the Federal Glass Co., 1950s.
- 720.**
MORGAN, TIM FORESTER
"Profile: Andy & Wally"
British Artists in Glass Newsletter, Spring 1986, pp. 19-20, ill.
Andrew Sanders and David Wallace and their Otley studio.
- 721.**
MORLOT, VALÉRIE
"Claire de Rougemont"
L'Atelier des Métiers d'Art, no. 110, July/Aug. 1986, p. 15, ill.
Exhibition review.
- 722.**
MORRISON, ROSALYN J.
"Conferences: 'New Horizons '86'"
New Work, no. 27, Autumn 1986, p. 26.
Toronto, April 1986.
- 723.**
MORRISTOWN, NEW JERSEY. THE MORRIS MUSEUM
Clay & Glass: New Jersey Arts Annual
Morristown: the museum, 1985, 28 pp., ill.
Exhibition, 11 glass artists.
- 724.**
MORTON, JOYCE
"A Celebration of Glass"
The Caithness Report, v. 4, no. 2, Fall 1986, insert.
History of Caithness Glass, begun in 1960.
- 725.**
MULAS, ANTONIA
"Luca colore arte"
Abitare, no. 234, May 1985, pp. 70-75, ill. English summary.
Dan Flavin Institute, Bridgehampton, Long Island.
- 726.**
MÜNICH. STAATSBAU SCHULE
Gestaltete Umwelt
Munich: Peter-Verlag, 1960, 119 pp., ill.
Catalog for a 1960 German environmental/industrial design exposition: tableware by Zweisel, Peil & Putzler, and others.
- 727.**
MÜNSTER. WESTFÄLISCHES MUSEUMSAMT
Glas. Glasvaerkstedet-Kopenhagen: Darryle Hinz, Anja Kjaer. Østersøhytten-Østermarie: Pete Hunner, Maibritt Jönsson
Münster, Westfälisches Museumsamt, Landschaftsverband Westfalen-Lippe, 1986, 120 pp., ill.
Traveling exhibition, work of Danish artists.
- 728.**
MURANO, MILLE ANNI DI ARTE VETRARIA: NASON & MORETTI
Murano: Nason & Moretti, [1983], 59 pp., ill. In English and Italian. 60th anniversary of lamp and tableware firm. Includes Venetian glass history and the firm's post-war production.
- 729.**
NACHMAN, ROGER
"The Studio Glass Movement in Japan"
Glass Art Society Journal 1986, pp. 104-105, ill.
- 730.**
NAPACK, SUSAN
"Reviews: 'Wine, Celebration and Ceremony'"
New Work, no. 25/26, Winter-Spring 1986, p. 47.
Achille Castiglioni drinking glasses.
- 731.**
NASISSE, ANDY
"Earl McCutchen 1918-1985"
American Craft, v. 46, no. 2, April/May 1986, p. 95, ill.
Ceramicist and glass artist.
- 732.**
NAVARRA, DOUGLAS
"Douglas Navarra"
Glass Art Society Journal 1986, pp. 80-81, ill.
- 733.**
"Reviews: David Huchthausen; Jakob Mattner"
New Work, no. 25/26, Winter/Spring 1986, pp. 49, 52.
- 734.**
NETZER, SYLVIA and GIAMBRUNI, HELEN
"Exhibitions: New York City"
Craft International, April/May/June 1986, p. 43, ill.
James Harmon, Jane Bruce, and James Horton at N. Y. Experimental Glass Workshop.
- 735.**
NEW YORK. ALTERNATIVE MUSEUM LUMINOSITY
New York: the museum, 1986, 20 pp., ill.
Includes kinetic paintings and neon. Work by Cork Marcheschi, Paul Seide, Eric Staller, and others.
- 736.**
NEW YORK. AMERICAN CRAFT MUSEUM
Craft Today: Poetry of the Physical (Comp. by Paul J. Smith and Edward Lucie-Smith)
New York: the museum, 1986, 327 pp., ill.

- 737.**
NEW YORK. FIFTY/50 GALLERY
Fused Glass: The Artisanry of Frances and Michael Higgins
[New York: the gallery, 1985, 10] pp., ill.
Especially experimental pieces of 1948-1958.
- 738.**
NEW YORK. FURNITURE OF THE TWENTIETH CENTURY, INC.
The Italian Lamp 1945-1985, a Collection
New York: the gallery, 1985, 101 pp., ill.
Autumn 1985 exhibition of 91 lamps.
- 739.**
NEW YORK. HIRSCHL & ADLER MODERN
Chris Wilmarth: Delancey Backs (and Other Moments)
New York: Hirschl & Adler Modern, 1986, 33 pp., ill.
Exhibition catalog and "seven interviews by Celadón."
- 740.**
Cy Twombly, Christopher Wilmarth, Joe Zucker
New York: the gallery, 1986, 30 pp., ill.
- 741.**
NEW GLASS: GALLERY NILSSON (sales catalog)
New York: the gallery at 138 Wooster Street, v. 1, no. 1, 1985, 20 pp., ill.
Work by Swedish glass designers.
- 742.**
NEW GLASS REVIEW 7
Corning, N. Y.: The Corning Museum of Glass, 1986, 54 pp., ill.
[Also added to *Neues Glas*, no. 2, 1986.]
- 743.**
NEWPORT, RHODE ISLAND. NEWPORT ART MUSEUM
Glass Is the Medium
Newport: the museum, 1986, [21] pp.
Checklist of Work of 32 New England artists.
- 744.**
NICKL, PETER
"Kunsthanderwerk auf der Internationalen Handwerksmesse München 1986: Ein Vorbericht"
Kunst + Handwerk, no. 1, Jan./Feb. 1986, pp. 4-7, ill.
Work by Rosemarie Lierke and Ulrike Umlauf.
- 745.**
NICOLA, KARL-GÜNTER
"Ausstellung manu factum '85"
Kunst + Handwerk, no. 5, Sept./Oct. 1985, pp. 302-303, ill.
Peter Kerzdörfer vase in Autumn 1985 craft exhibit, Dortmund.
- 746.**
"London: Symposium/Exhibitions. Glass in the Environment"
Neues Glas, no. 2, April/June 1986, p. 101, ill.
- 747.**
"Sonderschau. Gestaltendes Handwerk"
Kunst + Handwerk, no. 2, March/April 1986, pp. 74-75, ill.
Vessel by Bernhard Schagemann.
- 748.**
"2. Coburger Glaspreis"
Kunst + Handwerk, no. 5, Sept. Oct. 1985, pp. 297-299, ill.
- 749.**
"IV. Quadriennale des Kunsthandwerks in Erfurt"
Neues Glas, no. 3, July/Sept. 1986, p. 222, ill.
Glass at a craft fair for socialist countries.
- 750.**
NORLAND, JIM
"Glass Art in Schools"
Glass Art Magazine, three-part series: v. 1, no. 9, July 1986 - v. 1, no. 9, July 1986 - v. 1, no. 11, Sept. 1986.
- 751.**
OAKLAND, CALIFORNIA. THE OAKLAND MUSEUM
Contemporary American and European Glass from the Saxe Collection (Text by Kenneth R. Trapp and William Warmus)
Oakland: the museum, 1986, 64 pp., ill.
- 752.**
ODONI, GIOVANNI
"Metropolis ... e conilandia"
- Casa Vogue*, no. 170, Jan. 1986, pp. 104-107, ill.
Lamps, vases by VeArt and other firms.
- 753.**
OGÓLNOPOLSKA WYSTAWA SZKŁA UNIKATOWEGO I PRZEMYSŁOWEGO
Katowice: [s.n.], 1979, [75] pp., ill.
- 754.**
OHLSON, KARIN
"Livslängkärlek till glas"
Antik & Auktion, no. 11, Nov. 1985, pp. 27-30, ill.
Glass artist Bengt Heintze, Kosta.
- 755.**
OLDENBURG. LANDESMUSEUM
Renato Santarossa
Oldenburg: the museum, 1986, 143 pp., ill.
In English, French, German.
- 756.**
OLDROYD, GRAHAM
"Man the Measure of All Things"
Craft Arts, no. 6, May/July 1986, pp. 41-44, ill.
Author's mixed-media sculptures.
- 757.**
OLLERTON, NOTTINGHAMSHIRE. RUFFORD CRAFT CENTRE
Contemporary Glass: The Best of British Glass illustrating the Diversity of Techniques in Use
Ollerton: the center and Nottinghamshire County Council, 1985, [17] pp., ill.
16 glass artists in summer exhibition.
- 758.**
ORAVEC, JOZEF
"150 Years of Existence of the Glassworks at Zlatno"
Glass Review, v. 41, no. 8, 1986, pp. 2-5, ill.
- 759.**
ORREFORS GALLERY 1984-1985
Orrefors: Orrefors Glasbruk, [1984?], 133 pp., ill.
Catalog of the "current art glass collection"; work by Nilsson, Cyren, Hellsten, Englund, and others.
- 760.**
OSTERBERG, REGINA
"Formrevy: Graalglas"
Form, v. 82, no. 4 (642), 1986, p. 60, ill.
Eva Englund piece.
- 761.**
PADIHAM NR. BURNLEY. COACH HOUSE CRAFT GALLERY
Reflection & Light: An Exhibition of Jewellery & Glass
Padiham: the gallery, 1986, 18 pp., Deborah Flanagan, Joan Callaghan, Andrew Sanders/David Wallace, Annica Sandstrom/David Kaplan.
- 762.**
PALM BEACH, FLORIDA. HOLSTEN GALLERIES
Marvin Lipofsky, Pilchuck Series: 1984-1985
Palm Beach: the galleries, 1985, 18 pp., ill.
- 763.**
PARIS. ADAC - GALERIE-ATELIER
Lionel Regnier, vitrail; Raphaël Levy, vitrail; Jean-Pierre Baquère, verre filé; Michel Lagny, maître verrier (folder of four exhibition brochures)
Paris: Association pour le Développement de l'Animation Culturelle de Paris (ADAC7, 1983-1985, 4 pp. each, ill.
- 764.**
PARIS. GALERIE D'AMON
L'Exposition de pâte de verre japonaise
Paris: the gallery and Kawasaki-shi, Japan: Tokyo Glass Art Institute, L'Association de Pâte de Verre Japonaise, 1986, 34 pp., ill.
- 765.**
Maria Lugossy, Zoltán Bohus
Paris: the gallery, 1986, 32 pp., ill. English summary.
- 766.**
PARIS. GALERIE DOWN TOWN
Fulvio Bianconi 1950-1960
Paris: the gallery, 1986, 25 pp., ill.
- 767.**
PARIS. MUSÉE DES ARTS DÉCORATIFS
Dale Chihuly: Objets de verre (Text by Henry Geldzahler and Robert Hobbs)
Paris: the museum, 1986, 40 pp., ill. In French and English.
Catalog for Dec. 1986 - Jan. 1987 exhibition.
- 768.**
PASCA, VANNI
"La mossa del cavallo"
Casa Vogue, no. 174, May 1986, pp. 198-209, ill.
Lamps and tableware by Moretti, Barovier, Quartett, VeArt, etc.
- 769.**
PATTI, TOM
"The Glass of Bratislav Novak Jr."
Collector Editions, v. 14, no. 1, Spring 1986, pp. 24-25, ill.
- 770.**
PAVEL MOLNAR (Text by Peter Schmitt)
Osaka, Japan: Hiko International Ltd.; Barsbüttel bei Hamburg: Werkstatt Molnar, [1985], 58 pp., ill.
In German, English, Japanese.
- 771.**
PAVESI, MILOSKA
"Il disegno nell'oggetto"
Casa Vogue, no. 168, Nov. 1985, pp. 208-211, ill. English summary.
Alessandro de Santillana tartan-style vases.
- 772.**
PERCH, JULIAN
"Artisanat d'art de France"
Craft Arts, no. 7, Oct./Dec. 1986, pp. 57-63, ill.
French crafts exhibition circulating in Australia includes François le Lonquer.
- 773.**
PEROTTI, GIANNI
"California Rétro"
Casa Vogue, no. 176, July/Aug. 1986, pp. 90-93, ill.
Giant glass marbles in sand border around home.
- 774.**
PERTH. CAITHNESS GLASS
Scottish Glass Society 7th Annual Exhibition [s.l.]: Scottish Glass Society, 1986, 5 typescript pp.
- 775.**
PETERS, SUSAN DODGE
"The Art and Architecture of the Vessel"
Glass Art Society Journal 1986, pp. 121-122, ill.
Exhibition at Bevier Gallery, Rochester Institute of Technology.
- 776.**
PIETOVÁ L'UBICA
"Tvorivé cesty slovenského šperku"
Umění a Řemesla, no. 1, 1986, p. 52, ill.
New Czech jewelry, including three examples in glass.
- 777.**
PITTSBURGH, PENNSYLVANIA. COLLEGE OF FINE ARTS, CARNEGIE-MELLON UNIVERSITY
Five Visiting Artists: Albert Paley, Nance O'Banion, Howard Shapiro, Wendy Maruyama, Dale Chihuly
Pittsburgh: the university, 1984, 30 pp., ill.
- 778.**
PITTSBURGH, PENNSYLVANIA. GALLERY 407, CARNEGIE-MELLON UNIVERSITY ART GALLERY
New Work: Kathleen Mulhacy & Ron Desmett
Pittsburgh: Pittsburgh Plan for Art, 1982, [12] pp., ill.
- 779.**
PITTSBURGH, PENNSYLVANIA. HEWLETT GALLERY, CARNEGIE-MELLON UNIVERSITY
Quadripartite: Personal Visions
Pittsburgh: the gallery, 1985, 30 pp., ill.
Includes work by Kathleen Mulhacy.
- 780.**
PITTSBURGH, PENNSYLVANIA. PITTSBURGH CENTER FOR THE ARTS
Illumination: The Quality of Light (Text by Melinda Wortz and Hap Tivey)
Pittsburgh: the center and the Three Rivers Arts Festival, 1985, 24 pp., ill.
28 artists using neon.
- 781.**
POLLIFRONE, LUCIANO
"Testimonianze: Arredare secondo Carlo Scarpa"
Casa Vogue, no. 166, Sept. 1985, pp. 308-317, ill.
English summary.
Interior decoration by Carlo Scarpa, including Venini lamps, 1947-1960.

- 782.**
PORCELLI, JOSEPH
"Jon Kuhn at the Heller Gallery"
The Glassline (Portland, Ore.), no. 2, Jan. 24, 1986,
p. 3.
- 783.**
"Romancing the Flame: The New York Experimental
Glass Workshop"
Glass Studio, no. 46, Dec. 1985, pp. 54-58, ill.
- 784.**
POWELL, PAT
"Harvey Littleton and the Art, the Technology of
Glass"
Wisconsin Academy Review, v. 26, no. 2, March
1980, pp. 3-8, ill.
- 785.**
**POZNAŃ. MUZEUM RZEMISOSŁ
ARTYSTYCZNYCH**
Szkło artystyczne: Barbara Urbańska-Miszczycy
(Catalog by Barbara Kaźmierska-Latzke)
Poznań: the museum, a division of Muzeum Naro-
dowego w Poznaniu, 1985, [22] pp., ill. In Polish
and English.
- 786.**
**PRAGUE. MUSAION-VÝSTAVNÍ SÍN,
PAMÁTNÍK NÁRODNIHO PÍSEMNICTVI**
Prostor I (Catalog by Kristián Suda)
Prague: Svaz Českých Výtvarných Umelců (Union
of Czech Fine Artists) and Památník Národního
Písemnictví-Múzeum (Ceske Literatry (Museum
of Czech Literature), 1982, 35 pp., ill.
Libenský, Brychtová, Eliáš, Plíva, and others.
- 787.**
PREMOLI, FRANCESCA
"Reperti di antichità CONTEMPORANEA"
Casa Vogue, no. 169, Dec. 1985, pp. 136-141, ill.
English summary.
Memphis and other contemporary glass and
lighting, as well as 1950s glass, in a Parisian
apartment.
- 788.**
PRICE, ANNE
"The God of Lighting"
Country Life, v. 179, no. 4625, April 10, 1985,
pp. 986-987, ill.
Chandeliers.
- 789.**
PRIOR, DAMION
"Damion Prior"
Glass Art Society Journal 1986, pp. 82-83, ill.
- 790.**
**PROVIDENCE, RHODE ISLAND.
MUSEUM OF ART, RHODE ISLAND
SCHOOL OF DESIGN**
44 Alumni, Rhode Island School of Design
Providence: the museum, 1985, 48 pp., ill.
Includes Howard Ben Tré, Dale Chihuly, William
Dexter, Michael Glancy.
- 791.**
RADICE, BARBARA
*Memphis: Research, Experiences, Results,
Failures and Successes of New Design*
New York: Rizzoli International Publications, 1984,
208 pp., ill.
Glass, pp. 154-160.
- 792.**
RAKOW, LEONARD S. and JULIETTE K.
"Twentieth-Century Diatreta"
The Glass Club Bulletin, no. 149, Spring 1986,
pp. 3-8, ill.
Especially work of New Jersey artist Barry Sautner.
- 793.**
REISER, BEVERLY
"Upward Profiles"
Yiem Journal, Fall 1986, pp. 4-5, ill.
Lee Roy Champagne.
- 794.**
REITBERGER, DIANA
"Glass Art's New Horizons: Some Highlights"
Ontario Craft, v. 11, no. 3, Sept 1986, pp. 23-24,
ill.
Reviews of three April Toronto exhibitions.
- 795.**
REYNOLDS, GIL
"Kiln Forum"
Glass Studio, no. 46, Dec. 1985, pp. 60-61, ill.
Louise Falls, Jim Begolly, and Richard LaLonde.
- 796.**
RICE, FERILL J.
"Fenton Glass: The Robert Barber Collection"
Glass Review (Ohio), v. 16, no. 9, Sept. 1986,
pp. 33-34, ill.
- 797.**
RICHARDSON, MARGARET
"Reviews"
New Work, no. 25/26, Winter-Spring 1986, pp. 43,
46, 50-52, ill.
Exhibitions at the N. Y. Experimental Glass Work-
shop: Quantock and Wolf, Gellis, Pagnucco, and
group shows.
- 798.**
RICHARDSON, SARAH
"Forever Blowing Bubbles: Report from Seattle"
British Artists in Glass Newsletter, Summer 1986,
pp. 35-37, ill.
A Pilchuck summer session.
- 799.**
RICKE, HELMUT
"Die innere Ordnung der Dinge: Arbeiten von J. F.
Zimmermann/The Inner Order of Things: Works by
J. F. Zimmermann"
Neues Glas, no. 1, Jan./March 1986, pp. 25-28,
ill.
- 800.**
"Stephen Procter: Thoughts about Light"
Neues Glas, no. 2, April/June 1986, pp. 99-100,
ill.
- 801.**
"Symposium und Ausstellung/Symposium and
Exhibition in Leerdam, Netherlands"
Neues Glas, no. 4, Oct./Dec. 1986, pp. 268-271,
ill.
Stichting Glass program and the exhibit at Fort
Asperen.
- 802.**
**RIIHIMÄKI. SUOMEN LASIMUSEO/
THE FINNISH GLASS MUSEUM**
Suomen Lasi Elää/Finnish Glass Lives (Documen-
tation by Kaisa Koivistio)
Riihimäki: the museum, 1986, 111 pp., ill.
Exhibit surveying the past five years of Finnish
glass.
- 803.**
RINALDI, PAOLO
"Vetro-mania"
Casa Vogue, no. 172, March 1986, pp. 150-151, ill.
English summary.
Murano glass used in furnishings and fashion:
hook chains for lamps, drops on evening clothes,
glass-heeled shoes.
- 804.**
RINALDI, ROSA MARIA
"Zeus, One Off, Quartett. The New Designers: What
They Have Inherited and Where They Are Going"
Ottagono, no. 81, June 1986, pp. 118-125, ill.
Borek Sipek, Matteo Thun.
- 805.**
ROBERTS, PAUL
"Funkamentary Film"
Glass Art Society Journal 1986, p. 125, ill.
Review of Canadian film on neon.
- 806.**
**ROCHESTER, NEW YORK. BEVIER
GALLERY OF ART, ROCHESTER IN-
STITUTE OF TECHNOLOGY**
Architecture of the Vessel
New York, N. Y.: American Ceramics, 1986, 31 pp.,
ill.
Catalog of the exhibit, including work of 19 glass
artists.
- 807.**
Architecture of the Vessel
Rochester: College of Fine and Applied Arts,
School for American Craftsmen, the institute, 1986,
60 pp.
Symposium lectures by Tom Patti, Susanne Frantz,
Dan Dailey, Dale Chihuly, accompanying exhibition
of works in clay and glass.
- 808.**
RODGER, ROBIN
"Review of the 7th Annual Exhibition"
Scottish Glass Society Newsletter, no. 22, 1986,
pp. 1-3.
Scottish Glass Society show and sale at Perth, May
1985.
- 809.**
ROGERS-LAFFERTY, SARAH
"Contemporary Arts Center/Cincinnati. Transparent
Motives: Glass on a Large Scale"
Dialogue, An Art Journal (Columbus, O.), v. 8, no.
6, Nov./Dec. 1985, p. 61, ill.
Winter 1985 exhibition, nine artists.
- 810.**
ROMANÒ, CESARE
"IGS Nový Bor: vöcy di artisti"
Casa Stile, v. 12, no. 146, Jan. 1986, pp. 162-165, ill.
Glassmaking at the symposium.
- 811.**
"Un simposio ricco di creatività a Nový Bor"
Casa Stile, v. 12, no. 145, Dec. 1985, pp. 32-33, ill.
2nd International Symposium, Oct. 1985.
- 812.**
RUFFNER, GINNY
"GAS Sheds Light in L. A."
American Craft, v. 46, no. 4, Aug./Sept. 1986, p. 86.
Conference review.
- 813.**
RÜTHER, ROSELINE
"Carnaval de verre"
Revue des Industries d'Art Offrir, no. 221, Jan.
1986, pp. 156-157, ill.
Josette Rispal.
- 814.**
"Pour le 220e anniversaire de Baccarat: Exposition
des chefs-d'œuvre des Meilleurs Ouvriers de
France de la Cristallerie au Musée du cristal"
Revue des Industries d'Art Offrir, no. 209, Dec.
1984, pp. 42-48, ill.
Baccarat glass of 1961-1982 illustrated.
- 815.**
SALDERN, AXEL VON
"Jahresmesse des Kunsthandwerks"
Kunst + Handwerk, no. 6, Nov./Dec. 1986, p. 403,
ill.
Vessel by Anthony Stern at Hamburg craft fair.
- 816.**
SALOKORPI, PAULI
"Games with Glass"
Look at Finland, no. 1, 1986, pp. 4-11, ill.
Jorma Vennola and his "Silent Village" exhibition.
- 817.**
SAN FRANCISCO. HOLOS GALLERY
*Laser Affiliates: Light, Sound, Motion Performance
Series* (Text by Nancy Gorglione)
Forestville, Cal.: Laser Affiliates, 1986,
15 pp., ill.
- 818.**
SANDQVIST, GERTRUD
"Formrevy: Portar och Prång"
Form, v. 82, no. 2 (640), 1986, p. 43, ill.
Sculpture by Maija Vainonen-Gryta.
- 819.**
"Marimekko"
Form, v. 82, no. 2 (640), 1986, p. 39, ill.
Heikki Orvola tableware glass to go with textiles.
- 820.**
SANNER, JENNIFER JACKSON
"Molten Magic"
Glass Art Magazine, v. 1, no. 3, Jan. 1986,
pp. 22-25, ill.
Vernon Brejcha.
- 821.**
SANO, TAKAKO
"The International Glass Conference in Japan"
Glass Art Society Journal 1985-1986, pp. 105-106,
ill.
- 822.**
**SÃO PAULO, BRAZIL. MUSEU DE
ARTE DE SÃO PAULO**
Arte em Vidro/art in Glass
São Paulo: the museum, 1986, [92] pp., ill. In
Portuguese and English.
Exhibition of 80 pieces by British glass artists.
- 823.**
**SAPPORO. HOKKAIDO MUSEUM OF
MODERN ART**
World Glass Now '85
Sapporo: the museum; [s.l.]: The Asahi Shimbun,
1985, 248 pp., ill. English summary.
Work of 65 artists in international competitive and
invitational exhibitions.

- 824.**
SAVE, COLETTE
"CIRVA: Centre international de recherche sur le verre à Aix-en-Provence"
L'Atelier des Métiers d'Art, no. 102, Oct. 1985, p. 11.
Interview with the director.
- 825.**
"De la mode au pot, ça clignote"
L'Atelier des Métiers d'Art, no. 104, Dec. 1985/Jan. 1986, pp. 22-23, ill.
Ingrid Mallot at Nîmes craft show.
- 826.**
"Exposition: Les Logiciens de la planète verre"
L'Atelier des Métiers d'Art, no. 107, April 1986, pp. 24-26, ill.
Work of Maria Lugossy and Zoltán Bohus.
- 827.**
"Les Leperlier: Ils sortent de leurs moules"
L'Atelier des Métiers d'Art, no. 105, Feb. 1986, pp. 16-17, ill.
Pâte de verre by the two brothers.
- 828.**
"Marie Robin. Un Nouveau scénario pour le verre"
L'Atelier des Métiers d'Art, no. 105, Feb. 1986, pp. 14-15, ill.
New Paris gallery exhibiting glass.
- 829.**
"Pourquoi Clara Scremini présente Toots Zynsky"
L'Atelier des Métiers d'Art, no. 108, May 1986, pp. 12-13, ill.
Zynsky work in Paris gallery.
- 830.**
"Prix international. Yan Zoritchak notre trésor national vivant raconte..."
L'Atelier des Métiers d'Art, no. 103, Nov. 1985, pp. 12-14, ill.
Interview with Zoritchak following "World Glass Now '85" in Japan.
- 831.**
"La Saison du verre"
L'Atelier des Métiers d'Art, no. 112, Oct. 1986, p. 7, ill.
Exhibition of French glass artists at Bibliothèque Forney.
- 832.**
"Salons: Ob'Art, première"
L'Atelier des Métiers d'Art, no. 102, Oct. 1985, pp. 8-9, ill.
Isabelle Monod piece.
- 833.**
"Le Verre au vert"
L'Atelier des Métiers d'Art, no. 104, Dec. 1985/Jan. 1986, p. 17, ill.
Artists from different countries at Paris gallery: Raymond, Kruft, Borowski, Ink, Bray, Stern, Walker, Woods.
- 834.**
"Les Vitriers de Montréal"
L'Atelier des Métiers d'Art, no. 113, Nov. 1986, pp. 20-23, ill.
François Houdé, Astri Reusch, Lisette Lemieux, Elisabeth Marier.
- 835.**
SAVE, COLETTE and BEAUMONT, THIERRY DE
"A Paris, en face le musée 'Hommage à Picasso' les créateurs actuels saluent l'artiste"
L'Atelier des Métiers d'Art, no. 110, July/aug. 1986, p. 25, ill.
Ceramists and glass artists salute Picasso: Czesław Żuber, Jean-Paul van Lith, Paul Kosberg/Scott Slagerman.
- 836.**
"Les Années cinquante sur quoi faut-il miser?"
L'Atelier des Métiers d'Art, no. 110, July/Aug. 1986, pp. 27-29, ill.
Includes 1950s glass designed by Picasso, made by Italian glass masters.
- 837.**
SCARZELLA, PATRICIA
"The Design Project"
Ottagono, no. 80, March 1986, pp. 66-71, ill.
Ettore Sottsass, Memphis designer, p. 71.
- 838.**
SCHABER, WILFRIED
"Die Moderne im Blickpunkt"
Weltkunst, v. 56, no. 14, July 15, 1986, pp. 1991-1994, ill.
Sculptural object by Matteo Thun.
- 839.**
SCHAUER, STEVE
"Steve Schauer"
Glass Art Society Journal 1986, p. 86.
- 840.**
SCHMITT, PETER
"Gläserne Plastiken von Florian Lechner"
Kunst und Kirche, no. 3, 1985, pp. 164-165, ill.
- 841.**
SCHREIBER, HERMANN; HONISCH, DIETER; and SIMONEIT, FERDINAND
Die Rosenthal Story
Düsseldorf: Econ Verlag, 1980, 227 pp., ill.
History of Rosenthal, the glasswork divisions, and tableware designed by Michael Boehm and others.
- 842.**
SCHULZE, PAUL
"Paul Schulze"
Glass Art Society Journal 1986, pp. 44-45, ill.
- 843.**
SCIGLIANO, ERIC
"Tacoma Repeals One-Percent Law"
ARTnews, v. 85, no. 3, March 1986, pp. 13-14, ill.
Stephen Antonakos' neon sculptures for sports dome.
- 844.**
SCREMINI, CLARA
"Expositions: 'Rêve africain' œuvres en verre de Toots Zynsky"
La Revue de la Céramique et du Verre, no. 28, May/June 1986, p. 48, ill.
- 845.**
"Paolo Martinuzzi"
L'Atelier des Métiers d'Art, no. 111, Sept. 1986, pp. 20-22, ill.
- 846.**
"Paolo Martinuzzi"
La Revue de la Céramique et du Verre, no. 30, Sept./Oct. 1986, pp. 43-44, ill.
- 847.**
SCREMINI, CLARA and MORIN, CLAUDE
"Dale Chihuly"
La Revue de la Céramique et du Verre, no. 31, Nov./Dec. 1986, pp. 38-41, ill.
Includes description of Chihuly working at Dieulefit, July 1986.
- 848.**
SEDINA, VLASTIMIL
"Life and Work (on the Occasion of Robert Havel's 80th Birthday)"
Glass Review, v. 41, no. 9, 1986, p. 27, ill.
- 849.**
SEKORA, ONDŘEJ J.
"Sklářské konfrontace: V Novém Boru podruhé – a výborně"
Umění a Řemesla, no. 2, 1986, pp. 12-17, ill. English summary.
Nový Bor 2nd international Symposium.
- 850.**
"Výstava: Vyznání životu a míru"
Umění a Řemesla, no. 1, 1986, pp. 13-15, ill. English summary.
1985 exhibitions included work by Rozsypal, Vizner, König.
- 851.**
SELIGMAN, PATRICIA
"Artists' Warehouses"
Arts Review, v. 38, no. 8, April 25, 1986, pp. 214-215, ill.
London Glassblowing Workshop.
- 852.**
SELMAN, LAWRENCE H.
"Rediscovering Millefiori Techniques at Parabelle Glass"
Paperweight News, v. 8, no. 2, May 1986, pp. 6-9, ill.
Paperweights by Portland, Ore. artist, Gary Scrutton.
- 853.**
"Scholar and Paperweight Expert Paul Hollister"
Paperweight News, v. 8, no. 4, Dec. 1986, p. 1+, ill.
- 854.**
"Stankard's Cloistered Botanicals"
Paperweight News, v. 8, no. 3, Aug. 1986, p. 7+, ill.
- 855.**
"Three California Paperweight Artists"
Paperweight News, v. 8, no. 4, Dec. 1986, pp. 6-11, ill.
Randall Grubb, Chris Buzzini, Ken Rosenfeld.
- 856.**
SHAFFER, MARY
"Slumping and Fusing"
Glass Art Society Journal 1985-1986, pp. 96-98, ill.
- 857.**
SHAW-EAGLE, JOANNA
"The Fine (?) Art of Developing Bethesda"
New Art Examiner, v. 14, no. 3, Nov. 1986, pp. 40-42, ill.
Howard Ben Tré sculpture.
- 858.**
SHEPARD, DON
"The Process of Design. Don Shepard"
Glass Art Society Journal 1986, pp. 37-39, ill.
- 859.**
SHERMAN, ELLY
"The Coburg Glass Prize: A Report on European Studio Glass"
Glass Art Society Journal 1985-1986, pp. 109-110, ill.
- 860.**
"Rene Roubicek"
Glass Art Society Journal 1986, pp. 84-85, ill.
- 861.**
SHERMAN, ELLY and FRITSCH, DANIELA
"An American and a European View of the Coburger Glaspreis"
New Work, no. 25/26, Winter-Spring 1986, pp. 30-31, ill.
- 862.**
SILBERMAN, ROBERT
"Rekviem za 'ateliérové sklo?'"
Umění a Řemesla, no. 2, 1986, p. 71, ill.
Translation of an excerpt from "Americans in Glass" – "A Requiem?" in *Art in America*. no. 1, 1985.
- 863.**
SINGH, SAUNTHY
"Reviews: 'Studio Glass, A Contemporary American Survey'"
New Work, no. 25/26, Winter-Spring 1986, pp. 46-47.
Group show in Redding, Cal.
- 864.**
SINZ, DAGMAR
"Ausstellung/Exhibition: Hommes de Verre"
Neues Glas, no. 4, Oct./Dec. 1986, pp. 290-291, ill.
- 865.**
SKARLANTOVÁ, JANA
"The Best of the Best: The Best Product of the Year 1985 Competition"
Glass Review, v. 41, no. 7, 1986, pp. 2-9, ill.
- 866.**
"Dalibor Tichý's Glass Heritage"
Glass Review, v. 41, no. 8, 1986, pp. 9-13, ill.
- 867.**
"Glass Underground"
Glass Review, v. 41, no. 7, 1986, pp. 10-13, ill.
Sculptures, mosaics, and panels in Prague's subway stations.
- 868.**
SMITH, COLLEEN
"Neon: Now Brightening More Than Beer Taps"
Glass Art Magazine, v. 1, no. 5, March 1986, pp. 58-61, ill.
- 869.**
SMITH, PAUL J. and LUCIE-SMITH, EDWARD
"Craft Today: Poetry of the Physical"
American Craft, v. 46, no. 5, Oct./Nov. 1986, pp. 22-35, ill.
American Craft Museum exhibit: Benjamin Moore, Dale Chihuly, Amy Roberts.
- 870.**
SNAJDR, IVAN
"Chřibská Glass of Five Centuries"
Glass Review, v. 41, no. 9, 1986, pp. 2-8, ill.

- 871.**
"Hand-cut Lead Crystal"
Glass Review, v. 41, no. 1, 1986, pp. 10-15, ill.
Sklárny Bohemia National Corp. at Poděbrady.
- 872.**
SOLOMON, KIMBERLEY
"Decorated Glass: A Dark Horse Sees the Light"
Gifts & Decorative Accessories, v. 86, no. 10, Oct. 1985, p. 156+, ill.
Hand-painted and silkscreened glassware to coordinate with dinnerware, etc.
- 873.**
"Merchadising Crafts: Smart Marketing Meets Unique Design"
Gifts & Decorative Accessories, v. 87, no. 3, March 1986, pp. 66-67+, ill.
Vases by Thomas Buechner III, Kit Karbler/Michael David, Caliente Glass.
- 874.**
SORIA, SANDRA S.
"Hot Collectibles"
Better Homes and Gardens Decorating, Winter 1986/1987, pp. 80-89, ill.
Postwar glass.
- 875.**
SOSIN, JEAN and HILBERT
"Glassammler in den USA/Glass Collectors in the USA"
Neues Glas, no. 3, July/Sept. 1986, pp. 204-207, ill.
- 876.**
SOUČASNÉ ČESKÉ SKLO '86 [calendar]
(Text by Antonín Langhamer)
Prague: Art Centrum, 1985, 7 pp., ill.
English text.
12 Czech glass artists.
- 877.**
SPARKE, PENNY
"Casting from Nature"
Crafts, no. 79, March/April 1986, pp. 39-41, ill.
Colin Reid.
- 878.**
SPERLING, LENA
"På kryss i ljushavet"
Form, v. 81, no. 4 (633), 1985, p. 6, ill.
New Swedish lighting by Olle Anderson, Lars Sesterviks, and others.
- 879.**
SPIELMANN, HEINZ
"Arts and Crafts of Northern Germany"
Craft Arts, no. 6, May/July 1986, pp. 69-76, ill.
Pavel Molnar, Klaus Moje, Isgard Moje-Wohlgemuth.
- 880.**
ST. PETERSBURG, FLORIDA.
MUSEUM OF FINE ARTS
Steuben Crystal: Inaugural Exhibition of Helen Harper Brown Gallery for Decorative Arts (Text by Chloe Zerwick)
St. Petersburg: the museum, 1985, [44] pp., ill.
Private collection of Steuben glass made in years 1955-1985.
- 881.**
STADELMANN, GUIDO
"Schweiz Glasaktivitäten/Switzerland Glass Activities"
Neues Glas, no. 2, April/June 1986, p. 88, ill.
- 882.**
STARÁ, EVA
"New Forms of Painted Glass"
Glass Review, v. 41, no. 11, 1986, pp. 16-18, ill.
Martin Velíšek, Ivana Šolcová, Vlastimil Beránek.
- 883.**
"O výstavách"
Ars Vitaria, no. 8, [1985], pp. 126-127.
English summary.
Review of exhibitions: Ludvíka Smrčková, Václav Plátek, 1982 International Glass Symposium at Nový Bor.
- 884.**
STAROSTA, JOSEF
"With a Valuable Tradition to Contemporary Successes"
For You from Czechoslovakia, no. 1, March 1986, pp. 28-35, ill.
Chandeliers made at Lustry Concern, Kamenický Šenov.
- 885.**
STAVIS, AMY
"Crystal Renaissance Glistens 57th Street as Two New Galleries Open Their Doors"
China, Glass & Tableware, v. 104, no. 2, Feb. 1986, pp. 7-10, ill.
Hoya and Orrefors galleries.
- 886.**
"Designer Spotlight: Erika Lagerbielke"
China, Glass & Tableware, v. 104, no. 6, June 1986, p. 6, ill.
Orrefors designer.
- 887.**
"Designer Spotlight: Michael Joplin"
China, Glass & Tableware, v. 104, no. 12, Dec. 1986, p. 9+, ill.
- 888.**
STENSMAN, MAILIS
"Fire and Air"
Form, Swedish Design Annual, no. 7, 1986, pp. 34-37, ill.
Jerker Persson and Richard Reckham of Eldoluft Glassworks.
- 889.**
"Formkrönikan Formåret 1985"
Form, v. 82, no. 1 (639), 1986, pp. 8-11, ill. English summary.
1985 design review: work by Perssons, Cyrén, Hult, Forsell, the Valliens, Alberius, Engmans, and others.
- 890.**
"Formrevy: Eva Ullberg"
Form, v. 82, no. 2 (640), 1986, p. 41, ill.
Review of Stockholm exhibit.
- 891.**
"Formrevy: Nytt på glasfronten"
Form, v. 81, no. 4 (633), 1985, p. 61, ill.
Engraved plate by Lisa Bauer, sculpture by Göran Wärrf, box by Jerker Perssons.
- 892.**
"Formrevy: Paletter och rymdfarkoster"
Form, v. 82, no. 4 (642), 1986, p. 60, ill.
Goran Wärrf, Minika Backström pieces.
- 893.**
"Formrevy: Rubinrött"
Form, v. 82, no. 6 (644), 1986, p. 37, ill.
Erik Höglund.
- 894.**
"Formrevy: Svenskt Glas 86"
Form, v. 82, no. 6 (644), 1986, p. 37, ill.
- 895.**
"Generöst graalglas"
Form, v. 82, no. 3 (641), 1986, p. 48, ill.
Wilke Adolfsson.
- 896.**
"Illusionens mästare"
Form, v. 82, no. 5 (643), 1986, p. 53, ill.
Nils Landberg drinking set.
- 897.**
"New Glass"
Form, v. 81, no. 8 (637), 1985, pp. 16-18, ill.
English summary.
Exhibit of U. S. studio glass, Stockholm.
- 898.**
STEPHAN, RUDOLF
"Das Glasmachen liegt ihnen im Blut"
Porzellan + Glas, no. 1, 1985, pp. 34-37, ill.
Riedel family history and some new designs.
- 899.**
STERN, ROBERT A. M.
The International Design Yearbook 1985/1986
London: Thames and Hudson, 1985, 239 pp., ill.
Lighting, glass furniture, and tableware by Linda MacNeill, Achille Castiglioni, Carlo Moretti, Nick Mount, Richard Meier.
- 900.**
STERRITT, KATHLEEN
"Steuben's Capital Shop"
Washington Home, Oct. 16, 1986, p. 30, ill.
Washington, D. C.
- 901.**
STOCKHOLM. KOSTA BODA
DJURGÅRDEN
Kosta Boda sjätte sinne (Text by Annika Hessner)
- Berner, Kent Nyberg)
[Stockholm]: Kosta Boda AB, 1986, [64] pp., ill.
Autumn exhibition "Kosta Boda's Sixth Sense," work of 12 designers.
- 902.**
STOCKHOLM. KULTURHUSET
New Glass
[Stockholm: Kulturhuset], 1985, [11] pp., ill.
In Swedish and English.
Exhibit of American glass arranged by Hans Frode and Co Derr. Essays by David McFadden and Barbara Jepson.
- 903.**
STRASBOURG. GALERIE PASKINE DE GIGNOUX
van Lith
Cannes: Clichés Baconnet, 1986, 22 pp., ill.
Catalog for Jean-Paul van Lith's exhibition "Vitesse de Croisière," March 1986.
- 904.**
STRNAD, PAVEL
"30 let výzkumného ústavu skla a bižuterie v Jablonci nad Nisou"
Sklář a Keramik, v. 36, no. 4, 1986, pp. 97-98.
30-year anniversary of the research institute of glass and jewelry, Jablonec.
- 905.**
STROBINO, GEORGETTE
"Andries Dirk Copier"
La Revue de la Céramique et du Verre, no. 31, Nov./Dec. 1986, pp. 34-35, ill.
- 906.**
SUDA, KRISTIAN
"Sklo. Sklo! Sklo?"
Umění a Remesla, no. 2, 1986, pp. 17-21, ill.
English summary.
1985 Coburg exhibition.
- 907.**
SUDJIC, DEYAN
The Lighting Book: A Complete Guide to Lighting Your Home
New York: Crown Publishers, Inc. 1985, 192 pp., ill.
- 908.**
SWINBURNE, ELIZABETH and others
"Opportunity Knocks: Views of Eight Degree Shows"
British Artists in Glass Newsletter, Summer 1986, pp. 23-29, ill.
Reviews of student final exhibitions at colleges in Great Britain.
- 909.**
TAFEL, VERENA
"Entdeckung und Veränderung/Discoveries and Changes. Neue Arbeiten von Ann Wolff/New Works by Ann Wolff"
Neues Glas, no. 4, Oct./Dec. 1986, pp. 258-265, ill.
- 910.**
TAKEDA, ATSUSHI
"World Glass Now '85 in Japan"
Neues Glas, no. 1, Jan./March 1986, pp. 4-9, ill.
- 911.**
TALLEY, CHARLES
"Formrevy: Harvey Littleton studiolasets fader"
Form, v. 81, no. 4 (633), 1985, pp. 62-63, ill.
- 912.**
TAMPA, FLORIDA. ART GALLERIES, UNIVERSITY OF SOUTH FLORIDA
Vito Accconi: The House and Furnishings as Social Metaphor
Tampa: the university, 1986, 44 pp., ill.
Includes glass sculpture, "Maze Table."
- 913.**
TARAGIN, DAVIRA S.
"From Vienna to the Studio Craft Movement"
Apollo, v. 124, no. 298, Dec. 1986, pp. 539-544, ill.
Detroit Institute of Arts acquisitions, including "Series Fratelli Toso 1977-78" by Lipofsky.
- 914.**
TAYLOR, HERBERT
"Pascal and Tyler, Too"
Town & Country, v. 140, no. 5075, Aug. 1986, p. 84, ill.
Los Angeles glass sculptor Pascal.
- 915.**
THOMAS, CAROLINE
"The Glasshouse"
The Glass Cone, no. 11, Sept. 1986, p. 6.
Work of four Glasshouse workers: Annette Meech, David Taylor, Fleur Tookey, Christopher Williams.

- 916.**
TOKYO. 6TH FLOOR GALLERY,
TAKASHIMAYA
Free Blown Glassware by Kyohei Fujita
Tokyo: the gallery, 1986, 42 pp., ill. In Japanese and English.
- 917.**
TORONTO. THE CRAFT GALLERY
Mentor's Choice
Toronto: Ontario Crafts Council, 1986, 15 pp., ill.
Perfume bottle by Martha Henry, stained glass by Gundar Rozbez, sculpture by Peter Zips.
- 918.**
TORREGROSSA, BERNICE COLLINS
"Profile: Judy Bally Jensen"
Glass Studio, no. 46, Dec. 1985, pp. 4-5+, ill.
- 919.**
TREVALLY, JANE
"Aminya Studio Glass"
Craft Arts, no. 7, Oct./Dec. 1986, pp. 54-56, ill.
Chris Pantano and Judy Harris of Nambour, Queensland.
- 920.**
TRIMPOL, MICHAEL
"Building a New Glass Studio at Harbourfront"
Glass Gazette (Glass Art Association of Canada), 1986, pp. 13-16, ill.
- 921.**
TRÜJEN, MONICA
"Ebeltoft/Dänemark. Eröffnung des ersten Museums für zeitgenössische Glaskunst"
Die Kunst, no. 10, Oct. 1986, p. 704.
- 922.**
"Eröffnung des 1. Museums für zeitgenössische Glaskunst in Ebeltoft/Opening of the 1st Museum for Contemporary Glass Art in Ebeltoft"
Neues Glas, no. 3, July/Sept. 1986, pp. 220-221, ill.
- 923.**
TULSA, OKLAHOMA. PHILBROOK ART CENTER
Kallenberger in Glass: 3 Series
Tulsa: the art center, 1986, 8 pp., ill.
Kreg Kallenberger exhibit.
- 924.**
TURNER, NANCY KAY
"Exhibitions: A Reconciliation of Opposites"
Artweek, v. 17, no. 15, April 19, 1986, p. 6, ill.
John Luebtow and Christopher Lee installation at Brand Library Art Gallery, Glendale, Cal.
- 925.**
URBAŃSKA-MISZCZYK, BARBARA
Szko artystyczne
Częstochowa, Poland: Biuro Wystaw Artystycznych (Office of Decorative Arts Exhibitions), 1983, [11] pp., ill.
- 926.**
VAN BRUGGEN, COOSJE
"Entrance, Entrapment, Exit"
Artforum, v. 24, no. 10, Summer 1986, pp. 88-97, ill.
Neon, Bruce Nauman.
- 927.**
VAN NUNEN, LINDA
"Reviews: Craft Expo '85, Centrepoint, Sydney"
Craft Arts, no. 4, Oct./Dec. 1985, pp. 115-116, ill.
Blown glass forms by Nick Mount.
- 928.**
VAN PROYEN, MARK
"A Suburban Archaeology"
Artweek, v. 17, no. 18, May 10, 1986, p. 5, ill.
Review of Peggy Ingalls installation that includes a small glass house.
- 929.**
VANCE, ALEXANDER
"History, Ideology, and Art: Sculpture Transformed"
Wisconsin Academy Review, v. 31, no. 2, March 1986, pp. 14-22, ill.
James Van Deurzen, Stephan Cox, Audrey Handler.
- 930.**
VARGA, VERA
"Az üvegről, az üvegszimpóziúmok ürügyén"
Művészet, v. 27, no. 6, June 1986, pp. 40-42, ill.
Nový Bor symposium.
- 931.**
VAUDOR, CATHERINE
"Les Arts du feu: Le Verre"
Métiers d'Art, no. 32, Oct. 1986, pp. 33-37, ill.
- 932.**
VERCELLONI, V. and ROMANELLI, M.
"XVII Triennale: 'Il Progetto Domestico'"
Domus, no. 671, April 1986, pp. 72-73, ill.
Mario Merz construction.
- 933.**
VIENNA. ÖSTERREICHISCHES MUSEUM FÜR ANGEWANDTE KUNST
Glas Zeit: Timo Sarpaneva, Finland (Text by Kaj Kalin)
Dortmund: Cramers Kunstanstalt Verlag, 2nd revised ed., 1985, 84 pp., ill.
Exhibition, Oct.-Nov. 1985.
- 934.**
VINCENTELLI, MOIRA
"Exhibitions: Blown and Cast Glass by Fiona Peckham"
Glass, no. 79, March/April 1986, pp. 53-54, ill.
- 935.**
VOAKE, COLIN
"Bottlers"
Crafts, no. 82, Sept./Oct. 1986, pp. 16-19, ill.
On making scent bottles by Catherine Hough and David Taylor.
- 936.**
VOLF, PETR
"A Celebration of the Glass-making Craft"
Glass Review, v. 41, no. 11, 1986, pp. 6-8, ill.
- 937.**
"Collections of Lighting Fixtures from Vallašské Meziříčí"
Glass Review, v. 41, no. 11, 1986, pp. 2-5, ill.
- 938.**
"An Exhibition in the Nová síň"
Glass Review, v. 41, no. 10, 1986, pp. 25-27, ill.
- 939.**
VOLLICHARD, DOMINIQUE
"Monica Guggisberg et Philip Baldwin, les verriers magnifiques"
L'Oeil, no. 376, Nov. 1986, pp. 36-41, ill.
- 940.**
VON DREHLE, CARIN
"Is There Life in Your Art?"
British Artists in Glass Newsletter, Winter 1985/1986, pp. 4-8, ill.
Interview with Erwin Eisch.
- 941.**
VORONOV, N. V. and DUBOVA, M. M.
Nevskij Khrustal': Ocherki osnovnykh etapov razvitiia
Leningrad: Khudozhnik RSFSR, 1984, 288 pp., ill.
Survey of Russian glass, especially work of designers since 1940s.
- 942.**
WALKER, JUDY
"Lighted Lines"
Crafts, no. 79, March/April 1986, p. 38, ill.
British neon artist, Peter Freeman.
- 943.**
WALL, C. EDWARD
"Standards of Excellence. Internationale Ausstellung lampengeblasenes Glas in USA"
Neues Glas, no. 2, April/June 1986, pp. 89-93, ill.
Habatat Galleries exhibition of lampworked glass by four East Germans, four West Germans, and three U.S. artists.
- 944.**
WALTHER, SILVIE
"Wenn Sand Feuer fängt"
Ideales Heim, no. 1, Jan. 1986, pp. 28-34, ill.
Monica Guggisberg and Philip Baldwin and their studio at Nonfoux.
- 945.**
WARMUS, WILLIAM
"Glass as Art, Glass as Craft"
New Work, no. 27, Autumn 1986, p. 6.
- 946.**
"Post-Historical: Threat or Seduction?"
New Work, no. 25/26, Winter-Spring 1986, pp. 8-9, ill.
- 947.**
"Recent Acquisitions: Corning"
New Work, no. 27, Autumn 1986, p. 38, ill.
- 948.**
WARNECKE, AUGUST
Kultur in Glas und Porzellan, 1925-1965
Hamburg: August Warnecke, 1965, 176 pp., ill.
- In French, Italian, English.
Import firm for Baccarat, Orrefors, Venini, Riedel.
Brief history and 1960s products of these firms.
- 949.**
WARNIA, PIERRE
"Enquêtes & Reportages: Baccarat"
Revue des Industries d'Art Offrir, no. 223, March 1986, pp. 44-55, ill.
- 950.**
WASHINGTON, D.C. ZYGOS GALLERY
Hellenic Fine Arts Today (sales catalog)
Washington, D.C.: the gallery, 1986, 61 pp., ill.
Sculpture by Tasios Kiriazopoulos.
- 951.**
WASSERMAN, ABBY
"The Glass Collectors"
The Museum of California (Oakland Museum), v. 10, no. 1, July/aug. 1986, pp. 4-7, ill.
Saxe collection.
- 952.**
WAUSAU, WISCONSIN. LEIGH YAWKEY WOODSON ART MUSEUM
Americans in Glass" 1976-1986, a Synopsis
Wausau: the museum, 1986, 40 pp.
Project report and press reviews about the exhibit.
- 953.**
WEBB, MICHAEL
The Magic of Neon
Layton, Utah: Gibbs M. Smith, 2nd revised ed., 1986, 88 pp., ill.
- 954.**
WEEKS, DAVID
"Bitten by the Glass Bug: Heike Robertson"
British Artists in Glass Newsletter, Summer 1986, p. 38, ill.
- 955.**
WEINSTEIN, STEVE
"The American Debut of Hoya Crystal"
Collector Editions, v. 14, no. 2, Summer 1986, pp. 28-30, ill.
- 956.**
WEISMAN, SANDY
"Exhibitions: Boston"
Craft International, April/May/June 1986, p. 41.
Review of Work by R. W. Yelle, Alex Brand, Rick Bernstein, Dan Dailey.
- 957.**
WEISS, DICK
"Review: Amy Roberts"
Glass Studio, no. 46, Dec. 1985, pp. 29-31, ill.
- 958.**
WELCOME TO KOSTA BODA, SWEDEN
Kosta: the company, [1985?], 31 pp., ill.
Brief history, the designers, and products.
- 959.**
WEST, CAROLL
"Glass: As Sculptural Medium"
International Sculpture, v. 5, no. 5, Sept./Oct. 1986, pp. 8-16, ill.
Lee, Luebtow, Bell, Carlson, McDonnell, Hutter, Shaffer, Patti.
- 960.**
WESTFALL, STEPHEN
"Anything, Anytime, Anywhere: Arte Povera at P.S. 1"
Art in America, v. 74, no. 5, May 1986, pp. 133-137+, ill.
Mario Merz glass igloo sculpture.
- 961.**
WHEELING, WEST VIRGINIA. OGLEBAY INSTITUTE, STIFEL FINE ARTS CENTER
Contemporary Decorative Crafts of West Virginia, Pennsylvania and Ohio
Wheeling: the institute, 1985, [14] pp., ill.
Baker, Bruce, Coteleur, Desmett, Harned, Mulcahy, Nelson, Phillips.
- 962.**
WHITE, CERYL
"Exhibitions: Reflections of a Potential"
Artweek, v. 17, no. 27, Aug. 9, 1986, pp. 4-5, ill.
Review of the Saxe collection at the Oakland Museum.
- 963.**
WICHMANN, HANS
Made in Germany: Produktform/Industrial Design/Forme industrielle
Munich: Peter-Winkler-Verlag, 1966, 274 pp., ill.

In German, French, and English.
Early 1960s designs: drinking glasses, vases,
Jenaer fireproof dishes, lamps.

964.
WICKMAN, KERSTIN
"Formrevy: Gudinna och jordemor"
Form, v.82, no. 4 (642), 1986, p. 58, ill.
Ann Wolff piece.

965.
"Porlander pokaler"
Form, v. 81, no. 8 (637), 1985, p. 48, ill.
Signe Persson-Melins.

966.
"80 talet"
Form, v. 81, no. 4 (633), 1985, pp. 9-18, ill. English
summary.
"The 1980s": includes Sandin & Bülow lamp, Su-
zanne Lindahl necklace, Orrefors lead crystal
book.

967.
WILLSON, ROBERT
"My 25 Years of Glass Sculpture in Venice-Murano"
Glass Art Society Journal 1985-1986, pp. 122-123,
ill.

968.
WILSON, WILLIAM
"A Paean to Neon"
Los Angeles Times Magazine, Jan. 19, 1986,
pp. 12-14, ill.

969.
WOODMAN, RACHAEL
"Twin Bath"
British Artists in Glass Newsletter, Winter 1985/
1986, p. 27, ill.
New Wilkin and Woodman studio, Bath.

970.
WORTZ, MELINDA
"Larry Bell"
Glass Art Society Journal 1986, pp. 58-61, ill.

971.
WRIGHT, PHILIP
"Crafts at Auction"

Crafts, no. 79, March/April 1986, p. 11, ill.
Development of contemporary crafts market, such
as Christie's sale of new glass.

972.
YALKUT, JUD
"The Relevance of Glass. 'Transparent Motives:
Glass on a large Scale'"
Dialogue, An Art Journal, (Columbus, O.), v. 9, no.
3, May/June 1986, pp. 26-27, ill.
[Also in *Glass Art Society Journal 1986*,
pp. 119-120.]
Review of installations by Du Grenier, McDonnell,
Ben Tré, Kranican, Statom, Marquis, Aschenbren-
ner, Harned, Davidson.

973.
YAU, JOHN
"Bruce Nauman"
Flash Art, no. 126, Feb./March 1986,
p. 48, ill.
N. Y. exhibition with neon.

974.
ZABEL, MÜRRA
"Ausstellung/Exhibition: Expressions en verre"
Neues Glas, no. 4, Oct./Dec. 1986, pp. 284-287, ill.
Musée des Arts Décoratifs, Lausanne, exhibit of
the Engelhorn collection.

975.
"Expressions en verre"
GlasInfoVerre, no. 3, 1986,
p. 6, ill.
Lausanne exhibit, Autumn 1986.

976.
"Glas: Luzern"
GlasInfoVerre, v. 3, no. 2, 1986,
pp. 6-7, ill.
Summer exhibitions in Lucerne: Czech glass and
Stephen Procter.

977.
"London: Ungewohnte Ansichten und Einsichten
zum Glas"
GlasInfoVerre, v. 3, no. 2, 1986,
pp. 2-3, ill.
"Glass and Environment" conference.

FLAT GLASS (after 1945), including Architectural, Mosaic, Painted, and Stained Glass

FLACHGLAS (nach 1945), einschließlich architekturbezogenes Glas, Mosaikglas, Glasmalerei und Stained Glass

ANONYMOUS

987.
"Aktuelles: Glasmaler Adolf V. Saile und seine
Zeichnungen. Glaskünstler stellen aus"
Glaswelt, v. 38, no. 10, Oct. 1985, p. 791, ill.
Two exhibits, including "Glaskunst Baden-Württem-
berg" of Oct. 1985.

988.
"American Bevels from the East"
Professional Stained Glass, v. 6, no. 5, June 1986,
pp. 4-5, ill.
California beveler has manufactory in China.

989.
"Architectural Commissions: Larry Zgoda"
Glass Art Magazine, v. 1, no. 12, Oct. 1986,
pp. 58-62, ill.

990.
"Architectural Commissions: Nancy Gong"
Glass Art Magazine, v. 2, no. 1, Nov./Dec. 1986,
pp. 12-15, ill.

991.
"Au F.I.T. à la Villette: Un pot en verre pour Venise"
Verres Actualités, no. 71, Feb. 1986, p. 38, ill.
Vistosi design and model for Venetian float glass
bridge, displayed by Olivetti at industrial fair.

992.
"Ausstellung dokumentierte die Vielfalt eines
Handwerks"
Glaswelt, v. 38, no. 10, Oct. 1985, p. 828, ill.
Results of Glasermeister examinations, Rheinbach.

993.
"Australian Artistry in Glass"
Schott Information (English ed.), no. 1, 1985, p. 27, ill.
Anne Dybka engraved piece.

994.
"The Best Stained Glass 1986.
First/Second/Third Awards, Bevels"
Professional Stained Glass, v. 6, no. 7, Sept. 1986,
pp. 12-13, ill.
Claudia and James Simpson, Richard L. Smith,
Nancy Richards.

995.
"The Best Stained Glass 1986.
First/Second/Third Awards, Lamps/Objects"
Professional Stained Glass, v. 6, no. 7, Sept. 1986,
pp. 9-11, ill.
Rick Melby, Stan Floate, Mark D. Olson.

996.
"The Best Stained Glass 1986.
First/Second/Third Awards, Panels"
Professional Stained Glass, v. 6, no. 7, Sept. 1986,
pp. 7-9, ill.
Lily Havey, Fredrica H. Fields, Bobbi Novicky.

997.
"The Best Stained Glass 1986.
Grand Prize: Lutz Haufschild"
Professional Stained Glass, v. 6, no. 7, Sept. 1986,
pp. 4-6, ill.

998.
"Ein Betonglasfenster entsteht"
Glas + Rahmen, v. 37, no. 19, Oct. 1, 1986, insert
pp. 31-32, ill.
Making a glass window in concrete (dalle technique).

999.
"Bleiverglaste Fenster von Emil Wachter"
Glaswelt, v. 39, no. 9, Sept. 1986, pp. 76-77, ill.

1000.
"Carving a Niche"
Glass Art Magazine, v. 1, no. 11, Sept. 1986, pp. 42-44.
Colorado engraving business.

1001
"A Chance to View Members' Works at 1987 Summer
Conference"
Stained Glass, v. 81, no. 3, Fall 1986,
p. 212, ill.

1002.
"Commission to Commemorate the Establishment of
the National Museum of Scotland"
Scottish Glass Society Newsletter, no. 20, Jan. 1986,
item 2.
Engraved piece by Alison Kinnaird.

978.
"Oldřich Pliva: Innenräume 1968-1986"
GlasInfoVerre, no. 3, 1986, pp. 2-3, ill.

979.
"Paolo Martinuzzi: Graffiti in Glass"
Neues Glas, no. 3, July/Sept. 1986, pp. 186-191, ill.

980.
"Variationen zum Thema 'Klar oder nicht klar'"
*Handwerk, Volkskunst, Kunsthandwerk/Schweizer
Heimatwerk*, v. 51, no. 2, 1986, pp. 34-39, ill.
Review of a Zurich exhibition of Swiss glass artists.

981.
ZÁČKOVÁ, AGÁTA
"The Present Production of Lednické Rovne"
Glass Review, v. 40, no. 11/12, 1985, pp. 34-39, ill.

982.
ZAGLAUER, WILFRIED
"Pâte de Verre: Eine vergangene Technik wiederent-
deckt"
Nachtmann Glashüttenpost, no. 8, April 1986,
pp. 4-5, ill.

983.
ZIMMER, JENNY
"Glass Eats Light"
Craft Arts, no. 6, May/July 1986, pp. 22-29, ill.
Bertil Vallien.

984.
ZOOK, AMOS GLICK
"Seeing the Illusion: Light in Glass"
Glass Art Society Journal 1986, pp. 91-93, ill.

985.
ZORITCHAK, CATHERINE
"Catherine Zoritshak"
Revue des Industries d'Art Offrir, no. 212, March
1985, p. 55, ill.

986.
**1986 OHIO DESIGNER CRAFTSMEN
BUYERS GUIDE**
Columbus, O.: Ohio Designer Craftsmen
Enterprises, 1986, 12 pp., ill.
Includes glass items by six artists.

1003
"Commissions: Mary Fussell"
American Craft, v. 46, no. 3, June/July 1986, p. 73, ill.
Windows for Conn. temple.

1004.
"Commissions: Royal Scots Window"
Craftwork, no. 14, Winter 1986, pp. 8-9, ill.
Chapel window in W. Germany done by Edinburgh
College of Art students.

1005
"Commissions: The Glasshouse in Glasgow [and]
Crear McCartney"
Craftwork, no. 12, Summer 1986, p. 9, ill.
Two commissions in Scotland.

1006.
"Craftwork Portfolio: Leadline Studio"
Craftwork, no. 12, Summer 1986, pp. 24-25, ill.
New stained glass studio, Glasgow.

1007.
"English Glass"
Glass Art Magazine, v. 1, no. 3, Jan. 1986, p. 40, ill.
Visits by a tour group.

1008.
"Environments & Applications: Susan Van Heuke-
lom-Dunn, Linda Ethier, Mark Talaba, Sidney Cash"
Stained Glass, v. 80, no. 4, Winter 1985-1986, pp.
305-314, ill.

1009.
"Exhibition of Stained Glass for Contemporary
Interiors"
Stained Glass 1986 (The Magazine of the British
Society of Master Glass-Painters), Spring 1986, p. 7.
List of exhibitors in the exhibition of the Society of
Master Glass-Painters, London, April-May 1986.

1010.
"Exhibitions: Contemporary Czechoslovak Glass"
Ceramics, no. 2, Feb./March 1986, p. 37, ill.
London exhibition, relating to theme "glass - space
- architecture".

- 1011.**
"Festival of Engraved Glass '86 by the Guild of Glass Engravers"
Glass Circle News, no. 35, July 1986, p. 5.
Review of London exhibition.
- 1012.**
"Folio: Veruska Vagen; Elisabeth Devereaux"
Stained Glass, v. 81, no. 1, Spring 1986, pp. 49-55, ill.
- 1013.**
"Das Glashaus der Superlative empfiehlt sich als funkelnder Kristall am Messehimmel!"
Porzellan + Glas, no. 1, 1986, pp. 38-39, ill.
Jacob K. Javits Convention Center, New York.
- 1014.**
"Glaskunst: Reproduktion von 'Original-Tiffany-Lampen'"
Glas + Rahmen, v. 37, no. 13, July 1, 1986, p. 616, ill.
Paul Crist, California lamp maker.
- 1015.**
"Glaskunst-værkstedet"
Glasimestidende, v. 70, no. 3, March 1986, p. 53, ill.
Per Steen Hebsgaard, Copenhagen.
- 1016.**
"Glasmaler/Vitrail"
GlasInfoVerre, v. 3, no. 2, 1986, p. 4, ill. French summary.
Bern exhibition of the Halter family of glass painters, 1916-1986.
- 1017.**
"Glasmaler/Vitrail"
GlasInfoVerre, v. 3, no. 3, 1986, pp. 4-5, ill.
New rose window in Lucerne and news of London conference.
- 1018.**
"Glass Art People: Charles Frisa"
Glass Art Magazine, v. 1, no. 11, Sept. 1986, pp. 36-37, ill.
- 1019.**
"Glass Art People: Lynn Fowler Martin"
Glass Art Magazine, v. 2, no. 1, Nov./Dec. 1986, p. 52+, ill.
- 1020.**
"Glass Art People: Wendy Gordon"
Glass Art Magazine, v. 1, no. 12, Oct. 1986, pp. 16-17+, ill.
- 1021.**
"Glass Goes On Line"
Glass Art Magazine, v. 1, no. 12, Oct. 1986, pp. 35-37, ill.
Computer-aided design programs.
- 1022.**
"Glass Magic II"
Stained Glass, v. 81, no. 4, Winter 1986, p. 296, ill.
Spectrum exhibition, Tacoma, Washington.
- 1023.**
"Glass Portfolio"
Crafts, no. 79, March/April 1986, pp. 44-47, ill.
Stained glass, neon, and other architectural uses of glass.
- 1024.**
"Hetley-Hartley Wood Competition"
Stained Glass 1986 (The Magazine of the British Society of Master Glass-Painters), Autumn Issue, 1986, pp. 4-5.
Review of the entries and winners, held at Wrexham College of Art and Design.
- 1025.**
"Introducing... Lutz Haufschild"
Stained Glass, v. 81, no. 3, Fall 1986, p. 195, ill.
- 1026.**
"Introducing... Mark Eric Gulsrud"
Stained Glass, v. 81, no. 3, Fall 1986, p. 194, ill.
- 1027.**
"Is Copyrighting Worth It?"
Glass Art Magazine, v. 1, no. 2, Dec. 1985, pp. 17-18.
For "glass art studio owners and artists."
- 1028.**
"Jugend-Glas-Preis '86: Bekenntnis zum Handwerk"
Glaswelt, v. 39, no. 10, Oct. 1986, p. 6, ill.
Work by Jutta Behrens, Dorothea Symann, Jörg Derix.
- 1029.**
"Jurs Architectural Glass"
Interior Design, v. 57, no. 3, March 1986, p. 122, ill.
- 1030.**
"Knox Glass"
Craft Australia, no. 3, Spring 1986, pp. 122, ill.
Stained glass community project in Knox, Victoria
- 1031.**
"Königlicher Auftrag für Royal Brierley"
Die Schaulade, v. 61, no. 11, Nov. 1986, p. 2316, ill.
English summary.
Footed cup engraved by Gwyneth Newland for presentation to Harvard by Prince Charles.
- 1032.**
"Light Values" – Modern Architectural Glass, a Photographic Survey Crafts Council Touring Exhibition"
The Glass Engraver, no. 43, Spring 1986, pp. 29-30.
Brief review of exhibit on display during glass/architecture conference, London.
- 1033.**
"Ludwig Schaffrath"
ABC (Antiquités, Beaux-arts, Curiosités), no. 259, Dec. 1986, pp. 47-48, ill.
Mosaics by Schaffrath in Aachen and Alsdorf.
- 1034.**
"Matisse and Chagall Windows on View at Union Church"
Antiques & The Arts Weekly, v. 14, no. 15, April 11, 1985, p. 104, ill.
Rockefeller memorial windows, Pocantico Hills, N. Y.
- 1035.**
"News and Notes"
Professional Stained Glass, irregular series: v. 6, no. 1, Feb. 1986 – v. 6, no. 10, Dec. 1986.
- 1036.**
"Påskønnelse af Glaskunstner"
Glasimestidende, v. 70, no. 3, March 1986, p. 1, ill.
Work of Danish artist Per Steen Hebsgaard.
- 1037.**
"People Who Live in Glass Houses"
The Economist, April 19, 1986, pp. 111-112, ill.
Rediscovering glass as a medium of decoration in architecture.
- 1038.**
"Pictured in Glass"
Crafts, no. 79, March/April 1986, pp. 28-29, ill.
Sasha Ward panel.
- 1039.**
"Pilkington Video Competition"
Museums Bulletin (U. K.), v. 26, no. 3, June 1986, p. 49.
To demonstrate the decorative potential of glass in architecture.
- 1040.**
"Profile: Spectrum Glass Company"
Glass Art Magazine, v. 1, no. 9, July 1986, pp. 48-49, ill.
- 1041.**
"Projects"
Glass Digest, v. 65, no. 5, May 15, 1986, p. 50, ill.
N.Y.C. glass memorial to Vietnam veterans.
- 1042.**
"Projects"
Glass Digest, v. 65, no. 5, May 15, 1986, p. 50, ill.
N.Y.C. glass memorial to Vietnam veterans.
- 1043.**
"Una proposta per 'arrampicarsi sui vetri'"
Abitare, no. 234, May 1985, Notizie pp. 13-14, ill.
English summary.
Vistosi glass design for Accademia bridge, Venice.
- 1044.**
"Rassegna: Formelle di vetro/Notes: Glass Tiles"
Domus, no. 668, Jan. 1986, pp. [28-29 of u. p. preface], ill.
Decorated wall and panel tiles by Leucos, Murano firm.
- 1045.**
"Recent Work: Rick Melby"
Professional Stained Glass, v. 6, no. 9, Nov. 1986, pp. 5-10, ill.
Sculptural lamps.
- 1046.**
"Renouveau du vitrail"
ABC (Antiquités, Beaux-arts, Curiosités), no. 255, July/Aug. 1986, p. 13, ill.
Large stained glass panel incorporated in a greenhouse by Emmanuel Chauche.
- 1047.**
"Report of the Master of the Worshipful Company of Glaziers on Activities in 1983"
The Journal of Stained Glass, v. 18, no. 1, 1983-1984, pp. 113-114.
- 1048.**
"Resources: Goddard & Gibbs Studios"
Design, no. 442, Oct. 1985, p. 86, ill.
Two new processes by the firm: laminated stained glass and glass bonded in resin.
- 1049.**
"Le Retour de la mode du verre gravé, un »plus« appréciable pour le miroitier"
Verre Actualités, no. 72, March 1986, pp. 24-29, ill.
Sandblasted mirrors.
- 1050.**
"Rothschild Marriage Goblet"
Antique Collector, v. 57, no. 2, Feb. 1986, p. 41, ill.
19th-c. goblet engraved in 1985 by Honoria Marsh.
- 1051.**
"Saara Gallin,
Stained Glass, v. 81, no. 4, Winter 1986, p. 294-295, ill.
- 1052.**
"Sommarfläkt"
Form, v. 82, no. 3 (641), 1986, p. 43, ill.
Dyveke Zadig and Maud Bårg.
- 1053.**
"Stained Glass Mural for Emirates Airlines"
Glass (U.K.), v. 63, no. 5, May 1986, p. 183, ill.
Panel for Dubai headquarters by Goddard & Gibbs Studios.
- 1054.**
"Stamp on Art"
Glass Age, v. 29, no. 5, May 1986, p. 1.
Commentary (Gavin Stamp) on the "Glass in the Environment" conference in London.
- 1055.**
"Stan and Ollie in Glass"
Glass Age, v. 29, no. 3, March 1986, p. 11, ill.
- 1056.**
"Stoccarda: Gottfried Böhm Glasarchitektur"
Domus, no. 664, Sept. 1985, pp. 22-29, ill.
- 1057.**
"Taking Pleasure in Their Panes"
American Glass Review, v. 106, no. 3, Sept. 1985, p. 5, ill.
Carved panel by Sheft Brothers, N.Y.C.
- 1058.**
"Talking Mosaics"
Crafts, no. 83, Nov./Dec. 1986, p. 8, ill.
Review of Belgium conference on contemporary mosaics.
- 1059.**
"A Touch of Glass at IDI '86"
Glass Age, v. 29, no. 8, Aug. 1986, p. 8, ill.
British glass companies display colored glass, flat glass, and mirror products at Interior Design International expo.
- 1060.**
"Tuning the Environment"
Crafts, no. 79, March/April 1986, pp. 36-37, ill.
Glass and aluminum murals by Gillian Wise Ciobotaru.
- 1061.**
"Verrerie d'ornement"
Idées Lucratives, v.7, no. 62/63, Nov./Dec. 1983, pp. 27-51, ill.
Opening a business in imitation stained glass, "stained glass overlay."
- 1062.**
"The Worshipful Company of Glaziers and Painters of Glass: Winners of 1985 Competitions"
Stained Glass 1986 (The Magazine of the British Society of Master Glass-Painters), Spring 1986, p. 22.
- 1063.**
"10 Years, 10 Questions, 10 Views"
Ontario Craft, v. 11, no. 1, March 1986, pp. 17-24.
Interviews with Ontario craftsmen, including Robert Jekyll.
- 1064.**
AARONSON, ADAM
"Glass"
Arts Review, v. 38, no. 6, March 28, 1986, p. 159, ill.
Review of exhibitions related to "Glass in the Environment" conference, April 8-11, 1986.
- 1065.**
ADLEROVÁ, ALENA
"Window Glass 1984-1985"
Glass Review, v. 41, no. 5, 1986, pp. 24-27, ill.
Flat glass sculptures and panels by Exnar, Kopecký, Rybák, Zámečníková, Eliáš, Kučerová, and others.
- 1066.**
ANDRIEUX, CHRISTIANE and PHILIPPE
"Vivre le vitrail"
Le Courrier des Métiers d'Art, no. 56, Oct. 1986, p. 2, ill.
Authors' work.

- 1067.**
ART & ENVIRONMENT: SOUTH COAST PLAZA
(Text by Susanne Muchnic)
Los Angeles, Cal.: South Coast Plaza, 1985, 37 pp., ill.
Included mirrored sculpture by Doug Edge and stained glass wall by Claire Falkenstein.
- 1068.**
AUBRY, GILBERT
"Guy Lefevre et l'art du vitrail"
Métiers d'Art, no. 30, Dec. 1985, pp. 29-31, ill.
Stained glass artist on island of Réunion, near Madagascar.
- 1069.**
BARCELONA. CAJAMADRID DE BARCELONA
Fdez. Castrillo: vuelos, huidas y libertades
[Madrid: Cajamadrid, 1984, 32 pp.], ill.
Exhibition of flat glass panels and stained glass by José Fernandez Castrillo, 1984.
- 1070.**
BEEH, SUZANNE E.
"Glasmalerei im fernen Osten"
Kunst und Kirche, no. 3, 1985, pp. 193-195, ill.
Australia, New Zealand, Japan.
- 1071.**
BELESCHENKO, ALEXANDER
"Beleschenko on Beleschenko"
Crafts, no. 79, March/April 1986, pp. 26-28, ill.
- 1072.**
BIJVOET, MARGA
"Exhibitions: Worlds of Systems"
Artweek, v. 17, no. 19, May 17, 1986, p. 6, ill.
Frederick Abrams installation at the University of Southern California Atelier.
- 1073.**
BOLLIGER, TRUDI
Hand Glass Engraving: "Swiss Technique," A New Exciting Hobby Craft
Erlenbach: TB Glass Engraving Switzerland, 1984, 38 pp., ill.
- 1074.**
BONN. GALERIE HENNEMANN
Georg Meistermann: Die Fenster in Profanbauten
Bonn: the gallery, 1985, 120 pp., ill.
Meistermann's windows and panels in secular buildings.
- 1075.**
MARKUS PRACHENSKY (Comp. by Manfred de la Motte)
Bonn: the gallery, 1979, 203 pp., ill.
Includes the artist's church windows in W. Germany and Austria, 1958-1970s.
- 1076.**
BORRAS, MARIA LLUISA
"The Stained Glass Works of Joan Miró"
Glass Art Society Journal 1985-1986, pp. 12-13.
Chapel in Senlis.
- 1077.**
BOUILLOT, ROGER
"Despierre l'architecte,"
L'Oeil, no. 377, Dec. 1986, pp. 56-61, ill.
Windows by Jacques Despierre for the basilica of Notre-Dame-de-Liesse, Aisne.
- 1078.**
BRAYBROOKE, SUSAN
"Office Design: Fuqua,"
Interior Design, v. 57, no. 5, May 1986, pp. 246-251, ill.
Stained glass panels for Atlanta office designed by Jean Meyers.
- 1079.**
BRIERS, DAVID
"Amber and Pearl"
Crafts, no. 79, March/April 1986, pp. 34-36, ill.
Amber Hiscott and David Pearl studio, Swansea.
- 1080.**
BROWN, C. M.
Setting Up Your Own Stained Glass Workshop: Hobbyist to Professional
Farmington, Mich.: Arthur E. Brown, 1983, 128 pp., ill.
- 1081.**
Stained Glass Mathematical Guide & Advisor
Farmington, Mich.: Arthur E. Brown, 1983, 128 pp., ill.
- 1082.**
BROWN, NORA M.
"Unusual Commissions"
The Glass Engraver, no. 43, Spring 1986, pp. 24-26+, ill.
Author's engraved goblet.
- 1083.**
BRUNNER, ASTRID
"Fredericton's Bicentennial Craft Gala Sale,"
Arts Atlantic, v. 6, no. 4, Winter 1986, pp. 15-16.
Work by Raven Glass Studio and others in New Brunswick.
- 1084.**
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Patrick Reyntiens: Visions in Light. Glass Painted and Stained (Text by Gavin Stamp)
Bruton, Somerset: the allery, 1985, 36 pp., ill.
- 1085.**
BUCHANAN, TERRY
"Photographing Stained Glass,"
PhotoMethods, v. 28, no. 2, Feb. 1985, pp. 24-25+, ill.
- 1086.**
BUCKLEY, PETER
"The Rambusch Touch"
Historic Preservation, v. 38, no. 4, July/aug. 1986, pp. 44-47+, ill.
Restoration firm.
- 1087.**
BURGER, LERSLIE
"Commemorative Window"
Glass Art Magazine, v. 1, no. 5, March 1986, pp. 62-63, ill.
By Randy Leever, Colorado state capitol building.
- 1088.**
BURGESS, DOUG
"A Glass, Glass Cone"
The Glass Cone, no. 8, Dec. 1985, pp. 3-4, ill.
Stipple-engraved glasshouse interior scene done on a Stuart blank in shape of Red House Cone, Wordsley, by author.
- 1089.**
CARPENTER, ED
"London Glass Parley"
American Craft, v. 46, no. 4, Aug./Sept. 1986, pp. 87-88.
Conference review.
- 1090.**
CARR, FRANCIS
"Glass International"
Studio International, v. 199, no. 1014, Sept. 1986, pp. 26-31, ill.
Integrating glass and the environment: Ray King, Stephen Antonakos, Clifford Rainey, and others.
- 1091.**
"A Thirties Bathroom"
Crafts, no. 79, March/April 1986, pp. 16-19, ill.
Potential for glass interiors displayed in 1930s Paul Nash design for Viennese client.
- 1092.**
CHAGALL, MARC and MAYER, KLAUS
Je mets mon arc dans la nuée: Les Vitraux de Chagall en l'Eglise Saint-Etienne de Mayence
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- 1093.**
YAHVÉ, MON DIEU, QUETUES GRAND: LES VITRAUX DE CHAGALL EN L'ÉGLISE SAINT-ÉTIENNE DE MAYENCE
Würzburg: Editions Echter, Exclusivité Weber, 1981, 76 pp., ill.
- 1094.**
CHARTRES. CENTRE INTERNATIONAL DU VITRAIL AU GRENIER DE LOËNS
Vitraux: Chambre Syndicale des Maîtres Verriers Français
Chartres: [Centre International du Vitrail], 1986, 48 pp., in folder, ill.
Exhibit of 40 artists' works.
- 1095.**
CIARÁN, FIONA
"Artists in Glass"
Art New Zealand, v. 39, Winter 1986, pp. 35-37, ill.
Review of 1985 Christchurch exhibit of seven New Zealand glass artists.
- 1096.**
"The Piper-Reyntiens Window in New Zealand"
Art New Zealand, v. 37, Summer 1985-1986, pp. 32-33, ill.
In the chapel of Christ's College, Christchurch.
- 1097.**
CLARKE, JOHN
"Glass in the Environment, a Crafts Council Seminar"
Craftwork, no. 13, Autumn 1986, p. 28, ill.
Review of the London seminar and the exhibition "Light Values."
- 1098.**
COOPER, BARRY
"Reviews: Australian Crafts '85, Meat Market Centre, Melbourne"
Craft Arts, no. 4, Oct./Dec. 1985, pp. 109-110, ill.
Panels by Alison McMillan and Klaus Zimmer.
- 1099.**
COOPER, SUZANNE
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San Antonio, Tex.: Papillon Publications, 1985, 48 pp., ill.
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- 1100.**
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- 1101.**
COTTON, ANN
"Assessment of the Woodstock Experiment"
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Work of over 20 engravers.
- 1102.**
CULLOWHEE, NORTH CAROLINA. BELK BUILDING, WESTERN CAROLINA UNIVERSITY
Prints from Glass
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Exhibit of work of 17 artists using glass plates in printmaking process.
- 1103.**
CZERNIN, PETER
"Bundesamtsgebäude in Wien"
Glasforum, v. 36, no. 2, 1986, pp. 23-26, ill.
Government building exterior with colored enameled glass panels by author.
- 1104.**
DANĀLOVÁ, OLGA
"Kronika: Expozícia ľudovej maľby na skle a plastiky"
Umění a Remesla, no. 3, 1985, pp. 65-66.
Folk painting on glass, 1985 Bratislava exhibit.
- 1105.**
D'ARCY, CHRISTINE
"Enlightening Art"
American Craft, v. 46, no. 4, Aug./Sept. 1986, pp. 28-31, ill.
Fairbanks, Alaska university windows by Garth Edwards, Douglas Hansen, Lyn Hovey, Ray King, Peter Mollica, Kenneth von Roenn.
- 1106.**
DARLEY, GILLIAN
"Hong Kong Jazz"
Crafts, no. 79, March/April 1986, p. 42, ill.
Screens of sandblasted and glazed images by Jane McDonald.
- 1107.**
"PADT"
Crafts, no. 79, March/April 1986, p. 14, ill.
Britain's Public Art Development Trust matches artist to client; panels by Alexander Beleschenko.
- 1108.**
DAVID, PETER
"The Palm House"
The Glass Engraver, no. 44, Summer 1986, pp. 10-13, ill.
Engraved piece by author.
- 1109.**
DORMER, PETER
"Craft Ornament"
Crafts, no. 79, March/April 1986, p. 43, ill.
Enamel-painted glass panels by Ann Smyth.

- 1110.**
DRAKE, JERRY S.
"Those Who Can... Also Teach"
Glass Art Magazine, v. 1, no. 3, Jan. 1986, pp. 12-15, ill.
Richard LaLonde, Ruth Brockmann, Dorothy Maddy, and others.
- 1111.**
DUFOUR, PAUL A.
"A New Look at Window Function"
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- 1112.**
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"Light Out of Darkness: Laurence Whistler's Engraved Glass"
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- 1113.**
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Aurora, Ill.: SGA Publications, 1985, 72 pp., ill.
- 1115.**
EBERT, JOSEF
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Glaswelt, v. 39, no. 11, Nov. 1986, pp. 80-81, ill.
- 1116.**
"Möglichkeiten zu künstlerischem Gestalten"
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Sandblasting designs.
- 1117.**
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- 1118.**
ELSKUS, ALBINAS
"Elskus: On Designing"
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- 1119.**
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"Glass in the Environment"
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Review of the London conference.
- 1120.**
"Stained Glass for Contemporary Interiors"
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Development of secular stained glass.
- 1121.**
"Working with Light"
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- 1122.**
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- 1123.**
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- 1124.**
FRENCH, JENNIE
"The Artist as a Marathon Runner; The New York Public Library and Public Art; Richard Spaulding on Civic Art"
Professional Stained Glass, v. 6, no. 10, Dec. 1986, pp. 13-14, 19-20+, ill.
Panel for facade of N.Y. Public Library branch by Richard Spaulding.
- 1125.**
"A Glass for All Lights"
Professional Stained Glass, v. 6, no. 4, May 1986, pp. 8-10+, ill.
Using colorless, machine-made textured glasses; work of Tom Venturella.
- 1126.**
"Interview: Narcissus Quagliata"
Professional Stained Glass, v. 6, no. 4, May 1986, pp. 4-7, ill.
- 1127.**
"Recent Work: Karen Brown"
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- 1128.**
"Recent Work: Preston Studios"
Professional Stained Glass, v. 6, no. 10, Dec. 1986, pp. 4-7, ill.
Florida firm.
- 1129.**
FUGLEBERG, PAUL
"Glass Art People"
Glass Art Magazine, v. 1, no. 4, Feb. 1986, pp. 34-35, ill.
Sandblasted work by Jim and Deanna Birkholm.
- 1130.**
"Uroboros: From 1200 sq. ft. to 22,000 sq. ft."
Glass Art Magazine, v. 1, no. 5, March 1986, pp. 32-34, ill.
- 1131.**
"14-Window Commission Termed 'Historic Milepost'"
Glass Art Magazine, v. 1, no. 9, July 1986, pp. 53-54, ill.
Montana church.
- 1132.**
GAL, RÉGIS
"Henri Guerin: 30 ans d'atelier"
La Revue de la Céramique et du Verre, no. 27, March/April 1986, pp. 23-26, ill.
Toulouse stained glass artist.
- 1133.**
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- 1134.**
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- 1135.**
"Vitraux en polyester stratifié de fibres de verre"
La Revue de la Céramique et du Verre, no. 30, Sept./Oct. 1986, pp. 38-39, ill.
Michel Petit.
- 1136.**
GANS, LONNY
"The Commission Process"
Glass Art Society Journal 1986, p. 17.
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- 1137.**
GEIBEL, VICTORIA
"Through a Glass Brightly"
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- 1138.**
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- 1139.**
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- 1140.**
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- 1142.**
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Neues Glas, no. 3, July/Sept. 1986, pp. 215-217, ill.
- 1143.**
GOLDSTEIN, BARBARA
"Glass in Architecture"
Glass Art Society Journal 1986, pp. 11-13, ill.
- 1144.**
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"Reviews: Chicago. Vito Acconci"
New Art Examiner, v. 13, no. 8, April 1986, p. 54, ill.
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Walk-through maze sculpture made of plate glass.
- 1145.**
GRANT, ROBERT
"Crafts in Nova Scotia"
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- 1279.**
STRAITON, CLARE
"Double Glazing: A partnership for Architectural Glass"
British Artists in Glass Newsletter, Spring 1986, pp. 7-10.
Diane Radford and Lindsay Ball's architectural glass studio.
- 1280.**
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"Cool Interiors and Secluded Gardens: Art in the South of France"
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- 1281.**
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"Glasfenster und Raum: Umfrage unter Architekten"
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Heidi Foerster: *Hinterglasbilder, Dezember 1982*
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- 1283.**
STUUTTGARTER GLAS. ARBEITEN
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Stuttgart: [Staatlichen Akademie der Bildenden Künste], 1982, [64] pp., ill.
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"An Artist With a Poetic Outlook on Life"
For You from Czechoslovakia, no. 3, 1986, pp. 14-17, ill.
Windows in a Prague cathedral by Karel Svolinský.
- 1285.**
TARALON, JEAN
"Les Arts du feu: Le Vitrail"
Métiers d'Art, no. 32, Oct. 1986, pp. 43-46, ill.
- 1286.**
TARSHIS, JEROME
"A Painter's World Brought to Glass"
American Craft, v. 46, no. 2, April/May 1986, pp. 34-40, ill.
Narcissus Quagliata.
- 1287.**
THERIOT, RENITA
"The Finer Things in Life"
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- 1288.**
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Art Glass Boxes: A How-to & Reference Manual
San Jose, Cal.: Aurora Publications, 1986, 103 pp., ill.
- 1289.**
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Toulouse: [Musée des Augustins], 1986, 45 pp., ill.
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"Introducing... Dolores Veth"
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VIENNA. AKADEMIE DER BILDENDEN KUNST
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Vienna: the academy, Wiener Akademie-Reihe, v. 3, 1979, 81 pp., ill.
Includes church windows by the artist.
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VINCENT, JO
"Manufacturers and Designers Reflect on Glass"

Design, no. 448, April 1986, p. 13, ill.
Upcoming Royal College of Art conference and what it will attempt to do.

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Alte und Moderne Kunst, v. 30, no. 201/202, 1985, pp. 51-57, ill.
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Zurich: Orell Füssli Verlag, 1984, 12 pp., ill.

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Etched and stained glass furniture by Stan Saran.

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Belleville, Ontario: Wardell Publications, 1985, 68 pp., ill.

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Sand carving Glass, a Beginner's Guide
Blue Ridge Summit, Pa.: Tab Books, 1986, 181 pp., ill.

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"The Return of Halley's Comet – A Portrait in Glass"
Professional Stained Glass, v. 6, no. 2, March 1986, pp. 17-23, ill.
20-foot work of four panels by Lawrence Korgan and John Forbes.

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"The Role of the Library in a Stained Glass Studio"
Stained Glass, v. 81, no. 1, Spring 1986, pp. 66-67.

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"Dick Weiss"
Glass Art Society Journal 1986, pp. 89-90, ill.

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"White Stained Glass Studios"
Stained Glass, v. 80, no. 4, Winter 1985-1986, pp. 358-361, ill.

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"The New Technology"
Crafts, no. 79, March/April 1986, pp. 20-25, ill.
Pierre Chareau house of 1928 as an example of need for greater involvement of craftspeople in industrial mass production.

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WIGGINTON, MICHAEL and others

"Glass in the Environment"
Glass Age, v. 29, no. 3, March 1986, pp. 17-40, ill.
Preview of London conference and features on British float glass, rolled pattern glass, installation of stained glass, etc.

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"Some Tips on Photographing Stained Glass"
Artists in Stained Glass Bulletin (Toronto), July 1986, pp. 5-6.

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"Billingsgate Glass"
Yankee Magazine, v. 50, no. 7, July 1986, p. 114, ill.
Stained Glass ship designs.

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WILLIAMS, CAROL M.

"Glass Art People"
Glass Art Magazine, v. 1, no. 6, April 1986, pp. 20-23, ill.
Facet slab windows by Arthur Tatkoski.

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"Creating Dalle-de-Verre Windows"
Glass Art Magazine, v. 1, no. 7, May 1986, pp. 6-8, ill.

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COUNTY MUSEUM

Selected Exhibition of Engraved Glass by the Guild of Glass Engravers
London: the guild, 1985, 7 pp.

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"Eva Sperner-Zernickel: Glasbilder/Glass Panels"
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"Architectural Stained Glass"
Craft Australia Yearbook, 1985, pp. 70-87, ill.
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TECHNOLOGY (after 1945) / TECHNOLOGIEN (nach 1945)

ANONYMOUS

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"The Business of Repairing and Restoring Stained Glass"
Glass Art Magazine, v. 1, no. 10, Aug. 1986, pp. 26-27, ill.

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Professional Stained Glass, v. 6, no. 6, July 1986, p. 50+.
Stained glass supply companies and equipment manufacturers.

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"The Cutting Edge"
Glass Studio, v. 46, Dec. 1985, p. 12.
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"Fusing in Harmony"
Glass Art Magazine, v. 1, no. 11, Sept. 1986, p. 22.
Compatibility testing.

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"Fusing: Shopping for Kilns"
Glass art Magazine, v. 1, no. 10, Aug. 1986, p. 30.

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"Glossar. Technischer Begriffe/Technical Terms"
Neues Glas, continuing series: no. 1, Jan./March 1986 – no. 4, Oct./Dec. 1986.

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"How to Weatherproof and Strengthen Leaded Windows"
Glass Art Magazine, v. 1, no. 7, May 1986, pp. 19-21, ill.

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"Hungarian Glass Industry Review"
Glass International, Sept. 1986, pp. 11-29, ill.
Tableware, flat glass, and technical glassware.

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Glass International, (U.K.), Dec. 1985, pp. 55-56+, ill.

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Industrial techniques: frosting, screen printing, sand carving, etc.

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"Der richtige Umgang mit dem LötKolben"
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Using soldering iron in leaded stained glass work.

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"Safe Sandblasting and Etching"
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"Scottish Domestic Glassware Scene: Caithness Glass, Edinburgh Crystal, Perthshire Paperweights, Selkirk Glass, Stuart Strathearn, Lindean Mill Glass"
Glass (Monthly Journal of the European Glass Industry), v. 63, No. 7, July 1986, pp. 235-245, ill.

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"Swedish Crystal – The Robot Touch"
Glass International, Sept. 1986, p. 67, ill.

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"Tools of the Trade – Then and Now"
Glass Art Magazine, v. 1, no. 12, Oct. 1986, pp. 14-15, ill.

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"Il vetro retinato"
Abitare, no. 234, May 1985, p. 23, ill. English summary. Wired glass.
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"Moving Panels Painlessly"
Glass Studio, no. 46, Dec. 1985, pp. 20-23, ill.
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Thesis (M.A.): Rochester Institute of Technology, 1984, 29 photocopied pp., ill.
Author discusses processes and aesthetic implications in his fused work.
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Professional Stained Glass, v. 6, no. 8, Oct. 1986, pp. 32-34, ill.
Cementing lead in stained glass work.
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"Preventing and Reducing Heavy Metal Exposure"
Glass Studio, no. 46, Dec. 1985, pp. 32-34.
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"Techniques: Deep Carving"
Professional Stained Glass, v. 6, no. 3, April 1986, pp. 10-11+, ill.
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"Restoration & Repair: After the Fire"
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Reassembling and renovating 25 windows of a Detroit church.
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Professional Stained Glass, v. 6, no. 4, May 1986, pp. 20-23, ill.
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La Lumière dans tous ses états [s.l. Paris?]: Edition du Centre Expérimental, Spectacle-Art-Science, 1984, 160 pp., ill.
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British Artists in Glass Newsletter, Winter Issue 1985-1986, p. 9. Spring Issue 1986, pp. 13-15.
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Glass Art Magazine, three-part series: v. 1, no. 9, July 1986 - v. 1, no. 11, Sept. 1986.
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"Protective Glazing Now Could Save Time and Trouble Later"
Glass Art Magazine, v. 1, no. 6, April 1986, p. 24+, ill.
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"How to Etch Glass"
Glass Patterns Quarterly, three-Part series: v. 2, no. 1, Spring 1986 - v. 2, no. 3, Fall 1986.
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"Das Ätzbäd erfordert Vorsicht, Kenntnis und Erfahrung"
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Professional Stained Glass, v. 6, no. 10, Dec. 1986, p. 92.
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"Latest Glass blowing Technology and Practices Discussed in Nuremberg"
Glass (U.K.), v. 63, no. 11, Nov. 1986, p. 416.
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"Teaching Lampmaking"
Professional Stained Glass, Part 1: v. 6, no. 8, Oct. 1986, pp. 20-24, ill.
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Stoke-on-Trent, North Staffordshire: the authors, 1984-1985, 5, 7 typescript pp.
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"Diamond Tool Technology for Glass Laminates"
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"The Attraction of Refraction"
Professional Stained Glass, v. 6, no. 5, June 1986, pp. 10-11, ill.
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"Safety Savvy: Minimizing the Risks"
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"The Three Stages of Learning in Glass Fusing"
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Cincinnati, O.: ST Publications, third edition, 1986, 165 pp., ill.
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"Painting Stained Glass to Create Three-Dimensional Figures"
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"Fuse Your Way to Increased Sales"
Glass Art Magazine, v. 1, no. 5, March 1986, pp. 6-8, ill.
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"Using Silver Stain Creates a Golden Glow"
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Health Hazards Manual for Artists New York: Nick Lyons Books, 1985, 100 pp., ill.
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"Retro' Night Light"
Professional Stained Glass, v. 6, no. 10, Dec. 1986, pp. 8-9, ill.
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"Basic Puttying"
Professional Stained Glass, v. 6, no. 9, Nov. 1986, pp. 34-37, ill.
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"Polishing for Drill Engravers"
The Glass Engraver, no. 44, Summer 1986, pp. 21-25.
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"Glass Fusing Beautifully Simple"
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Glass Art Magazine, v. 1, no. 8, June 1986, pp. 24-26, ill.
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"Studio Survey: Handrolled Glass, Part 1. Mottled Glass"
Professional Stained Glass, v. 6, no. 1, Feb. 1986, pp. 20-21+, ill.
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Part 3: "Specialty Glass," v. 6, no. 6, July 1986, pp. 7-10+, ill.

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pp. 28-30.

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Professional Stained Glass, v. 6, no. 7, Sept. 1986,
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Glass Industry, v. 67, no. 8, July 1986, p. 24 +.

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Va.)
*Society of Glass and Ceramic Decorators, Seminar
Proceedings 1984*, Port Jefferson, N. Y.: the society,
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and lampworking, pp. 43-44.

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"Making Glue Chipped Glass: A How-To"
Glass Art Magazine, v. 1, no. 10, Aug. 1986, pp.
16-17.

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WASSER, BOB
"Glass Fusing Questions"
Glass Art Magazine, v. 1, no. 5, March 1986, pp.
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"Sharpening Tunsten Carbide Points"
The Glass Engraver, no. 43, Spring 1986, pp. 8-12,
ill.
For stipple engraving work.

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"Glass Casting Techniques"
Glass Art Society Journal 1985-1986, pp. 99-103, ill.

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WEINER, KAY
"Classy Joints on the Seamy Sides"
Glass Patterns Quarterly, v. 2, no. 3, Fall 1986, pp.
14-15, ill.
Stained glass copper foiled seams.

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WISE, KRISTINE
"Slumping"
Glass Patterns Quarterly, v. 2, no. 2, Summer 1986,
pp. 18-20, ill.

FILMS AND VIDEOTAPES/FILME UND VIDEOKASSETTEN

By Their Own Hands [Patrick Curran]
29 min., sound, color.

*Community Camera. Alex Brand: New Directions in
Art Glass*
Corning Community College, 1986
30 min., sound, color.

*Community Camera. Susanne Frantz: Contempo-
rary Glass at the Museum*
Corning Community College, 1985
30 min., sound, color
Susanne Frantz, associate curator of 20th-century
glass at The Corning Museum of Glass, describes
the collection and how acquisition decisions are
made.

Dialog
Famu, 1981 or 1984
20 min., sound, color.
A craftsman and René Roubíček discuss working
with glass.

Elly: Being a Female Figure [Elly Sherman]
Hiroko Yamazaki, 1984
15 min., sound, color.

Glas im Berg; Glasplastiken, Florian Lechner
Tema-Press, n. d.
6 min., sound, color.

Glass-Kunst, Studio Glass, Benny Motzfeldt
Zenith-Film A/S Scandinavia, 1979
19 min., sound, color.

Handmade in America: Dale Chihuly, Glassmaker
Produced for ABC Video Enterprises by Barbaralee
Diamondstein, 1982
25 min., sound, color.

*International Glass Symposium, 2nd, Nový Bor,
1985*
Kratky Film, Prague, 1986
14 min., sound, color.

*Jeder Mensch braucht etwas Wüste: Der Glasmalere
Hans Gottfried von Stockhausen*
Produced for Süddeutscher Rundfunk by Gisela
Reich, 1985
42 min., sound, color.

Lalique, an Endearing Legacy
Produced for Jacques Jugeat, Inc. by A. V. I. Visual
Productions, Ltd., 1985
13 min., sound, color.

Neon, an Electric Memoir
Rudy Buttignol, 1984
26 min., sound, color
The history of neon – its developments in art,
architecture, and commerce – is traced.

Prukledy a Orazy (Views and Reflections)
Famu, 1982
24 min., sound, color.

*Reflections of a Stained Glass Artist: Stanley
Worden and the Keck Studio of Syracuse*
Idea, Inc., 1983
30 min., sound, color.

Rich Peace: The Stuttgart Stained Glass Windows
Vincent Dowall, BBC Wales, 1985
46 min., sound, color
Hans Gottfried von Stockhausen.

Sculpteur Sonore Baschet
Arcina, 1986
31 min., sound, color
Musical instruments which use glass rods.

A Touch of Glass
Sue Marx Films, Inc., 1986
13 min., sound, color
Glass art students demonstrate various glass-
making techniques.

A list of films and videotapes in The Corning
Museum of Glass Library is available from the
Sales Department.

Eine Liste der sich in der Bücherei des Corning
Museum of Glass befindlichen Filme und Video-
kassetten ist in der dortigen Verkaufsabteilung
erhältlich.

Countries Represented/Vertretene Länder

Australia/Australien

Elliott, Judi
Langley, Warren
Rea, Kirstie

Austria/Österreich

Barnstedt, Harald

Canada/Kanada

Klein, Toan
Wilde, David

Czechoslovakia/Tschechoslowakei

Forejtová, Jitka
Harcuba, Jiří
Karel, Marian
Libenský, Stanislav and Jaroslava Brychtová (52)
Novák, Břetislav, Jr.
Rybák, Jaromír
Zámečnicková, Dana

England/Großbritannien

Brisbane, Amanda
Hobson, Diana
Meech, Annette
Rainey-Cooper Partnership
Taylor, David

Finland/Finnland

Ingman, Mattias

France/Frankreich

Zoritchak, Yan
Zuber, Czeslaw

Germany, Federal Republic of/ Bundesrepublik Deutschland

Drewer-Reisinger, Jürgen
Minten, Krista
Poensgen, Jochem

Hungary/Ungarn

Bohus, Zoltán

Iceland/Island

Ruri

Israel

Verberne, Daniel

Japan

Ikemoto, Kazumi
Ito, Makoto
Kurosaki, Tomohiko
Masuda, Hideko
Mukaide, Keiko
Nishimura, Yumi
Okamoto, Bun-ichi
Ono, Hidetaka
Shibuya, Ryoji
Yoshimoto, Yumiko

Mexico/Mexiko

de la Torre, Einar

The Netherlands/Niederlande

Carlgren, Anna
Gherardi, Lisa
Valkema, Durk

New Zealand/Neuseeland

Walker, James

U.S.A.

Armbruster, Tom
Aufiero, Tina
Benefield, Brian Scott
Bosse, Laura
Brockmann, Ruth
Bucquet, George
Buechner, Thomas S., III
Caffery, Mary Ann
Camner, David W.
Carlson, Robert
Clark, Jon F.
Clayman, Daniel
Day, Stephen Paul
Desmett, Ron
diFrenzi, Fred
Edwards, Stephen Dale
Farbanish, Thomas
Feige, John
Gentile, Michael
Glancy, Michael M.
Grebe, Robin
Harned, Richard
Hensel, Karl
Hervey, Lee
Hopper, David
Hyde, Elaine
Jackson, Kathy
Jager, Eileen W.
Jensen, Judy Bally
Johnson, Dale C.
Kallenberger, Kreg
King-Lehman, Daniel
Lebow, Lisa
Lorenzi, Mark
Mace, Flora and Joey Kirkpatrick (54)
Mangan, Peter J.
Marioni, Paul
Mason, Concetta
Meehan, Howard
Meilahn, Michael
Mulcahy, Kathleen
Myers, Joel Philip
Novotny, Lucas
Obendorfer, Daniel J.
Patti, Thomas
Posner, Richard
Ruffner, Ginny
Schaechter, Judith
Scheiner, Michael
Schroeder-Mastandrea, Anne
Sewell, Randy
Simpson, Josh
Van Cline, Mary
Walentynowicz, Janusz A.
Weber, John H.
White, Walter and Benjamin Moore (94)
Zurchin, Catherine