

NewGlass

Review 17

The Corning Museum of Glass

NewGlass Review 17

The Corning Museum of Glass
Corning, New York 1996

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Jury Statements

Although Vermeer still outdraws Mondrian, it seems to me that many more people have come to enjoy both. In this particular age of enlightenment, art defies definition more than ever, but there is a certain joy in carrying around conflicting notions. Like adversarial siblings, they are part of the family. The question itself – “What is art?” – seems to have shrunk away, and many of us are quite happily resigned to the diversity that remains.

New Glass Review reflects even greater diversity, with entries ranging from the functional to the furious – and everything in between. Statistically, the numbers are too small and the boundaries too vague to warrant classification. My temple choice may belong in your toy box. It is better not to classify at all; instead, we should be content with simply seeing.

But choices always have to be made: for an exhibition, a collection, a gift, a line – even for this article – and so criteria remain necessary despite the breadth of our new-found tolerance. When confronted by totally dissimilar objects, I choose on the basis of what I perceive to be the relative stature of the maker as reflected in the work or, worse, a picture of the work. By stature I mean the combined weight of intellect, imagination, skill, and taste (sense of design). This system depends on being able to make a lot of comparisons, having seen a great deal, but it has the remarkable feature of allowing one to compare the incomparable (very subjectively). For example, I think that Marcel Duchamp has more stature than, say, Norman Rockwell. I get much more pleasure out of Rockwell, and I am confused by Duchamp, but there is no question in my mind: Marcel is bigger than Norman.

Bringing all this to *New Glass Review* raises the question of the relative weight of the four components – intellect, imagination, skill, and taste – and their interaction. This is a complicated question because the balance shifts from generation to generation. Skill was very important at the turn of the last century. It gave way to taste (in the sense of proportion rather than richness) as the ornate was replaced with minimal modern, and now we are in something of a World Series between intellect and imagination. (Judging from the Whitney Biennial, taste and skill are out.)

In glass, Littleton's “Technique is cheap” heralded the imaginative outpouring that characterizes the Studio Glass Movement. The intellectual element may be just around the corner.

Although the stature of the maker is all-important, the work itself defines the field of operation, and these fields differ widely. We expect the design of a functional bowl to be less challenging than the design of, say, a cathedral window. The delightful tableware conceived by the Libenskys in the 1950s reflects a different order of stature than their great sculptures of the 1980s and 1990s.

Here are four entries that I found stunning because they seem (from the slides I saw projected) to reflect significant, though quiet, stature:

Akihiro Isogai's *Earth Cradle* (37) is high on my list. Its perfection is humanized by irregularities in all its elements: the vertical lines, the horizontal waves, even the asymmetry of the silhouette itself. The form is both familiar and foreign, ancient and modern, unpretentious yet monumental. I chose this piece before I knew the title. It seems to me appropriate.

The untitled bowl by Kathy Elliott and Ben Edols (19) is one I wish I could hold. This inverted dome, with its trembling ribs resting on so small a base, suggests a vulnerability, an instability in paradoxical contrast with the solid Roman bowls it resembles.

Stephen Procter's *Night Horizon* (66) is an amazing accomplishment. He seems to be able to realize precisely his original intentions. Most of us are waylaid by technical difficulties, new ideas, or simple discoveries. He goes on like a mathematician proving an elegant theorem. Even the wavering black edge does not impair the machined Bakelite look of this bowl. If a profile drawing were available, I would expect the horizontal ribbing to be a miniature reflection of the rim itself.

Auch wenn Vermeer noch immer Mondrian aussticht, scheint mir, daß es immer mehr Leute gibt, denen beide gefallen. In dieser besonderen Zeit der Aufklärung entzieht sich Kunst mehr denn je der Definition, gleichwohl gibt es eine gewisse Freude, sich widersprechende Vorstellungen weiterzutragen. Gegensätzlichen Geschwistern ähnlich sind sie Teil der Familie. Die Frage selbst – „Was ist Kunst“ – scheint geschrumpft zu sein, und viele von uns überlassen sich ziemlich glücklich der Vielfalt, die übrig bleibt.

Die *New Glass Review* spiegelt eine noch größere Vielfalt wider, mit Beiträgen, die vom Funktionalen bis zum Furiosen reichen – und allem was dazwischen ist. Statistisch gesehen, sind die Anzahl zu gering und die Grenzen zu verschwommen, um eine Klassifikation zu rechtfertigen. Meine tölpelhafte Wahl gehört vielleicht in Ihre Spielkiste. Es ist besser, überhaupt nicht zu klassifizieren; stattdessen sollten wir mit einfachem Sehen zufrieden sein.

Aber eine Auswahl muß trotzdem immer getroffen werden: für eine Ausstellung, eine Sammlung, ein Geschenk, eine Linie – selbst für diesen Aufsatz – und so bleiben Kriterien, trotz der Breite unserer neu gefundenen Toleranz, notwendig. Wenn ich mit völlig unähnlichen Objekten konfrontiert bin, wähle ich auf der Basis dessen, was ich als das Format des Herstellers auf der Basis seiner Arbeit wahrnehme oder schlimmer in einem Abbild. Mit Format meine ich eine Kombination aus Intellekt, Imagination, handwerklichen Fähigkeiten und Geschmack (Gefühl für Design). Dieses System hängt davon ab, viele Vergleiche machen zu können, davon, eine Menge gesehen zu haben, hat aber den bemerkenswerten Vorteil, das Unvergleichbare (sehr subjektives) zu vergleichen. Beispielsweise glaube ich, daß Marcel Duchamp mehr Format hat als sagen wir Norman Rockwell. Ich habe viel größeren Spaß an Rockwell und werde durch Duchamp verwirrt, trotzdem gibt es keine Frage in meinem Kopf: Marcel ist größer als Norman.

Berücksichtigt man all dies für die *New Glass Review*, erhebt sich die Frage nach dem relativen Gewicht der vier Komponenten – Intellekt, Imagination, handwerkliche Fähigkeiten und Geschmack – und ihres Zusammenspiels. Dies ist eine schwierige Frage, weil sich die Balance von Generation zu Generation verschiebt. Handwerkliche Fähigkeiten waren um die Jahrhundertwende sehr bedeutend. Sie wurden ersetzt durch Geschmack (mehr im Sinne von Proportion als Fülle) indem an die Stelle des Überladenen minimal Modernes trat, und jetzt befinden wir uns in so etwas wie einer Welt-Reihe zwischen Intellekt und Imagination. (Urteilt man von der Whitney Biennale aus, so sind Geschmack und technische Fertigkeiten out.)

Im Glas leitete Littletons „Technik ist billig“ den imaginativen Erguß ein, der die Studioglasbewegung charakterisiert. Das intellektuelle Element befindet sich vielleicht gerade um die Ecke.

Obwohl das Kaliber des Herstellers äußerst wichtig ist, definiert die Arbeit selbst das Feld der Wirkung, und diese Felder gehen weit auseinander. Wir erwarten von dem Design einer funktionalen Schale, daß es weniger herausfordernd ist als sagen wir der Entwurf eines Kirchenfensters. Die wunderbaren Geschirrtelle, die von den Libenskys in den 50er Jahren entworfen wurden, spiegeln ein anderes Kaliber wider als ihre großartigen Skulpturen aus den 80er und 90er Jahren.

Hier sind vier Beiträge, die ich erstaunlich gefunden habe weil sie (von den Diaprojektionen, die ich gesehen habe) eine bedeutende, wenn auch ruhige, Größe widerspiegeln:

Akihiro Isogais *Earth Cradle* (37) steht oben auf meiner Liste. Seine Perfektion wird durch die Unregelmäßigkeiten seiner Elemente menschlich: die vertikalen Linien, die horizontalen Wellen, sogar die Asymmetrie der Silhouette selbst. Die Form ist zugleich vertraut und fremd, alt und modern, unpräzise und doch monumental. Ich habe das Stück ausgewählt bevor ich seinen Titel kannte. Er scheint mir passend.

In the bowl *Warm Time, Warm Space* by Youko Sano (74), two surface textures are held apart by the solid space of transparent glass. The racing horizontals of the inner bowl are framed by the massive glitter of the exterior diagonals, which come together like giant herringbones. Nothing appears still – even the center of gravity.

Coming up with four bowls was not deliberate, initially, but I do admit to a prejudice in favor of those who have the courage to compete with history. Bowls have been a staple of glassmaking since the beginning. To take on this modest vessel, made by virtually every society in every age, and to make a contribution to its evolution without some mannerist look-at-me device is accomplishment indeed. Skill and taste are certainly evident, but so are intellect and imagination, and it is these aspects that bring these four works into the era of glass art.

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

I am too distant from the world of glass art to know enough of its recent history to judge works in terms of marking new developments, and insufficiently familiar with most glass artists as individuals to be able to identify works as derivative or imitative of established personal styles. In compensation, perhaps, I bring to the juror's task very little by way of esthetic ideology. I have the sense that the kinds of controversies, not seen in the art world for perhaps three decades, as to what art can and cannot be, have migrated to the craft worlds: artists are praised or condemned for their compliance with one or another lingering imperative governing the proper ends of materials and the techniques of working them – whereas, in my view, the line between craft and art will fade only when these contentions themselves lose their urgency. Still, at a more primitive level of meaning and allusion, I have no doubt that I carry within me certain feelings about glass and its uses, and that these inevitably make certain works more attractive to me than others. Because these feelings must belong to what I suppose is our common culture, and perhaps underlie what makes this medium seductive to artists in the first place, the choices cannot be *altogether* personal and eccentric. Even so, I was impressed by the number of entries I was alone in favoring.

It is the glass slipper of Cinderella with which, I think, every child in the culture first thinks of glass in terms of a magical substance – something as fragile and iridescent as the ornaments on the Christmas tree, pressed into romantic but stressful service as celebratory footwear, where by all rights it should shatter into dangerous shards the moment the young lady takes her first step. André Breton cherished a glass ashtray in the form of a slipper, which he found at the flea market, because of the wordplay, lost in English, between *cendrier* (ashtray) and *Cendrillon* (Cinderella). The "Cinderella ashtray" (*le cendrier Cendrillon*) was for him the paradigm Surrealist object, and while I am as outside Surrealist practices as I am those of the professional glass artist, I have a soft spot for anything that fuses the delicacy of glass

Die titellose Schale von Kathy Elliott und Ben Edols (19) wünschte ich halten zu können. Diese umgekehrte Kuppel mit ihren zitternden Rippen, die auf so einem schmalen Sockel ruhen, suggerieren eine Verletzlichkeit, eine Instabilität, die in einem paradoxen Kontrast zu den soliden römischen Schalen stehen, denen sie ähnelt.

Stephen Procters *Night Horizon* (66) ist verblüffend vollendet. Er scheint in der Lage zu sein, ganz präzise seine ursprünglichen Absichten realisieren zu können. Die meisten von uns werden von technischen Problemen, neuen Ideen oder einfachen Entdeckungen in einen Hinterhalt gelockt. Er verfährt wie ein Mathematiker, der ein elegantes Theorem beweist. Sogar der wellige schwarze Rand beeinträchtigt das maschinelle Bakelit-Aussehen dieser Schale nicht. Wenn es eine Profilzeichnung gäbe, würde ich erwarten, daß die horizontalen Rippen eine Miniaturreflektion des Randes selbst sind.

Bei der Schale *Warm Time, Warm Space* von Youko Sano (74) werden zwei Oberflächentexturen durch einen soliden Raum aus transparentem Glas getrennt. Die rasenden Horizontalen des Schaleninneren werden durch das massive Glitzern der äußeren Diagonalen gerahmt, die wie gigantische Fischgräten zusammenlaufen. Nichts erscheint ruhig – noch nicht einmal das Zentrum der Schwerkraft.

Eigentlich war es kein Vorsatz, mit vier Schalen anzukommen, aber ich muß ein Vorurteil zugeben zugunsten derjenigen, die den Mut haben, sich mit der Geschichte zu messen. Seit den Anfängen sind Schalen ein Hauptzeugnis der Glasmacherei. Es mit diesem bescheidenen Gefäß aufzunehmen, das im Grunde von jeder Gesellschaft zu jeder Zeit gemacht wurde und ohne eine manieristische „schau-mich-an“ Manipulation zu seiner Evolution beizutragen, ist in meiner Auffassung in der Tat eine Leistung. Handwerkliche Fähigkeit und Geschmack sind sicherlich sichtbar, aber ebenso Intellekt und Imagination, und es sind diese Aspekte, die diese vier Arbeiten in die Ära der Glaskunst eingliedern.

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

Ich bin von der Welt der Glaskunst zu weit entfernt, um genug über die jüngste Geschichte zu wissen; um Arbeiten danach zu beurteilen, ob sie neue Entwicklungen markieren und mit den meisten Glaskünstlern als Individuum unzureichend vertraut, um ihre Arbeiten als Abkömmlinge oder Nachahmungen etablierter persönlicher Handschriften zu identifizieren. Vielleicht bringe ich als Kompensation zur Aufgabe des Jurors ein wenig aus der Sicht der ästhetischen Ideologie. Ich habe den Eindruck, daß die Kontroversen, die in der Kunstwelt seit vielleicht drei Dekaden nicht auftauchen, was Kunst kann und was nicht, sich in die kunsthandwerklichen Welten verlagert haben: Künstler werden für ihre Befolgung des einen oder anderen zurückbleibenden Gebots, die Vorherrschaft des Materials und ihre Techniken es zu bearbeiten, gelobt oder verdammt – während aus meiner Sicht die Grenze zwischen Kunsthandwerk und Kunst nur verschwinden wird, wenn dieser Streit selbst seine Dringlichkeit verliert. Dennoch habe ich auf einem eher primitiven Level von Bedeutung und Andeutung keinen Zweifel, daß ich in mir gewisse Gefühle für Glas und seinen Gebrauch habe und daß diese für mich unvermeidlich gewisse Arbeiten attraktiver machen als andere. Weil diese Gefühle wohl zu etwas gehören, von dem ich annehme, daß es unser Kulturgut ist und vielleicht dem unterliegen, was dieses Medium für Künstler auf vorderstem Platz so verführerisch macht, kann die Auswahl nicht nur persönlich und ausgefallen sein. Nichtsdestotrotz war ich beeindruckt von der Anzahl der Eingänge, die ich allein favorisiert habe.

Es ist der Glasschuh von Aschenputtel mit dem, glaube ich, jedes Kind in dieser Kultur an Glas in der Begrifflichkeit einer magischen Substanz denkt – etwas das fragil und irisierend ist wie der Schmund eines Weihnachtsbaums, gepreßt in einen romantischen aber gefährvollen Dienst als feierliche Fußbekleidung, während es scheint, daß er in dem Moment in gefährliche Scherben zerbricht, in dem die junge Frau ihren ersten Schritt macht. André Breton schätzte einen Glasaschenbecher in Form eines Schuhs, den er auf einem Flohmarkt

with the utility of objects commonly made of more stolid stuff. So I particularly liked a woman's purse in the medium of glass, plain in form but transfigured through the connotations of the unaccustomed substance.

I did not, by contrast, at all like a model ship someone turned in, glass from stem to stern, though nothing could be more magical than the image of a ship made of glass. "One day, not long after they were married, Cinderella and the Prince saw, from the wall of their palace, something glittering on the horizon. It was a ship made all of glass, and it sparkled like a tree after an icestorm, when all its branches have been transformed into jewels." The artist here did not present a ship so much as the model of one, which had been routinely translated into glass, without any clear sense that the change of substance contributed much to its meaning (it probably subtracted from the meaning, inasmuch as scale models of ships succeed through being uncannily *like* their originals). It is always a fair critical question to ask what difference its being in glass makes to a work. The human figure, done in glass, had better show the viewer why it is in glass, and if the artist responds with "Why not?" the glass immediately drops out of relevance.

I was struck, looking over my selections, by how frequently they were embodiments of commonplace objects. I liked some rather massive objects in the form of pushpins, but monumentalized. Here the massiveness of the glass employed was accentuated by the way pushpins themselves are ordinarily quite small – and indeed, it would violate the entire point of the pushpin to require two strong men to lift it. (One of my colleagues confessed to not even noticing that these were in the form of pushpins, just liking the form, whatever it was.) A glass Kleenex box (with, I guess, a furl of glass Kleenex sticking out) was impressive because of its being a piece of glass that massive, but it did not awaken my enthusiasm because all that matter and all that skill – think of the sharp corners – seemed to have been put to fairly trivial ends. On the other hand, I admired the two ketchup bottles joined mouth-to-mouth to form a rather marvelously useless hourglass. Not just useless but futile, given the perverse viscosities of ketchup as a substance, and its reluctance to leave the bottle: if your shrink used this hourglass, you would talk yourself blue in the face before your hour was up. And, given the meaning of *bouteille* in French – bottled and bottled *up* – the ketchup-bottle hourglass is nearly as good a Surrealist object as the Cinderella ashtray. Moreover, one need not know a lot about the history of studio glass to respond to this as a work of glass art. If everything were like it in this respect, the craft-art boundary would be erased, and the critical questions about glass would all reduce to the one that has run through this statement, viz., what meaning is contributed by the fact that glass is used?

I don't see this erasure in the immediate future. But transforming means into meaning is the way to go if you are interested in seeing it happen. Anyway, that was what was in my mind as I participated in the jurying of this show.

Arthur C. Danto (AD)
Art Critic and
Johnsonian Professor Emeritus of Philosophy
at Columbia University
New York, New York

fand, wegen des Wortspiels zwischen *cendrier* (Aschenbecher) und *Cendrillon* (Aschenputtel), das im Englischen verloren geht. Der "Aschenputtel Aschenbecher" (*le cendrier Cendrillon*) war für ihn ein paradigmatischer surrealistischer Gegenstand, und während ich genauso wie der professionelle Glaskünstler jenseits surrealistischer Praktiken stehe, habe ich eine Schwäche für alles, was die Zartheit von Glas mit dem Gebrauchswert von Gegenständen mischt, die für gewöhnlich aus einem solideren Material hergestellt werden. So mochte ich besonders eine Handtasche aus Glas, einfach in der Form, aber verklärt durch die Konnotation der ungewöhnlichen Substanz.

Im Gegensatz dazu mochte ich ein Modellschiff, Glas vom Bug bis zum Heck, das jemand eingereicht hatte, überhaupt nicht, obwohl nichts magischer sein kann als das Bild eines Schiffes aus Glas. "Eines Tages, nicht lange nachdem sie geheiratet hatten, sahen Aschenputtel und der Prinz von den Zinnen ihres Schlosses etwas Glitzerndes am Horizont. Es war ein Schiff, das ganz aus Glas bestand, und es funkelte wie ein Baum nach einem Eisregen, wenn all seine Zweige in Juwelen verwandelt sind." Der Künstler hier stellte nicht ein Schiff dar sondern mehr ein Modell, das routiniert in Glas übersetzt worden war ohne ein wirkliches Gespür, daß der Wechsel der Materie sehr seiner Aussage verpflichtet ist (es schmälert vielleicht die Bedeutung insofern, als maßstabgetreue Modelle von Schiffen dadurch Erfolg haben, daß sie ihren Originalen unheimlich ähnlich sind). Es ist immer fair kritisch zu fragen, welchen Unterschied es macht wenn eine Arbeit in Glas ausgeführt wird. Die menschliche Figur, aus Glas, sollte dem Betrachter besser klarmachen warum sie aus Glas ist, und wenn der Künstler antwortet „Warum nicht?“, fällt das Glas sofort außerhalb jeder Bedeutung.

Als ich einen Überblick über meine Auswahl hatte, war ich betroffen, wie oft es um Verkörperungen allgemein gebräuchlicher Gegenstände ging. Ich mag einige ziemlich massive Objekte in Form von Reißzwecken, aber monumentalisiert. Hier wurde die Massivität des eingesetzten Glases dadurch akzentuiert, daß Reißzwecke selbst normalerweise ziemlich klein sind – und in der Tat, es würde den Gesamteindruck eines Reißzweckes verletzen, wenn zwei starke Männer nötig wären, ihn zu heben. (Einer meiner Kollegen bekannte, noch nicht einmal die Form eines Reißzweckes bemerkt zu haben, ihm gefiel einfach die Form, egal was sie darstellt.) Eine gläserne Kleenexbox (mit, wie ich annehme, einem herausquellenden, sich kringelnden gläsernen Stück Kleenex), war beeindruckend, weil es sich um eine Arbeit aus massivem Glas handelte, aber sie erweckte meine Begeisterung nicht deswegen und wegen all dieser handwerklichen Fähigkeiten – denke man nur an die scharfen Kanten – die scheinbar bis zu ihren endgültigen trivialen Endpunkten getrieben sind. Auf der anderen Seite habe ich zwei Ketchupflaschen bewundert, die, Öffnung an Öffnung verbunden, eine ziemlich wunderbare nutzlose Sanduhr ergeben. Nicht einfach nur nutzlos, sondern jenseits von Zweck, mit der perversen Viskosität von Ketchup und seinem Widerstreben, die Flasche zu verlassen: Wenn Ihr Psychiater diese Sanduhr benutzen würde, könnten Sie reden, bis Sie im Gesicht blau werden, bevor Ihre Stunde zu Ende ist. Und, die französische Bedeutung von *bouteille* zugrundegelegt – abfüllen und (Gefühle) unterdrücken – ist die Ketchupflaschen-Sanduhr ein genauso gutes surrealistisches Objekt, wie der Aschenputtel-Aschenbecher. Überdies muß man nicht eine Menge über die Geschichte des Studioglases wissen, um einen Bezug zu dieser Arbeit als Glaskunst zu finden. Wenn alles unter diesem Aspekt diesem Werk ähnlich wäre, wären die Kunsthandwerk-Kunstgrenzen ausradiert, und die kritischen Fragen in Bezug auf Glas würden sich alle auf die eine reduzieren, die dieses Statement durchzieht; d.h. welche Bedeutung kommt der Tatsache zu, daß Glas benutzt wird?

Ich sehe diese Auflösung nicht in der nahen Zukunft. Aber Material in Bedeutung zu verwandeln, ist der Weg, den man gehen muß, wenn man sehen will, daß es vorangeht. Irgendwie war es genau das, was ich im Kopf hatte, als ich an der Jurierung dieser Auswahl teilnahm.

Arthur C. Danto (AD)
Kunstkritiker und emeritierter Johnsonian
Professor der Philosophie an der Columbia Universität,
New York, New York

Instead of attempting to draw a conclusion regarding the state of contemporary glass art as evinced by *New Glass Review 17*, I offer comments regarding specific works:

The influence of 20th-century Murano continues to loom large over a good deal of today's blown glass, especially in the United States. All in all, it has been a positive force both esthetically and technically. Carlo Scarpa's designs for Venini during the late 1940s have been a particularly well mined (and usually acknowledged) source of inspiration. **Monica Guggisberg** and **Philip Baldwin**'s cased and carved vase *Spinning Top* is a striking and fresh reinterpretation of the earlier works. In the past, **Kathy Elliott** and **Ben Edols** have trod closely to what appear to be their models: Paolo Venini and Tobia Scarpa's "Inciso" vessels from the 1950s and early 1960s. While still indebted to the Italian originals, this year the pair's work displays a more personal statement. **Dorothy Hafner**, in collaboration with Lino Tagliapietra, updates Ercole Barovier and Fulvio Bianconi's "Intarsio" and "Pezzati" series. Hafner's loose, buoyant patterning adds a playfulness to the exuberance of the originals. Thin pastel-colored 1920s Italian glass and the Renaissance precursors it emulated are a distant but faithful presence in **Benjamin Moore**'s vessels. The timeless visual quality so often attributed to good modern design is a combination of references to the past and features identifiable with the period in which the object was made. The difficult task facing the designer is arriving at a successful correlation between the two in producing an object that functions.

Despite what one might deduce from perusing the international trade publications, industry is still capable of producing intelligent contemporary tableware, as proven by **Anna Carlgren** and **Vratislav Šotola**. Each design — Carlgren's for a carafe and glass "tumble-up" and Šotola's for a covered server — is composed of simple paired shapes devoid of gimmickry and clearly able to perform its job. The unpretentious beauty of the drinking set stems from its balanced proportions and just slightly waisted neck, which mirrors the curve of the cup. Šotola's server harks back to the colorful and engaging "Pop" plastics of the 1960s. The designs share two important pragmatic qualities: they can be produced economically by a factory, and they are likely to have a wide appeal without slavishly pandering to test-market results.

Linda MacNeil can unhesitatingly be relied upon to create elegant, refined glass and metal jewelry qualifying as "new classics." More recently, **Julie Ann Mihalisin** has also become a prominent figure in the field. Both MacNeil and Mihalisin know the indispensability of superior craftsmanship refined to such a high degree that it seems to disappear. Since the earliest days of glassmaking, the material has been used to make important adornments for the body. It is sad that for today's buying public, handcrafted glass jewelry most often appears as bits of flat glass fused together into an unwieldy mass. Mihalisin uses kiln forming to make her work; however, the technique is carefully controlled and selected for effect, not expediency. Both artists honor the tradition of treating glass with a regard equal to that shown to more precious substances.

Jiří Harcuba's entry this year was created as a commission for The Corning Museum of Glass. It is a good example of how seemingly small developments can rank as significant. The piece consists of studies (rather than likenesses) of two artists whom Harcuba admires: writer and Czech Republic President Václav Havel and sculptor/painter Vladimír Kopecký. Contrasting styles of drawing, cutting, and engraving provide the means for comparison. Havel, shown in profile within a square, is stable and clear — rendered in Harcuba's immediately recognizable abbreviated stylization. Kopecký's clouded face, which is unforgettable to anyone he has met, comes crashing in at an angle on glass that has been gouged (more than engraved) in broad strokes as volumetric as any impasto. Admirers of Harcuba's work are reminded of his powerful graphic abilities and psychological insights — talents that tend to be overlooked when an approach is perceived as formulaic.

Unconventional and intriguing work continues to emerge from Poland. The simple metal and crumpled glass form by **Bożena Dwor-nik-Czok** appears broken-down and contorted, conveying defeat without sentimentality. **Paulina Komorowska-Birger** also explores

Statt des Versuchs einer Zusammenfassung in bezug auf den Status der zeitgenössischen Glaskunst, so wie er in der *New Glass Review 17* unternommen wurde, biete ich Kommentare in Bezug auf besondere Arbeiten:

Der Einfluß aus Murano des 20. Jahrhunderts ist weiterhin für einen bedeutenden Teil des heutigen geblasenen Glases sehr groß, besonders in den Vereinigten Staaten. Alles in allem ist er eine positive Kraft gewesen, sowohl ästhetisch als auch technisch. Carlo Scarpas Entwürfe für Venini Ende der 40er Jahre waren eine besonders ergiebige (und allgemein anerkannte) Inspirationsquelle. **Monica Guggisberg** und **Philip Baldwin**'s überfangene und geschliffene Vase *Spinning Top* ist eine eindrucksvolle und frische Reinterpretation der früheren Arbeiten. In der Vergangenheit sind **Kathy Elliott** und **Ben Edols** sehr eng ihren scheinbaren Vorbildern gefolgt: Paolo Venini und Tobia Scarpas „Inciso“ Gefäße aus den 50er und frühen 60er Jahren. Noch immer den italienischen Originalen verpflichtet, zeigt die Arbeit des Paares dieses Jahr eine persönlichere Handschrift. **Dorothy Hafner**, in Zusammenarbeit mit Lino Tagliapietra, läßt Ercole Barovier und Fulvio Bianconis „Intarsio“ und „Pezzati“ Serien wieder aufleben. Hafners lockere, schwungvolle Muster fügen dem Überschwang des Originals eine spielerische Ebene hinzu. Dünnes, pastellfarbiges italienisches Glas aus den 20er Jahren und die Renaissance-Vorläufer, denen sie nach-eifern, sind entfernt aber treu in **Benjamin Moores** Gefäßen gegenwärtig. Die zeitlose optische Qualität, die so oft gutem modernem Design zugeschrieben wird, ist eine Kombination aus Referenzen an die Vergangenheit und stellt erkennbar die Epoche dar, in der ein Objekt gemacht wurde. Die schwierige Aufgabe, der sich der Designer gegenübersteht, ist es, zu einer erfolgreichen Korrelation zwischen beiden zu kommen, wenn er einen Gegenstand produziert, der funktioniert.

Im Gegensatz zu dem, was man schlussfolgern könnte wenn man die internationalen Handelspublikationen durchgeht, ist die Industrie noch immer in der Lage, intelligentes zeitgenössisches Tischgeschirr herzustellen, wie durch **Anna Carlgren** und **Vratislav Šotola** unter Beweis gestellt wird. Jeder Entwurf — Carlgren für eine Karaffe und „aufeinandergestülptes“ Glas und Šotola mit einem Tablett mit Deckel — setzt sich einfach aus paarweisen Formen zusammen, die frei von jeder Masche und in der Lage sind, ihrer Funktion nachzukommen. Die unprätentiöse Schönheit des Trinkglases stammt aus den ausgewogenen Proportionen und dem leicht geschwungenen taillierten Hals, der den Schwung des Kelches widerspiegelt. Šotolas Tablett greift auf die farbigen und einnehmenden „Pop“ Kunststoffe der 60er Jahre zurück. Den Entwürfen sind zwei wichtige pragmatische Eigenschaften gemeinsam: sie können ökonomisch industriell hergestellt werden und sie haben wahrscheinlich eine breite Wirkung ohne sklawisch den Ergebnissen des großen Markts Vorschub zu leisten.

Linda MacNeil kann sich zweifellos darauf verlassen, elegantes veredelt Glas und Metallschmuck zu kreieren, die sich als „neue Klassiker“ qualifizieren. Vor kurzem erst ist **Julie Ann Mihalisin** zu einer prominenten Figur auf diesem Gebiet geworden. Beide, MacNeil und Mihalisin, wissen um die Unerläßlichkeit einer herausragenden handwerklichen Meisterschaft, die auf ein solch hohes Niveau getrieben ist, daß sie zu verschwinden scheint. Seit der frühesten Zeit des Glasmachens ist das Material benutzt worden, um bedeutenden Schmuck für den Körper herzustellen. Es ist traurig, daß für die heutigen Käufer handgearbeiteter Glasschmuck meistens nur eine plumpe Masse zusammengeschmolzenes Glas ist. Mihalisin benutzt, um ihre Arbeiten zu fertigen, die Arbeit am Ofen; gleichwohl ist die Technik sorgfältig kontrolliert und nach Effekten, nicht nach Nützlichkeit, ausgewählt. Beide Künstler ehren die Tradition, Glas ebenso wie kostbarere Substanzen zu behandeln.

Jiří Harcubas diesjähriger Beitrag ist eine Auftragsarbeit für das Corning Museum of Glass. Sie ist ein gutes Beispiel dafür, daß scheinbar kleine Entwicklungen bedeutend sein können. Das Stück besteht aus Studien (weniger Ähnlichkeiten) über zwei Künstler, die Harcuba bewundert: Václav Havel, Autor und Präsident der Tschechischen Republik, und Vladimír Kopecký, Bildhauer/Maler. Entgegengesetzte Stile der Zeichnung, des Schiffs und des Schnitts machen einen Vergleich möglich. Havel, innerhalb eines Quadrats im Profil gezeigt, ist stabil und klar — interpretiert in Harcubas sofort erkennbarer reduzierter Stilisierung. Kopeckys umwölkt Gesicht, das jedem unver-

themes of vulnerability. Her sculpture becomes, rather than portrays, an invitation to destruction. It is not unusual to see thin glass rods manipulated to create elaborate curiosities. Komorowska-Birger, like a number of her Polish colleagues, circumvents such a stigma by taking the transparent lengths significantly beyond tabletop size. This daring is emphasized by pairing the triangle of glass filaments with an equal volume of stone. The extremity of the contrast forces the viewer to cease marveling at the technical virtuosity and, instead, to consider the message of the sculpture – be it a simple abstraction of a rainstorm or a meditation on the duality of the universe.

Other pieces of particular interest include **Harumi Yukutake's** architectonic pods; the fleshy candy-colored tips of *Metamorphosis XXV*, by **Natascha Wahl**; the black graphic *Potstrad*, pivoting on an invisible fulcrum, by **Kotaro Hamada**; and **Neil Wilkin's** mob of kicking tendrils that catch and reflect light in chandelier style. At times, the painter René Magritte used wine bottles as three-dimensional canvases for his Surrealist imagery. In that spirit, **Ruth King** puts a pointed counter-spin on the ever-popular “female body as vessel” metaphor with her *Burley Girl Brew: Careful! I'll Put Hair on Your Breasts!* **Klaus Zimmer's** *Orange Anchor* illustrates how dense encrustation can be employed to convey a sense of time, mystery, and introspection without imitating – and ultimately devaluing – ancient or ethnic artifacts.

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

Among the 2,328 slides we reviewed, there were some wonderful pieces. As always, when I see Pike Powers's sculptures, I want to take all of them home. I consider her to be the most gifted young artist working with glass today. This statement may seem contradictory, considering that her work is not included in this year's *New Glass Review*.

The entry from Paulina Komorowska-Birger – half massive stone, half ethereal lampworked colorless glass – was one of the few examples that both displayed ingenious inventiveness with the material and resulted in a marvelous piece of sculpture that addressed both formal and conceptual problems.

There were many reminders that one of the most truly dangerous aspects of glass is its capacity to lend itself to the cute and the fatuous. Considering our extraordinarily rich world cultural heritage, there was, for the most part, an amazing lack of that potential nourishment in what we had before our eyes. This was indeed a strong reminder that we all need to look more, learn more, listen more, do more, and edit more. In short, we need to force ourselves to experience more.

There were, at the same time, constant reminders (surprises) that whatever it is that evokes a positive response to a work of art from its viewer is often inexplicable – defying logic and, moreover, preconception. The work of Jamez De La Torre and Dan Dailey's marvelous elephant vase are two examples.

geßlich ist, der ihn getroffen hat, platzt in einen Glaswinkel herein, der in breiten Strichen so volumetrisch wie irgend ein Impasto herausgemeißelt (mehr als graviert) wurde. Harcubas Arbeit bleibt in Erinnerung wegen seiner ausdrucksstarken graphischen Fähigkeiten und seines psychologischen Einfühlungsvermögens – Talente, die leicht übersehen werden wenn eine Annäherung formal erfolgt.

Unkonventionelle und faszinierende Arbeiten tauchen weiterhin aus Polen auf. Die einfachen Metall- und zerknitterten Glasformen von **Bozena Dwornik-Czok** scheinen zerbrochen und verzerrt und ohne Sentimentalität Niederlagen zu übermitteln. Auch **Paulina Komorowska-Birger** erforscht Themen der Verletzlichkeit. Ihre Skulpturen werden weniger zu Porträts als zu Einladungen zur Zerstörung. Es ist nicht ungewöhnlich, dünne Glasröhren zu sehen, die so manipuliert sind, daß kunstvolle Kuriositäten entstehen. Komorowska-Birger, wie viele ihrer polnischen Kollegen, überlistet solch ein Stigma indem sie die transparenten Längen merklich jenseits der Tischplattengröße wählt. Dieses Wagnis wird durch die Paarung von dem Dreieck aus Glasfäden mit einem ebensolchen Volumen aus Stein betont. Die äußerste Grenze dieses Kontrastes zwingt den Betrachter dazu damit aufzuhören, die technische Virtuosität zu bewundern und statt dessen die Botschaft der Skulptur in Betracht zu ziehen – sei es eine einfache Abstraktion eines heftigen Regengusses oder eine Meditation über die Dualität des Universums.

Zu anderen Stücken von besonderem Interesse gehören **Harumi Yukutakes** architektonische Hülsen; die fleischigen bonbonfarbenen Spitzen von *Metamorphosis XXV* von **Natascha Wahl**; das schwarze graphische *Potstrad*, das sich um eine unsichtbare Achse dreht, von **Kotaro Hamada**; und **Neil Wilkins** Haufen aus verschlungenen Ranken, die das Licht in Manier eines Kronleuchters auffangen und reflektieren. Manchmal hat der Maler René Magritte Weinflaschen als dreidimensionale Leinwand für seine surrealistischen Bildwelten benutzt. Im gleichen Sinn setzt **Ruth King** bei ihrem *Burley Girl Brew: Careful! I'll Put Hair on Your Breasts!* eine zugespitzte Umkehrung auf die ewig populäre Metapher eines „weiblichen Körpers als Gefäß“. **Klaus Zimmers** *Orange Anchor* illustriert, wie eine dichte Kruste aus reichen Verzierungen benutzt werden kann, um ein Gefühl von Zeit zu vermitteln, von Geheimnis und Selbstbeobachtung, ohne antike oder ethnische Artefakte zu imitieren – und endgültig abzuwerten.

Susanne K. Frantz (SKF)
Kuratorin für Glas des 20. Jahrhunderts
The Corning Museum of Glass

Unter den 2.328 Dias, die wir angesehen haben, gab es einige wunderbare Arbeiten. Wie immer, wenn ich die Skulpturen von Pike Powers sehe, möchte ich alle mit nach Hause nehmen. Ich halte sie für die begabteste junge Künstlerin, die heute mit Glas arbeitet. Diese Behauptung scheint widersprüchlich zu sein, angesichts dessen, daß ihre Arbeit in die diesjährige *New Glass Review* nicht aufgenommen wurde.

Der Beitrag von Paulina Komorowska-Birger – halb massiver Stein, halb ätherisches lampengearbeitetes farbloses Glas – war eines der wenigen Beispiele, das beides vorführt, einen unbefangenen Einfallsreichtum in Bezug auf das Material und als Ergebnis eine wunderbare skulpturale Arbeit, die sowohl formale als auch konzeptuelle Probleme berücksichtigt.

Es gab viele Beispiele, die einen daran erinnerten, daß einer der wirklich gefährlichsten Aspekte von Glas seine Möglichkeit ist, sich dem Süßen und Albernem zuzuneigen. Wenn man das kulturelle Erbe unserer ausgesprochen reichen Welt in Betracht zieht, wurde, zum größten Teil, das Potential dieser Nahrung wenig berücksichtigt. Es war in der Tat eine starke Mahnung, daß wir es alle nötig haben, mehr hinzusehen, mehr zu lernen, mehr zuzuhören und die Dinge mehr zu bearbeiten. Kurz gesagt, wir müssen uns dazu zwingen, mehr Erfahrungen zu machen.

Gleichzeitig gab es immer wieder Hinweise (Überraschungen) daß das, was eine positive Resonanz beim Betrachter einer künstlerischen

The idea of the "new" has always been problematic. In addition, the broad range of work – from production design to decorative objects to raw, gutsy sculpture – had to be, in a sense, weighed equally and considered at once categorically and as part of a whole (in this case, "glass").

Jurying a competition full of friends, colleagues, acquaintances, and young, hopeful artists is not easy. What one jury chooses, another might reject. But whether our work is chosen or not, we all need to dig deeper, try harder, go further, and realize our responsibilities as artists and/or designers.

Toots Zynsky (TZ)
Artist
Amsterdam, the Netherlands

Arbeit hervorruft, oft unerklärbar ist – sich über Logik und mehr noch über vorgefaßte Meinungen hinwegsetzt. Die Arbeit von Jamex De La Torre und Dan Daileys wunderbare Elefantenvase sind zwei Beispiele.

Die Idee des „Neuen“ ist immer problematisch gewesen. Gleichzeitig muß die große Bandbreite der Arbeiten – vom Produktdesign über dekorative Objekte bis zu rohen, mutigen Skulpturen – in gewissem Sinn gleich gewogen werden und sowohl kategorisch gesehen werden als auch als Teil eines Ganzen (in diesem Fall „Glas“).

Bei einem Wettbewerb zu jurieren, an dem viele Freunde teilnehmen, Kollegen, Bekannte und junge hoffnungsvolle Künstler, ist nicht leicht. Was eine Jury auswählt, weist eine andere vielleicht zurück. Aber egal ob unsere Arbeit ausgewählt wurde oder nicht, wir alle müssen tiefer graben, uns stärker mühen, weitergehen und uns unserer Verantwortung als Künstler und/oder Designer bewußt sein.

Toots Zynsky (TZ)
Künstlerin
Amsterdam, Niederlande

Note

In 1995, more than 5,500 copies of the *New Glass Review 17* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 853 individuals and companies representing 39 countries submitted 2,328 slides. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to *New Glass Review* are retained in the Rakow Library of The Corning Museum of Glass, where they may be viewed by the public. Copies of slides published in any of the past *Reviews* may be purchased by special order from the Museum's Sales Department. Copies of *New Glass Review 3* (1982), *13* (1992), *15* (1994), and *16* (1995) are still available from the Sales Department, which can also supply all back issues of the *Review* in black-and-white microfiche.

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

Schlußbemerkung

1995 sind mehr als 5500 Einladungen für die *New Glass Review 17* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 853 Einzelpersonen und Firmen aus 39 Ländern 2328 Dias. Die 100 Arbeiten, die in dieser *Review* abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigelegt sind.

Alle für die *New Glass Review* eingereichten Dias werden in der Rakow-Bibliothek des Corning Museums of Glass gesammelt, wo sie der Öffentlichkeit zur Ansicht zugänglich sind. Kopien von Dias, die in den vergangenen *Reviews* erschienen sind, können durch Sonderbestellung bei der Verkaufsabteilung des Museums erworben werden. Ausgaben der *New Glass Review 3* (1982), *13* (1992), *15* (1994) und *16* (1995) sind noch lieferbar. Alle alten Ausgaben der *Review* können auch auf Schwarzweiß-Mikrofiche geliefert werden.

Das Corning Museum of Glass möchte sich bei allen Künstlern und Designern bedanken, die ihre Dias zum Wettbewerb eingereicht haben. Besonderer Dank gilt jenen, die diese Ausgabe ermöglicht haben: Louise Bush, Charlene Holland, Ernestine Kyles, Barbara Miller, Richard Price, Joan Romano, Jacolyn Saunders und Violet Wilson.

Visiting Jurors for the *New Glass Review* Competitions*

1977: **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1978: **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1979: **James Carpenter**, artist, New York, New York; **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1980: **Dan Dailey**, artist, head of the Glass Department, Massachusetts College of Art, Boston, Massachusetts; **J. Stewart Johnson**, curator, Department of Architecture and Design, The Museum of Modern Art, New York, New York.

1981: **Andrew Magdanz**, artist, assistant professor, Rochester Institute of Technology, Rochester, New York; **William S. Lieberman**, chairman, Department of Twentieth-Century Art, The Metropolitan Museum of Art, New York, New York.

1982: **Dale Chihuly**, artist in residence, Rhode Island School of Design, Providence, Rhode Island; **Henry Geldzahler**, curator, commissioner of cultural affairs of the city of New York, New York.

1983: **Robert Kehlmann**, artist, critic, and editor of *The Glass Art Society Journal*, Berkeley, California; **Clement Greenberg**, critic, New York, New York.

1984: **Susan Stinsmuehlen**, artist, Austin, Texas; **Ronald D. Abramson**, collector, Washington, D.C.

1985: **Thomas Patti**, artist, Plainfield, Massachusetts; **David Revere McFadden**, curator, Cooper-Hewitt Museum, New York, New York; **Dr. Helmut Ricke**, curator, Kunstmuseum Düsseldorf, Germany.

1986: **Bertil Vallien**, artist, Kosta Boda Glassworks, Åfors, Sweden; **Abram Lerner**, founding director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1987: **Stanislav Libenský**, artist, former professor, Academy of Applied Arts, Prague, Czechoslovakia; **Lloyd E. Herman**, independent curator, founding director of the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

1988: **Wayne Higby**, artist, professor of ceramics, Alfred University, Alfred, New York; **Jean-Luc Olivié**, curator, Centre du Verre, Musée des Arts Décoratifs, Paris, France.

1989: **Richard Marquis**, artist, Freeland, Washington; **Timo Sarpaneva**, artist, Iittala Glassworks, Nuutajärvi, Finland.

1990: **Ginny Ruffner**, artist, Seattle, Washington; **Michael W. Monroe**, curator in charge, Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

1991: **Bruce Chao**, artist, head of the Glass Department, Rhode Island School of Design, Providence, Rhode Island; **Janet Kardon**, director, American Craft Museum, New York, New York.

1992: **Douglas Heller**, director, Heller Gallery, New York, New York; **Elmerina and Paul Parkman**, collectors, craft historians, Kensington, Maryland.

1993: **Erwin and Gretel Eisch**, artists, Frauenau, Germany; **Paul J. Smith**, director emeritus, American Craft Museum, New York, New York.

1994: **Judith Schaechter**, artist, Philadelphia, Pennsylvania; **Yoriko Mizuta**, associate curator, Hokkaido Museum of Modern Art, Sapporo, Japan.

1995: **Donald Kuspit**, critic, professor of art history and philosophy, State University of New York, Stony Brook, New York.

1996: **Dr. Arthur C. Danto**, art critic and Johnsonian Professor Emeritus of Philosophy at Columbia University, New York, New York; **Toots Zynsky**, artist, Amsterdam, the Netherlands.

* Jurors are listed according to the years in which the competitions were held and the results of those competitions were published. In each case, the glass selected by the jurors was made one year earlier.

* Die Juroren sind nach den Jahren aufgeführt, in denen der Wettbewerb stattfand und die Ergebnisse veröffentlicht wurden. In jedem Fall wurde das von den Juroren ausgewählte Glas ein Jahr früher gefertigt.

Countries Represented/Vertretene Länder

Australia

Bettison, Giles
Murray, Shaelene
Procter, Stephen
Zimmer, Klaus

Canada

Ferley, Somani
Rankin, Susan
Reusch, Astri

Czech Republic

Harcuba, Jiří
Klein, Vladimír
Rozsypal, Ivo
Šotola, Vratislav
Vlček, Petr
Vlčková, Eva

Denmark

Karlstund, Micha Maria

Germany

Bartels, Horst
Fišar, Jan
Ribka, Gerhard
Steffen, Stephan Quappe
Werchan, Elke

Great Britain

Clegg, Tessa
Maurer, Helen
Nishi, Etsuko
Solven, Pauline
Stern, Patrick
Wahl, Natascha
Wilkin, Neil

Italy

Bubacco, Lucio

Japan

Ando, Hikari
Arai, Mariko
Asai, Yoshiko
Hayazaki, Shiho
Inoue, Tsuyoshi

Isogai, Akihiro
Kasahara, Shoko
Kita, Yasuko
Kiyoi, Junichi
Matsuura, Akane
Minami, Kaori
Momezuka, Yumiko
Morihiro, Nobue
Muro, Shinichi
Nakada, Reiko
Nakao, Yuko
Noda, Osamu
Nomiya, Mayumi
Sano, Youko
Shioya, Naomi
Takeuchi, Ayane
Tsuji, Kazumi
Watanabe, Satomi
Watase, Kazue
Yokoyama, Naoto
Yukutake, Harumi

The Netherlands

Carlgrén, Anna
Groot, Mieke
Meitner, Richard Craig

New Zealand

Angus, Mandy

Poland

Dwornik-Czok, Bozena
Komorowska-Birger, Paulina

Slovak Republic

Palová, Zora

Sweden

Papadopoulou, Maro
Warff, Goran

Switzerland

Baldwin, Philip and Monica Guggisberg (5)

U.S.A.

Benefield, Scott
Bruce, Jane

Calderon, Mark
Cali, Barbara
Cunningham, Paul
Dailey, Dan
De La Torre, Jamex
Elliott, Kathy and Ben Edols (19)
Fox, Michael
Fritzsche, Katja
Glancy, Michael
Hafner, Dorothy
Hamada, Kotaro
Haskins, Molly Vaughan
Hazlegrove, Page
Holahan, Timothy
Housberg, Paul
Hude, Katrina
Ichikawa, Etsuko
King, Ruth
Knowles, Sabrina and Jenny Pohlman (44)
MacNeil, Linda
Marquis, Richard
Mihalisin, Julie Ann
Moore, Benjamin
Mullaney, Mary and Ralph Mossman (56)
Robinson, Ann
Rogers, Sally
Rosol, Martin
Schaechter, Judith A.
Scheiner, Michael
Schmuck, Johnathon
Sudduth, Mark J.
Weber, Stefan J.
Weiss, Dick
Yamasawa, Wilfred
Zed, Dana

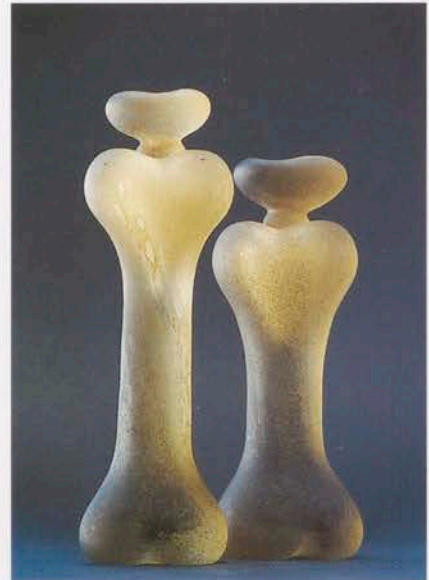
Artists and Objects* Künstler und Objekte*

* Descriptive information has been provided by the entrants.
* Die Objektbeschreibungen sind von den Teilnehmerinnen und Teilnehmern geliefert worden.

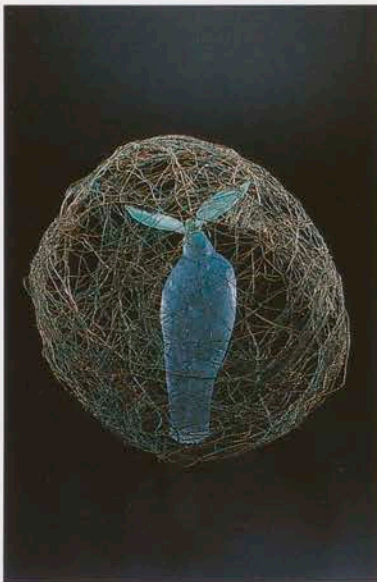
1. **Hikari Ando**
2-7-21 Minamidaira
Hino, Tokyo 191, Japan
Himawari (Sunflower)
Pâte de verre
H. 20 cm, W. 40 cm, D. 40 cm
TSB, SKF
2. **Mandy Angus**
181 Devon Street West
New Plymouth, New Zealand
Remains of the Day
Blown glass
Geblasenes Glas
Tallest/Höchstes: H. 17 cm,
W. 5.5 cm, D. 5 cm
TSB, AD
3. **Mariko Arai**
309-18 Takayashiki
Toyama-shi
Toyama-ken 939, Japan
A Bud
Pâte de verre, copper; assembled
Pâte de verre, Kupfer; verklebt
H. 56 cm, W. 26 cm, D. 13 cm
TSB, SKF
4. **Yoshiko Asai**
54 Hasuike Tamanoi
Kisogawa-cho
Haguri-gun, Aichi 493, Japan
Tree
Blown glass, *pâte de verre*
mosaic
Geblasenes Glas, *Pâte de verre*
Mosaik
H. 38 cm, W. 13 cm, D. 13 cm
SKF
5. **Philip Baldwin and
Monica Guggisberg**
1417 Nonfoux, Switzerland
Spinning Top
Blown glass; stone-wheel cut
Geblasenes Glas; steinrad-
graviert
H. 27 cm, W. 21 cm, D. 21 cm
TSB, SKF, TZ



1



2

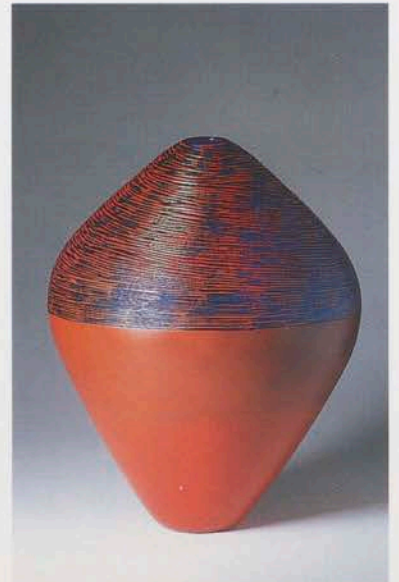


12

3



4



5

6. **Horst Bartels**
 Rastal GmbH & Co. KG
 Lindenstrasse 18
 D-56194 Höhr-Grenzhausen,
 Germany
 Drinking glasses: *Space, Galaxy, Sonic*
 Flameworked and enameled
 glass
 Lampen gearbeitetes und email-
 liertes Glas
 H. 24 cm, W. 11 cm, D. 7.4 cm
 TSB

7. **Scott Benefield**
 3000 Royal Street
 New Orleans, Louisiana 70117
Tutu
 Stained glass; assembled
 Farbiges Glas; verklebt
 H. 64 cm, W. 44 cm
 SKF

8. **Giles Bettison**
 18 Baker Gardens
 Ainslie ACT, Australia
Untitled 3
 Blown ground *murrine* cane
 Geblasenes, verdrehtes *murrine*
 Rohr

H. 12 cm, W. 11.5 cm,
 D. 11.5 cm
 TSB

9. **Jane Bruce**
 c/o Ruth Summers
 13428 Maxella Avenue, #388
 Marina Del Rey, California
 90292
Object: Red
 Kiln-formed and blown glass;
 lathe-cut, hand-finished
 Ofengeformtes und geblasenes
 Glas; drehbankgeschliffen, hand-
 endverarbeitet
 H. 17 cm, W. 26 cm, D. 14 cm
 SKF

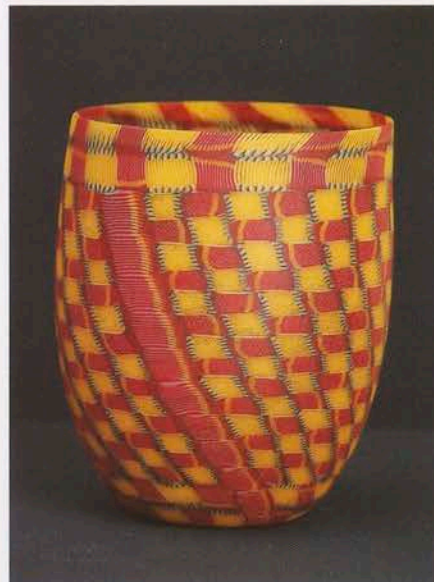
10. **Lucio Bubacco**
 S. Polo, 1077/A
 30125 Venice, Italy
In the Garden of the Damned
 Cast and flameworked glass;
 assembled
 Gegossenes und heiß bearbeite-
 tes Glas; verklebt
 H. 55 cm, W. 27 cm, D. 14 cm
 TSB



6



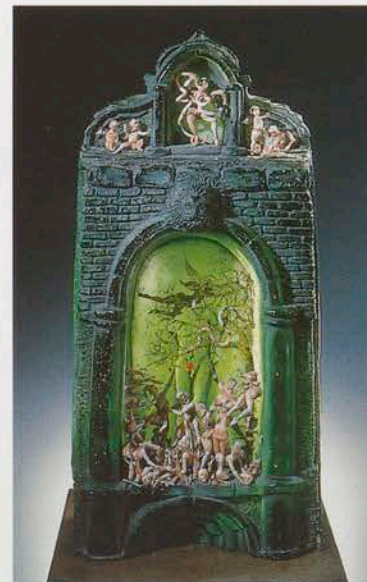
7



8



9



10



11. Mark Calderon
 924 26th Avenue
 Seattle, Washington 98122
Corpus
 Cast glass
 Gegossenes Glas
 H. 17 cm, W. 14 cm, D. 14 cm
 TSB, SKF

Water Carafe and Glass
 Blown glass
 Geblasenes Glas
 H. 25 cm, W. 10.5 cm,
 D. 10.5 cm
 TSB, SKF, TZ

12. Barbara Cali
 910 Dolphin Drive
 Malvern, Pennsylvania 19355
Bound Growth
 Blown glass, rubber, twine;
 assembled with metal rod
 Geblasenes Glas, Gummi,
 Schnur; mit Metallstab verklebt
 H. 40 cm, W. 52 cm, D. 20 cm
 SKF, TZ

14. Tessa Clegg
 13B Stock Orchard Crescent
 London N7 9SL, England
Bottle: Dream Stone Series
 Cast glass
 Gegossenes Glas
 H. 19.5 cm, W. 15 cm,
 D. 5.5 cm
 AD, SKF, TZ

13. Anna Carlgren
 Royal Leerdam Kristal
 P.O. Box 8
 4140 AA Leerdam, the Netherlands

15. Paul Cunningham
 7350 16th Avenue Northwest
 Seattle, Washington 98117
Coinware Bottles
 Blown and acid-etched glass
 Geblasenes und säuregeätztes
 Glas
 Each/Je: H. 52 cm, W. 20 cm
 TZ

11



12

13



14

14

15

16. Dan Dailey
 2 North Road
 Kensington, New Hampshire
 03833
AV 33-95 Elephant
 Blown and hot-worked glass
 Geblasenes und heiß bearbeitetes Glas
 H. 49.5 cm, W. 27 cm,
 D. 35.5 cm
 TSB, TZ

17. Jamex De La Torre
 1010 University Avenue, #172
 San Diego, California 92103
Cyclops
 Hot-worked glass, paint, papier-
 mâché, tile, silicone; assembled
 Heiß bearbeitetes Glas, Farbe,
 Papiermâché, Fliesen, Silikon;
 verklebt
 H. 75 cm, W. 60 cm, D. 20 cm
 TZ

18. Bozena Dwornik-Czok
 Al. Jaworowa 40A/3
 53-123 Breslau, Poland
In die Lebensdauer Verlieren I
 Manipulated, cut, and enameled
 glass; copper

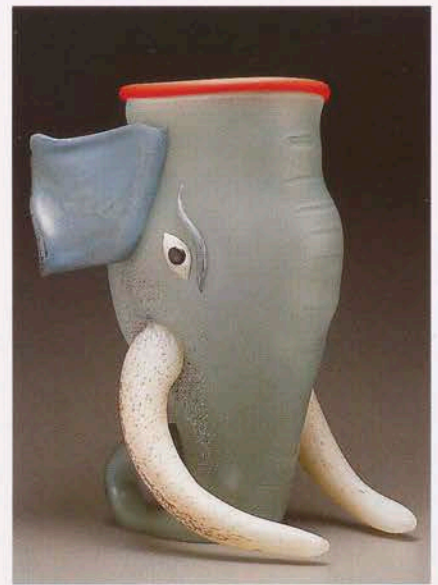
Bearbeitetes, geschliffenes und
 emailliertes Glas; Kupfer
 H. 106 cm, W. 123 cm,
 D. 2.5 cm
 SKF, TZ

**19. Kathy Elliott and
 Ben Edols**
 De Vesa Gallery
 334 Gough Street
 San Francisco, California 94102

Untitled green bowl
 Blown and cut glass
 Geblasenes und geschliffenes
 Glas
 H. 26 cm, W. 27 cm, D. 27 cm
 TSB, AD, TZ

20. Somani Ferley
 601 Clinton Street
 Toronto, Ontario M6G 2Z8,
 Canada

Flora
 Kiln-formed glass, sand; assem-
 bled
 Ofengeformtes Glas, Sand;
 verklebt
 H. 46 cm, W. 21 cm, D. 21 cm
 TZ



16



17



18



19



20

21. Jan Fišar

Glasgalerie Hittfeld
Kirchstrasse 1
D-21218 Seevetal/Hittfeld,
Germany

Squabblers (two parts)
Slumped glass; cut, polished
Abgesenktes Glas; geschliffen,
poliert
OH. 63 cm, W. 63 cm,
D. 37 cm
TSB

Gegossenes Glas, Stahl;
verklebt
H. 160 cm, W. 130 cm,
D. 30 cm
AD, TZ

24. Michael Glancy

Heller Gallery
71 Greene Street
New York, New York 10012

Ruby Node
Blown glass, electroformed
copper
Geblasenes Glas, elektrogeform-
tes Kupfer
H. 25 cm, W. 17.5 cm, D. 15 cm
TSB, TZ

22. Michael Fox

Refusalon Gallery
630 Natoma
San Francisco, California 94103

Sac de nuit
Blown and hot-worked glass
Geblasenes und heiß bearbeite-
tes Glas
H. 38.1 cm, W. 30.5 cm,
D. 20.3 cm
AD, TZ

25. Mieke Groot

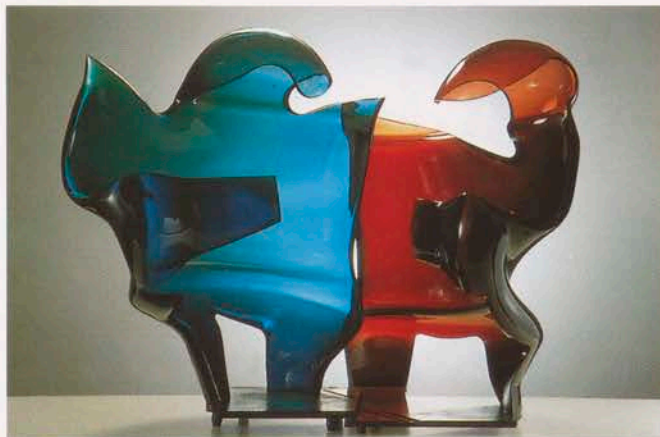
Bellamystraat 91-93
1053 BJ Amsterdam, the
Netherlands

Vase with Top
Blown and enameled glass
Geblasenes und emailiertes
Glas
H. 30 cm, W. 25 cm, D. 25 cm
AD, SKF, TZ

23. Katja Fritzsche

P.O. Box 245
Alfred Station, New York 14803

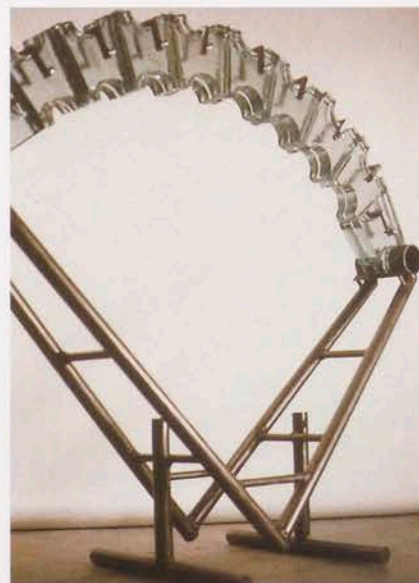
Arch #121
Cast glass, steel; assembled



21



22



23



24



25

26. Dorothy Hafner

180 Varick Street, 5th Floor
New York, New York 10014

Aqua Balloons, 1995

Blown glass
Geblasenes Glas
H. 38 cm, W. 24 cm,
D. 12.5 cm
TSB, SKF

27. Kotaro Hamada

6032 Sycamore Avenue
Northwest
Seattle, Washington 98103

Potstrad

Blown glass, wood; assembled
Geblasenes Glas, Holz; verklebt
H. 45 cm, W. 25 cm, D. 25 cm
AD, SKF, TZ

28. Jiří Harcuba

Janouškova 1
162 00 Prague, Czech Republic

*Two Portraits: Václav Havel and
Vladimír Kopecký*

Engraved glass
Graviertes Glas
Taller/Höchstes: H. 27.7 cm,
W. 19 cm, D. 5 cm
TSB, SKF, TZ

29. Molly Vaughan Haskins

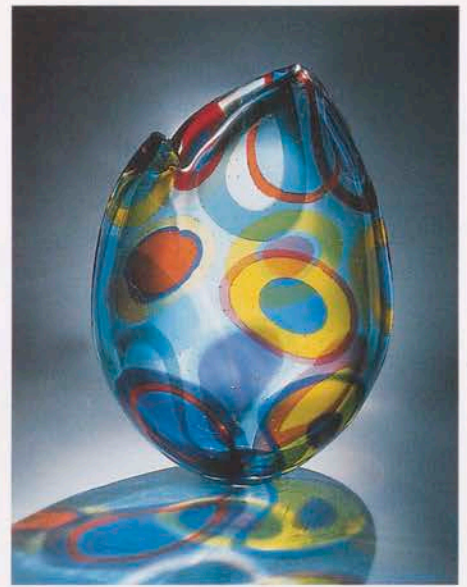
2345 Wood Street
Eureka, California 95501

*Bracelet Series: Mechanical,
Water Melon, Mechanical*
Kiln-formed glass; tumble-
polished, assembled
Ofengeformtes Glas; unregel-
mäßig poliert, verklebt
Largest/Größe: H. 3.5 cm,
W. 7.6 cm, D. 3.0 cm
AD

30. Shiho Hayazaki

Aichi University of Education
1 Hirotsawa, Igaya-cho
Kariya, Aichi 448, Japan

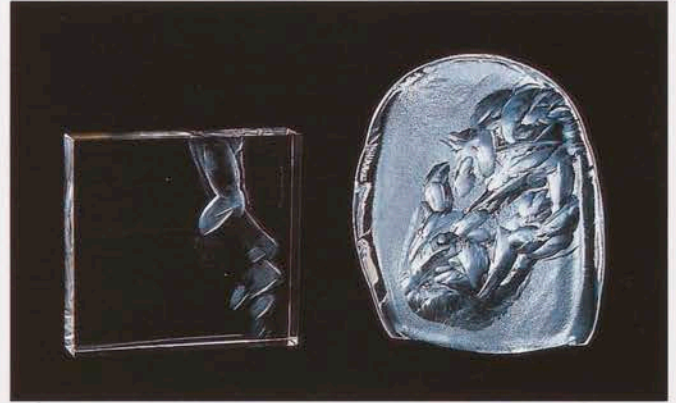
The Kindness of Sky in a City 2
Blown and enameled glass, oil
paint
Geblasenes und emailiertes
Glas, Ölfarbe
H. 27 cm, W. 15 cm, D. 15 cm
TSB, SKF



26



27



28



29



30

31. Page Hazlegrove

17 Babcock Place
Dedham, Massachusetts 02026

Branching Cup

Glass fused in a *cire perdue* mold
Glas in einer *cire perdue*-Form geschmolzen
H. 11.4 cm, W. 20.3 cm, D. 20.3 cm
TZ

Glasscherben, Messingdraht; verklebt
H. 28 cm, W. 28 cm, D. 28 cm
AD, TZ

34. Katrina Hude

2847 Shattuck Avenue
Berkeley, California 94705

Tact

Blown and hot-worked glass
Geblasenes und heiß bearbeitetes Glas
Largest/Größtes: H. 42 cm, W. 18 cm, D. 16 cm
TSB, AD, TZ

32. Timothy Holahan

823 Parkside Boulevard
Claymont, Delaware 19703

Green Family

Blown glass
Geblasenes Glas
OH. 23 cm, W. 51 cm, D. 20 cm
TZ

35. Etsuko Ichikawa

1215 Queen Anne Avenue
North, #13
Seattle, Washington 98109

Tower #5

Painted glass cane, wood; assembled
Bemaltes Glasrohr, Holz; verklebt
H. 30 cm, W. 15 cm, D. 12.5 cm
TSB, SKF

33. Paul Housberg

59 Tingley Street
Providence, Rhode Island 02903

Cobalt Cube

Glass shards, brass wire; assembled



33



35



31



32



18

34

36. Tsuyoshi Inoue

Toyama-shi, Japan

Weather Vane

Blown and sandblasted glass,
glass rods; assembled
Geblasenes und sandgestrahltes
Glas, Glasstäbe; verklebt
H. 39 cm, W. 20 cm, D. 12 cm
SKF

37. Akihiro Isogai

1232-7 Tamashima
Kurashiki
Okayama 713, Japan

Earth Cradle

Blown, cut, and sandblasted
glass
Geblasenes, geschliffenes und
sandgestrahltes Glas
H. 16 cm, W. 34 cm, D. 17 cm
TSB

38. Micha Maria Karlslund

Rosenkrantzgade 6
DK-8000 Aarhus C, Denmark

Vessel in Vessel

Blown glass, metal leaf
Geblasenes Glas, Blattmetall
Tallest/Höchstes: H. 40 cm
AD, TZ

39. Shoko Kasahara

Kamakura, Japan

Exhibition Study I

Fused and sandblasted glass;
assembled
Verschmolzenes und sand-
gestrahltes Glas; verklebt
H. 60 cm, W. 100 cm, D. 17 cm
TSB, SKF, TZ

40. Ruth King

Ohio State University
146 Hopkins Hall
128 North Oval Mall
Columbus, Ohio 43210

Burley Girl Brew (Careful! It'll

Put Hair on Your Breasts!)

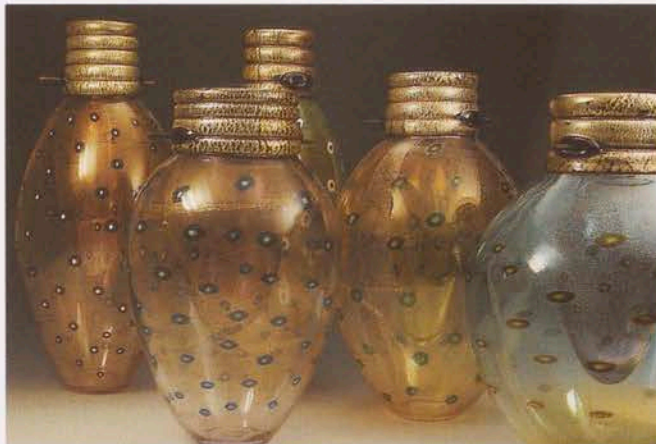
Blown glass, oil paint
Geblasenes Glas, Ölfarbe
H. 30.5 cm, W. 10 cm
SKF



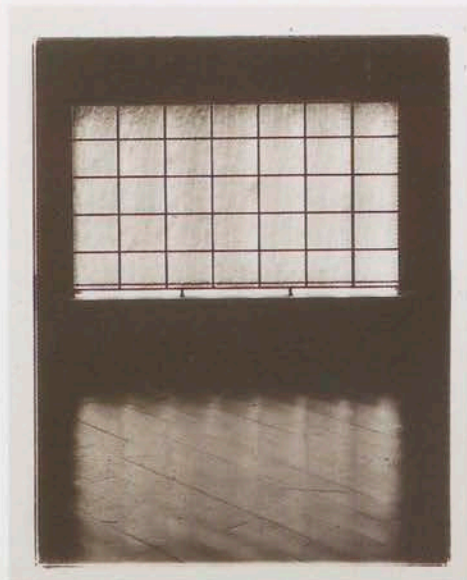
36



37



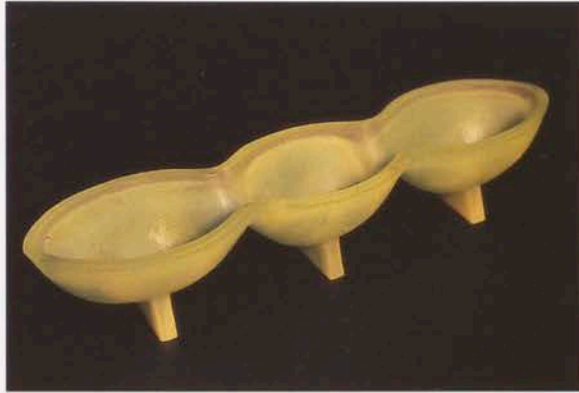
38



39



40



41

41. Yasuko Kita

13-10 Yanagi-cho Kanazawa-ku
Yokohama-shi, Kanagawa-ken
236, Japan

The Pulse Family

Pâte de verre

Pâte de verre

H. 6 cm, W. 29 cm, D. 6.5 cm

SKF, TZ

42. Junichi Kiyoi

Nara-shi, Japan

Money Is Paper

Cast glass, glass paper

Gegossenes Glas, Glaspapier

H. 15 cm, W. 25 cm, D. 12 cm

TSB

43. Vladimír Klein

Lidická 811

47114 Kamenický Šenov, Czech
Republic

Tear

Cast, cut, ground, and polished
glass

Gegossenes, geschnittenes,
geschliffenes und poliertes Glas

H. 42 cm, W. 22 cm, D. 22 cm

AD, TZ

**44. Sabrina Knowles and
Jenny Pohlman**

Seattle, Washington

Prayer Beads

Blown and hot-worked glass,
wrapped copper; assembled
Geblasenes und heiß bearbeite-
tes Glas, gewickeltes Kupfer;
verklebt

H. 183 cm, W. 122 cm, D. 13 cm
AD

45. Paulina Komorowska-Birger

Konicza 8/7

Zielona Góra 65-187, Poland

(Stone + Glass) ²

Flameworked glass, stone;

assembled

Lampengearbeitetes Glas, Stein;

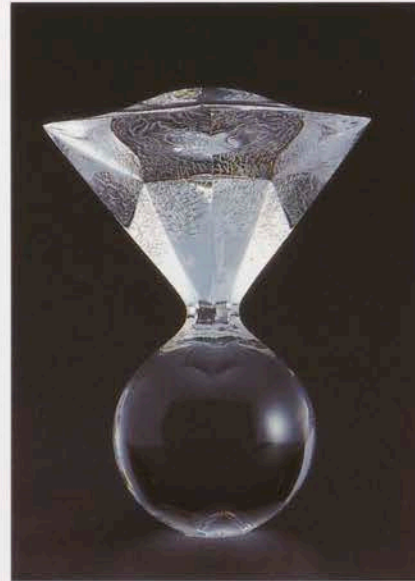
verklebt

H. 120 cm, W. 120 cm, D. 60 cm

SKF, TZ



42



43



44



45

46. Linda MacNeil

2 North Road
Kensington, New Hampshire
03833-5605

Necklace - Mesh - 6 - 95
Cold-worked *pâte de verre*, mirror, 24-karat = gold-plated brass; assembled
Kalt bearbeitetes *Pâte de verre*, 24 Karat vergoldetes Messing; verklebt
H. 2 cm, Diam. 18 cm
TSB, SKF

47. Richard Marquis

Elliott Brown Gallery
619 North 35th Street, #101
Seattle, Washington 98103

Lumpyware Tea Service (Gun Powder)
Blown and hot-worked glass, wood, found object; assembled
Geblasenes und heiß bearbeitetes Glas, Holz, Fundstück; verklebt
H. 28 cm, W. 43 cm, D. 20 cm
SKF, TZ

48. Akane Matsuura

5076-4 Minamihotaka Toyoshina-machi
Minamiazumi-gun, Nagano Pref.
399-82, Japan

Family
Blown and hot-worked glass
Geblasenes und heiß bearbeitetes Glas
H. 23 cm, W. 24.5 cm,
D. 24.5 cm
TSB, AD

49. Helen Maurer

Royal College of Art
Kensington Gore
London SW7 2EU, England
Angel Wings II
Acid-etched mirror; spotlighting
Säuregeätzter Spiegel; Beleuchtung
OH. 43 cm, W. 18 cm; D. 3 mm
(mirror/Spiegel)
AD, SKF

50. Richard Craig Meitner

Bellamystraat 91-93
1053 BJ Amsterdam, the Netherlands
Qualcosa in Argento
Blown glass, applied silver leaf
Geblasenes Glas, appliziertes Blattsilber
H. 75 cm
TSB, SKF, TZ



46



47



48



49



50



51. Julie Ann Mihalisin

Riley Hawk Gallery
642 North High Street
Columbus, Ohio 43215

Brooch/Pendants

Glass slumped into fabricated metal
In industrielles Metall abgese-
ntes Glas
Largest/Größe: H. 4.5 cm,
W. 8.25 cm
SKF

Lampengearbeitetes und
verschmolzenes Glas, Stahl;
verklebt
H. 68 cm, W. 50 cm, D. 3 cm
TSB, AD

54. Benjamin Moore

1213 South King Street
Seattle, Washington 98144

Exterior Fold Series—1995

Blown glass
Geblasenes Glas
OH. 68 cm, W. 59 cm,
D. 66 cm
TSB, SKF, TZ

52. Kaori Minami

Himi, Japan

Icicle

Cast glass
Gegossenes Glas
H. 60 cm, W. 14 cm, D. 14 cm
TZ

55. Nobue Morihiro

8-21-2 Todoroki
Setagaya, Tokyo 158, Japan

Sea Fruit—II

Pâte de verre
Pâte de verre
H. 24.5 cm, W. 21 cm, D. 18 cm
AD, TZ

53. Yumiko Momozuka

Toyama, Japan

Pray

Flameworked and fused glass,
steel; assembled

51



52

53



22

54

55

56. Mary Mullaney and Ralph Mossman

P.O. Box 458
Driggs, Idaho 83422

Tall Goblets

Blown glass with *murrine* decoration

Gebblasenes Glas mit *murrine* Verzierung
Each/Je: H. 28 cm, W. 10 cm, D. 10 cm
TSB, SKF

57. Shinichi Muro

Joetsu Crystal Glass
375-5 Machida-Machi
Numata-Shi, Gumma-ken 378, Japan

Forest Family

Blown and hot-worked glass
Gebblasenes und heiß bearbeitetes Glas

Tallest/Höchstes: H. 24 cm, W. 18 cm, D. 15 cm
TSB, TZ

58. Shaelene Murray

1/226 Enmore Road, Enmore
Sydney NSW 2042, Australia

Handbag

Cold-worked automobile headlights, powder-coated aluminum, tire valves, leather-covered springs; assembled

Kalt bearbeitete Autoscheinwerfer, puderüberzogenes Aluminium, Reifenventile, lederüberzogene Federn; verklebt
H. 35 cm, W. 22 cm, D. 12 cm
AD, SKF, TZ

59. Reiko Nakada

1-4, Nishikawamukou, Fujikawa-cho
Okazaki-shi, Aichi-ken 444-35, Japan

Swing Cups: Harvest Series

Blown glass, *pâte de verre*

Gebblasenes Glas, *Pâte de verre*
Tallest/Höchstes: H. 18 cm, W. 9.5 cm, D. 10 cm
TSB

60. Yuko Nakao

757-37, Katakura-cho, Kanagawa-ku
Yokohama, Kanagawa-ken 221, Japan

Sphere

Blown, fused, and slumped glass; *pâte de verre*, lusters
Gebblasenes, verschmolzenes und abgesenktes Glas, *Pâte de verre*, Lüster

H. 24 cm, W. 54 cm, D. 54 cm
AD (TZ abstained/enthaltend)



56



58



57



59



60



61

61. Etsuko Nishi

Flat 7, 12 Stanhope Mews West
London SW7 5RB, England

Flower Vessel

Pâte de verre

Pâte de verre

H. 26 cm, W. 33 cm, D. 33 cm

TZ

62. Osamu Noda

4-1-13, Honson, Nijijima mura
Tokyo 100-04, Japan

Nijijima Composition #1

Blown glass

Gebblasenes Glas

H. 24 cm, W. 38 cm, D. 30 cm

SKF, TZ

63. Mayumi Nomiya

1-18-11 Izumi-cho, Kokubunji-shi
Tokyo 183, Japan

Move

Fused glass, *pâte de verre*,

sheet glass; laminated

Geschmolzenes Glas, *Pâte de*

verre, Glasscheiben, laminiert

H. 9.2 cm, W. 19 cm, D. 11.5 cm

SKF, TZ

64. Zora Palová

Bratislava, Slovak Republic

Shadows: Bridges Series

Glass melted in a mold, cut,

semi-polished

In eine Form geschmolzenes

Glas, geschliffen, halb poliert

H. 15 cm, W. 64 cm, D. 12 cm

SKF, TZ

65. Maro Papadopoulou

Roslagsg. 29

S-113 55 Stockholm, Sweden

Feeding Bottles

Solid hot-worked glass; iridized

Massives heiß bearbeitetes Glas;

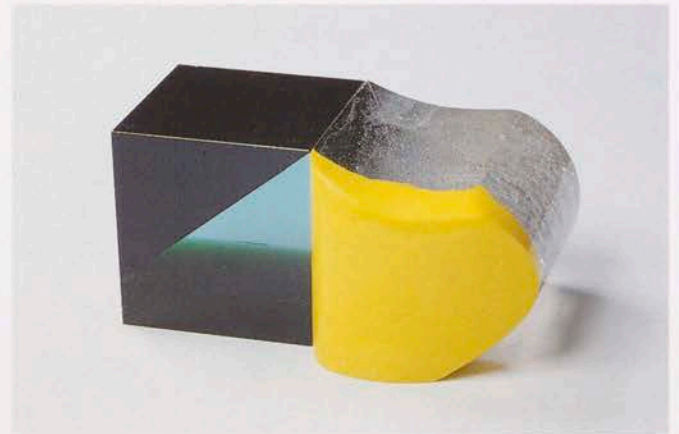
irisierend

Tallest/Höchste: H. 25 cm

TSB, AD



62



63



24



65

66. Stephen Procter
 Frog Hollow, RMB 2142
 Wanna Wanna Road
 Queanbeyan NSW 2620,
 Australia

Night Horizon

Fused, blown, and cut glass
 Verschmolzenes, geblasenes
 und geschliffenes Glas
 H. 11.5 cm, Diam. 18.5 cm
 TSB, TZ

67. Susan Rankin

P.O. Box 81, Jack Lake Road
 Apsley, Ontario KOL 1A0,
 Canada

Cymbidium

Blown and hot-worked glass
 Geblasenes und heiß bearbeitetes
 Glas
 H. 35 cm, W. 29 cm, D. 20 cm
 TSB, AD

68. Astri Reusch

206 Roy Est
 Montreal, Quebec H2W 1M4,
 Canada

Cubic Transformation IX
 Hand-ground glass, polished
 bevels; assembled

Matt geschliffenes Glas, polierte
 Kanten; verklebt
 H. 56 cm, W. 30 cm, D. 31 cm
 TSB

69. Gerhard Ribka

Rügenerstrasse 4
 D-63075 Offenbach am Main,
 Germany

Norden 2

Painted and stained glass; as-
 sembled with lead
 Bemaltes und farbiges Glas; mit
 Blei verklebt
 H. 58 cm, W. 58 cm
 SKF

70. Ann Robinson

Elliott Brown Gallery
 619 North 35th Street, #101
 Seattle, Washington 98103

Yellow Pod

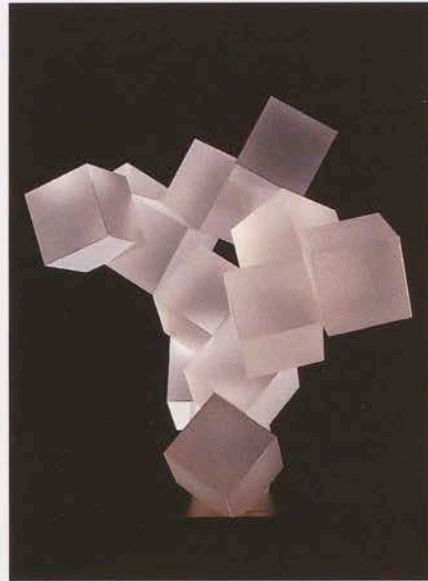
Glass fused in a mold
 In eine Form geschmolzenes
 Glas
 H. 23 cm, W. 34.5 cm, D. 29 cm
 AD, SKF, TZ



66



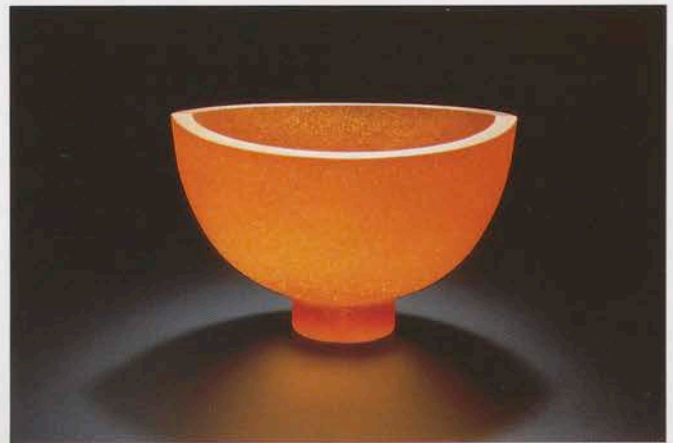
67



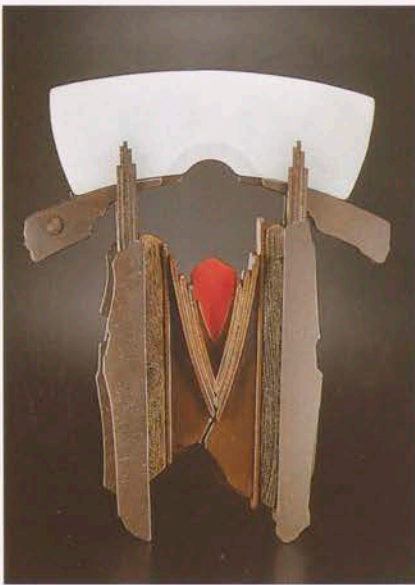
68



69



70



71

71. Sally Rogers

P.O. Box 48
Penland, North Carolina 28765-0048

Yoke

Pâte de verre, steel, wood;
assembled
Pâte de verre, Stahl, Holz;
verklebt
H. 115 cm, W. 87 cm, D. 30 cm
AD

Geschliffenes und laminiertes
Glas
H. 60 cm, W. 60 cm, D. 55 cm
TSB, AD

74. Youko Sano

4-11-10-303, Narashinodai
Funabashi, Chiba 274, Japan

Warm Time, Warm Space

Blown, cut, and polished glass
Geblasenes, geschliffenes und
poliertes Glas
H. 13 cm, W. 12 cm, D. 12 cm
TSB

72. Martin Rosol

Compositions Gallery
317 Sutter Street
San Francisco, California 94108

Icon

Cut, polished, laminated, and
sandblasted glass; gold leaf
Geschliffenes, poliertes, lami-
niertes und sandgestrahltes
Glas; Blattgold
H. 16 cm, W. 18 cm, D. 20 cm
TSB

75. Judith A. Schaechter

Snyderman Gallery
303 Cherry Street
Philadelphia, Pennsylvania
19106

*I've Trampled a Million Pretty
Flowers*

Cut, stained, sandblasted, en-
graved, and enameled glass;
assembled with copper foil
Geschliffenes, farbiges, sandge-
strahltes, graviertes und email-
liertes Glas; mit Kupferfolie ver-
klebt
H. 108 cm, W. 50 cm
TSB

73. Ivo Rozsypal

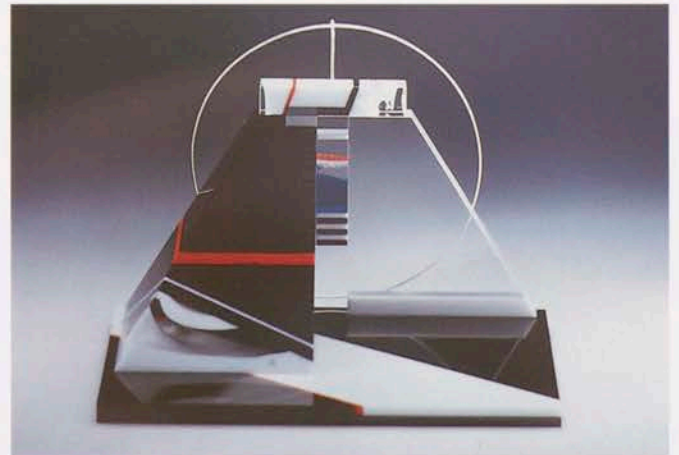
U Studánky 679
473 01 Nový Bor, Czech Republic

Thalia

Cut and laminated glass



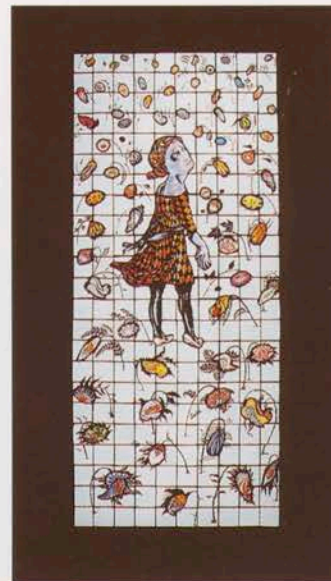
72



73



26



75

74

76. Michael Scheiner
 10 Clinton Street
 Central Falls, Rhode Island
 02863

Exclamation
 Blown glass, copper; assembled
 Geblasenes Glas, Kupfer;
 verklebt
 H. 47 cm, W. 35.6 cm,
 D. 35.6 cm
 TSB, SKF

77. Johnathon Schmuck
 46 Harlem Street, #1
 Rochester, New York 14607

Hourglass
 Assembled found objects
 Verklebte Fundstücke
 H. 34 cm, W. 8 cm, D. 8 cm
 AD

78. Naomi Shioya
 624 Shiori Maihara Sakata
 Shiga, Japan
The Boat Never Go Back
 Cast and blown glass; assembled
 Gegossenes und geblasenes
 Glas; verklebt
 H. 44 cm, W. 54 cm, D. 10 cm
 TZ

79. Pauline Solven
 31 Culver Street
 Newent, Gloucestershire GL18 1
 DB, England

Narrow Stack—Rising Sun
 Mold-blown glass parts;
 assembled
 Formgeblasene Glasteile;
 verklebt
 H. 30 cm, W. 14 cm, D. 7 cm
 TSB, TZ

80. Vratislav Šotola
 U Studánky 1
 170 00 Prague 7, Czech
 Republic

Covered Server for Pastry
 Mold-blown glass
 Formgeblasenes Glas
 H. 20.5 cm, W. 27.7 cm,
 D. 27.7 cm
 TSB, SKF, TZ



76



77



78



79



80



81. Stephan Quappe Steffen

Moselstrasse 3
D-54518 Kesten, Germany

Violetta

Screen-printed, painted, and stained glass; assembled
Besiebdrucktes, bemaltes und farbiges Glas; verklebt
H. 255 cm, W. 120 cm
AD

Untitled

Cast glass
Gegossenes Glas
H. 12 cm, W. 30 cm, D. 3 cm
TSB, AD, TZ

84. Ayane Takeuchi

2514-2 Kanaya, Kanaya-cho
Haibara-gun, Shizuoka-ken 428,
Japan

To the Air

Hot-worked and kiln-formed glass, metal; assembled
Heiß bearbeitetes und ofengeformtes Glas, Metall; verklebt
H. 31 cm, W. 15 cm, D. 13 cm
AD, TZ

82. Patrick Stern

40 Crownstone Court, Crownstone Road
London SW2 1LS, England

Lenticular Lattice Mosaic Bead

Mosaic glass; hot-worked (wound)
Mosaikglas; heiß bearbeitet (gewickelt)
H. 2.1 cm, W. 2.4 cm
TSB

85. Kazumi Tsuji

#109, 1-8-37 Tera-machi
Kanazawa-shi, Ishikawa-ken
921, Japan

Bud

Blown and hot-worked glass
Geblasenes und heiß bearbeitetes Glas
H. 42 cm, W. 37 cm, D. 21 cm
AD, TZ

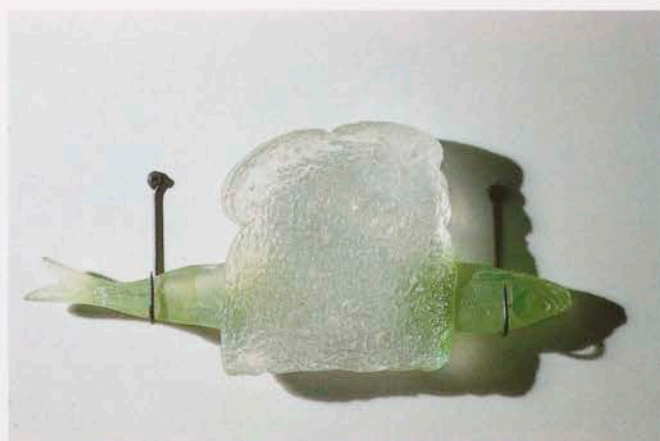
83. Mark J. Sudduth

3879 Mayfield Road
Cleveland Heights, Ohio 44121

81



82



83



84



85

86. Petr Vlček

Maříkova 1/187
16200 Prague 6, Czech
Republic

Life

Mold-blown and painted glass
Formgeblasenes und bemaltes
Glas

H. 20 cm, W. 26 cm, D. 15 cm
TZ

Three, Metamorphosis XXV

Glass cast and blown into sand
molds
Gegossenes und in Sandformen
geblasenes Glas
OH. 30 cm, W. 30 cm, D. 50 cm
TSB, SKF

89. Goran Warff

Kosta Boda
Backgatan 10
S-36052 Kosta, Sweden

Spirit in Bottle

Hot-worked glass
Heiß bearbeitetes Glas
H. 32 cm, W. 10 cm
TSB, SKF

90. Satomi Watanabe

Tokyo, Japan

A Little Voice

Cast glass, wood, plaster;
assembled
Gegossenes Glas, Holz, Gips;
verklebt
H. 20.5 cm, W. 31 cm, D. 3 cm
TSB



87. Eva Vlčková

Pod Kavalírkov 8
Prague 5, Czech Republic

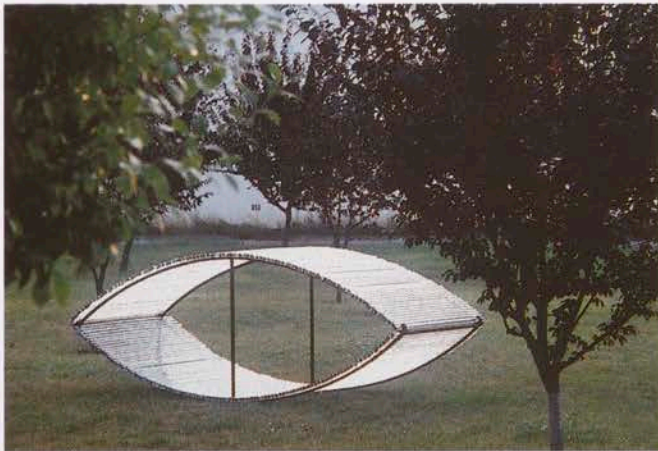
Mandorla

Glass rods, iron; assembled
Glasstäbe, Eisen; verklebt

H. 150 cm, W. 320 cm,
D. 120 cm
AD

88. Natascha Wahl

56 Weydon Hill Road
Farnham, Surrey GU9 8NY,
England



87

86



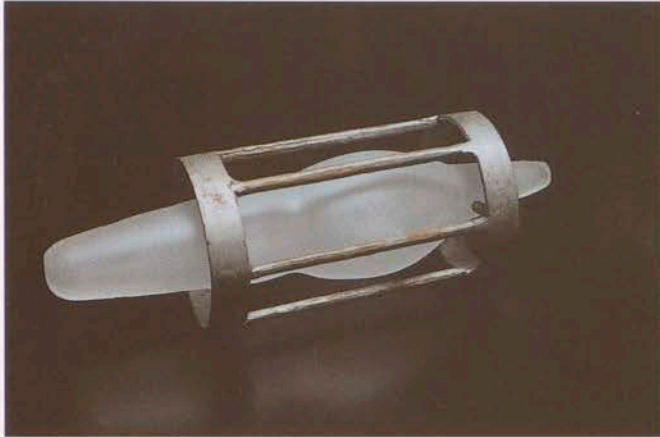
88



89



90



91. Kazuo Watase

Kahoku-gun, Japan

Situated

Blown glass, fabricated steel;
assembled
Geblasenes Glas, Industriestahl;
verklebt
H. 7 cm, W. 22.5 cm, D. 7 cm
AD, TZ

Portrait of a Face II

Blown and enameled glass
Geblasenes und emailiertes
Glas
H. 60 cm, W. 36 cm, D. 11 cm
TSB, SKF, TZ

92. Stefan J. Weber

18 Timber Springs
Newfairfield, Connecticut 06812

Tiger Striped Chair

Hot-worked, cut, and polished
glass; wood; assembled
Heiß bearbeitetes, geschliffenes
und poliertes Glas; Holz; verklebt
H. 61 cm, W. 66 cm, D. 20 cm
AD

94. Elke Werchan

Heinzenstrasse 16
D-52064 Aachen, Germany

Untitled

Cast glass and metal; wood
Gegossenes Glas und Metall;
Holz
H. 20 cm, W. 120 cm, D. 80 cm
AD, TZ

95. Neil Wilkin

Unit 3, Wallbridge Industrial
Estate
Frome, Somerset BA11 5JY,
England

Crystal Arrangement

Hot-worked glass, stainless steel
wire; assembled
Heiß bearbeitetes Glas, rostfreier
Stahldraht; verklebt
H. 65 cm, W. 55 cm, D. 55 cm
SKF, TZ

93. Dick Weiss

with the assistance of Dante
Marioni and Ben Moore
811 North 36th Street
Seattle, Washington 98103

91



92

93



30

94

95

96. **Wilfred Yamasawa**

P.O. Box 311
Holualoa, Hawaii 96725

The Spoiled Child

Blown and hot-worked glass,
gold and silver leaf; iridized, as-
sembled

Geblasenes und heiß bearbeitetes
Glas, Blattgold und -silber;
irisierend, verklebt
H. 46 cm, W. 20 cm, D. 20 cm
AD, TZ

97. **Naoto Yokoyama**

1-25-19 Kamiyoga
Setagaya-ku, Tokyo 158, Japan

Crab

Hot-worked glass; assembled
Heiß bearbeitetes Glas; verklebt
H. 28 cm, W. 21.5 cm, D. 10 cm
TSB, TZ

98. **Harumi Yukutake**

58-63 Otsuka
Hachioji, Tokyo 192-03, Japan

Untitled

Slumped glass; assembled
Abgesenktes Glas; verklebt
OH. 45 cm, W. 200 cm,
D. 250 cm
SKF, TZ

99. **Dana Zed**

5551 Masonic Avenue
Oakland, California 94618

Birth House

Fused glass and metal;
assembled
Verschmolzenes Glas und
Metall; verklebt
H. 46 cm, W. 29 cm, D. 20
cm
TSB

100. **Klaus Zimmer**

19 Begonia Street, Box Hill
STH
Victoria 3128, Australia

Orange Anchor

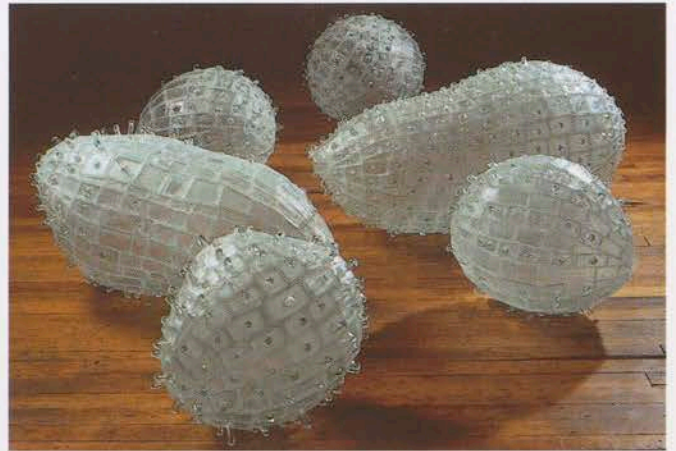
"Antique" glass, lead, paint
Antikglas, Blei, Farbe
H. 18 cm, W. 14.5 cm
SKF



96



97



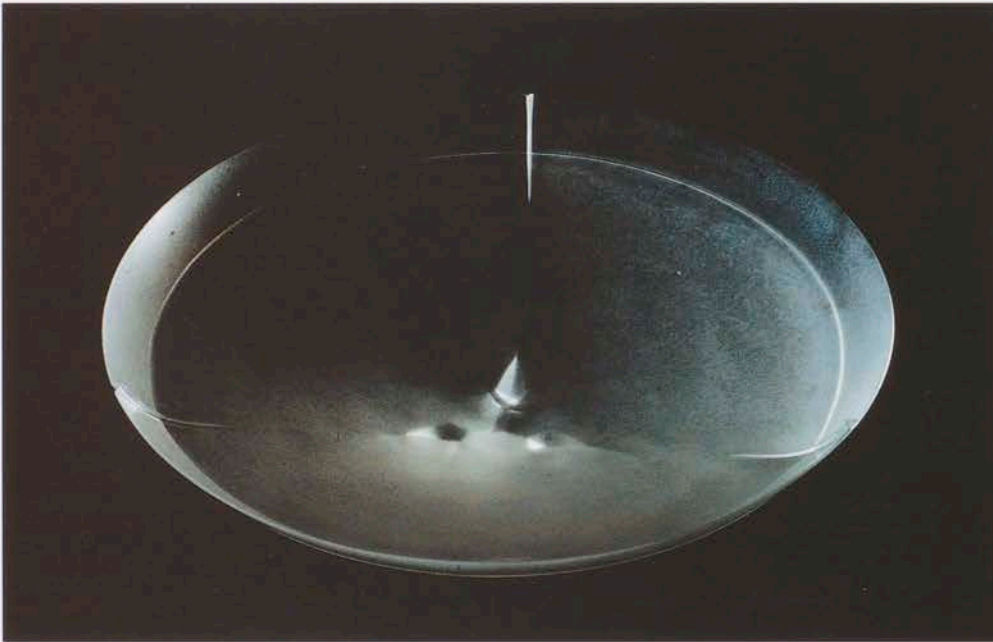
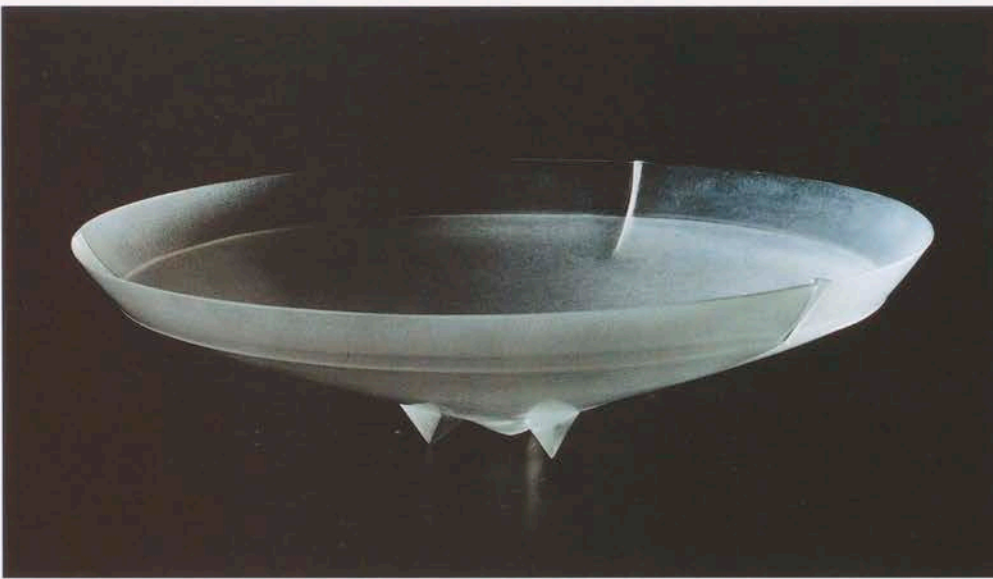
98



99



100



Franz X. Höller, Germany
 Untitled, 1993
 Cut and semipolished glass
 Geschliffenes und halbpoliertes
 Glas
 H. 11 cm, Diam. 40 cm

Some of the Best in Recent Glass

By its very nature, *New Glass Review* cannot help but present something of a dilemma. Only works that seem in some way new (as well as good) to the jurors may be included; this means that otherwise fine pieces must often be eliminated. In addition, as a competition, the *Review* can be only as comprehensive as its entries permit. Therefore, this year, in addition to the 100 juried images, we are presenting a group of outstanding works assembled independently of the *New Glass Review* competition.

Not surprisingly, many of the pieces are objects based on the vessel. The container and its variations offer endless conceptual possibilities, particularly for blown glass. **Franz X. Höller** applies his refined cutting and engraving skills to obtain the most subtle results. The interior and exterior of his untitled bowl have been carved increasingly thin, then sculpted in relief so low that it first becomes apparent as faint shadows. Three triangular feet, cut away from the base, are reflected on the interior by what appears to be a slight pinch in the glass — but it is, in truth, also part of the cutting. Slight ridges suggest

Ganz ihrer Natur entsprechend bleibt der *New Glass Review* nichts anderes übrig, als so etwas wie ein Dilemma vorzuführen. Nur Arbeiten, die den Juroren auf irgendeine Art neu (zugleich gut) erscheinen, können aufgenommen werden; das bedeutet, daß andererseits gute Stücke oft ausscheiden müssen. Außerdem kann die *Review*, als Wettbewerb, nur so umfassend sein, wie es die eingereichten Arbeiten erlauben. Deshalb stellen wir in diesem Jahr zusätzlich zu den 100 juriierten Bildern eine Gruppe herausragender Arbeiten vor, die unabhängig von dem *New Glass Review* Wettbewerb zusammengestellt wurden.

Keineswegs überraschend sind viele der Stücke Objekte, die auf dem Gefäß basieren. Das Behältnis und seine Variationen bieten unendliche konzeptuelle Möglichkeiten, besonders für geblasenes Glas. **Franz X. Höller** setzt seine ausgefeilten Schliff- und Gravurtechniken ein, um äußerst subtile Ergebnisse zu erhalten. Das Innere und Äußere seiner titellosen Schale sind immer dünner geschliffen worden, dann im Relief so fein gestaltet, daß es erst als durchscheinende



Left/Links:

Bert Frijns, The Netherlands

Spiral Forms, 1994

Sagged glass

Abgesenktes Glas

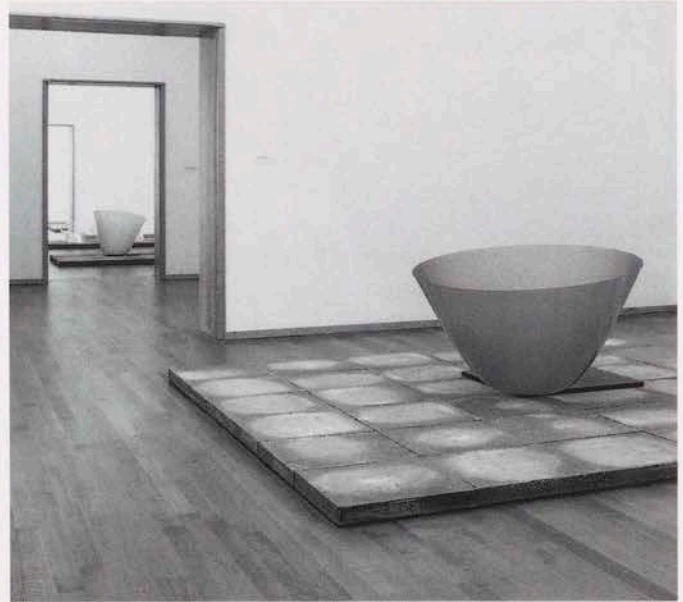
H. 46 cm, Diam. 39 cm

Below/Unten:

Bert Frijns, The Netherlands

Exhibition installation "Bert Frijns — Glass," 1995

Haags Gemeentemuseum, The Hague



small folds in the rim, and the overall effect is of drifted sand, creased paper, or an ancient Persian omphalos. Höller transforms what should be a monotonous combination — a plain dish made of colorless glass, altered by hours of tedious hand-shaping — into art.

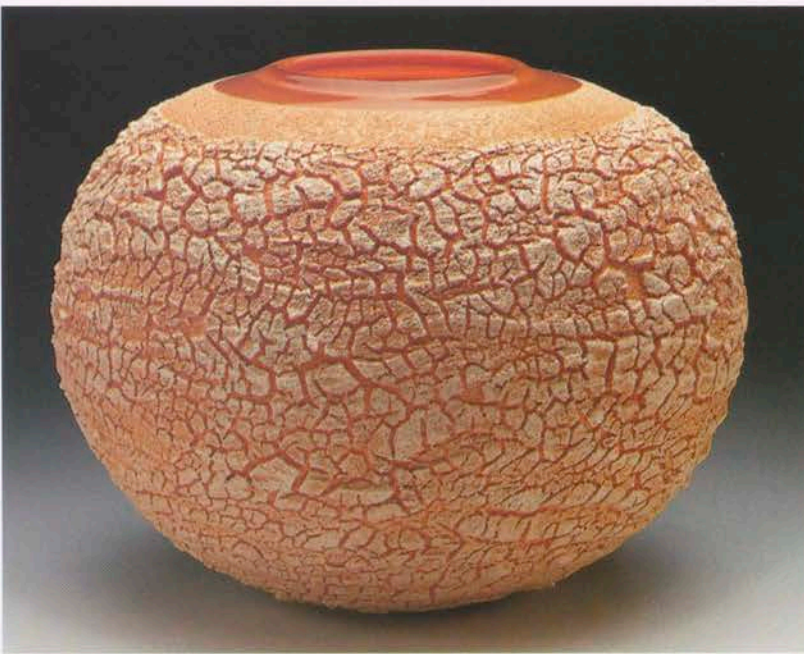
Bert Frijns bases his sculpture on vessels reduced to their most elementary form. Sometimes combined with water or stone, sometimes stacked or leaned against the wall, these barely-there containers are exercises in the properties of glass. For the viewer informed about glassmaking methods, an undeniable part of the Dutch artist's appeal is his quiet unsettling of preconceptions. Although they appear to have been blown, the pieces are formed by the precise controlling of window glass heated in a kiln. One of the most remarkable exhibitions of 1995 was an extensive overview of Frijns's work presented by the Haags Gemeentemuseum, The Hague. The museum allocated several spacious light-filled galleries to the show and published a handsome, insightful catalog. Most of the sculptures rested on low block pallets surrounded by ample space for viewing without interference. Although the situation is improving as museums move away from crowded group exhibitions, the dignified treatment awarded to Frijns's work remains unusual for most studio glass-associated sculpture.

Mieke Groot develops rich surfaces that are somehow subtle and startling at the same time. In 1993, she introduced vessels completely encased in multiple-fired layers of glass enamel. All interest is focused on the elephant = hide-like exterior. At times, the transparent color of the underlying blown bubble may be illuminated through the cracks in the skin. In reply to those who think that Groot's work is not "glassy" enough, one might ask if the passing flash of a web of colored light is not every bit as true to the nature of glass as the rainbows emitted from a cut and polished prism. It would be better to wonder at the relevance of such debates, left over from the late 19th century and perpetuated by the now equally static tenets of Modernism.

Schatten sichtbar wird. Drei winkelig angeordnete Füße, die aus dem Sockel herausgeschnitten wurden, werden im Inneren durch etwas widergespiegelt, das wie eine leichte Druckstelle im Glas erscheint — aber das ist in Wahrheit ebenfalls Teil des Schiffs. Leichte Furchen täuschen schmale Falten im Rand vor und der Gesamteindruck ist der von verwehtem Sand, geknittertem Papier oder einem antiken persischen Schildbuckel. Höller transformiert eine scheinbar monotone Kombination — einen einfachen Teller aus farblosem Glas, der durch Stunden langweiliger Handbearbeitung in Kunst verwandelt wird.

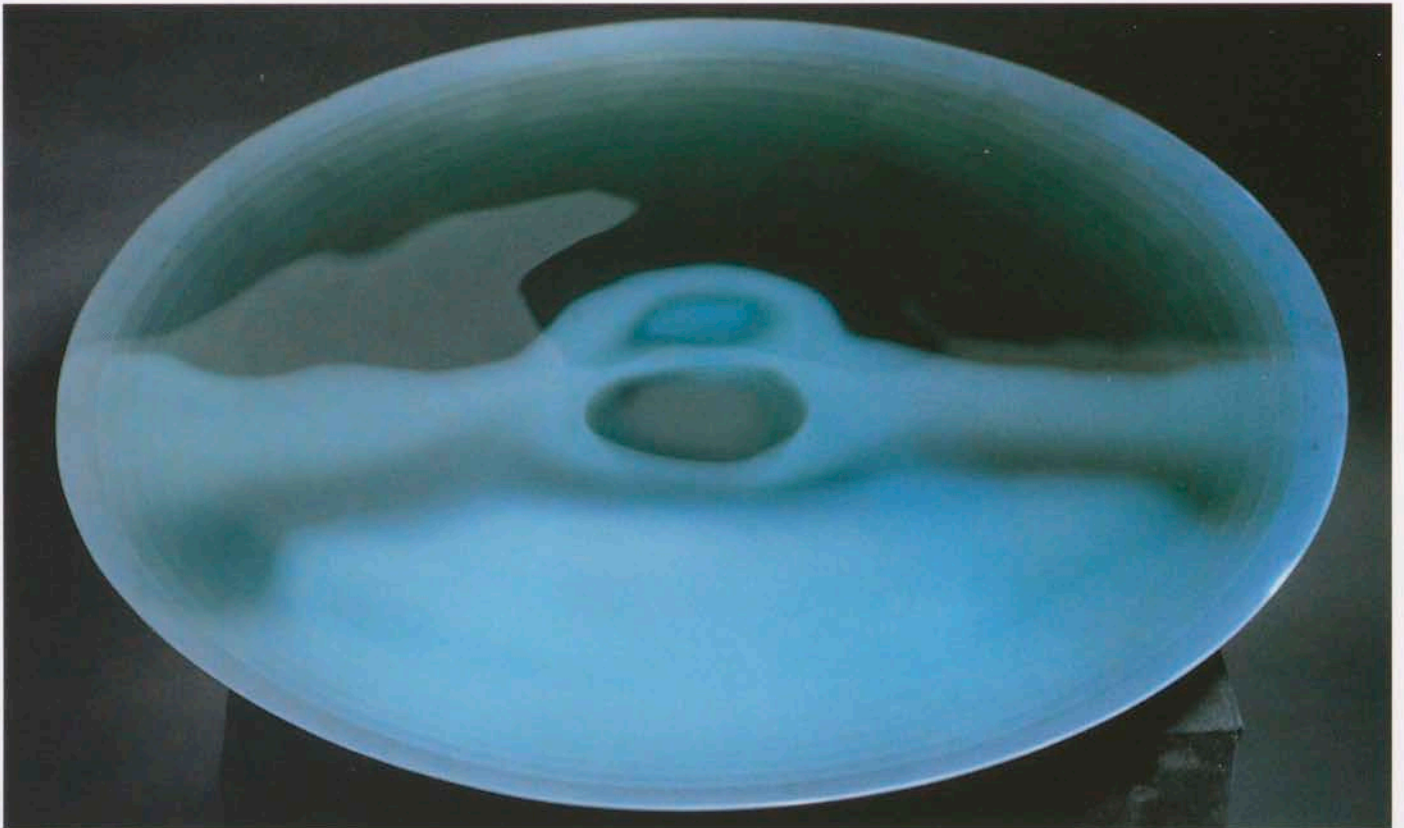
Bert Frijns geht in seinen Skulpturen von Gefäßen aus, die auf ihre elementarste Form reduziert sind. Manchmal mit Wasser oder Stein kombiniert, manchmal gestapelt oder an die Wand gelehnt, sind diese kaum vorhandenen Behälter Studien zu den Eigenschaften des Glases. Für den Betrachter, der sich mit den Techniken des Glasmachens auskennt, geht ein Teil der unbestreitbaren Anziehungskraft des holländischen Künstlers von seinem ruhigen Durcheinanderbringen vorgefaßter Meinungen aus. Obwohl sie wie geblasen aussehen, sind die Stücke aus Fensterglas geformt, das exakt kontrolliert im Ofen erhitzt wird. Eine der bemerkenswertesten Ausstellungen 1995 war ein umfassender Überblick über Frijns Arbeit im Gemeentemuseum in Den Haag. Das Museum stellte für die Ausstellung einige geräumige helle Räume zur Verfügung und veröffentlichte einen ansehnlichen, kenntnisreichen Katalog. Die meisten Skulpturen ruhten auf niedrigen Holzpaletten, umgeben von reichlich Raum damit die Sicht nicht gestört wurde. Auch wenn sich die Situation verbessert, weil Museen sich von den überfüllten Gruppenausstellungen entfernen, bleibt der würdevolle Umgang mit Frijns Arbeit für die meisten Skulpturen, die dem Studioglas nahestehen, ungewöhnlich.

Mieke Groot entwickelt großartige Oberflächen, die gleichzeitig in gewisser Weise raffiniert und aufschreckend sind. 1993 hat sie Gefäße vorgestellt, die vollständig mit mehrfach gebrannten Schichten



Left/Links:
 Mieke Groot, The Netherlands
 Untitled, 1994
 Blown and enameled glass
 Geblasenes und emailliertes Glas
 Diam. 22 cm

Below/Unten:
 Toshio Iezumi, Japan
 Mizuno Utsawa (Water Vessel), 1995
 Cut, laminated, and polished glass
 Geschliffenes, laminiertes und poliertes
 Glas
 H. 9 cm, Diam. 60.9 cm



The word-playing title of **Toshio Iezumi's** *Water Vessel* affirms the viewer's initial impression of liquidity. The matte finish of the shallow, curved wall makes the glass appear to be nearly opaque as it falls away from the glossy top – the sole window into the deep green interior. Laminated sheet glass forms this solid pool and becomes evident only as concentric circles at the honed edges. What keeps the piece from existing as a mere lens, or as a mildly interesting example of obsessive craftsmanship, is the distortion of the top surface. That bulging "imperfection" activates the sculpture and engages the viewer in much the same way as the act of skipping a stone into still water.

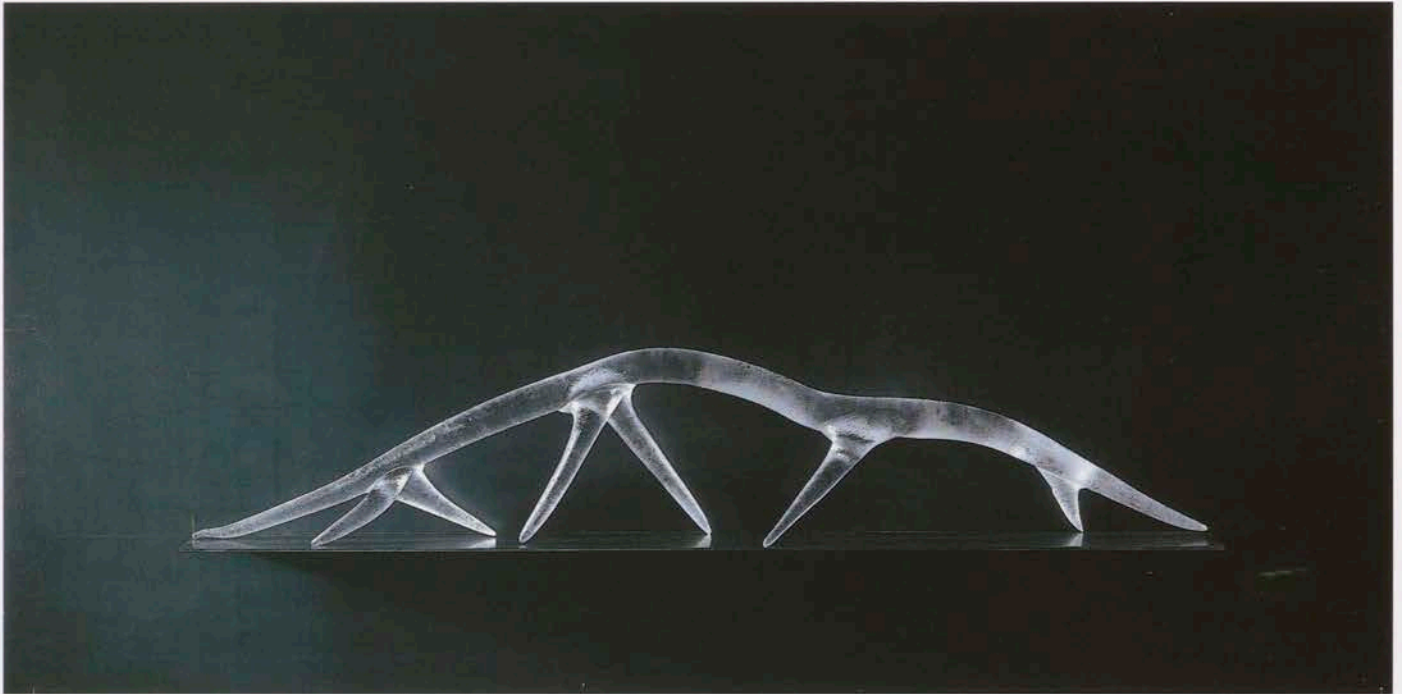
No one can make a vessel more elegantly surreal than **Richard**

aus Glasemail überzogen waren. Das gesamte Interesse wird auf das Elefantenhaut ähnliche Äußere gelenkt. Manchmal kann es sein, daß die transparente Farbe der darunter liegenden geblasenen Blase durch Risse in der Haut hindurchscheint. Als Antwort auf die, die glauben Groots Arbeit sei nicht „glasig“ genug, könnte man fragen, ob der flüchtige Blitz aus einem Gespinnst von Farben nicht genauso der Natur von Glas entspricht wie die Regenbogen, die von geschliffenen und polierten Prismen zurückgeworfen werden. Man sollte sich lieber über die Bedeutung solcher Debatten wundern, die aus dem späten 19. Jahrhundert übriggeblieben sind und sich in den heute gültigen statischen Lehrsätzen der Moderne fortsetzen.

Right/Rechts:
 Richard Meitner, The Netherlands
Wisdom, 1994
 Blown and flameworked glass
 Geblasenes und lampengearbeitetes
 Glas
 OH. 37.8 cm, W. 44.8 cm, D. 35.3 cm



Below/Unten:
 Alessandro Diaz de Santillana, Italy
Walking Soul, 1995
 Hot-worked glass, iron
 Heiß bearbeitetes Glas, Eisen
 H. 69.8 cm, W. 120.6 cm, D. 10.8 cm
 Photo: Fabio Zonta

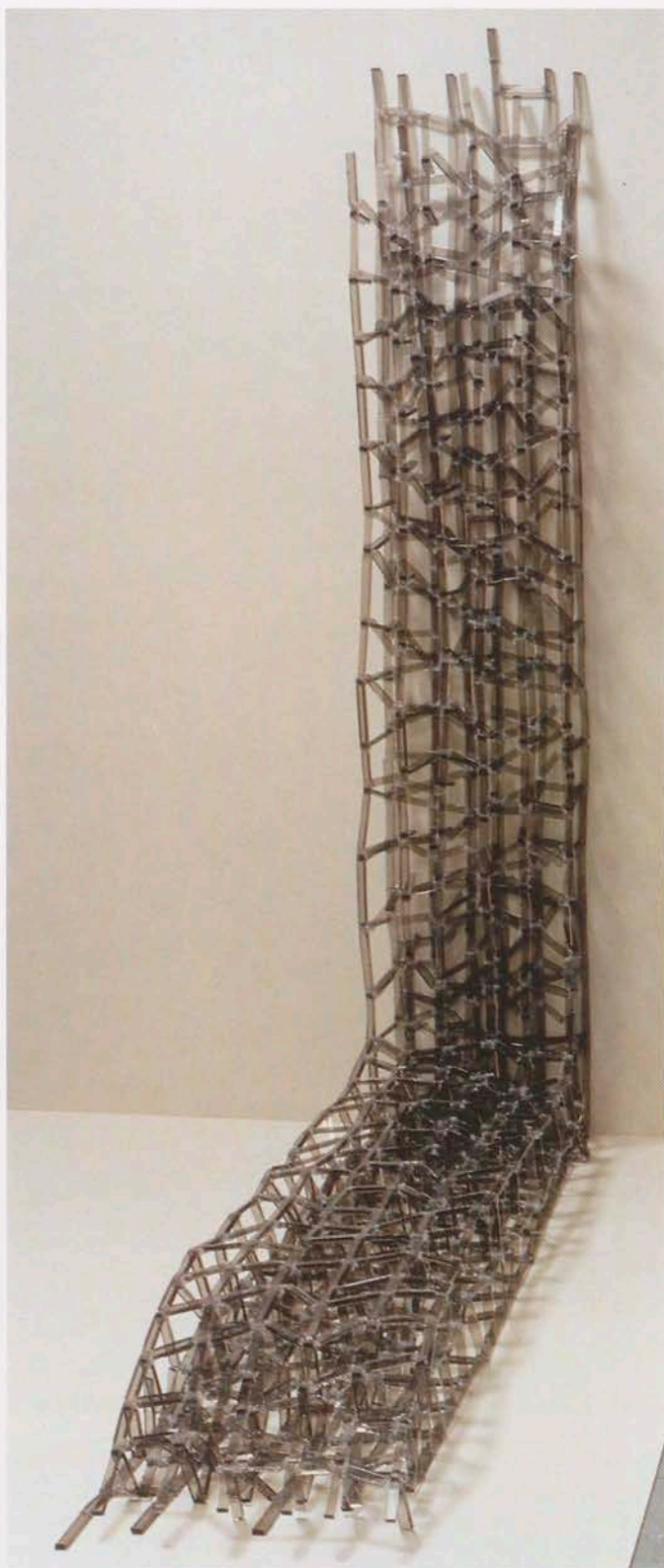


Meitner. *Wisdom*, with its silly carrot shape leashed to a softly collapsing cylinder, is as enigmatic in form as in title. It is a fitting illustration of Meitner's statement from 1984: "What I am attempting to stress and to manifest in my work is more the ambiguity than the meaning."
Alessandro Diaz de Santillana's *Walking Soul* has a similar eerie ghostliness, now furtive and isolated rather than benignly puzzling. *Cellular Structure II* by **Harumi Yukutake** also seems to move as it backs into, then crawls up the wall. It is as complicated and light as fish bones, and rendered just as flexible by its rubber cartilage.

The elongated form by **Laura de Santillana** is graceful and sensuous. Like *Wisdom* and *Walking Soul*, it captures the essence of molten glass; however, that lushness is restrained and never permitted to become the predominant reason for the work. Again, the effects of the glass are subservient to the form, but critical to the message, in **Hank Murta Adams's** blocky *Bust with Locator*. The mass of the icy

Der wortspielerische Titel von **Toshio Iezumis** *Water Vessel* bestätigt den ursprünglichen Eindruck des Betrachters von Flüssigkeit. Die mattierte Oberfläche der flach gewölbten Wand läßt das Glas fast opak erscheinen, indem sie von der glänzenden Spitze sanft abfällt – dem einzigen Fenster in das tiefe grüne Innere. Laminierte Glasscheiben bilden dieses massive Becken und werden nur als konzentrische Kreise an den feingeschliffenen Rändern sichtbar. Was das Stück davor bewahrt, eine reine Linse zu sein oder ein mäßig interessierendes Beispiel für obsessive Handwerkskunst ist die Verzerrung der obersten Schicht. Diese „unvollkommene“ Ausbuchtung belebt die Skulptur und zieht den Betrachter auf ähnliche Weise in den Bann wie wenn ein Stein über unbewegtes Wasser geschneit wird.

Niemand kann ein Gefäß eleganter surreal gestalten als **Richard Meitner**. *Wisdom* mit seiner verrückten Möhrenform, die mit einem weichen einstürzenden Zylinder gekoppelt ist, ist was die Form angeht



Harumi Yukutake, Japan
Cellular Structure II, 1993
 Cut sheet glass, assembled with
 silicone
 Geschliffene Glasscheiben, mit
 Silikon verklebt
 H. 172.5 cm, W. 32.5 cm,
 D. 180 cm



genauso rätselhaft wie der Titel. Es handelt sich um eine passende Illustration von Meitners Satz von 1984. „Was ich versuche zu betonen und in meiner Arbeit festzuhalten, ist eher die Zweideutigkeit als die Bedeutung.“ **Alessandro Diaz de Santillanas** *Walking Soul* hat eine ähnlich unheimliche Geisterhaftigkeit, nun aber eher verstohlen und isoliert als milde verwirrend. Auch *Cellular Structure II* von **Harumi Yukutake** scheint sich zu bewegen; es lehnt sich gegen die Wand und beginnt dann sie hinaufzukriechen. Es ist so kompliziert und leicht wie Fischgräten und scheint durch seine Gummiknorpel genauso flexibel.

Right/Rechts:
 Laura de Santillana, Italy
 Untitled, 1994
 Blown and engraved glass
 Geblasenes und graviertes Glas
 L. 70 cm



Below/Unten:
 Hank Murta Adams, United States
Bust with Locator, 1995
 Cast glass, copper
 Gegossenes Glas, Kupfer
 H. 73.6 cm, W. 45.8 cm, D. 33 cm

Below, right/Unten, rechts:
 Susan Stinsmuehlen-Amend,
 United States
Metamorphosis XLVII, A Life Cycle, 1994
 Blown, engraved, and painted glass
 Geblasenes, graviertes und bemaltes Glas
 Tallest: H. 45.7 cm, Diam. 12.6 cm



glass perfectly matches the figure's dead-eyed stare of resignation.
Susan Stinsmuehlen-Amend's name is usually associated with iconoclastic stained glass that evolved into mixed-media assemblages. For many years, she has also designed sculptures to be made in hot glass, such as this pair of oversize nursing bottles. What appear to be comfortable, familiar objects are — upon inspection of the drawn eggs, larvae, scenes of motherhood and domesticity — not so comforting. **Judith Schaechter's** pictures are never nice. She drags us through her present and past love affairs, nightmares, and neuroses in an orgy of Gothicized splendor. No medium is more appropriate to her imagery than dense and intricately decorated panels of stained glass. Through her teacher, Ursula Huth, Schaechter emerged as a mutated American descendant of Prof. Hans von Stockhausen and the Stuttgart School of expressionist stained glass.

Die verlängerte Form von **Laura de Santillana** ist anmutig und sinnlich. Wie *Wisdom* und *Walking Soul* fängt sie die Essenz von geschmolzenem Glas ein; gleichwohl ist diese Üppigkeit bezähmt und darf nie ein vorherrschender Grund für die Arbeit werden. Wiederum in **Hank Murta Adams** blockartigem *Bust with Locator* sind die Effekte des Glases der Form untergeordnet, aber dienen kritisch der Botschaft. Die Masse von eisartigem Glas verkörpert vollkommen einen Blick der starren Resignation.

Susan Stinsmuehlen-Amend's Name wird gewöhnlich mit bildstürmerischem farbigem Glas assoziiert, das sich zu Mixed Media Assemblagen weiterentwickelt hat. Seit vielen Jahren hat sie Skulpturen entworfen, die aus heißem Glas gefertigt werden, so wie diese überdimensionierten Säuglingsflaschen. Was behagliche vertraute Objekte zu sein scheinen, sind — bei genauer Ansicht der gezeichneten



Judith Schaechter, United States
King of the Fuck-Ups, 1995
 Cut, engraved, sandblasted, stained,
 and enameled glass, assembled
 with copper foil
 Geschliffenes, graviertes, sandge-
 strahltes, farbiges und emailliertes
 Glas, mit Kupferfolie verklebt
 H. 56 cm, W. 80 cm

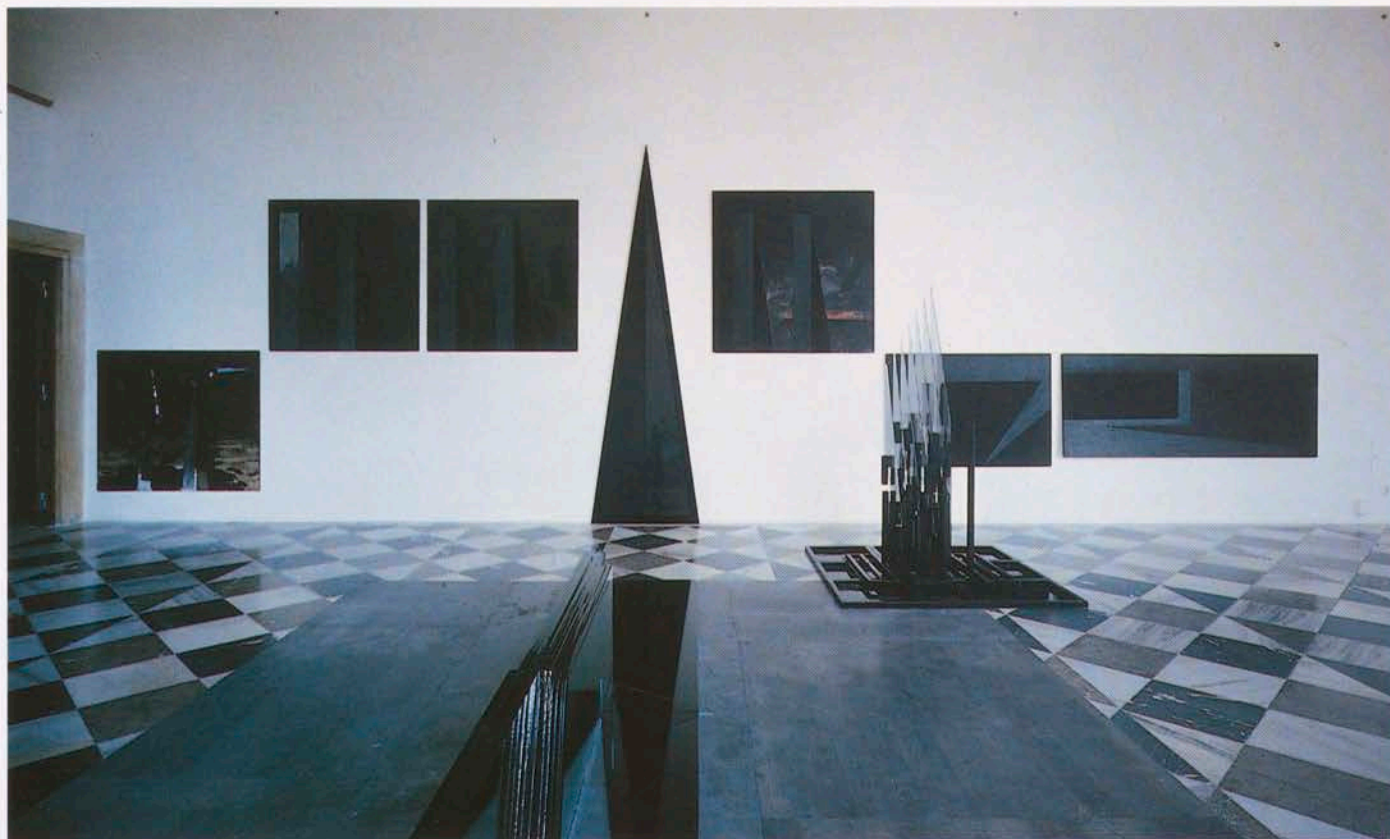
In August 1995, grouped under the broad title of "Space, Light, Glass," six Czech artists were given a huge open exhibition space within the Prague Castle complex. The site was a historic building and its garden, beautiful in their own right and, since 1989, the setting for numerous exhibitions devoted to contemporary art. The artists Stanislav Libenský, Jaroslava Brychtová, Václav Cigler, Dana Zámečnicková, and Marian Karel were represented by large-scale sculptures and site-specific installations. **Vladimír Kopecký** showed a collection of black paintings and constructions that came together as a cohesive resolution to a decade of artistic struggle. He writes, "In my work, which is strictly geometrical, as well as spontaneously expressive, I'm trying to look for and examine all that fascinates me: a spatial endlessness, silence, anxiety, and melancholy." Somehow, those qualities were materialized in the jagged street of stacked glass and leaden metal, ending in the flat repetition of vanishing points and horizons.

The works in this portfolio represent a diverse assortment of aesthetics. Each has its own kind of beauty. This group should be regarded as a small sampling rather than an all-inclusive summary of the best in recent glass. What makes the pieces good varies in each instance, but what they share is meaning worthy of thoughtful consideration. As the glass world becomes increasingly polarized, such efforts stand out sharply amid the empty displays of excess.

ten Eier, Larven, Szenen von Mutterschaft und Häuslichkeit – nicht so tröstlich. Die Bilder von **Judith Schaechter** sind nie nett. Sie zerrt uns durch ihre gegenwärtigen und vergangenen Liebesaffären, Alpträume und Neurosen in eine Orgie gotischer Pracht. Kein Medium ist für ihre Bildwelten besser geeignet als dicht und knifflig dekorierte Tafeln aus farbigem Glas. Durch ihre Lehrerin, Ursula Huth, taucht Schaechter als veränderter Nachfahre von Prof. Hans von Stockhausen und der Stuttgarter Schule von expressionistischem Farbglas auf.

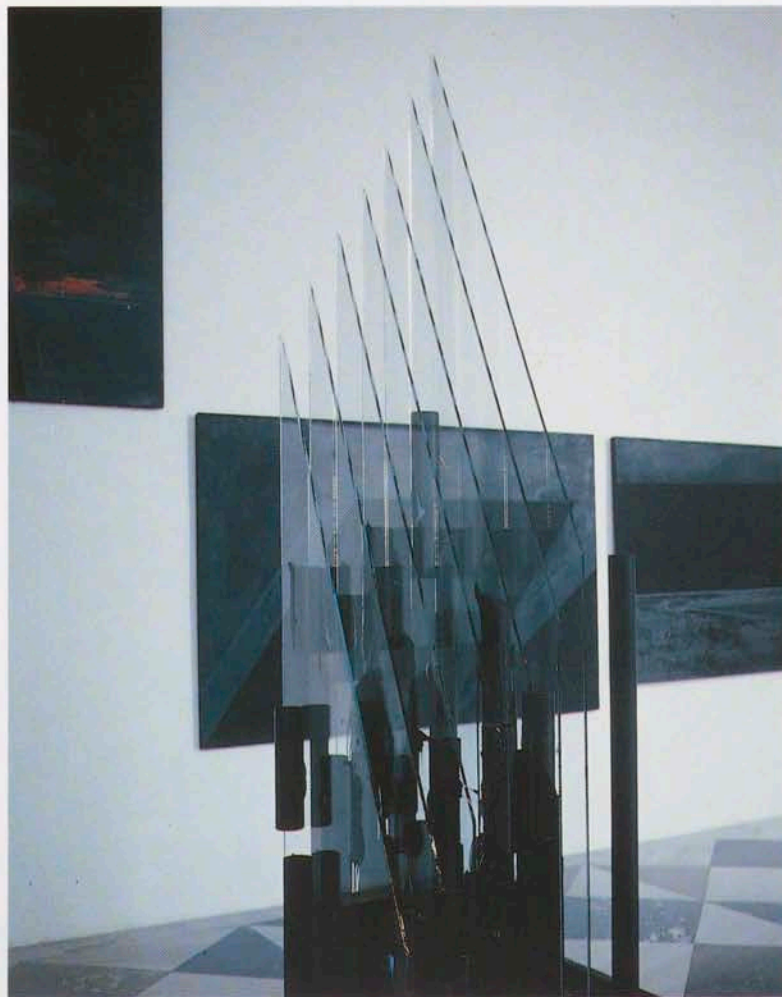
Im August 1995 war sechs tschechischen Künstlern, zusammengefaßt unter dem breit gefaßten Titel „Space, Light, Glass“, ein riesiger offener Ausstellungsraum innerhalb des Prager Schloßkomplexes zur Verfügung gestellt worden. Der Ort war ein historisches Gebäude und sein Garten, von allein schon wunderschön und seit 1989 die Bühne zahlreicher der modernen Kunst gewidmeter Ausstellungen. Die Künstler Stanislav Libenský, Jaroslava Brychtová, Václav Cigler, Dana Zámečnicková und Marian Karel waren mit großformatigen Skulpturen und raumspezifischen Installationen vertreten. **Vladimír Kopecký** zeigte eine Sammlung schwarzer Gemälde und Konstruktionen, die als zusammenfassende Lösung einer Dekade künstlerischen Kampfes zusammengekommen sind. Er schreibt „In meiner Arbeit, die strikt geometrisch und gleichermaßen spontan expressiv ist, versuche ich all das zu suchen und zu untersuchen was mich fasziniert: eine räumliche Endlosigkeit, Stille, Angst und Melancholie.“ Auf irgendeine Weise haben sich diese Eigenschaften in der zerklüfteten Straße aus gestapeltem Glas und Bleimetall materialisiert, die in einer flachen Wiederholung verschwindender Punkte und Horizonte endet.

Die Arbeiten in diesem Portfolio stellen unterschiedliche Auffassungen von Ästhetik dar. Jede hat ihre eigene Art von Schönheit. Diese Gruppe sollte mehr als Musterkollektion betrachtet werden denn als eine alles einschließende Zusammenfassung des Besten im gegenwärtigen Glas. Was die Stücke gut macht, unterscheidet sich von Fall zu Fall, aber was sie gemeinsam haben, lohnt einer gedankenvollen Betrachtung. Während sich die Glaswelt zunehmend polarisiert, stehen solche Versuche deutlich aus all den leeren Zurschaustellungen von Übermaß heraus.



Above/Oben:
 Vladimír Kopecký, Czech Republic
 Exhibition installation "Space, Light, Glass," 1995
 Royal Ballgame Hall, Prague Castle
 Photo: Josef Houdek

Right/Rechts:
 Vladimír Kopecký, Czech Republic
Hight, 1995
 Cut, painted, and assembled glass
 Geschliffenes, bemaltes und verklebtes Glas
 H. 200 cm, W. 150 cm, D. 150 cm
 Photo: Pavel Banka



Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

Bibliographie KÜRZLICH VERÖFFENTLICHTER ARTIKEL UND BÜCHER ÜBER GLAS

This list includes publications added to the Rakow Library of The Corning Museum of Glass since the bibliography for *New Glass Review 16*.

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 (UrbanGlass, Brooklyn, New York)
Glass Art Magazine
Glass Art Society Journal
Neues Glas/New Glass (Germany)
La Revue de la Céramique et du Verre (France)
Stained Glass Quarterly

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.

Exhibition catalogs, formerly listed under the name of the city in which each exhibition was held, are now listed in the following manner:

1. Under the name of the author (person or organization).
2. Under the name of the city in which the exhibition was held (when the author's name is not provided).
3. Under the title (when neither the author's name nor the city name is provided).

Diese Liste enthält Veröffentlichungen, die seit der Bibliographie in der *New Glass Review 16* der Rakow-Bibliothek des Corning Museums of Glass hinzugefügt worden sind.

Zeitgenössisches Glas (nach 1945)
Flachglas (nach 1945), einschließlich architekturbezogenes Glas, Glasmosaik, Glasmalerei und Farbglas
Technologie (nach 1945)
Filme und Videobänder

Nur bedeutende Buchkritiken sind aufgeführt. Sie sind unter dem Autor des rezensierten Werkes zu finden.

Die folgenden Zeitschriften werden für einen umfassenden Überblick über die zeitgenössische Glasgestaltung empfohlen:

Glass (Urban Glass, Brooklyn, New York)
Glass Art Magazine
Glass Art Society Journal
Neues Glas/New Glass (Bundesrepublik Deutschland)
La Revue de la Céramique et du Verre (Frankreich)
Stained Glass Quarterly

Vor 1982 erschien diese Bibliographie jährlich im *Journal of Glass Studies*, das ebenfalls vom Corning Museum of Glass herausgegeben wurde.

Titel, die mit einer Kardinal- oder Ordinalzahl anfangen und die als Zahl oder als Wort ausgedrückt sind, werden nach den alphabetischen Einträgen zahlenmäßig geordnet.

Ausstellungskataloge, die früher unter dem Namen der Stadt, in der die Ausstellung stattgefunden hat, geführt wurden, finden sich jetzt nach folgendem Schema geordnet:

1. Unter dem Namen des Autors (der Person oder Organisation)
2. Unter dem Namen der Stadt, in der die Ausstellung stattgefunden hat (sofern der Name des Autors nicht zur Verfügung steht)
3. Unter dem Titel (sofern der Name des Autors oder der Stadt nicht zur Verfügung steht).

CONTEMPORARY GLASS (after 1945)/ZEITGENÖSSISCHES GLAS (nach 1945)

1 Anonymous

"Acquisitions"
American Craft, v. 55, no. 4, Aug./Sept. 1995, pp. 24-25, ill.
Brooklyn Museum acquires Libenský/Brychtová cast glass piece; Mint Museum of Art receives Stephen Dee Edwards piece.

2 "Acquisitions: John Brekke"

American Craft, v. 55, no. 1, Feb./March 1995, p. 18, ill.
Vessel in American Craft Museum.

3 "Acquisitions: Thomas Patti"

American Craft, v. 55, no. 6, Dec. 1995/Jan. 1996, p. 27, ill.
Stacked and fused piece now in The Corning Museum of Glass.

4 "Ajeto"

New Glass Review (Czech), v. 49, no. 12, 1994, pp. 8-9, ill. In German and English.
Work by designers Bořek Šípek, Petr Novotný for new glassworks of the Czech firm, Ajeto.

5 "André Heller: Multi-Media Maestro"

Swarovski Collector, v. 9, no. 1, Spring/Summer 1995, pp. 16-18, ill.

6 "Anton Hirzinger Designer Portrait"

Swarovski Collector, v. 9, no. 1, Spring/Summer 1995, pp. 12-15, ill.

7 "Archimede Seguso, verrier de Murano"

La Revue de la Céramique et du Verre, no. 84, Sept./Oct. 1995, p. 62, ill.

8 "Around the World: Italy"

Swarovski Collector, no. 2, 1995, p. 26, ill.
Exhibition in Vigevano celebrates 100 years of Swarovski.

9 "Artisan Profile: Roy Cunningham"

Waterford Reflections, v. 1, no. 4, Summer 1995, pp. 8-9, ill.

10 "Artist Earns Seat on NJ State Arts Council"

Niche Magazine, Autumn 1995, p. 16, ill.
Glass artist Don Gonzalez.

11 "Artist Profile: Carolyn Bennett Kaleidoscopes"

Mirrors & Light, v. 1, no. 3, Spring 1994, p. 8, ill.

12 "Artist Profile: Kjell Engman, Kosta Boda"

Influences Newsletter (The European Influence Gallery, Austin, TX), no. 18, Nov. 1993, p. 3, ill.

13 "Artist Profile: Mats Jonasson, Målerås, Sweden"

Influences Newsletter (The European Influence Gallery, Austin, TX), no. 23, Feb. 1995, p. 3, ill.

14 "Artist Profile: Paul Harrie Art Glass"

Mirrors & Light, v. 1, no. 3, Spring 1994, p. 7, ill.

15 "Artist Profile: Randall Grubb, Lampwork Paperweights"

Influences Newsletter (The European Influence Gallery, Austin, TX), no. 21, Sept. 1994, p. 3, ill.

16 "Artist Profile: Ritama Haaga Kaleidoscopes and Art Glass"

Mirrors & Light, v. 1, no. 3, Spring 1994, pp. 7-8, ill.

17 "Artist Profiles: Linda Spackman-Harrison"

Niche Magazine, v. 7, no. 3, Summer 1995, p. 101, ill.
Glass jewelry.

18 "Artist's Corner: Ken Rosenfeld"

The Gatherer (Wheaton Village, Millville, NJ), v. 2, no. 2, Sept. 1994, p. 1.
Paperweight maker.

- 19** "Artists Sustain \$120,000 Loss Following Exhibition Vandalism"
Artweek, v. 26, no. 5, May 1995, p. 3.
50 frameworked glass works by Jamex and Einar de la Torre destroyed in San Jose, CA.
- 20** "Ausstellung in der Galerie Quittenbaum: Glaskunst im 20. Jahrhundert"
Kultur in Hamburg, v. 25, no. 11, Nov. 1995, pp. 46-47, ill.
Hamburg gallery exhibit.
- 21** "Bags of Choice"
Swarovski Collector, no. 2, 1995, p. 22, ill.
Miniature glass handbags as jewelry by Swarovski.
- 22** "Barrett House Shows Illuminated Expressions"
Antiques and The Arts Weekly, v. 23, no. 35, Sept. 1, 1995, p. 42, ill.
Stained glass by George Donskoj, glass sculpture by Sydney Cash.
- 23** "Barry Entner"
American Style, v. 1, no. 2, Summer 1995, p. 73, ill.
- 24** "Barry Entner Sculptural Glass"
Niche Magazine, v. 7, no. 2, Spring 1995, p. 85, ill.
- 25** "A Bead Apart"
Lapidary Journal, v. 49, no. 7, Oct. 1995, pp. 16-18, ill.
Exhibit of contemporary beads and beadwork at Loveland Museum, CO.
- 26** "Bergamo: Vetroranimalcosmocromie di Mariagrazia Rosin"
CeramicAntica, v. 5, no. 1 (45), Jan. 1995, p. 61, ill.
Work by Mariagrazia Rosin in Bergamo exhibition.
- 27** "Bergstrom-Mahler Museum Acquires 8 Works by Contemporary Artist Barry Sautner"
Glass Shards, Fall 1995, p. 2, ill.
Work done between 1985 and 1986.
- 28** "Board Members Gallery: Avery Anderson, Jessy Carrara, Mary Ann Celinder, Nancy Current, Yves Trudeau"
Common Ground: Glass, v. 2, no. 2, Summer 1995, pp. 32-41, ill.
- 29** "Brookfield 19th Annual Holiday Craft Exhibition and Sale"
Glass Art, v. 11, no. 1, Nov./Dec. 1995, pp. 22-23, ill.
Glass at the event.
- 30** "Bruce Nauman: Theme and Meaning (and Sleight of Hand)"
The New Yorker, Feb. 14, 1994, u.p.
- 31** "Bullseye Opens Resource Center"
Glass Quarterly (Ruth T. Summers), v. 3, 1995, p. 6.
- 32** "Carta bianca a Bernard Dejonghe: Ceramica e vetri"
CeramicAntica, v. 5, no. 6 (50), June 1995, pp. 20-22, ill.
Paris exhibition.
- 33** "Carte Blanche à Bernard Dejonghe"
Verre & Création, no. 1, July 1995, p. 2, ill.
English summary.
Paris exhibition.
- 34** "'Carte Blanche' à Bernard Dejonghe: Céramique et verre"
Verre Actualités, no. 136, April/May 1995, p. 38, ill.
Exhibition of sculptures in Paris.
- 35** "Caught in Passing"
Birmingham [AL] Museum of Art Newsletter, March/April 1995, p. 3, ill.
Glass shoes, part of an installation by Jane Mulfinger, acquired by the museum.
- 36** "A Celebration of Crystal: The New Daniel Swarovski Collection"
Swarovski Collector, v. 9, no. 1, Spring/Summer 1995, pp. 32-35, ill.
- 37** "A Celebration of the Age of Discovery"
Swarovski Collector, v. 6, no. 1, Spring/Summer 1992, pp. 4-6, ill.
Replica of the Santa Maria.
- 38** "A Century of Crystal"
Home Lighting & Accessories, v. 78, no. 10, Oct. 1995, pp. 28-34, ill.
Swarovski firm, past and present.
- 39** "Cestou světa a krásy"
Pro Váš Stůl, v. 2, no. 3, 1994, p. 7, ill.
Chandeliers of Kamenický Šenov.
- 40** "Combining Utility and Aesthetics"
Tableware International, v. 25, no. 3, April 1995, p. 39.
Annieglass.
- 41** "Commissions: Eric Hilton"
American Craft, v. 55, no. 3, June/July 1995, p. 23, ill.
Sculptures for Rockefeller Center.
- 42** "Commissions: Ginny Ruffner"
American Craft, v. 55, no. 2, April/May 1995, p. 26, ill.
School play yard project, Phoenix.
- 43** "Commissions in Brief"
Maquette, Oct. 1995, pp. 22-23.
Commissions to Benson Shaw/Clark Wiegman (stained glass) and Harley Swedler.
- 44** "Commissions: Susan Stinsmuehlen-Amend"
American Craft, v. 55, no. 2, April/May 1995, p. 27, ill.
Crosswalk of concrete, glass, and bronze inlay in Los Angeles.
- 45** "Commissions: The Anamorph"
Sculpture, v. 14, no. 3, May/June 1995, p. 38, ill.
Installation with mosaic, mirrors, and fiberglass by Michael Davis, Ann Preston, Richard Turner.
- 46** "Commissions: William Bernstein"
American Craft, v. 55, no. 5, Oct./Nov. 1995, p. 24, ill.
Award made in glass by Bernstein.
- 47** "The Contract Scene"
Home Lighting & Accessories, v. 77, no. 2, Feb. 1994, p. 74, ill.
Fiber optics display at Hanover Park, IL, library.
- 48** "Corning: Spojeni špiček"
Architekt (Prague), v. 40, no. 14/15, Aug. 1994, pp. 8-9, ill.
Corning Incorporated's new headquarters building; Czech sculpture by Libenský/Brychtová and Dana Zámečnicková.
- 49** "Craft Notes: Clay and Glass Association New to Western Australia"
Craftlink, v. 9, no. 2, March 1995, p. 8.
- 50** "Craft Notes: New Premises for Queensland Glass Artists"
Craftlink, v. 9, no. 2, March 1995, p. 9.
- 51** "Il cristallo curvato come forma suprema d'arredamento: la ricerca di Fiam Italia"
Ottagono, v. 30, no. 114, March/May 1995, pp. 140-143, ill. In Italian and English.
Glass furniture by Fiam Italia.
- 52** "Crystalex Glassworks Zahn"
New Glass Review (Czech), v. 50, no. 5, 1995, pp. 5-8, ill. In German and English.
History of the firm, founded 1895, and contemporary designs by Němeček and Macelová.
- 53** "Curtain Up: Presenting Crystal — Le Grand Interprète"
Swarovski Collector, v. 6, no. 1, Spring/Summer 1992, pp. 19-22, ill.
Collection of Swarovski functional items by six designers.
- 54** "Cydonia Glass Project in Malaysia"
Craft Link, v. 9, no. 3, April 1995, p. 8.
Glass facility and education project in Kuala Lumpur.
- 55** "Cydonia Malaysia"
Ausglass, no. 5, 1994, p. 23, ill.
Sydney architectural glass studio building a studio glass facility in Kuala Lumpur.
- 56** "Dale Chihuly's Fifth Avenue Showstopper"
American Style, v. 2, no. 1, Fall 1995/Winter 1996, p. 14, ill.
Glass wall and chandelier at Liz Claiborne store.
- 57** "Danish Delight in Edinburgh"
Scottish Glass Society Newsletter, no. 53, Nov. 1995, p. 5.
Exhibition with blown, fused, and slumped glass by Tchai Munch, Torben Jorgenson, Jesper Sodring, and others.
- 58** "Dartington Crystal Launches Victoria and Albert Crystal"
China, Glass & Tableware, v. 112, no. 8, Aug. 1994, p. 5, ill.
New design by Rachael Woodman.
- 59** "The Design Prizes 1983-1994"
Form (Jubileumsutställningens katalog), no. 4, 1995, 150th anniversary of the Swedish Society of Crafts and Design, p. 50, ill. In Swedish and English.
Swedish design prizes to Gunnar Cyrén and Orrefors (1992); to Ingegerd Råman and Skruf's Glasbruk (1993).
- 60** "Designer Profile: Jim O'Leary"
Waterford Reflections, v. 1, no. 1, Fall 1994, pp. 4-5, ill.
Master cutter at Waterford Crystal.
- 61** "Designpris 1995: Glasservis för Sveriges Riksdag"
Form (Jubileumsutställningens katalog), no. 4, 1995, 150th anniversary of the Swedish Society of Crafts and Design, p. 56, ill. In Swedish and English.
Glass service for Swedish Parliament designed by Ingegerd Råman and made by Skruf's Glasbruk.
- 62** "Développement des pôles d'innovation"
Le Courrier des Métiers d'Art, no. 146, Oct. 1995, p. 20, ill.
Development of an artisan's training program at CERFAV, Vannes le Chatel.

- 63** "Diplom"
Form (Jubileumsutställningens katalog), no. 4, 1995, 150th anniversary of the Swedish Society of Crafts and Design, pp. 60-71, ill. In Swedish and English.
Design diplomas for lighting, wineglasses, vases, etc., by Anna Hörling, Ann Wählström, Erika Lagerbielke, Anne Nilsson, Berit Johansson.
- 64** "Discovering the Fine Art of Copper Wheel Engraving"
Waterford Reflections, v. 1, no. 4, Summer 1995, pp. 10-12, ill.
- 65** "'Duran' Claret Bottle"
Schott Information, no. 70, 1994, p. 23, ill.
World's largest wine bottle, 2.8 meters high.
- 66** "Échos: Exposition des sculptures du maître verrier Patrick Lepage au Château d'Esclimont"
Verre Actualités, no. 135, March 1995, p. 33, ill.
- 67** "Egermann-Exbor"
Glas + Rahmen, v. 46, no. 20, 1995, Supplement: Beilage der Zeitschrift, pp. 37-38, ill.
- 68** "Electric Sign Design 1995: Exposed Neon; Neon Art/Sculpture; Neon Lighting/Graphics"
Signs of the Times, v. 217, no. 9, Sept. 1995, pp. 133-145, ill.
- 69** "An Engraving Festival"
ČSA Review (Czechoslovak Airlines), 1992, pp. 32-35, ill.
Symposium at Moser Glassworks; work by Vladimír Jelinek, Oldřich Lipa, Ursula Merker.
- 70** "Exhibitions: Timeless Classics"
Form-Function-Finland, no. 2, 1995, p. 64, ill.
Tapio Wirkkala retrospective at Iittala Glass Museum.
- 71** "Expo: Keiko Mukaide"
Revue des Industries d'Art Offrir, no. 321, Feb. 1995, pp. 50-51, ill.
Interview with Mukaide on occasion of her exhibition at Sars-Poterie, France.
- 72** "Expositions: Bernard Dejonghe"
La Revue de la Céramique et du Verre, no. 84, Sept./Oct. 1995, p. 61, ill.
- 73** "Expositions: Isabelle Monod"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, p. 59, ill.
Rouen exhibit.
- 74** "Expositions: Jeu d'échecs en verre"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, p. 60, ill.
Jean Prémont creates oversized glass chess set.
- 75** "Expositions: Le Verre contemporain à l'honneur au Salon des Antiquaires à Marseille"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, p. 60, ill.
Oct. 1994 exhibition; Antoine Leperlier piece illustrated.
- 76** "Expositions: Le Verre contemporain à Vianne"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, p. 60, ill.
Opening of new gallery in an old glass factory, Vianne.
- 77** "Facets: Beaded Commentary"
Lapidary Journal, v. 47, no. 7, Oct. 1993, p. 7, ill.
Piece by Joyce Scott.
- 78** "Facets: Say (Ooh) Aah"
Lapidary Journal, v. 49, no. 8, Nov. 1995, p. 8, ill.
Dichroic glass jewelry by dentist.
- 79** "Fall Fellows Leave Wheaton Village"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 18, no. 1, Winter 1994, p. 5, ill.
Jan Adam, Ruth Allen, Susan Holland, Kazimierz Pawlak.
- 80** "Featured Paperweights"
The Gatherer (Wheaton Village, Millville, NJ), v. 2, no. 2, Sept. 1994, pp. 2-5, ill.
Paperweights by 21 makers.
- 81** "Fiam Italia; Flos"
Ottogono, v. 30, no. 114, March/May 1995, p. 156, ill. In Italian and English.
Tango glass table by Fiam Italia; two Flos lamps by Castiglioni now in The Museum of Modern Art.
- 82** "Fiam Italia: Tecnologia e design in vetrina, Palladio = Showcasing Technology and Design, Fiam Italia's Palladio"
Ottogono, v. 30, no. 116, Sept./Nov. 1995, pp. 134-137, ill. In Italian and English.
- 83** "'Fire on the Mountain,' Glass Art Society's 25th Anniversary Conference, Asheville, NC — May 11-14, 1995"
G.A.S. News, Fall 1995, pp. 7-12, ill.
- 84** "First Annual UrbanGlass Awards"
Glass Quarterly (Ruth T. Summers), v. 3, 1995, p. 16.
- 85** "Flora Mace & Joey Kirkpatrick at Foster/White"
Glass Art, v. 10, no. 6, Sept./Oct. 1995, pp. 18-19, ill.
Seattle exhibit.
- 86** "Forum Exhibits: MOMA's Mutant Materials"
Interior Design, v. 66, no. 6, May 1995, p. 50, ill.
Karim Rashid's Aura table of glass at Museum of Modern Art exhibition.
- 87** "Forum, New Voices: Alison Berger"
Interior Design, v. 66, no. 6, June 1995, p. 44, ill.
Glass vessels made for film, commercials, videos.
- 88** "Galerie und Skulpturenpark Groeneveld"
Glas + Rahmen, v. 45, no. 22, Nov. 2, 1994, pp. 1264-1265, ill.
Art gallery and sculpture park in the Netherlands, with workshops by Vladimír Kopecký and others.
- 89** "Galerien & Ausstellungen: Groningen"
Art Aurea, no. 4, 1994, pp. 86-87, ill.
Sculptural vase by Herbert Jakob Weinand, 1993.
- 90** "Galerien & Ausstellungen: München; Brüssel"
Art Aurea, no. 4, 1994, pp. 90-91, ill.
Ivo Lill, Eric Laurent in Munich gallery; English *pâte de verre* in Brussels gallery.
- 91** "Galerien & Ausstellungen: Weisse Schatten"
Art Aurea, no. 3, 1995, p. 92, ill.
Paris exhibition of Bernard Dejonghe sculpture.
- 92** "Gallery"
American Craft, v. 55, no. 1, Feb./March 1995, pp. 72-75, ill.
Glass by Janet Berg, David Hopper, Martha Wolf.
- 93** "Gallery"
American Craft, v. 55, no. 2, April/May 1995, pp. 78-79, ill.
Work by Judy Bone, Richard Eckerd, Tom Farbanish, Dale Chihuly.
- 94** "Gallery"
American Craft, v. 55, no. 3, June/July 1995, pp. 70-75, ill.
Work by Kathleen Mulcahy, Richard Jolley, Henner Schröder, Wes Hunting.
- 95** "Gallery"
American Craft, v. 55, no. 4, Aug./Sept. 1995, pp. 70-76, ill.
Glass by Dan Dailey, Dimitri Michaelides, Ed Branson, Ann Robinson, Linda Fifield.
- 96** "Gallery"
American Craft, v. 55, no. 5, Oct./Nov. 1995, pp. 94-99, ill.
Hank Murta Adams, Mary Van Cline, Jeffrey Spencer, Theresa Batty.
- 97** "Gallery"
American Craft, v. 55, no. 6, Dec. 1995/Jan. 1996, pp. 68-73, ill.
Glass by Cappy Thompson, Debra May.
- 98** "GAS in Beantown"
Glass Quarterly (Ruth T. Summers), v. 3, 1995, p. 7.
Plans for the June 1996 conference.
- 99** "A Giant Necklace"
New Glass Review (Czech), v. 49, no. 9/10, 1994, p. 36, ill. In German and English.
Jablonec nad Nisou jewelry firms create largest necklace in world for Guinness Book of Records.
- 100** "Glas in de Gelderse kunsttuinen"
Glas en Keramiek, no. 2, May/June 1995, p. 7, ill.
Glass by Susan Hammond, Peter Bremers.
- 101** "Die Glaskünstlerin Ursula Huth. Sinnbilder der Lebensreise"
Glaswelt, v. 47, no. 6, June 1994, pp. 36-37, ill.
- 102** "Glass America 1995"
Glass Art, v. 10, no. 3, March/April 1995, pp. 22-23, ill.
New York exhibit.
- 103** "Glass Art Society Announces the Hilbert Sosin Fund for Professionalism in the Glass Arts"
Glass Quarterly (Ruth T. Summers), v. 2, Winter 1995, p. 6.
- 104** "Glass Artist Contributes to the 1995 Canada Games"
Glass Gazette, Spring 1995, p. 2, ill.
Geri France creates VIP gifts for winter games.
- 105** "Glass Artist Gonzalez Named to NJ Council"
Art Matters (Jenkintown, PA), v. 14, no. 5, Dec. 1994/Jan. 1995, p. 1, ill.
Sand-cast glass and bronze piece by Don Gonzalez.
- 106** "Glass Artist: Jaroslav Svoboda"
New Glass Review (Czech), v. 50, no. 8, 1995, pp. 13-24, ill. In German and English.
- 107** "Glass Arts Flying High"
British Columbia Glass Arts Association Newsletter, v. 7, no. 7, June 1995, p. 7.
Finalists for Vancouver Airport terminal competition: Lutz Haufschild, John Hutter, Joel Berman, and Brian Baxter/Markian Olynyk.

- 108** "Glass House"
Glass (UrbanGlass), no. 61, Winter 1995, pp. 32-37, ill.
Bruce Chao describes his research into glass structures.
- 109** "Glass Painting, Sculpture Unveiled as 1994 Rakow Commission"
The Corning Museum of Glass Newsletter, Winter 1994, p. 3, ill.
Ursula Huth.
- 110** "A Glass Studio in Paradise"
Craftlink, v. 9, no. 6, July 1995, p. 8.
Queensland Glass Artists Association opens a glass access studio in Eumundi.
- 111** "Hallelujah Bowl"
Fusion Magazine, v. 18, no. 1, Winter 1994, back cover, ill.
Piece by Ontario artist Shirley Elford.
- 112** "Hervé Leger and the Swarovski Connection"
Swarovski Collector, v. 8, no. 2, Autumn/Winter 1994, pp. 12-15, ill.
Fashion designer uses Swarovski glass.
- 113** "Hill and Hill"
Ornament, v. 18, no. 3, Spring 1995, pp. 68-69, ill.
Lampworked beads by Maryland couple.
- 114** "Images in Glass — The Morris/Ormbrek Magic"
Mirrors & Light, v. 1, no. 3, Spring 1994, p. 1+, ill.
William Morris, Jon Ormbrek.
- 115** "In Context: John Brekke"
Glass (UrbanGlass), no. 61, Winter 1995, pp. 46-49, ill.
- 116** "In Context: Richard Harned with Xan Palay"
Glass (UrbanGlass), no. 58, Winter 1995, pp. 44-47, ill.
Installations by Harned, Palay.
- 117** "In Context: Ruth King"
Glass (UrbanGlass), no. 60, Fall 1995, pp. 46-49, ill.
- 118** "Ingegerd Råman, krukmakare och glasformgivare"
Form (Jubileumsutställningens katalog), no. 4, 1995, 150th anniversary of the Swedish Society of Crafts and Design, pp. 20-23, ill. In Swedish and English.
Glass and ceramics by Råman.
- 119** "Innerhalb der Moderne: Zum zweiten Mal Glasauktion"
Intern (Kunsthaus am Museum, Carola van Ham), no. 6, March 1988, p. 4, ill.
Contemporary glass auction: Seguso Vetri d'Arte, Albin Schaedel, René Roubicek, Luciano Vistosi, etc.
- 120** "Inspiration, Fire & Brilliance"
American Style, v. 1, no. 2, Summer 1995, p. 13, ill.
25th Anniversary of Pilchuck Glass School founded by Dale Chihuly.
- 121** "Ivo Lill" [in]
The Right to Hope — Global Problems, Global Visions, London: Earthscan Publications Ltd., 1995, 86 pp., ill.
Piece of glass sculpture with commentary by the Estonian artist.
- 122** "Jiří Harcuba, Czech Artist, Receives Rakow Commission"
Journal of Glass Studies, v. 37, 1995, p. 154.
- 123** "Josh Simpson: Experiments and Explorations"
The Glass Club Bulletin, no. 176, Fall 1995, pp. 14-15, ill.
- 124** "Keeping It Simple"
Swarovski Collector, v. 8, no. 2, Autumn/Winter 1994, pp. 4-5, ill.
Swarovski designs by interior designer Andrée Putman.
- 125** "Keiko Mukaide à Sars-Poteries"
Verre (Institut du Verre-Prover, Versailles), v. 1, no. 2, March/April 1995, pp. 33-34, ill.
Artist-in-residence at the glass studio of the Musée Sars-Poteries.
- 126** "Keynote Address: Harvey K. Littleton"
Perfume & Scent Bottle Quarterly, v. 6, no. 2, Winter 1994, insert: "1994 6th Annual Convention," p. 4, ill.
Littleton, a DeVilbiss perfume bottle collector.
- 127** "Kunst in Glas, Glas in Kunst: Art Glass Centre exposeert een extra dimensie"
Glas (Nederlandse Glasbond, Leeuwarden, the Netherlands), v. 13, no. 1/2, May 1994, pp. 6 and 18-19, ill.
Sculpture by Czech artist Andrej Jakabs at Art Glass Centre, Schalkwijk.
- 128** "Latitudes: Portland/Canberra"
The Bullseye Bulletin, Summer 1995, pp. 6-7.
Exhibition of Australian glass in Portland, OR.
- 129** "Leuchtende Feuerquallen"
Art (Germany), no. 1, Jan. 1995, pp. 8-9, ill.
Chihuly wall installation, Brooklyn Museum.
- 130** "Liberamente"
Minimo (Tableware and News, Pavia, Italy), no. 3, July 1995, pp. 34-35, ill.
Venetian glassware designed by two architects.
- 131** "Lighting the Ginza's Sky"
Progressive Architecture, June 1995, p. 49, ill.
The largest three-dimensional neon Coca-Cola sign in the world.
- 132** "A Look Back at GlassWeekend '95"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 18, no. 3, Summer 1995, p. 6, ill.
- 133** "Luce & cristallo"
Minimo (Tableware and News, Pavia, Italy), no. 3, July 1995, pp. 30-31, ill.
Brief article about Nachtmann glass.
- 134** "Luminosa idea: L'ultima magia di Starck"
AD (Architectural Digest, Italian edition), no. 173, Oct. 1995, pp. 52-53, ill.
Philippe Starck lamps.
- 135** "I magnifici cristalli da tavola di Pietro Cascella"
AD (Architectural Digest, Italian edition), no. 173, Oct. 1995, pp. 30-31, ill.
Cups by designer for Colle Cristalleria.
- 136** "Marcel Duchamp's 'Green Box' on View at Williams College"
Antiques and The Arts Weekly, v. 22, no. 51, Dec. 23, 1994, p. 10.
Duchamp's "Green Box" made as a guide to accompany "The Large Glass" sculpture.
- 137** "Meet the Designer: The Modest Celebrity"
Swarovski Collector, v. 8, no. 1, Spring/Summer 1994, p. 15, ill.
Michael Stamey.
- 138** "Memo: Pro Arte '95"
Arttu (University of Art and Design, Helsinki), no. 3, 1995, p. 6, ill.
Nuutajärvi collection of glass by designers Orvola, Nurminen, Nordström, Salo, Toikka, and two students.
- 139** "Michael Stamey, Creator of 'Care for Me' — the Whales"
Swarovski Collector, v. 6, no. 1, Spring/Summer 1992, p. 8, ill.
- 140** "My Nephew the Artist"
ARTnews, v. 94, no. 4, April 1995, p. 30, ill.
Glass by Mundy Hepburn, nephew of Katherine Hepburn, in NY exhibit.
- 141** "Neuer Design-Mittelpunkt in Wien: Mala Strana"
Art Aurea, no. 1, 1995, pp. 16-17, ill.
Viennese street with design shops; Bořek Šipek.
- 142** "New Acquisitions"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 18, no. 4, Fall 1995, p. 3+, ill.
Flat glass panel of St. Elizabeth of Hungary, made by Frances and Michael Higgins.
- 143** "New Acquisitions"
Museum of Art and Archaeology, University of Missouri-Columbia News, no. 22, Fall 1994, p. 7, ill.
A Chihuly "Lip Wrap" sculpture.
- 144** "New and News, Miscellanea: Guzzini; I Lirici"
Ottogono, v. 30, no. 114, March/May 1995, pp. 8-9, ill. In Italian and English.
Teapot and glasses; objects in Murano glass by Italian design firms.
- 145** "New and News, Young Designers: Laura De Santillana, Venezia"
Ottogono, v. 30, no. 114, March/April 1995, p. 7, ill. In Italian and English.
- 146** "New & Notable"
I.D. (International Design), v. 42, no. 1, Jan./Feb. 1995, p. 85, ill.
Marco Zanini designs for Steuben.
- 147** "New & Notable: Dorothy Hafner"
I.D. (International Design), v. 42, no. 6, Nov. 1995, p. 78, ill.
Vessel with color patterns.
- 148** "New & Notable: Milan Report"
I.D. (International Design), v. 42, no. 5, Sept./Oct. 1995, p. 84, ill.
Czech design group, Olgoj Chorchoj, introduces sculptural glass.
- 149** "New CGCA Recipients Ready for Spring Session"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 18, no. 2, Spring 1995, p. 4+, ill.
Pat Owens, Kingsley Parker, Jodi Salerno, Walter Zimmerman.
- 150** "New Fall Fellows Will Arrive in September"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 18, no. 3, Summer 1995, p. 4, ill.
Carol Cohen, Anja Isphording, Josiah McElheny, David Walters.

- 151** "New Fellows Selected for Winter Session" *The Journal, a Newsletter for Friends of Wheaton Cultural Alliance*, v. 18, no. 1, Winter 1994, p. 4+, ill.
Robyn Campbell, Evan Snyderman, Daniel Spitzer, Pamina Traylor.
- 152** "New Glass: Vetri d'artista in sette gallerie veneziane" *CeramicAntica*, v. 5, no. 9 (53), Oct. 1995, pp. 58-59, ill.
Exhibit of glass in seven Venetian galleries.
- 153** "News: Bruce Nauman Retrospective" *Flash Art*, v. 28, no. 182, May/June 1995, p. 55, ill.
- 154** "News: Rakow Grant and Commission" *The Corning Museum of Glass Newsletter*, Summer 1995, p. 5.
Czech artist Jiří Hrcubca receives Rakow Commission; Henri Reiling of the Netherlands receives Rakow Grant for research.
- 155** "Noterat: Design" *Form*, v. 91, no. 5 (701), 1995, pp. 16-18, ill.
Lighting by Hans Holleins, Johanna Grawunder; vases by Martti Rytkönen; candlesticks by Bertil Vallien.
- 156** "Notizen: Junges skandinavisches Design tour durch Europa" *Art Aurea*, no. 3, 1995, p. 90, ill.
Scandinavian design; *pâte de verre* bowl by Raija Siikamaki.
- 157** "La Nouvelle génération des stylistes en bijouterie interprète le New Glamour" *Revue des Industries d'Art Offrir*, no. 325, June 1995, p. 31, ill.
Swarovski competition for new cut glass jewelry designs.
- 158** "Oiva Toikka" *Magazine Premièr for Tableware*, no. 44, Aug. 1995, pp. 44-45, ill. In Italian.
- 159** "Olympic Medal at The Corning Museum" *Lalique Notebook*, June 1995, p. 6, ill.
Lalique medal for Albertville Olympics of 1992.
- 160** "Paint and Glass: The Expressive Connection" *Glass Art*, v. 10, no. 5, July/Aug. 1995, pp. 22-23, ill.
Tucson gallery invitational exhibit.
- 161** "Penland School of Crafts Builds New Glass Facility" *Glass Quarterly* (Ruth T. Summers), v. 2, Winter 1995, p. 5.
- 162** "Pilchuck After 25 Years" *Stained Glass Quarterly*, v. 90, no. 2, Summer 1995, pp. 128-129, ill.
- 163** "Pilchuck Celebrates 25 Years of Inspiration, Fire and Brilliance" *Niche Magazine*, Autumn 1995, p. 12, ill.
- 164** "Pilchuck Celebrates 25 Years with Class Reunion" *American Glass Review*, v. 115, no. 8, March/April 1995, p. 6, ill.
- 165** "Portfolio: David Lewin" *American Craft*, v. 55, no. 4, Aug./Sept. 1995, p. 60, ill.
- 166** "Portfolio: Geoff Isles" *American Craft*, v. 55, no. 2, April/May 1995, p. 66, ill.
- 167** "Portfolio: Jodi Salerno" *American Craft*, v. 55, no. 3, June/July 1995, p. 61, ill.
- 168** "Portfolio: Judy Onofrio" *Metalsmith 1995 Exhibition in Print*, 1995, pp. 28-29, ill.
New and antique Czech beads and peyote stitch jewelry.
- 169** "Portfolio: Sally Rogers" *American Craft*, v. 55, no. 1, Feb./March 1995, p. 54, ill.
Pâte de verre and steel sculpture.
- 170** "Portfolio: Shane Fero" *American Craft*, v. 55, no. 6, Dec. 1995/Jan. 1996, p. 57, ill.
Flameworked glass and mixed-media pieces.
- 171** "Prairie Boy's Dream" *Glass Gazette*, Summer 1995, p. 10, ill.
35-ft. high sculpture at Winnipeg office by Warren Carther.
- 172** "Pratt to Honor Chihuly in 106th Commencement" *Antiques and The Arts Weekly*, v. 23, no. 22, June 2, 1995, p. 82.
- 173** "Presentation of Honorary Life Membership Awards to Henry Halem, Joel Philip Myers, and Sylvia Vigiletti" *The Glass Art Society Journal*, 1993, p. 140.
- 174** "Pro Arte '95" *Arttu* (University of Art and Design, Helsinki), no. 3, 1995, p. 6, ill. In English.
Nuutajärvi collection of glass, result of an invitational commission to seven designers.
- 175** "Progetti e prodotti: Storia, Memo History" *Stileindustria*, no. 3, Sept. 1995, pp. 42-47, ill.
Includes glass designed by Ambrogio Pozzi, Luigi Massoni.
- 176** "Robinson Glass Company and Fritz Glass Company" *The Marble Connection Newsletter*, v. 3, no. 3, July 1994, pp. 1-2, ill.
Marble makers Christopher Robinson, Chicago, and Fritz Lauenstein, Cape Cod.
- 177** "Royal Leerdam poetst aan ambachtelijk glasmaken" *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 9, no. 1, 1995, p. 11, ill.
Pieces by Siem van der Marel.
- 178** "Saga of a Giant" *Soda Net* (Newsletter of the Painted Soda Bottle Collectors Association), May/June 1994, pp. 7-9, ill.
History of "Vegas Vic," neon cowboy sign of Las Vegas, 1951.
- 179** "Saint-Louis Super Magnum Piedouche" *Paperweight News*, v. 9, no. 2, July 1991, p. 1, ill.
1991 limited edition paperweight.
- 180** "Saran Carved Glass and Sculptured Marble" *Glass Art*, v. 11, no. 1, Nov./Dec. 1995, pp. 34-37, ill.
Stan Saran's carved and sandblasted sculptures.
- 181** "Sars-Poteries: Le Verre intégral" *Verre & Création*, no. 1, July 1995, pp. 4-5, ill. English summary.
Artists-in-residence program at the Musée-Atelier du Verre.
- 182** "Saxe Contemporary Craft Collection at Renwick Gallery" *Antiques and The Arts Weekly*, v. 22, no. 50, Dec. 16, 1994, p. 28.
- 183** "Scoops on Scopes" *The Brewster Society News Scope*, v. 10, no. 3, Fall 1995, pp. 3-5, ill.
New kaleidoscopes by many designers.
- 184** "Shortform: Christopher Williams" *Crafts* (U.K.), no. 133, March/April 1995, p. 12, ill.
Christopher Williams trophy made for Blackpool theater.
- 185** "Shortform: Dartington Crystal Attachment Award" *Crafts* (U.K.), no. 135, July/Aug. 1995, p. 10, ill.
Asymmetric vase by Belinda Hornsey.
- 186** "Shortform: Leading Lights" *Crafts* (U.K.), no. 132, Jan./Feb. 1995, p. 9, ill.
Neon by Peter Freeman.
- 187** "Signs of Your Times: CESA-Sponsored 'Night of Neon'" *Signs of the Times*, v. 217, no. 4, April 1995, p. 20B, ill.
California Electric Sign Association neon competition.
- 188** "Soaring with the Eagles" *Swarovski Collector*, v. 9, no. 1, Spring/Summer 1995, pp. 28-29, ill.
Eagle sculpture designed by Adi Stocker.
- 189** "Spannungsreich: Glasschmuck von Marianne Schliwinski" *Gold + Silber, Uhren + Schmuck*, v. 48, no. 3, March 1995, pp. 20-21, ill.
Glass jewelry by Schliwinski.
- 190** "Spring Fellows Reveal Future Plans" *The Journal, a Newsletter for Friends of Wheaton Cultural Alliance*, v. 18, no. 3, Summer 1995, p. 5, ill.
Kingsley Parker, Walter Zimmerman, Jodi Salerno, Pat Owens.
- 191** "Strattman on Display" *Signs of the Times*, v. 217, no. 11, Nov. 1995, p. 6, ill.
Wayne Strattman light pieces.
- 192** "Studio: Fellows' Choice" *American Craft*, v. 55, no. 3, June/July 1995, pp. 48-51, ill.
Work by James Nadal, Tommie Pratt Rush, George Bucquet, and Robert Levin at ACC Craft Fair Baltimore.
- 193** "Studio Glass Movement Charted in New York" *Antiques and The Arts Weekly*, v. 23, no. 4, Jan. 27, 1995, p. 46, ill.
"Form and Light" exhibition at the American Craft Museum.
- 194** "Svensk Form: Bertil Vallien" *Form*, v. 91, no. 5 (701), 1995, p. 93, ill.
Award from UrbanGlass.
- 195** "Swarovski Designer Adi Stocker" *Swarovski Collector*, v. 9, no. 1, Spring/Summer 1995, p. 5, ill.
- 196** "Swarovski Jewellery: Inspiration Africa" *Swarovski Collector*, v. 7, no. 1, Spring/Summer 1993, pp. 8-15, ill.
Swarovski glass elephant designed by Martin Zendon.

- 197** "Sztuka Szkła"
Format (Wrocław), no. 10/11 (1-2), 1993, pp. 32-33 and 36-37, ill.
Glass by Kazimierz Pawlak, Małgorzata Dajewska, and others.
- 198** "Tasická huť jakub v soukromých rukou"
Pro Váš Stůl (Prague), no. 3, 1993, pp. 5-6, ill.
Tableware made at Tasicich glassworks.
- 199** "Three Studios: Mary Schaffer"
Maquette, Dec. 1995, pp. 24-25, ill.
- 200** "Thumbing Her Nose at the Dark"
Design in Finland (special issue of *Finnish Trade Review*), 1994, pp. 52-53, ill. In German, Japanese, English.
Brita Flander, Finnish designer.
- 201** "A Tombstone of Glass"
New Glass Review (Czech), no. 2, 1995, pp. 30-31, ill. In English and German.
English architects Boyarsky and Murphy design glass tombstone to be made at Beránek Glassworks, Czech Republic, for London cemetery.
- 202** "Top RSA Award"
The Gift Buyer International, v. 31, no. 10, June 1995, p. 20, ill.
Dartington Crystal award to Belinda Hornsey.
- 203** "Treasured Memories"
Swarovski Collector, v. 5, no. 2, Autumn/Winter 1991, pp. 16-17, ill.
Paperweight mementos made of Swarovski glass.
- 204** "Umělec i podnikatel"
Pro Váš Stůl, v. 2, no. 2, 1994, pp. 4-5, ill.
Glass by Jaroslav Svoboda.
- 205** "UrbanGlass News"
Glass (UrbanGlass), continuing series: no. 58, Winter 1995 – no. 61, Fall 1995.
- 206** "The B Team Scores a Solid Success"
Glass (UrbanGlass), no. 59, Spring 1995, p. 62, ill.
- 207** "Vandal Destroys Glassblowers' Work in San Jose Center for Latino Arts"
The Crafts Report, September 1995, p. 6.
- 208** "A Venetian Love Affaire"
CeramicAntica, v. 5, no. 9 (53), Oct. 1995, pp. 6-9, ill. In Italian.
Venice exhibition with work by Tagliapietra and his friends Chihuly, Dailey, Guggisberg, and Baldwin.
- 209** "Le Verre au zenith: Galerie Internationale du Verre à la Verrierie de Biot" [in]
L'Art Contemporain du Verre, Biot, France: the gallery, 1993, insert in folder, 2 pp., ill.
- 210** "Vianne's Old World Technique Creates Fashion-Forward Glassware"
Home Lighting & Accessories, v. 77, no. 4, April 1994, pp. 120-124, ill.
Glass shades and other items by the French firm.
- 211** "Walter Schwarz: Beruf als Hobby und Hobby als Beruf"
Glas + Rahmen, v. 45, no. 24, Dec. 2, 1994, p. 1369, ill.
Lampworker.
- 212** "Waterford Adds Sparkle to Miss America Pageant"
Waterford Reflections, v. 1, no. 2, Winter 1995, p. 15, ill.
Waterford glass scepter.
- 213** "Waterford and Disney a Magical Duo"
Waterford Reflections, v. 1, no. 4, Summer 1995, p. 14, ill.
Glass apple and slipper.
- 214** "White House Traveling Collection Honors the Year of American Craft"
Antiques and The Arts Weekly, v. 23, no. 33, Aug. 18, 1995, pp. 58-59, ill.
Includes works by Chihuly, Michaelides, Levi, Dante Marion.
- 215** "Winter Session Ends for Fellows"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 18, no. 2, Spring 1995, p. 5, ill.
Robyn Campbell, Evan Snyderman, Dan Spitzer, Pamina Traylor.
- 216** "World of Difference"
Swarovski Collector, no. 2, 1995, pp. 24-25, ill.
The Swarovski World of Crystal opens in Wattens.
- 217** "Yan Zoritchak: Art, verre, aventure"
Verre & Création, no. 1, July 1995, p. 2, ill.
English summary.
Exhibit at Troyes.
- 218** "13 After Memphis: Design Exhibition at Frankfurt am Main"
Kulturchronik, no. 3, 1995, p. 44, ill.
Bořek Šípek, Philippe Starck, and others.
- 219** "The 120th Anniversary of the Glassworks at Včelnička"
New Glass Review (Czech), v. 50, no. 1, 1995, pp. 13-14, ill. In English and German.
- 220** "1993 Rakow Commission, The Corning Museum of Glass"
The Glass Art Society Journal, 1993, p. 131, ill.
Fritz Dreisbach's Pokal.
- 221** "1994 AIA Religious Art Award: Harley Swedler"
Faith & Form, Journal of the Interfaith Forum on Religion, Art and Architecture, v. 28, Spring 1995, p. 24, ill.
Sabbath candlelamp.
- 222** "1995 American Craft Council Awards, Award of Distinction: Pilchuck Glass School [and] Glass Art Society"
American Craft, v. 55, no. 5, Oct./Nov. 1995, pp. 54-55, ill.
- 223** "1995 American Craft Council Awards, Fellows: Richard Marquis"
American Craft, v. 55, no. 5, Oct./Nov. 1995, p. 58, ill.
- 224** "1995 Conference, Special Awards"
G.A.S. News, Spring 1995, p. 2.
Jack Schmidt, Erwin Eisch.
- 225** Aarhus. Aarhus Kunstmuseum
Starlight: James Turrell, Maurizio Nannucci, Bruce Nauman (Jens Erik Sørensen, ed.) Aarhus, Denmark: the museum, 1994, 111 pp., ill. In Danish and English.
Neon and other light installations.
- 226** Åbrink, Pernilla
"Noterat: Gunnel Sahlin"
Form, v. 91, no. 5 (701), 1995, p. 8, ill.
New colored flask forms.
- 227** Adamson, Jeremy
"Recent Acquisitions"
Renwick Quarterly, June/July/Aug. 1995, pp. 2-3, ill.
- Richard Marquis teapot goblets, Therman Statom construction, blown glass fruit by Joey Kirkpatrick and Flora Mace.
- 228** "Recent Gifts to the Renwick Gallery"
Renwick Quarterly, June/July/Aug. 1995, p. 5, ill.
Glass sculpture by Michael Taylor.
- 229** Adlerová, Alena
"Aktuálně o českém sklárském designu"
Umění a Řemesla, no. 1, 1995, pp. 25-31, ill. English summary.
Current developments in Czech glass design; work by Jiří Suhájek, Jiří Vosmik, Bořek Šípek, and others.
- 230** "Moderní sklo pardubického muzea"
Umění a Řemesla, no. 4, 1994, pp. 39-45, ill. English and German summaries.
Important collection of Czech glass from 1920 to present in the Pardubice Museum.
- 231** Adorno, Zoe
"Centro de Arte Vitro: Glass Workshops in Mexico"
Glass Art, v. 9, no. 6, Sept./Oct. 1994, pp. 18-19, ill.
- 232** Alexander, Bill
"Reviews: Clearly Art, Pilchuck's Glass Legacy"
Art Papers, v. 19, no. 2, March/April 1995, p. 60, ill.
- 233** "Reviews: Generations – Harvey Littleton, John Littleton, Kate Vogel"
Art Papers, v. 19, no. 5, Sept./Oct. 1995, p. 66, ill.
Asheville, NC, exhibition.
- 234** Aloï, Roberto
L'arredamento moderno, quinta serie Milano: Ulrico Hoepli Editore, 1952, 410 pp., ill. English and French summaries.
Early 1950s European furnishings, including glass and lamps (especially Scandinavian, Italian).
- 235** Ambasz, Emilio
"Angels of History: Chimerical Milanese Faxes"
Neos (Denver Art Museum), v. 4, no. 1, 1994, pp. 10-14.
Series of faxes by author to editor of *Terrazzo* on Italian design, from the 1960s to 1980s.
- 236** Andréani, Carole
"La Biennale de Limoges"
La Revue de la Céramique et du Verre, no. 79, Nov./Dec. 1994, p. 58, ill.
Includes glass by Dominique and Michèle Gilbert.
- 237** "Le Verre à boire, un thème simple et stimulant"
La Revue de la Céramique et du Verre, no. 82, May/June 1995, pp. 46-47, ill.
Paris exhibit with sculptural vessels by Yamo, Riberolles, Oliver Juteau, and others.
- 238** Andres, Zdeněk
"V Orlických horách jsme tavili sklo dřevem"
Umění a Řemesla, no. 4, 1994, pp. 72-73, ill.
Outdoor hot glass furnace set up in Deštném, Orlický mountains.
- 239** Andrews, Sarah
"A Glass Furnace Comes to Hiram, Ohio"
Hiram Magazine (Hiram College), v. 67, no. 3, Spring 1995, pp. 14-17, ill.
Fritz Dreisbach teaches a workshop at Hiram College.
- 240** Anstead, Michael
"World According to Studer"
British Columbia Glass Arts Association

Newsletter, v. 7, no. 7, June 1995, p. 3, ill. Also in *Glass Gazette*, Summer 1995, p. 19.
Robert Studer sculpture in Vancouver gallery.

241 Anthony, Joseph
"Transparent Treasures"
Nation's Business, no. 76, Jan. 1988, p. 41, ill.
Riley-Hawk Galleries, Ohio.

242 Antonelli, Paola
"The Manufacture of Ideas"
Metropolis, April 1995, pp. 62-65+, ill.
Italian lighting firm Luceplan.

243 *Mutant Materials in Contemporary Design*
New York: The Museum of Modern Art, 1995,
128 pp., ill.
Exhibition included glass, pp. 86-95.

244 Arie, Laura
"Heart of Glass"
House & Garden (British edition), v. 50, no. 11,
Nov. 1995, pp. 134-139, ill.
Drinking glasses by Baccarat, Lalique, etc.

245 *Art Topographie 95: Dokumentation, 14 Bildhauer auf dem Weinberg in Eining* (Text: Gabriele Scholtz)
Neustadt/Donau: Bildungskreis, 1995, 13 post-cards in a folder, ill.
Glass sculpture/installation at vineyard by Ursula Merker.

246 Asheville. Asheville Art Museum
The Littleton Collection (Text: Harvey K. Littleton and Frank E. Thomson III)
Asheville, NC: the museum, 1995, 8 pp., ill.
Teaching collection with pieces by Jean Sala, Raoul Goldoni, A. D. Copier, Sybren Valkema.

247 *S.E. Glass: A Regional Survey from Maryland to Louisiana. 1995 Guide* (Text: Frank E. Thomson III)
Asheville, NC: the museum, 1995, 1 leaf, folded, ill.
Includes biographical information about the artists and illustrations of their work.

248 Augustijn, Piet
"Alex Luigjes: Zestig jaar glazeniers in Amersfoort"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 1, 1995, pp. 26-27, ill.

249 "Uitbundige decors van vliegtuigen, vogels en vissen"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 1, 1995, pp. 19-21, ill.
Olaf Stevens.

250 "25 jaar zoeken naar het volmaakte kristallen relatiegeschenk"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 1, 1995, pp. 12-13, ill.
Siem van der Marel.

251 Axelband, Harriet
"Glass Act"
China, Glass & Tableware, v. 111, no. 8, Aug. 1993, pp. 18-21, ill.
Simon Pearce glassware.

252 Baatz, Wilfried
"Licht, Körper und Raum: Neue Leuchten in zauberhaftem Licht"
Art Aurea, no. 4, 1994, pp. 30-45, ill. English summary.
"Light, Bodies and Space," new lamps and lighting.

253 Bajcurova, Katarina
"Le Verre slovaque: Perspective et réalité"
La Revue de la Céramique et du Verre, no. 84,
46

Sept./Oct. 1995, pp. 26-30, ill.
Czech glass: Palová, Pala, Tomecko, Mytný, Macho, and others.

254 Baker, Cozy
Kaleidoscopia: A Calendar for the Last 5 Years of the 1900s, 1995-1999
Bethesda, MD: Beechcliff Books, 1994, 80 pp., ill.

255 Banaś Paweł
"Przeciw utartym konwencjom (fragmenty rozmowy ze Stanisławem Borowskim)"
Format (Wrocław), no. 10/11 (1-2), 1993, pp. 25-27, ill.
Interview with Stanisław Borowski.

256 "Szkło – inaczej"
Format (Wrocław), no. 10/11 (1-2), 1993, pp. 13-23, ill.
Glass by Witold Turkiewicz, Ludwik Kiczura, and others.

257 Barovier Mentasti, Rosa
"Il bianco e il nero"
CeramicAntica, v. 5, no. 4 (48), April 1995, pp. 28-43, ill.
Exhibit of Cristiano Bianchin collection with black and white vessels designed by Carlo Scarpa and made by master glassblowers in Venice.

258 "Reviews: Massimo Nordio"
Glass (UrbanGlass), no. 59, Spring 1995, pp. 50-51, ill.

259 "Reviews: Monica Guggisberg, Philip Baldwin and Lino Tagliapietra"
Glass (UrbanGlass), no. 59, Spring 1995, pp. 48-49, ill.
Zurich exhibit.

260 Barovier Mentasti, Rosa, ed.
New Glass a Venezia: Vetri d'artista in sette gallerie veneziane (Text: Rosa Barovier Mentasti and Dan Klein)
[Venezia: the galleries, 1995]; (Venezia: Grafica & Stampa), [22] pp., ill. English and German summaries.
New Venetian glass on exhibit at seven Venetian galleries.

261 Beaumont, Mary Rose
"The Art of the Absolut"
Art Review, v. 46, Dec. 1994/Jan. 1995, p. 11, ill.
Commissions and exhibitions sponsored by Absolut Vodka.

262 Becker, Vivienne
"Jewels of Fantasy: A Comprehensive Costume Jewellery Exhibition"
Swarovski Collector, v. 5, no. 2, Autumn/Winter 1991, pp. 4-6, ill.
Circulating exhibit of 20th-c. costume jewelry.

263 *Swarovski: The Magic of Crystal*
New York: Harry N. Abrams, 1995, 158 pp., ill.
Family history, designs and designers.

264 Benjamin, Andrew
Object – Painting
London: Academy Group, 1994, 128 pp., ill.
Philosophical essays on contemporary art; includes installations with glass by Langlands & Bell, Jenny Holzer light works.

265 Bern. Kornhaus Bern
Kunstwochen '92 (Text: Max Warren)
Bern: the gallery, 1992, 44 pp., ill.
Includes glass by Eka Häberling.

266 *Bernard Dejonghe*
Nerac: Editions Vers les Arts, 1994, [16] pp., ill.

267 Bernard, Elodie
"Expositions: Matei Nègreanu"
La Revue de la Céramique et du Verre, no. 84,
Sept./Oct. 1995, p. 59, ill.

268 Berndt, Louise
"Reviews: Edward Leibovitz, 1975-1994"
Glass (UrbanGlass), no. 59, Spring 1995, p. 50, ill.

269 Berry, Heidi L.
"The White House Crafts Collection"
American Style, v. 2, no. 1, Fall 1995/Winter 1996, pp. 40-47, ill.

270 Bester, J. C.
"Toots Zynsky: Sous la signe de l'Afrique"
La Revue de la Céramique et du Verre, no. 80,
Jan./Feb. 1995, pp. 32-39, ill.

271 Blauer, Etagale
"Glassy Lady"
Lapidary Journal, v. 49, no. 7, Oct. 1995, pp. 24-28, ill.
Jacqueline Lillie's beaded jewelry.

272 Blazek, Michael
"Australia's Fire and Light Exhibition: Neon Art Goes Over Well Down Under"
Signs of the Times, v. 217, no. 5, May 1995, pp. 182-187, ill.

273 Blonston, Gary
"Fire, Gravity, Chance"
American Way (American Airlines/American Eagle), v. 28, no. 5, March 1, 1995, pp. 62-69, ill.
Seattle glass scene and Dale Chihuly, William Morris.

274 Bloom, Murray
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276 Bock, Paula
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277 *Bohemia Crystal: Les collections et les ensembles de verrerie; les plus réussis et leurs créateurs* (Text: Antonin Langhamer; Jana Doleželová, ed.)
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278 Boltz, Klaus
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279 Boman, Monica
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Lamps and lighting by Brita Flander.

280 Bonami, Francesco
"Spotlight: Felix Gonzalez-Torres and Ross Bleckner"
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- 281** Borgward, Monica
"Notizen: Das gläserne Herz des Bayernwaldes"
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- 282** Bormioli, Constantino
"Il taglio dell'opaco"
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- 283** "Vetro News: Donazione de Silvia Levenson"
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Work by Levenson donated to Museo del Vetro, Altare.
- 284** Bossi, Gabriella
"Luciano Vistosi"
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- 285** Boulenger, Odette
"Golden Memories of 50 Years with Laliq"
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- 286** Brandt, Beverly K.
"Focus: Richard Royal"
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- 287** Braun, Astrid
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- 288** Britton, Alison
"The Four Tops. Glass: Emma Woffenden"
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- 289** Broska, Magdalena
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- 290** Bruce, Jane
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- 291** Brunhammer, Yvonne
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- 292** "Dix objets, dix créateurs"
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Lamps and other furnishings by Starck, Sottsass, Pesce, Mari, and others.
- 293** Brust, Gerda
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- 294** Brzezinski, Jamey
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- 295** Buck, Alex and Vogt, Matthias, ed.
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- 296** Bucknell, Carol
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- 297** Budapest. Iparművészeti Múzeum
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- 298** Byrd, Joan Falconer
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- 299** "Southern Arts Federation, 1995 Crafts Fellowships: Robert Levin"
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- 300** Cahill, Maureen
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- 301** Camero, Giovanna and Giarratana, Rossella
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- 302** Carlson, Robert
"Letter from the President"
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- 303** Casimo, Marianne
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- 304** Cassady, Dorothea
"May Program: Modern Glass Beadmaking"
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- 305** Celant, Germano and Eccher, Danilo
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- 306** Cenedese, Gino, Murano
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- 307** Chambers, Karen S.
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- 308** "David Reekie's Contemporary Commentary"
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- 309** "Dorothy Hafner Updates Tradition with Blown Mosaic Vessels"
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- 310** "Every Glass Picture Tells a Story"
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- 311** "Going, Going, Gone or Coming, Coming, Coming?"
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- 312** "Reviews: Bertil Vallien"
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- 313** "Reviews: Robert Carlson"
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- 314** Chandler, Mary Voelz
"Art's Bumpy Flight into Denver International Airport"
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Sculpture with neon glass "beads" by Alice Adams.
- 315** Charleroi. Musée des Beaux Arts
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- 316** Chartreux, Annie
"Expositions: Maomi Shioya"
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- 317** Chase, Cathy
"A West Coast Debut"
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12 younger West Coast artists say what inspires and motivates them.
- 318** Chester-Levy, Catherine
"Alighting on Glass"
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Danny Lane's glass balustrade for the Victoria & Albert Museum and other works by Lane.
- 319** Chiarione, LoRenzo
"Uno zoo di cristallo"
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- 320** Chicago, Spertus Museum
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- 321** Clark, Vicky A.
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- 322** Clifton, Leigh Ann
"Artists & Technology: Some Issues of Individual Application"
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- 323** Cohen, Carol
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- 324** Cohen, Michael
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- 325** Colacello, Bob
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- 326** Conroy, Sarah Booth
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- 327** Conseil des Métiers d'Art du Québec
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- 328** *Contemporary Glass: Václav Cíglér, Marian Karel, Vladimír Kopecký, Stanislav Libenský, Jaroslava Brychtová, Dana Zámečnicková* (Text: Sylva Petrová, Atsushi Takeda, and Masae Nakama)
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- 329** Cooper, Emmanuel
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- 330** Copeland, Beverly M.
"Interview: Janusz Walentynowicz"
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- 331** "Interview: Jose Chardiet"
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- 332** Crawford, Val
"Neon in Egypt: A Star in the Desert"
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Cairo neon.
- 333** "The Neon Lights of Budapest"
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Neon signs in Budapest.
- 334** "Signs of Your Times: Prague Plugs into New Neon Era"
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- 335** Crawford, Val and Pirsig, Ted
"Neon Means New in Greece"
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Neon lighting, Athens.
- 336** Crestou, Nicole
"Armande"
La Revue de la Céramique et du Verre, no. 83, July/Aug. 1995, pp. 54-55, ill.
Ceramic and mosaic artists, and glassworkers (Georges Stahl, Monica Damian), join in association called Armande in Mende, France.
- 337** Croze, Anselm
"Kitengela Glass"
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Kenya glass studio.
- 338** Crüwell, Konstanze
"Frankfurt: Luciano Fabro"
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Installation with glass by Fabro.
- 339** Culling, Jan
"Howard Ben Tré Lecture at Habatat Gallery"
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- 340** Currie, Bettie
"Craft Event in 17th Year"
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- 341** Danto, Arthur C.
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- 342** Darts, Jo
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- 343** "V6"
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- 344** *David Palterer Riflessioni: Vetri* (Text: Gerard-Georges Lemaire)
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- 345** Davis, Paul R.
"Signs of Your Times: The Signs of Beale St."
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- 346** "Classic Neon Installations"
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- 347** "Signs of the Crescent City"
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- 348** Dawes, Nicholas M.
"Nordic Exposure: The Glass of Orrefors and Kosta Boda"
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- 349** Deamicis, Ralph Mark
"The Master's Role in a Sculptor's Metamorphosis"
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- 350** DeGraaf, Marti
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- 351** Diehl, Carol
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- 352** Dodson, Ricky Charles
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Author's work using new gas.
- 353** Donefer, Laura
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- 354** Doubet, Ward
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- 356** Dreisbach, Fritz
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- 357** Dreisbach, Fritz and others
"Panel: Where Were You in '62?"
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- 358** Drury, Nevill, ed.
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- 359** Dudley, Dudley Art Gallery
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- 360** Duits, Thimo te
"Barbara Nanning: Volumes monochromes"
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Ceramics and glass by Dutch artist.
- 361** "Een bokaal van Floris Meydam en Willem Heesen"
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English summary.
Pokal by Meydam and decorated by Heesen, a recent acquisition of the National Glass Museum.

- 362** "Reviews: Bert Frijns"
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- 363** "Reviews: Mieke Groot, Richard Meitner"
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- 364** Dyett, Linda
"The Language of Luminosity"
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- 365** Dziewior, Yilmaz
"Reviews: Jorge Pardo"
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- 366** Ebeltoft. Glasmuseum
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Exhibit of work by 22 Penland area artists.
- 367** Yan Zoritchak (Charlotte Sahl-Madsen and Sandra Blach, ed.)
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- 368** Eberle, Ambros
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- 369** Edelman, Robert G.
"Review: Christopher Wilmarth at Sidney Janis"
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- 370** Edgerley, Susan
"Studio Profile: Michel Leclerc — Feu verre"
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- 371** Edwards, Geoffrey
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- 372** "Recent Glass in Australia and New Zealand"
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- 373** "A Sea-Change into Something Rich and Strange"
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- 374** Elson, J. E.
"Studio Profile: Bloomfield Glassworks"
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- 375** Enbom, Carla
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- 376** Englander, Lisa
"New Trends in Craft at the SOFA Exposition"
The Crafts Report, v. 21, no. 225, Jan. 1995, pp. 28-29, ill.
- 377** Ernould-Gandouet, Marielle
"Sculpter le verre"
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Exhibition at Sèvres museum: Danny Lane, Libenský/Brychtová, Saboková, Karel, Mansau, Zoritchak, Van Lith, Negreanu, etc.
- 378** "Zurich: Gérard Koch, 'Rondo et Continuo'"
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- 379** Ettore Sottsass (Text: François Barré and others)
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- 380** Les Extrêmes de Jean-Claude Novaro
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- 381** Fabel, Karel and Sekora, Ondřej J.
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Interview with Jiří Erml, photographer of contemporary glass (Steve Tobin, Tom Patti, Venini firm).
- 382** Faulkner, Norman and Smith, Ginger
"In Review at C2G2: A Survey of Calgary Area Glass Art"
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Brief review of exhibit at Canadian Clay & Glass Gallery, Waterloo.
- 383** Fay-Hallé, Antoinette
"Couleurs et Transparence"
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- 384** "Expositions: Couleurs et transparence, chefs-d'oeuvre du verre contemporain"
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- 385** Feaver, William
"Reviews: Kiki Smith"
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- 386** Fecit, Steppen
"The Sculptural Lampwork of Loren Stump, a Natural"
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- 387** Felshin, Nina
"Clothing as Subject"
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- 388** Fiell, Charlotte and Fiell, Peter
Modern Chairs
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- 389** Filer, Mary
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Review of Vancouver show by Naoko Takenouchi.
- 390** Firth, Mike
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- 391** Fordham-Edwards, Ric
"A Ruling Passion"
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- 392** Form Ísland II: Ísländskt Konsthantverk och Design, Vandringsutställning i Norden 1992-1993 (Text: Hrafnhildur Schram)
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- 393** Foulds, Diane
"Survival of the Fittest in the Czech Glass Industry"
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- 394** Frantz, Susanne K.
"Cane and Murine Decoration in 20th-Century Glass"
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- 395** "Museum Strikes Gold with Medal Made by Lalique for '92 Olympics"
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- 396** "New Installation Features Works by Czech Artists"
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- 397** "Should Making Art Be a Career?"
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- 398** "Should Making Art Be a Career?"
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- 399** "1995 Rakow Commission Salutes Two Czech Artists"
The Corning Museum of Glass Newsletter, Winter 1995, p. 6, ill.
Jiří Harcuba engraved sculpture honors Václav Havel and Vladimír Kopecký.
- 400** Frauenau. Glasmuseum Frauenau
V. Internationales Glassymposium 1995. 20 Jahre Glasmuseum Frauenau (Catalog: Barbara von Malotki)
Frauenau: the museum, 1995, 65 pp., ill.
Work by 28 artists.
- 401** Freeman, Allen
"The Road More Traveled"
Historic Preservation, May/June 1995, p. 14, ill.
Las Vegas neon.
- 402** Fridl, František
"Malované novinky"
Pro Váš Stůl, v. 2, no. 4, 1994, pp. 3-4, ill.
Glass by Eva Švestková and others.
- 403** "Women Designers at the Vrbno Glassworks"
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- 404** "200 Years of the Glassworks at Květná"
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- 405** *Fritt Fram: Lars Hellsten, Orrefors; Mona Björk, Borås Cotton* (Text: Erik Broman and Mikael Parr) [S.l.: s.n., 1993], 16 pp., ill.
- 406** Frolic, Irene
"The Seeds of Peace Award"
Glass Gazette, Summer 1995, p. 12, ill.
Commission to Frolic, Toronto glass artist.
- 407** Frost, Jim
"Striking Effects from Young Designers"
Glass, Monthly Journal of the European Glass Industry, v. 72, no. 8, Aug. 1995, pp. 323-324,
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Year-end design shows at UK colleges.
- 408** Fundació Centre del Vidre de Barcelona
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summary.
Barcelona exhibition of work by 22 glass artists.
- 409** Galerie B
Christian Schmidt (Text: Katharina Eisch)
Sinzheim/Baden-Baden: the gallery, 1995, [12]
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- 410** Galerie Internationale du Verre
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- 412** Gann, John L., Jr.
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- 414** "Verre du Québec = Glasswork from
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- 415** Gaudet, Mitchell
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- 422** "Expositions: Michel Delcey"
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- 423** "Expositions: Yan Zoritchak"
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- 427** Glowen, Ron
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- 429** "Hollow Men: Robbie Miller"
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- 432** "Reviews: Vesa Varrelä"
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- 440** Grande, John K.
"Expositions: Retrospective — Operations on
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- 441** Greben, Deidre Stein
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- 442** Grenon, Ariane
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- 446** "Les Couples de la création: Emmerique-Baquère, deux artistes, une oeuvre triple"
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- 447** "Courbes et textures du verre: L'Univers paradoxal de Keiko Mukaide"
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- 448** "Les Découvertes de Clara"
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Glass by Jens Gussek at Scremini Galerie, Paris.
- 449** "La Démarche du design"
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- 451** "Isabelle Monod et le rapport au temps"
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- 452** "Novaro et verrières à Biot; un message de verre à la galerie Sordello"
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- 453** "Le Verre japonais dans le nord de la France: Makoto Ito et Yoko Kuramoto à Sars-Poteries"
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- 454** "De vitrique et d'ailleurs: Verre contemporain au musée de Sèvres"
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- 456** The Guild
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- 458** Guinness, Elizabeth
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- 459** Gumpert, Lynn
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- 460** Gustafson, Paula
"Robert Held: Looking Back, Looking Forward"
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- 461** "V6: Too Hot 2 Handle"
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- 462** Hadgé, Evelyn
"La Table vénitienne. Roanne: 9e festival des arts de la table"
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- 466** Hämmerling, Nina K.
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- 467** Hamon, Richard E.
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Robert and Donald Hamon, contemporary marble makers of West Virginia.
- 468** Harris, Patricia and Lyon, David
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- 469** Harrod, Tanya
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- 470** Heartney, Eleanor
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- 471** Helkama, Iris
"Exhibitions: Fragile Memories"
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Raija Siikamäki glass in Stockholm gallery.
- 472** "Thinking With the Hands — and Machines"
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- 473** Henderson, Justin
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- 474** Henkin, Stephen
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- 475** Hergiswil. Glasi Museum, Hergiswiler Glas
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Description of the new glass museum.
- 476** *Phänomenales Glas*
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- 477** Hermans, Gerie
"The Hermans Tapes: An Interview with David Wright"
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- 478** "Interview with Linda Fraser"
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- 479** "Interview with Pauline Mount"
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- 480** Hewitt, Ed
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- 481** Heyd, Eva
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Prague exhibit.
- 482** "Reviews: Space, Light, Glass"
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Prague exhibition with six Czech artists: Libenský/Brychtová, Cigler, Zámečnicková, Karel, Kopecký.
- 483** Hiesinger, Kathryn B. and Fischer, Felice, ed.
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- 484** Hift, Fred
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- 485** Higuchi, Shinichi and Higuchi, Kimiaki
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- 486** Hirsch, Faye
"Reviews: Kiki Smith"
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New York exhibit.

- 487** Hlaváček, Josef and others
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Clay and glass sculpture by Jan Snoeck.
- 489** Hoffmann, Heinz
"Der Kunstdienst — eine eigene Geschichte"
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Neon cross in Erfurt church by Ulrich Precht.
- 490** Hoffmann, Ute
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Schott Information, no. 71, 1994, pp. 20-21, ill.
Two glass chess sets.
- 491** "Conflicting Existence"
Schott Information, no. 70, 1994, pp. 20-21, ill.
Lubomir Hora, Czech glass artist, living in Munich.
- 492** "Decorative Refinement"
Schott Information, no. 73, March 1995, pp. 12-13, ill.
Firm of Vera Walther uses borosilicate glass in giftware, tables, shelving.
- 493** "Harmonious Contrast"
Schott Information, no. 65, 1993, pp. 20-21, ill.
Glass and metal sculptures by Heide-Astrid Betz-Schlierer.
- 494** "Inspiration and Technique"
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Cees van Olst, Dutch glass artist.
- 495** "Moving Inner Life"
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Sculptures by Willi Pistor.
- 496** Hoggard, Liz
"Shortform: Flower Power"
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Chihuly installation at Brooklyn Museum.
- 497** Hradec Králové. Krajská Galerie Hradec
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- 498** Huber, Rene
"Contemporary Signature Perfumes"
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- 499** Huebner, Jeff
"Holding Pattern"
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- 500** Huisman, Geertje
"Glas toert langs negen Gelderse steden"
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- 502** Hulet, Patty
"Contemporary Glass Beadmakers 1995 Questionnaire"
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Responses to questionnaire.
- 503** Ilstedt, Sara
"Hårt arbete"
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Student graduation projects by Pan Toivanen and Peter Gibson-Lundberg.
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Gabriele Küstner: Flakons und Schalen in Mosaiktechnik
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- 510** Irace, Fulvio
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- 511** Ito, Makoto
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- 512** Iwata, Rury
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- 514** Jacksonville. Jacksonville Art Museum
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- 515** Japan Glass Art Society
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- 516** Japenga, Ann
"The Lost Art of Ginny Ruffner"
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The artist's recovery.
- 517** Jenkins, Nicholas
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- 518** Jennings, Jim; Morris, Pam; and Riley, Cheryl
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- 519** Jirasek, Ivana
"Celebrating the Ordinary"
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Glass by Deborah Cocks.
- 520** Johnson, Don
"Christmas Pins Bring Joy to Every Collector's World"
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- 521** Johnson, Ken
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- 522** Jones, Ronald
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- 523** Jonson, Lotta
"Hejdlöst bildflöde med humor"
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- 524** Jorgensen, Patricia
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- 525** Jungelson, François
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- 526** Kalha, Harri
"Modern Eclecticism or Aesthetic Kinship?"
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- 527** Kallmeyer, Lothar
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- 528** Kangas, Matthew
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- 529** "Glass Art"
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- 530** "Reviews: Flora C. Mace and Joey
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- 531** "Reviews: Gary Andolina; Alessandro Diaz
de Santillana"
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- 532** "Reviews: Miyuki Shinkai"
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Seattle exhibit.
- 533** "Reviews: Pamela Gazale"
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- 534** "Reviews: Seattle. Vesa Varrelä; Gary
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- 535** Kapitanoff, Nancy
"Collector Interview: Francine and Benson Pilloff"
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- 536** Kaponya, Judy
"Scoops on Scopes"
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New kaleidoscope designs.
- 537** Karcher, Eva
"Jorge Pardo: Das Umfeld bestimmt die
Erwartung"
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- 538** Karmel, Pepe
"Robert Morris: Formal Disclosures"
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Includes sculpture with fiberglass.
- 539** Keefe, John W.
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The Bead Release, v. 1, no. 4, Oct. 20, 1994,
pp. 8-9.
Excerpt from article about Kerkvliet in *Glass Art
Magazine*, July/Aug. 1994.
- 543** "The Bead Gets Bigger"
Glass Art, v. 10, no. 6, Sept./Oct. 1995, pp. 66-
71, ill.
Making core vessels by flameworking technique.
- 544** "Finding Your Style"
Glass Art, v. 10, no. 4, May/June 1995, pp. 66-
69, ill.
Beads by Michael Max, Patricia Sage, Kristina
Logan, Patricia Frantz.
- 545** "The Flame Grew Brighter"
Glass Art, v. 10, no. 5, July/Aug. 1995, pp. 26-
29, ill.
New interest in lampworking and beadmaking
seen at Glass Art Society conference in Asheville,
NC.
- 546** "The Twist and Shout of Lampworking"
The Bead Release, v. 2, no. 2, May 1995, pp. 6-
8, ill.
Making twisted latticino canes.
- 547** Keyworth, Gretchen
"Reviews: Vidrio Contemporáneo"
Glass (UrbanGlass), no. 58, Winter 1995, p. 53,
ill.
Exhibition of work by Mexican glass artists in San
Miguel de Allende.
- 548** Kiczura, Ludwik
"Polish Glass Art and Education Since 1950"
The Glass Art Society Journal, 1993, pp. 43-45.
- 549** *Kim, Ki-Ra Glass Show*
[S.I.: s.n., 1989], [14] pp., ill. In Korean.
- 550** King, Gerry
"Review: Heart of Glass"
Craft Arts International, no. 33, 1995, p. 104.
Ausglass conference, Jan. 1995.
- 551** Klein, Dan
"Ray Flavell"
Neues Glas, no. 4, 1995, pp. 20-27, ill. In
German and English.
- 552** Kley-Blextoon, Annet van der and Duits,
Thimo te
"De Vrijheidsbokaal: Vrihey en is om gheen gheft
te coop"
Antiek, v. 29, no. 10, May 1995, pp. 2-10, ill.
English summary.
Commemorative post-World War II cup with motto
designed by A. D. Copier.
- 553** Klotz, Uta M.
"Daniel Clément in Wonderland"
Neues Glas, no. 3, 1995, pp. 10-17, ill. In
German and English.
Furniture covered with mirror and glass mosaics.
- 554** "Jean-Paul Raymond: Le Passeur de
frontières"
La Revue de la Céramique et du Verre, no. 83,
July/Aug. 1995, pp. 26-29, ill.
- 555** "Jean-Paul van Lith: Poesie and
Provocation"
Neues Glas, no. 3, 1995, pp. 18-27, ill. In
German and English.
- 556** "The Poetry of the Fragment"
Neues Glas, no. 2, 1995, pp. 38-45, ill. In
German and English.
Mari Mészáros glass torsos.
- 557** "Princess Sissi at the Glass Symposium in
Frauenau"
Neues Glas, no. 3, 1995, pp. 46-49, ill. In
German and English.
- 558** Knapp, Rebecca
"November Looks Awash in Color"
Art & Antiques, v. 18, no. 10, Nov. 1995, p. 35,
ill.
Includes Richard Jolley sculpture.
- 559** Knowles, Susan W.
"Reviews: Les Christensen"
Art Papers, v. 19, no. 5, Sept./Oct. 1995, p. 68,
ill.
Sculptural pieces include glass panes.
- 560** *Koen Vanderstukken: Skulpturen* (Text:
Jan J. Walgrave)
Antwerpen-Borghout: Genootschap voor
Geschiedenis en Volkskunde, 1994, 65 pp., ill. In
Dutch, French, English.
- 561** Koivisto, Kaisa
"Reviews: Timo Sarpaneva"
Glass (UrbanGlass), no. 61, Winter 1995, pp. 54-
55, ill.
- 562** Koplos, Janet
"Matters of Mood: The Glass of Sonja Blomdahl"
Glass (UrbanGlass), no. 59, Spring 1995,
pp. 34-41, ill.
- 563** "Nancy Bowen: An Inside View"
Glass (UrbanGlass), no. 61, Winter 1995, pp. 26-
31, ill.
- 564** Kostowski, Jakub
"Z innej bajki"
Format (Wrocław), no. 10/11 (1-2), 1993,
pp. 34-36, ill.
Anna Skibska and her pupils.
- 565** Koziol, Elzbieta
"Szkło artystyczne w fotografii"
Szkło i Ceramika, no. 2, 1995, pp. 15-18, ill.
Photographs of glass in Krakow display.
- 566** Kuckuk, Alexander
"Green Glass. Recycling: Mehr als nur ein Wort"
Art Aurea, no. 1, 1995, p. 22, ill.
Examples of recycled glass drinking glasses.
- 567** "Die italienische Metamorphose"
Art Aurea, no. 3, 1995, pp. 10-11, ill.
Three decades of Italian design; includes glass of
the 1940s by Gio Ponti, Paolo Venini, Carlo
Scarpa.
- 568** "Murano-Nonfoux: Eine kreative Fusion"
Art Aurea, no. 1, 1995, p. 88, ill.
Zurich exhibition of work by Monica Guggisberg,
Philip Baldwin, and Lino Tagliapietra.
- 569** Kummer, Raimund, ed.
*Via vetro verde: Museo delle Navi Romane -
Nemi 1993* (Text: Jürgen Schilling and Peter
Friese)
Nemi, Italy: Museo delle Navi Romane;
Accademia Tedesca-Villa Massimo ROM, 1993,
32 pp., ill. In German, Italian, English.

"Street of Green Glass," a project by Raimund Kummer at the Museum of Roman Ships, Nemi (near Rome).

570 Kuspit, Donald

"Reviews: Christopher Wilmarth"
Artforum, v. 33, no. 9, May 1995, p. 98, ill.
New York exhibition.

571 Lahaie, Therese

"Bay Area Emerging and Diverging Artists Using Glass"
The Glass Art Society Journal 1994, 1994, pp. 50-53, ill.

572 Lahner, Jul Bruno

Hans Pohlin: Objekte aus Glas 93-94
[Bruneck, Italy: the artist]; Bruneck: Urbis Design Italy, [1994], [14] leaves, ill. In German, English, Italian.

573 Lampert-Gréaux, Ellen

"Born on the Bayou"
Lighting Dimensions, v. 19, no. 1, Jan./Feb. 1995, pp. 60-64, ill.
Light artist Keith Sonnier.

574 Langhamer, Antonin

"Gizela Šabóková"
New Glass Review (Czech), v. 50, no. 6-7, 1995, pp. 12-14, ill. In German and English.
Exhibition at the museum at Jablonec nad Nisou.

575 Lapointe, Michèle

"Exposition: La Pâte de verre au Québec"
Glass Gazette, Summer 1995, pp. 13-14, ill. In French.

576 Lars Hellsten Retrospektivt (Text: Åke

Livstedt and Lars Hellsten)
[Orrefors, Sweden: Orrefors, 1992?]; (Borgholm: Ölandstryckarna AB), 50 pp., ill.

577 Larson, Kay

"From Sand and Glass Emerge Air and Earth, Fire and Water"
Center, the Magazine of Rockefeller Center, May/June 1994, pp. 12-15, ill.
Eric Hilton sculptures for Rockefeller Center.

578 Laurencin, André

Xavier Froissart: Peintures et cristaux
Chalon-sur-Saône: Musée Denon, 1995, 23 pp., ill.
Exhibition at Musée Denon.

579 Le Maquet, Jocelyne and others

Sous le signe du parfum: Edmond Roudnitska, compositeur - parfumeur
Thonon-les-Bains: Éditions de l'Albaron, Société Présence du Livre, 1991, 141 pp., ill.
Includes perfume bottles, 1950s-1980s.

580 *Ein Leben für das Glas: Albin*

Schaedel . . . zum 85. Geburtstag (Text: Albin Schaedel, Fritz Kämpfer, and others. Erika Schaedel, ed.)
[S.l.: s.n., 1987]; (Kranichfeld: Hahndruck), 38 pp., ill.

581 Leddy, Pat

"Reviews: Michael Aschenbrenner at Pepperdine University"
Artweek, v. 26, no. 12, Dec. 1995, p. 20, ill.

582 *Leerdam Glas = Glass: 1995 Kalender =*

Calendar (Floris Meydam, compiler)
Leerdam: Druckkerij den Dunnen, 1994, [26] pp., ill. In Dutch and English.
Objects from the Nationaal Glasmuseum Leerdam by Frank Lloyd Wright, Meydam, Lipofsky, Copier, K. de Bazel, C. Lanoooy.

54

583 Leighton, John and Weiner, Rod

"Glass Ambitions '94: Czech Symposium"
G.A.S. News, Spring 1995, pp. 7-11.
Reports on the 1994 Nový Bor Symposium.

584 Leighton, John and White, Mary B.

"Introductory Remarks"
The Glass Art Society Journal 1994, 1994, p. 8, ill.

585 Leipzig. Museum des Kunsthandwerks (Grassimuseum)

Karin Korn: Leuchten, Gläser, Objekte
[Leipzig]: the museum, 1991, 60 pp., ill.

586 Leon, Dennis

"Thoughts of an Object Maker"
The Glass Art Society Journal 1994, 1994, pp. 15-18, ill.
Keynote address at conference.

587 Letaw, Sarah E.

"Glass Elite — Art, Vision and Effort"
Glass Collector's Digest, v. 9, no. 4, Dec. 1995/Jan. 1996, pp. 50-55, ill.
Williamsburg, VA, shop and studio: demonstrations by Emilio Santini, Banks Helms, and others.

588 Lewis, Keith

"Some Objects Worth Listening To"
Artweek, v. 26, no. 11, Nov. 1995, p. 14, ill.
Beadwork by Joyce Scott.

589 Lewis, Peter N.

"The Origins of Dartington Crystal"
Scottish Glass Society Newsletter, no. 50, Feb. 1995, insert, 5 pp.
North Devon firm established in 1967.

590 Lhôte, J. M.

"Les Bijoux de Baccarat"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, p. 50, ill.
Baccarat jewelry.

591 *Licht-Räume* (Catalog: Gerhard Finckh)

Essen: Museum Folkwang, 1993, 120 pp., ill.
Exhibition of neon and other light sculpture by Bruce Nauman, Patrick Reynaud, and many other artists.

592 Liedel, Karl Heinz

"Kunstglasbläser aus Lauscha"
Glaswelt, v. 48, no. 9, Sept. 1995, pp. 23-24, ill.
Work by Ulrich and Volkhard Precht, Hubert Koch, Hartmut Bechmann, and others.

593 "Schlesische Glashütten"

Glaswelt, v. 46, no. 11, Nov. 1993, p. 74+, ill.
Visit to the Julia and Sudety factories, Polish glassworks.

594 Lingemann, Susanne

"Ausstellungskritik: Bis an die Schmerzgrenze"
Art (Germany), no. 5, 1995, p. 106, ill.
Review of Bruce Nauman exhibit, New York.

595 "Sieben starke Frauen in New York"

Art (Germany), no. 12, Dec. 1994, pp. 16-37, ill.
Includes Kiki Smith and Lorna Simpson.

596 Lipofsky, Marvin

"From the Beginning: A Brief History of the Bay Area Glass Movement"
The Glass Art Society Journal 1994, 1994, pp. 38-39, ill.

597 "Lifetime Achievement Award Presentation

to Sybren Valkema"
The Glass Art Society Journal 1994, 1994, p. 10, ill.

598 Lippuner, Rosemarie

"Expositions: Murano-Nonfoux une fusion créatrice"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, p. 60, ill.
Monica Guggisberg/Philip Baldwin and Lino Tagliapietra exhibit in Nonfoux and Zurich.

599 Littleton, Harvey K.

"Glass: A Potential for Prints"
The Glass Art Society Journal, 1993, pp. 78-80, ill.
Vitreographs.

600 Littleton Studios

Luminous Impressions: Vitreographs from Littleton Studios (Text: Marthe Le Van)
Spruce Pine, NC: the studios, [1995?], 20 plates, ill.
Prints on glass by many artists and glass artists: Eisch, Littleton, Chihuly, Libenský, Ann Wolff, etc.

601 Lockau, Kevin

"Gesture of Grace: Susan Rankin"
Glass Gazette, Summer 1995, pp. 3-4, ill.

602 Lockwood, Howard J.

"Fulvio Bianconi: The Pezzati Vases"
Vetri: Italian Glass News, v. 1, no. 2, April 1995, pp. 8-9+, ill.

603 "Sales History: Venini's Occhi Series"

Vetri: Italian Glass News, v. 1, no. 1, Jan. 1995, p. 12, ill.
1960s series created by Tobia Scarpa.

604 Lockwood, Ken

"Review: Sculpture, Objects of Functional Art Expo"
Craft Arts International, no. 33, 1995, pp. 83-87, ill.
Glass by John Lewis, Kirstie Rea, Dan Dailey, Latchezar Boyadjiev, Makoto Ito, Warren Langley, Toots Zynsky, and others.

605 London. Royal College of Art

The 1993 Royal College of Art Degree Show Catalogue
London: the college, 1993; (s.l.: Paperback Ltd.), 48 pp., ill.
Glass by three students, p. 28.

606 Lonsway, Brian and others

"Panel: Contemporary Toledo Glass Artists"
The Glass Art Society Journal, 1993, pp. 86-91, ill.

607 Lovato, Rita

"Frozen Fire: Looking through the Glass"
Center (Arvada Center for the Arts and Humanities, Arvada, CO), v. 15, no. 4, Fall 1995, p. 7, ill.
Kit Karbler and Michael David glass in exhibition.

608 Lovelace, Joyce

"I Don't Really Collect . . ."
American Craft, v. 55, no. 6, Dec. 1995/Jan. 1996, pp. 40-45+, ill.
Artists' possessions, including collections of Dale Chihuly, Richard Marquis, Dante Marioni, Andrew Magdanz, and others.

609 Loveland. Loveland Museum/Gallery

Contemporary Beads & Beadwork: Innovative Directions
Loveland, CO: the museum, 1995, 48 pp., ill.

610 Lucie-Smith, Edward

"Critic's Diary"
Art Review, v. 47, March 1995, p. 14, ill.
Dan Flavin exhibit.

- 611** Lueg, Gabriele, ed.
Made in Holland: Design aus den Niederlanden
 Köln: Museum für Angewandte Kunst; Tübingen and Berlin: Ernst Wasmuth Verlag, 1994, 156 pp., ill.
 Exhibition included glass and ceramics.
- 612** Lynggaard, Finn
 "Glassmuseum Ebeltoft Denmark – Your Own Museum"
The Glass Art Society Journal, 1993, pp. 41-42.
- 613** Lynn, Martha Drexler
 "Greenberg & Steinhilber Donate Major Carlson Work to LACMA"
Glass Quarterly (Ruth T. Summers), v. 2, Winter 1995, pp. 1-2, ill.
 Ritual vessel by Robert Carlson.
- 614** Lynn, Martha Drexler and others
 "Panel: Gallery Dealers in Glass"
The Glass Art Society Journal, 1993, pp. 51-54, ill.
- 615** Macleod, Murdo
 "Essential Elements: The Glass Art of Keiko Mukaide"
Crafts, no. 135, July/Aug. 1995, pp. 30-33, ill.
- 616** Madison, Elvehjem Museum of Art
University of Wisconsin-Madison, Department of Art, Faculty Exhibition
 Madison: the museum, University of Wisconsin-Madison, 1994, 88 pp., ill.
 Includes glass by Steve Feren, vitreographs by Harvey K. Littleton.
- 617** Magon, Birgit
 "Homage an Pele: Zeitgenössisches Kunsthandwerk auf Hawaii"
Kunsthandwerk & Design, no. 1, Jan./Feb. 1995, pp. 35-39, ill.
 Paperweight by Winfred Yamazawa.
- 618** Major, Michael
 "Earthy Elements and the Remnants of Time"
Glass Craftsman (formerly *Professional Stained Glass*, then *Glass Artist*), no. 5, Oct./Nov. 1995, pp. 50-53, ill.
 Kiln-formed glass by Tim O'Neill.
- 619** Manfredi, Elisabetta
 "Una scultura in vetro a Grizedale"
Alte Vitrie, v. 7, no. 2/3, Dec. 1994, p. 31.
 Charles Bray "column of light" in the Lake District, England.
- 620** Margetts, Martina
 "Exhibition Review: Japanese Studio Crafts – Tradition and the Avant-Garde"
Crafts (U.K.), no. 136, Sept./Oct. 1995, pp. 52-53, ill.
- 621** *Mario Merz at MOCA* (Organized by Mary Jane Jacob; Los Angeles Museum of Contemporary Art; Incontri Internazionali d'Arte, Rome)
 Milan: Fabbri Editori, Gruppo Editoriale, 1989, 126 pp., ill. In Italian and English.
 Installations with glass and neon in Los Angeles exhibit.
- 622** Marioni, Dante
 "An Extended Glass Family"
The Glass Art Society Journal 1994, 1994, pp. 72-73, ill.
- 623** Marioni, Marina
 "The B Team: Past, Present, Our Futures"
The Glass Art Society Journal, 1993, pp. 104-105.
- 624** Marks, Ben
 "A Few Observations About Bay Area Glass"
The Glass Art Society Journal 1994, 1994, pp. 47-49, ill.
- 625** "Review: Therman Statom at Dorothy Weiss"
Art in America, v. 83, no. 6, June 1995, p. 111, ill.
- 626** Marquand, Barbara
 "Collaborating Arizona Artists Learn from One Another"
The Crafts Report, v. 21, no. 234, Oct. 1995, p. 12, ill.
 Tim Lewis.
- 627** Marquis, Richard
 "Slides and Edicts"
The Glass Art Society Journal 1994, 1994, pp. 57-58, ill.
- 628** Marsh, Ann
 "Louis Comfort Tiffany, Meet Dale Chihuly"
Forbes Magazine, v. 155, no. 13, June 19, 1995, pp. 268-269, ill.
- 629** Martin, Richard and Koda, Harold
Orientalism: Visions of the East in Western Dress
 New York: The Metropolitan Museum of Art, 1994, 96 pp., ill.
 Ensemble with Venetian glass tunic, 1990; sarong ensemble with glass-beaded silk satin.
- 630** *Martin Bradley: La scacchiera a Palazzo Ducale, Venezia, 1993 = My Chess-set in the Doge's Palace, Venice, 1993* (Adriano Berengo, ed.)
 Venezia: il Cardo; Murano: Marco Polo Glass Gallery and Studio, 1993, 47 pp., ill.
- 631** Matynia, Andrzej
 "Szkłani ludzie"
Success Magazine (Warsaw), April 1995, pp. 52-53, ill.
 Stanislaw Borowski.
- 632** Maunsell, Claire
 "A Studio of One's Own"
The Glass Art Society Journal, 1993, pp. 92-95, ill.
- 633** Mazza, Deanna
 "The Many Facets of the Crystal Component Market"
Home Lighting & Accessories, v. 78, no. 10, Oct. 1995, pp. 108-118, ill.
 Lighting designs.
- 634** McCarthy, Cathleen
 "A World Bead"
Lapidary Journal, v. 49, no. 7, Oct. 1995, pp. 30-34, ill.
 Joyce Scott's jewelry and beaded sculpture.
- 635** McClintic, Miranda
 "Dossier: Venice"
Sculpture, v. 14, no. 5, Sept./Oct. 1995, pp. 16-17, ill.
 Glass globe sculpture by Brigitte Nahon at the Venice Biennale.
- 636** McCoy, Mary
 "Focus: Concetta Mason"
American Craft, v. 55, no. 1, Feb./March 1995, p. 76, ill.
- 637** McElheny, Josiah
 "Hired Hands, Itinerant Glassworkers, Artists"
The Glass Art Society Journal, 1993, pp. 106-108, ill.
- 638** McEvelly, Thomas
 "Bringing Postmodernism Up to Date"
The Glass Art Society Journal, 1993, pp. 20-29, ill.
- 639** McGreevy, Linda
 "Reviews: Peter Paul Connolly's 'Cabin Fever'"
Art Papers, v. 19, no. 2, March/April 1995, pp. 61-62, ill.
 Glass paintings by Connolly in Virginia exhibition.
- 640** McLaurin, Tim
 "A Vision of Paradise in Georgia"
The New York Times Magazine, May 19, 1991, p. 47+, ill.
 Howard Finster.
- 641** McNeill, David
 "Review: New Glass by Scott Chaseling"
Craft Arts International, no. 33, 1995, p. 101, ill.
- 642** Meinhardt, Nan C.
 "Creativity"
Bead & Button, no. 11, Oct. 1995, pp. 33-35, ill.
 Author's beadwork.
- 643** Melrod, George
 "Openings: Future History"
Art & Antiques, v. 18, no. 5, May 1995, p. 31, ill.
 Includes Seattle exhibit of glass by Josiah McElheny.
- 644** Meneguzzo, Marco
 "Reviews: Mario Merz"
Artforum, v. 34, no. 1, Sept. 1995, p. 98, ill.
 Work includes glass, neon tubes.
- 645** Merker, Gernot
 "Glasveredlung: Glasgravur in Europa"
Glaswelt, v. 48, no. 2, Feb. 1995, pp. 40-44, ill.
 Engraved glasses by Peter Dreiser, Josef Palecek, Erwin Eisch, Alison Kinnaird, Gunnar Cyrén, David Prytherch.
- 646** Meyer, James
 "Reviews: Dan Flavin"
Artforum, v. 34, no. 4, Dec. 1995, p. 86, ill.
- 647** Meyers, Zesty
 "Artists on the Edge of Glass"
The Glass Art Society Journal, 1993, pp. 46-47, ill.
 Directions explored by new generation of glass artists.
- 648** Michaelis, Andreas
DDR Souvenirs . . . und sie nannten es "Sonderinventar" = GDR Souvenirs: And It Was Called "Special Inventory" = RDA souvenirs . . .
 Köln: Benedikt Taschen, 1994, 260 pp., ill. In German, French, English.
 Collection of gifts to the East German Communist government, including glass, now in the Berlin history museum.
- 649** Mickelsen, Robert
 "Art Is about More Than Just the Object"
Common Ground: Glass, v. 1, no. 3, Winter 1994, p. 15, ill.
- 650** "At the Lamp"
Common Ground: Glass, v. 2, no. 3, Fall 1995, pp. 7-10. Also in *Glass Line*, v. 9, no. 3, Oct./Nov. 1995, pp. 8-13.
 Lampworking demonstrations at GAS conference, Asheville, NC.
- 651** "Lampworking: The New Hot Glass"
Common Ground: Glass, v. 1, no. 3, Winter 1994, pp. 4-5, ill.

- 652** Miller, Bonnie J.
"Studio: Michael Jaross, Pacifica Glassworks"
American Craft, v. 55, no. 1, Feb./March 1995,
pp. 60-61, ill.
- 653** Miller, Randy
"Reviews: The Belgian Accident"
Art Papers, v. 19, no. 1, Jan./Feb. 1995, pp. 41-
42, ill.
Orlando, FL, exhibit with work by Leo Copers.
- 654** Miller, R. Craig
"Masterworks: Italian Design 1960-1994"
Neos (Denver Art Museum), v. 4, no. 1, 1994,
pp. 2 and 18-19.
Checklist for 1994 exhibition at the Denver Art
Museum.
- 655** Miller, Zanne
"Lucartha Kohler: Contemporary Glass Work
Inspired by Ancient Culture"
Art Matters (Jenkintown, PA), v. 14, no. 5, Dec.
1994/Jan. 1995, p. 16, ill.
- 656** Milne, Victoria
"Women of New York"
Glass (UrbanGlass), no. 61, Winter 1995, pp. 38-
45, ill.
Glass by Karen LaMonte, Deborah Czeresko,
Tina Aufiero.
- 657** Monroe, Michael W.
"Capital Crafts"
Sky (Delta Air Lines), Aug. 1995, pp. 124-127, ill.
White House craft collection.
- 658** *The White House Collection of American
Crafts* (Essay: Barbaralee Diamonstein)
New York: Harry N. Abrams, 1995, 128 pp., ill.
Includes glass by 18 glass artists.
- 659** Morgan, Anne Barclay
"Maze & Labyrinth"
Sculpture, July/Aug. 1995, pp. 28-33, ill.
Includes "Maze Table" in glass by Vito Acconci.
- 660** Mornement, Caroline, ed.
*Craft Galleries: A Directory of British Galleries
and Their Craftspeople* (Text: Michael Casson,
Richard Quinnell and Guy Taplin)
Taunton, Somerset: Tony Williams Publications,
[1994?], 264 pp., ill.
- 661** Morris, Griff
"The Acid Test"
The New Art Examiner, v. 23, no. 2, Oct. 1995,
p. 56, ill.
Public reaction to a sculpture with glass bottles by
Gregory Green, Chicago.
- 662** Mounier, J. and Monod, E.
"La Verrerie de Biot"
Bibliothèque de Travail, no. 526, June 10, 1962,
pp. 1-32, ill.
- 663** Murphey, Debra Zimmerman
"A Passion for Paperweights"
American Style, v. 2, no. 1, Fall 1995/Winter
1996, pp. 3 and 56-57, ill.
Paperweights by Simpson, Karg, Buzzini,
Parabelle Glass, the Tarsitanos, Grubb, Salazar.
- 664** Musler, Jay
"Matter"
The Glass Art Society Journal 1994, 1994,
pp. 59-60, ill.
- 665** Nancy. Musée des Beaux-Arts
*Yan Zoritchak: Hommage à Brancusi, Science
et Poésie du verre*
Nancy: the museum, 1995, 79 pp., ill.
- 666** *Nanny Still: 45 Years of Design = 45 ans
de design*
Charleroi, Belgium: Musée du Verre; Riihimäki,
Finland: Suomen Lasimuseo, 1995, 150 pp., ill.
In French and English.
Glass by the Finnish designer Nanny Still
McKinney.
- 667** Nara. Gallery Avant-Garde
L. Leloup
Nara, Japan: the gallery, [1992?], 14 pp., ill.
- 668** Nassau, Kurt
"Glass at a Glance"
Lapidary Journal, v. 45, no. 5, Aug. 1991, pp.
26-31, ill.
"Glasses serve many functions in the field of
jewelry."
- 669** National Association for the Visual Arts,
Australia
*Money for Visual Artists: NAVA's Guide to
Awards, Prizes and Professional Development
Opportunities for Visual Artists and Crafts-
people*
Woolloomooloo, NSW: the association, 1994,
76 pp.
Includes list of annual exhibitions.
- 670** *National Lifestyle Crafts Buyers'
Resource Directory, July 1995* (Featuring the
1995-96 Kentucky Crafted Directory)
Columbus, OH: ODC Enterprises, 1995, 64 pp.,
ill.
- 671** Naumann, Francis M.
"Precise and Not So Controlled: The Bride
Stripped Bare by Her Bachelors, Even' and
Related Works on Glass by Marcel Duchamp"
Glass (UrbanGlass), no. 60, Fall 1995, pp. 34-
41, ill.
- 672** Nelis, Ilse
"Venus, Rising Flower-Like from a Delicate Water
Ballet"
Neues Glas, no. 2, 1995, pp. 30-37, ill. In Ger-
man and English.
Bert Frijns.
- 673** Netzer, Sylvia
"3 New York Artists Use Glass"
Neues Glas, no. 2, 1995, pp. 18-29, ill. In
German and English.
Judy Pfaff, Kiki Smith, and Nancy Bowen.
- 674** Neuman, Lydia
"Reviews: Raimund Kummer"
Glass (UrbanGlass), no. 60, Fall 1995, p. 53, ill.
- 675** *New Glass Review 16*
Corning, NY: The Corning Museum of Glass,
1995, 64 pp., ill.
- 676** New York. Alternative Museum
Maureen Connor: Discreet Objects
New York: the museum, 1994, 16 pp., ill.
Mixed-media sculpture, including glass.
- 677** Nice. Musée d'Art Moderne et d'Art
Contemporain Nice
*Howard Ben Tré, Bernard Dejonghe, Costas
Varotsos: Sculptures de Verre*
Nice: the museum, 1994, 89 pp., ill.
Exhibition at the museum in 1994.
- 678** Nichols, Sarah
Formed by Fire
Pittsburgh, PA: The Carnegie Museum of Art,
1993, 5 pp. (folded poster), ill.
Exhibition of glass and metal; includes Joey
Kirkpatrick, Flora Mace, Dante Marioni, William
Morris.
- 679** Nick, Hélène and Nick, Didier
"Une Histoire de métissage"
Le Courrier des Métiers d'Art, no. 138, Dec.
1994, pp. 14-15, ill.
Exhibition of ceramics and glass at the authors'
gallery in Aubais.
- 680** Nickl, Peter
"Kunsthandwerk heute"
Art Aurea, no. 3, 1995, pp. 75-78, ill. In German
and English.
Article illustrated with work by students of the
Glasfachschnule Zwiemel.
- 681** Norgart, Carrie; Ramsey, Blake; and
Emanuel, John
"The 2nd International 'Hot Glass Horizons'"
Glass Art, v. 10, no. 2, Jan./Feb. 1995, pp. 18-
20, ill.
Portland, OR, conference on hot glass and
kilnforming techniques.
- 682** Norrie, Jane
"Keiko Mukaide: Glass at Edinburgh College of
Art Goes International"
Neues Glas, no. 4, 1995, pp. 28-33, ill. In
German and English.
- 683** *North Carolina Glass: The Next Gen-
eration* (Text: Joan Falconer Byrd)
Cullowhee, NC: Western Carolina University,
1995, 28 pp., ill.
12 artists in 1995 exhibition in Cullowhee and
Asheville.
- 684** O'Connor, D. Thomas
"Art for Art's Sake: The Evolving Career of
Glassmaker Arthur Reed"
Glass Collector's Digest, v. 9, no. 3, Oct./Nov.
1995, pp. 10-15, ill.
Sweetwater Glass of DeLancey, NY.
- 685** Ohio Designer Craftsmen
1995 Ohio Designer Craftsmen Buyers Guide
Columbus, OH: the craftsmen, 1995, 56 pp., ill.
- 686** Ohtsuka, Shigeki and Sakakibara, Yasuhiro
"Glass Goddess"
Schott Information, no. 67, 1993, pp. 20-21, ill.
Making of a 2.5-meter-high statue, Lady Buddha,
with optical glass.
- 687** Oliva, Achille Bonito, ed.
"Preferirei di no": Cinque stanze tra arte e
depressione
Milano: Electa, 1994, 150 pp., ill.
Glass by Alessandro Diaz de Santillana, p. 51.
- 688** Olivé, Jean-Luc
"Arts plastiques: Le Verre contemporain" [in]
*Larousse Annuel 95. Le Livre de l'Année du 1er
Janvier au 31 Décembre, 1994*, [Paris:
Larousse], 1995, pp. 210-212, ill.
Encyclopedia article on contemporary glass.
- 689** Olsson, Lillemor
"Hertha Bengtson: Hennes blå eld brinner än"
Antik & Auktion, no. 12, Dec. 1993, pp. 34-39,
ill.
Ceramics and glass by Bengtson.
- 690** Opie, Jennifer
"Danny Lane"
Vormen uit Vuur, no. 149, 1993, pp. 32-39, ill.
English summary.
- 691** "Review, Exhibitions: Hot Glass — Cold
Glass"
Crafts (U.K.), no. 134, May/June 1995, pp. 51-
52, ill.
British glassmakers; piece by Keiko Mukaide
(Edinburgh College of Art) illustrated.

- 692** Oriol, Andy
"Mistress of the Mountain Bead"
Lapidary Journal, v. 49, no. 7, Oct. 1995, pp. 50-54+, ill.
Beads by Pati Walton.
- 693** Padon, Thomas
"Reviews: Michèle Blondel"
Sculpture, v. 14, no. 1, Jan./Feb. 1995, p. 42, ill.
- 694** Pagano, Penny
"Exploring the Glass Frontier"
Washington Home (The Washington Post), Sept. 16, 1993, pp. 8-9+, ill.
Chihuly, Morris, Patti, Mace and Kirkpatrick, Stankard.
- 695** Page, Amy
"Miami Modernism Fair"
The Antique Collector, v. 66, no. 1, Dec. 1994/Jan. 1995, p. 27, ill.
Venini "Spicchi" vase by Fulvio Bianconi, about 1952.
- 696** Pall, Ellen
"Starting from Scratch"
The New York Times Magazine, Sept. 24, 1995, pp. 39-43, ill.
Ginny Ruffner.
- 697** Palterer, David
Chimere di David Palterer. Animali fantastici in cristallo proposti da Vilca raccontati da Anna Gazzì
Firenze: Morgana Edizioni, 1992, 46 pp., ill.
Record of the collaboration between David Palterer and Cristalleria Vilca of Colle Val d'Elsa.
- 698** Pannell, Elizabeth and Watkins, James
"Peàn Doublyu Glass"
The Glass Art Society Journal, 1993, pp. 96-97, ill.
Authors' studio, RI.
- 699** Pappenheimer, Will
"Reviews: Jodi Salerno, Cup Impact"
Glass (UrbanGlass), no. 58, Winter 1995, pp. 48-49, ill.
- 700** Pardubice. Východočeská Galerie Pardubice
Zasloužilý umělec Petr Rýdlo: Obrazy – sklo (Tomáš Rybička, ed. Text: Josef Sůva)
Pardubice, Czechoslovakia: the gallery, 1988, [21] pp., ill.
- 701** Paris. Galerie D. M. Sarver
Bernard Dejonghe
Paris: the gallery, [1992], 16 pp., ill.
- 702** Paris. Galerie Sordello, Verre Contemporain
Millenaire d'espoir (Text: Meg and Marc Sordello)
Paris: the gallery, 1995, [28] pp., ill. In French and English.
"Millenium of Hope" exhibit; work by 11 French glass artists.
- 703** Paris. Musée des Arts Décoratifs, Centre du Verre
Bernard Dejonghe: Céramique et verre (Text: Pierre Arizzoli-Clémentel, Gérard Guillot-Chêne, and Jean-Luc Olivie)
Paris: the museum, 1995, 32 pp., ill. In French and English.
Exhibition held in Paris and at the Ancien Évêché, Evreux.
- 704** Pasini Bragliani, Laura
"Vetri, maioliche del Settecento e porcellane orientali a cifre più abbordabili"
CeramicAntica, v. 5, no. 6 (50), June 1995, pp. 62-63, ill.
Bohemian and Venini glass in Sotheby sale.
- 705** Pawlak, Kazimierz
"Marvin Lipofsky w Polsce"
Format (Wrocław), no. 10/11 (1-2), 1993, pp. 40-41, ill.
Lipofsky's visit to Poland.
- 706** "Young Polish Glass"
The Glass Art Society Journal, 1993, pp. 48-50.
- 707** Pearson, Ian
"Art on Glass: An Exhibition by the Guild of Glass Engravers"
British Society of Scientific Glassblowers Journal, v. 33, no. 1, Jan. 1995, pp. 38-41.
Review of 1994 London exhibit.
- 708** "Where Art Meets Science"
Scottish Glass Society Newsletter, no. 51, April 1995, pp. 12-14, ill.
Author's lampworked piece commissioned by a nuclear fuel reprocessing plant.
- 709** Pečinková, Pavla
"Z ateliérů VŠUP"
Umění a řemesla, v. 37, no. 2, 1995, pp. 40-47, ill. English summary.
Glass by Josef Marek and others at the College of Applied Arts, Prague.
- 710** Perreault, John
"The B Team on the A List"
Glass (UrbanGlass), no. 58, Winter 1995, pp. 60-61, ill.
The five B Team members come to New York for demonstrations, performances, and exhibition at UrbanGlass.
- 711** "Mirror, Mirror: Tina Aufiero's 'Unconditional Love'"
Glass (UrbanGlass), no. 59, Spring 1995, pp. 58-61, ill.
Review of UrbanGlass exhibition.
- 712** "Reviews: Italian Metamorphosis, 1943-1968"
Glass (UrbanGlass), no. 59, Spring 1995, pp. 46-47, ill.
Guggenheim Museum exhibit.
- 713** Pesta, Abigail
"Electric Art"
Lighting Dimensions, v. 18, no. 3, April 1994, pp. 66-69, ill.
Jane Haskell's neon.
- 714** Petrová, Sylva
"Edward Leibovitz – Nezbada světového skla? = The Enfant Terrible of World Glass?"
Umění a řemesla, no. 4, 1994, pp. 35-39, ill. English and German summary.
- 715** "Leibovitz: La Rétrospective de Prague"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, pp. 26-28, ill.
- 716** "The World and Glass: Gizela Šabókóvá"
Neues Glas, no. 2, 1995, pp. 10-17, ill. In German and English.
- 717** Piersol, Daniel
"Transparent Motives: Prints from Glass Plates"
New Orleans Museum of Art Quarterly, v. 17, no. 2, April/May/June 1995, p. 8, ill.
Vitrographs at the Littleton Studios.
- 718** Pilchuck Glass School
17th Annual Auction (The Westin Hotel, Seattle, Fri., Oct. 27, 1995)
Seattle: the school, 1995, 63 pp., ill.
- Auction program; includes brief artists' biographies.
- 719** *25 Years: Artists' Open Studios, July 23, 1995*
Seattle, WA: the school, 1995, [23] pp., ill.
Published on the occasion of the 25th Anniversary Alumni Reunion; addresses and maps for Seattle area studios.
- 720** Pitches, Grant, ed.
George Pickard, 1929-1993: Monograph [Rearsby, Leicestershire]: The George Picard Estate, 1994 (Wigston Magna, Leicester: Allsop Printers), 60 pp., ill.
Sculptures using flat glass by the British architect and artist.
- 721** Plagens, Peter
"Exhibitions: Baskin Case"
Artforum, v. 34, no. 4, Dec. 1995, p. 57, ill.
Kiki Smith.
- 722** Plum, Susan
"Artist Presentation"
The Glass Art Society Journal, 1993, pp. 98-99, ill.
- 723** Pocock, Kate
"All Fired Up"
City and Country (Toronto?), Aug./Sept. 1993, u.p., ill.
Canadian Clay & Glass Gallery, Waterloo, Ontario.
- 724** Pokorný, Petr
"Eva Švestková's Two Anniversaries"
New Glass Review (Czech), v. 50, no. 3-4, 1995, pp. 14-17, ill. In English and German.
Interview with the glass designer.
- 725** "The Unique Glass Collection in Chateau Lemberk"
New Glass Review (Czech), v. 50, no. 6-7, 1995, p. 22, ill. In German and English.
Collection of sculpture, decorative objects, and stained glass from last four Nový Bor symposiums.
- 726** Porcelli, Joe
"Christopher Ries"
Glass Artist (formerly *Professional Stained Glass*), no. 3, April/May 1995, pp. 6-11+, ill.
- 727** "Dave Archer to Boldly Go"
Glass Artist (formerly *Professional Stained Glass*), no. 1, Dec. 1994/Jan. 1995, pp. 6-11+, ill.
Reverse glass painting and electric painting on glass by Archer.
- 728** "Divas Glass Art"
Glass Artist (formerly *Professional Stained Glass*), no. 2, Feb./March 1995, pp. 58-60, ill.
Texas studio.
- 729** Porges, Maria
"Richard Marquis: Material Culture"
American Craft, v. 55, no. 6, Dec. 1995/Jan. 1996, pp. 36-39+, ill.
- 730** "Therman Statom: Northern Tide"
American Craft, v. 55, no. 3, June/July 1995, pp. 39-41, ill.
Installation in San Francisco gallery.
- 731** Posner, Richard
"Hope Diamond: Public Art Made in Response to Civil Unrest"
The Glass Art Society Journal 1994, 1994, pp. 61-62, ill.

- 732** Powers, Alan
"Out of This World: The Influence of Nature in Craft and Design 1880-1995"
Crafts (U.K.), no. 136, Sept./Oct. 1995, p. 52, ill.
Review of exhibition at Cardiff, Wales. Vase by Bob Crooks illustrated.
- 733** "Reviews: Guild of Glass Engravers' National Exhibition"
Crafts (U.K.), no. 132, Jan./Feb. 1995, pp. 55-56, ill.
- 734** "Sources of Inspiration"
Crafts, no. 133, March/April 1995, pp. 44-47, ill.
Work of Catherine Cobb includes glass necklace.
- 735** Prague. Galerie Nová Siň
Dana Zámečnicková: *Through the Looking Glass, za Zrcadlem* (Text: Vlasta Ciháková-Noshiro)
Prague: the gallery, 1994, [8] pp., ill. English summary.
Installation in Prague.
- 736** Prague. Galerie Rob van den Doel
Jaroslava & Antonín Votrubovi
Prague and The Hague: the gallery, 1995, [16] pp., ill. In Czech and English.
- 737** Princenthal, Nancy
"Review of Exhibitions: John Newman"
Art in America, v. 83, no. 9, Sept. 1995, p. 107, ill.
Sculpture with glass.
- 738** Procyková, Jana
"Craft and Art in Glass: Nový Bor 1994"
New Glass Review (Czech), v. 49, no. 12, 1995, pp. 27-29, ill. In German and English.
- 739** "Daniel Swarovski Prize"
New Glass Review (Czech), v. 50, no. 6-7, 1995, pp. 10-11, ill. In German and English.
Applied arts award presented to Ivana Houserová and Marek Josef for glass.
- 740** "Women Artists from Jihlava"
New Glass Review (Czech), v. 50, no. 8, 1995, pp. 25-28, ill. In German and English.
Jana Válková, Dana Nováková.
- 741** *Prostor, Světlo, Sklo = Space, Light, Glass* (Concept: Marian Karel; text: Josef Hlaváček and Jiří Šetlík)
Prague: VŠUP, 1995, 84 pp., ill. In Czech and English.
Sculpture/installations by Brychtová/Libenský, Václav Cigler, Marian Karel, Vladimír Kopecký, Dana Zámečnicková at Prague site.
- 742** Pythoud, Laurence
"Clin d'oeil: David Palterer"
L'Oeil, no. 472, June 1995, p. 14, ill.
- 743** Račková, Jarmila
"The International Glass Symposium: Lednické Rovne 1994"
New Glass Review (Czech), v. 49, no. 11, 1994, pp. 28-30, ill. In German and English.
- 744** Racine, Elin
"Artist Profile: Paulus Tjiang"
Glass Gazette, Spring 1995, pp. 8-10, ill.
- 745** Raimonova, Ivona
"Reviews: Prague. Marian Karel; Dana Zámečnicková"
Sculpture, v. 14, no. 2, March/April 1995, pp. 52-53, ill.
- 746** Rainbird, Sean
"Rebecca Horn: Kinetic Installations"
Craft Arts International, no. 33, 1995, pp. 39-43, ill.
Tate Gallery exhibition.
- 747** Ramljak, Suzanne
"Joseph Kosuth"
Sculpture, v. 14, no. 3, May/June 1995, pp. 18-19, ill.
- 748** Ramsey, Blake
"More Hot Glass on the Horizon"
Glass Art, v. 11, no. 1, Nov./Dec. 1995, pp. 38-39, ill.
Hot Glass Horizon '95, Portland, OR.
- 749** Ramshaw, Wendy
"An Artist's Diary"
Art Review, v. 46, Dec. 1994/Jan. 1995, pp. 52-53, ill.
Author's jewelry.
- 750** Rancho Cucamonga. Wignall Museum Gallery, Chaffey College
Breaking Tradition: The Fine Art of Glass (Curator: David Svenson)
Rancho Cucamonga, CA: the museum, 1995, 15 pp., ill.
Exhibition with work by Susan Stinsmuehlen-Amend, Michael Aschenbrenner, Richard Marquis, and others.
- 751** Rankin, Mary Sue
"In Review: Laura Donefer, Earthangels and Witch Pots"
Ontario Craft, v. 20, no. 3, Fall 1995, pp. 20-21, ill.
- 752** Ratajczak, Mirosław
"Szkłane rzeźby by Czesława Zuber"
Format (Wrocław), no. 10/11 (1-2), 1993, pp. 24-25, ill.
Czesław Zuber.
- 753** Ratajczak, Ryszard
"Szkłana alchemia"
Format (Wrocław), no. 10/11 (1-2), 1993, p. 39, ill.
Glass by Przesław Komacki and others.
- 754** Rathánová, Tereza
"Three Questions for . . ."
New Glass Review (Czech), v. 50, no. 1, 1995, pp. 2-6, ill. In English and German.
Sklárny Kavalier glassworks.
- 755** Raue, Arjen
"The Laaven Pavilion, Delft"
International Lighting Review, no. 1, 1995, pp. 32-33, ill.
Neon tube columns.
- 756** Rawsthorn, Alice
"Borrowed Form, Stolen Object"
I.D. (International Design), v. 42, no. 2, March/April 1995, pp. 40-47, ill.
Green bottles by designer Jasper Morrison.
- 757** Rea, Kirstie
"Latitudes"
Ausglass, Spring 1995, p. 17.
Portland, OR, exhibition with work by 10 artists.
Part 2 to be shown in Sydney, Australia.
- 758** Reid, Neil
"Exhibition of Glass by Dale Chihuly, Solomon Gallery, Dublin"
The Glass Society of Ireland Newsletter, no. 10, Dec. 1995, pp. 6-7.
- 759** Reidelglas
Reidel for Connoisseurs with Highest Expectations: Sommeliers . . .
Kufstein, Austria: the company, [1991?], 34 pp., ill.
Reprints of columnists' comments, 1990-1991.
- 760** Reitberger, Diana
"Cleto Munari Collection"
Ontario Craft, v. 20, no. 2, Summer 1995, p. 7+, ill.
Exhibition with glass in Toronto.
- 761** Relyea, Lane and Plagens, Peter
"Head Trips: Bruce Nauman"
Artforum, v. 33, no. 8, April 1995, pp. 62-69+, ill.
- 762** Ricke, Helmut
"Jutta Cuny-Franz Memorial Award"
Neues Glas, no. 1, 1995, pp. 44-49, ill. In German and English.
1995 award winners: Isabel Marques de Almeida, Anja Isphording, Anna Skibska.
- 763** Riihimäki. Suomen Lasimuseo
Europejskie szkło użytkowe
Warszawie: Instytucje Wzomictwa Przemysłowego, 1995, [32] pp., ill. In Polish.
Catalog for a Warsaw exhibit, "European Glass in Use," organized and first shown in Finland.
- 764** Riley, Tom
"Light, Beauty, and Spirituality, an Exposé"
What's New with Christopher Ries (Duryea, PA), no. 3, Oct. 19, 1995, p. 3, ill.
Christopher Ries sculpture.
- 765** Riolfo Marengo, Silvio
"982. Trasparenze d'arte a Venezia"
Alte Vitrie, v. 7, no. 1, Oct. 1994, pp. 16-17, ill. English summary.
Exhibition in Venice, May 1994. Work by Gianni Celano Giannici illustrated.
- 766** Roberts, Diana
"Brooklyn Museum Boasts Glass Installation by Dale Chihuly"
Art Matters (Jenkintown, PA), v. 14, no. 5, Dec. 1994/Jan. 1995, p. 4, ill.
- 767** Roberts, Nora
Born in Fire
New York: Jove Books, 1994, 405 pp., ill.
Romantic fiction about a glass artist.
- 768** Roberts Galleries
Delli-Bovi/Roberts Collection 1995
Ridgefield, CT: the galleries, 1995, 21 photographs in a folder, ill.
Glass and ceramic sculptures made at Benjamin Moore studios in Seattle.
- 769** Rockford. Rockford Art Museum
A Passionate Perspective: Francis and June Speizer Collection of Art
Rockford, IL: the museum, 1994, [6] pp., ill.
Exhibition included many contemporary glass artists' works.
- 770** Roermond. Gemeentemuseum
Jo-Jo: Beelden in Beweging, Jan Doms & JanHein van Stiphout (Text: Harrie Tillie and others)
[S.I.]: Dē Maatschap, 1993, 12 pp., ill.
"Images in Motion," installations with glass by Doms and van Stiphout.
- 771** *Koudvuur: Produktie Dē Maatschap. Beelden in Beweging: Jan Doms & JanHein van Stiphout* (Text: PietJan Dusee)

Roermond, the Netherlands: the museum, 1990, 27 pp., ill.
Installation with glass by Doms and van Stiphout.

772 Rønne, Jørgen F.
"Glasudstilling med Michael Bang"
Glasnyt, v. 10, no. 18, May 1994, pp. 3-4, ill.
Exhibit of 25 years of Bang's work.

773 Rosenkrantz, Linda
"Contemporary Collectibles: Viva Venini!"
Antiques & Collecting Magazine, v. 99, no. 12, Feb. 1995, p. 14, ill.
Postwar Venini glass.

774 Rowe, Keith
"Blow Out in Blackheath"
Ausglass, Spring 1995, pp. 20-21.
Workshop at author's studio, Australia.

775 Rubin, Birgitta
"I all enkelhet"
Antik et Auktion, no. 12, Dec. 1994, pp. 46-51, ill.
Ceramics and glass by Ingegerd Råman.

776 Rudge, Geraldine
"Conversation with Oliver Watson"
Glass (UrbanGlass), no. 58, Winter 1995, pp. 12-15, ill.
Keeper of glass and ceramics at the Victoria and Albert Museum.

777 Rumble, Janet L.
"Universal Homework"
Metropolis, v. 14, no. 7, March 1995, p. 41, ill.
Ginny Ruffner advises Parsons School of Design students on products for those with physical limitations.

778 Sadinsky, Rachael
Thomas S. Buechner
Elmira, NY: Arnot Art Museum, 1995, 56 pp., ill.
Buechner's glass, pp. 44-47.

779 Saltz, Jerry
"More Life: The Work of Damien Hirst"
Art in America, v. 83, no. 6, June 1995, pp. 82-87, ill.

780 Sanders, Beverly
"Fire on the Mountain: GAS in North Carolina"
American Craft, v. 55, no. 4, Aug./Sept. 1995, p. 8, ill.
Glass Art Society conference.

781 Sanders, Erica
"Reviews: Warren Langley, Maps and Mapmakers"
Craft Victoria Magazine, v. 25, no. 227, Autumn 1995, pp. 19-20, ill.

782 Sarnowicz, Ariadna
"Szkło Horbowego"
Format (Wrocław), no. 10/11 (1-2), 1993, pp. 28 and 31, ill.
Glass by Zbigniew Horbowy.

783 "Zastygły ruch (o sztuce Tasiosa Kiriazopoulos)"
Format (Wrocław), no. 10/11 (1-2), 1993, pp. 28 and 30, ill.
Glass by Tasios Kiriazopoulos.

784 Sarpellon, Giovanni
Lino Tagliapietra: *Vetri = Glass = Verres = Glas*
Venice: Arsenale Editrice, 1994, 159 pp., ill.
Reviewed by William Warmus in *Glass (UrbanGlass)*, no. 61, Winter 1995, pp. 12-13, ill.

785 Sars-Poteries. Musée-Atelier du Verre, Musée Départemental
Keiko Mukaidé

Sars-Poteries, France: the museum, 1995, [12] pp., ill. In French.
Exhibition catalog.

786 Sarti, Seija
"Nature Is a Paradise for Thieves"
Form-Function-Finland, no. 4, 1994, pp. 12-17, ill.
"Chanterelle" vase by Wirkkala, bird by Oiva Toikka.

787 Save, Colette
"Le Second souffle de Sars-Poteries"
Verre & Création, no. 1, July 1995, p. 3, ill.
English summary.
Plans for the Museum-Workshop of Sars-Poteries.

788 Save, Colette and Beaumont, Thierry de
"Bernard Dejonghe, disciple de la fusion"
Verre (Institut du Verre-Prover, Versailles), v. 1, no. 3, 1995, pp. 34-38, ill.

789 Schaechter, Judith
"About My Work"
The Glass Art Society Journal 1994, 1994, pp. 63-64, ill.

790 Schalkwijk, Art Glass Centre International
Four Glass Schools (Text: Milena Klasová; catalog: Marcela Slivová)
Schalkwijk, the Netherlands: the center, 1995, 39 pp., ill.
Four Czech professors: Stanislav Libenský, Václav Cigler, Vladimír Kopecký, Marian Karel, and their students, at the Academy of Applied Arts in Prague.

791 Schell, James
"Glass in Paradise"
Glass Artist (formerly *Professional Stained Glass*), no. 1, Dec. 1994/Jan. 1995, pp. 12-15, ill.
Hawaiian artists Mary Kennedy, Tracy and Denise Jacob, Char Vowell.

792 Schiess, Christian
"Evolution of a Neon Artist: The Light and Times of Michael Flechtner"
Signs of the Times, v. 217, no. 3, March 1995, pp. 124-129, ill.

793 Schmidt, Jack and Stolarski-Assael, Raquel
"Discussion Groups"
The Glass Art Society Journal 1994, 1994, pp. 101-109, ill.

Various topics: casting, mold-making, sandblasting, fusing, beadmaking, glass in architecture, women glass artists, etc.

794 Schneider, Susi
"Kiki Kogelnik, a Visual Poet"
Austria Kultur, v. 5, no. 1, Jan./Feb. 1995, pp. 12-13, ill.
Biography includes one piece in the Venetian head series (illustrated).

795 Schöne, Sally
"Keramik und Glas auf der 6. Triennale 'Zeitgenössisches Deutsches Kunsthandwerk.' Ein Rückblick"
Keramos, no. 148, April 1995, pp. 135-142, ill.
Glass by Sabine Matejka/Uschi Ullmann, Franz Xaver Höller, Kayoko Shimizu, Jennifer Antonio, and others.

796 Schubert, Jaromir
"Bohemian Branded Fashion Jewellery"
New Glass Review (Czech), v. 49, no. 9/10, 1994, pp. 20-21, ill. In German and English.
New private firm in Jablonec nad Nisou.

797 Schütze, Carolin
"Glasgalerie Hittfeld: Kunst-glasklar"
Kultur in Hamburg, v. 25, no. 11, Nov. 1995, pp. 64-65, ill.
Glass gallery near Hamburg.

798 Schwendenwien, Jude
"Reviews: Joy Wulke"
Sculpture, v. 14, no. 1, Jan./Feb. 1995, p. 46, ill.

799 "Reviews: Timo Sarpaneva"
Sculpture, v. 14, no. 2, March/April 1995, p. 45, ill.
Retrospective at Pacific Design Center.

800 Scott, Joyce J.
Fearless Beadwork: Handwriting + Drawings from Hell by Joyce Scott. Improvisational Peyote Stitch
Rochester, NY: Visual Studies Workshop Press, 1994, [28] pp., ill.

801 Scott, Sue
In Reflection. Art Scene: An Installation by David Teeple (Sponsored by the Union-News and Sunday Republican)
[Springfield, MA: Museum of Fine Arts, 1995], [6] pp., ill.
Installation with glass tanks at Springfield, MA, art museum.

802 "Reviews: Melissa Kretschmer"
Glass (UrbanGlass), no. 59, Spring 1995, p. 47, ill.
New York exhibit.

803 Searle, Jack
"A Visit to Alison Kinnaird"
Scottish Glass Society Newsletter, no. 51, April 1995, pp. 7-8, ill.

804 Searle, Jack and Searle, Joyce
"The American North West, Part 2"
Scottish Glass Society Newsletter, no. 50, Feb. 1995, pp. 3-8.
Visit to Seattle galleries, Pilchuck, etc.

805 Seattle. Elliott Brown Gallery
Stanislav Libenský and Jaroslava Brychtová:
Paintings, Drawings and Sculpture
Seattle, WA: the gallery, 1995, 32 pp., ill.
Exhibition catalog.

806 Seguin, Virginie
"Des célèbres créateurs des années 60 à aujourd'hui"
Le Courrier des Métiers d'Art, no. 143, June 1995, pp. 11-12, ill.
Exhibit of Finnish design at Nice; Timo Sarpaneva, Kaj Franck.

807 "A Fécamp: Zoom sur la transparence du verre"
Le Courrier des Métiers d'Art, no. 143, June 1995, p. 16, ill.
Monica Damian, Antoine and Etienne Leperlier.

808 "Les Salons version 95"
Le Courrier des Métiers d'Art, no. 140, March 1995, pp. 14-17, ill.
Sandblasted sculpture by Philippe Merloz; lamp by designer Ugo la Pietra.

809 Seigel, Jerrold
The Private Worlds of Marcel Duchamp: Desire, Liberation, and the Self in Modern Culture
Berkeley: University of California Press, 1995, 291 pp., ill.
Interpretations of "The Large Glass."

- 810** Seince, Françoise
"Archimède Seguso: Fractures"
Le Courrier des Métiers d'Art, no. 148, Dec. 1995, pp. 8-9, ill.
Paris exhibition.
- 811** "Cap plein sud: La Vie en bleus à Phare Sud"
Le Courrier des Métiers d'Art, no. 145, Sept. 1995, p. 13, ill.
Gruissan exhibit with work by 20 artists on the theme of blue.
- 812** "L'Invitation, un rendez-vous de prestige"
Le Courrier des Métiers d'Art, no. 147, Nov. 1995, pp. 12-13, ill.
Glass by Verrerie de Biot and Mathias in a salon for arts of the table.
- 813** "Le Prix Art sur Table"
Le Courrier des Métiers d'Art, no. 147, Nov. 1995, p. 11, ill.
Prize to Baccarat in glassware category.
- 814** "Tentations: Antonio Cagianelli"
Le Courrier des Métiers d'Art, no. 148, Dec. 1995, p. 16, ill.
Paris exhibit of sculpture by young Italian architect.
- 815** "La Transparente apparence: Serge Mansau présente cent masques"
Le Courrier des Métiers d'Art, no. 145, Sept. 1995, pp. 10-11, ill.
Paris exhibit of Mansau's masks.
- 816** Sekora, Ondřej J.
"O Dominiku Bimanovi a jeho následovnících"
Umění a Řemesla, no. 3, 1995, pp. 17-21, ill.
English summary.
Interview with Jiří Harcuba about glass engraving since Dominik Biemann, including many contemporary engravers.
- 817** Selbert, Pamela
"The Birds and the Beads"
Lapidary Journal, v. 49, no. 8, Nov. 1995, pp. 34-38, ill.
Beads by Denise Lanuti.
- 818** Sersiron, Nicolas
"Keiko Mukaide: Kilt et kimono"
La Revue de la Céramique et du Verre, no. 80, Jan./Feb. 1995, pp. 29-31, ill.
- 819** "Le Printemps japonais du verre à Sars-Poteries: Makoto Ito et Yoko Kuramoto"
La Revue de la Céramique et du Verre, no. 83, July/Aug. 1995, pp. 38-41, ill.
Exhibit of work by Ito and Kuramoto at Sars-Poteries museum.
- 820** "Zoritckak: Une autre vision de la conquête spatiale"
La Revue de la Céramique et du Verre, no. 84, Sept./Oct. 1995, pp. 31-37, ill.
- 821** Šetlik, Jiří
"Uměleckoprůmyslová škola v Praze 1885-1995"
Umění a Řemesla, v. 37, no. 2, 1995, pp. 2-8, ill. English summary.
College of Applied Arts in Prague.
- 822** Shaffer, Mary
"Artist Commentary"
The Value of Glass, no. 4, March 1995, pp. 4-6, ill.
- 823** Sharpe, Lora
"Still Moving: Rufus Seder"
Glass (UrbanGlass), no. 58, Winter 1995, pp. 30-35, ill.
Inventor/film maker/artist gives glass a new image.
- 824** Sieger, Christian
"Designer-Wettbewerb für Milchgläser"
Glaswelt, v. 46, no. 11, Nov. 1993, pp. 40-41, ill.
Ritzenhoff glassworks competition for designer-decorated milk glasses.
- 825** Signoretto, Pino
"Sculpture in Glass"
The Glass Art Society Journal 1994, 1994, pp. 70-71, ill.
- 826** Simpson, Josh
"Lifetime Achievement Award Presentation to Mrs. Itoko Iwata"
The Glass Art Society Journal 1994, 1994, p. 9, ill.
- 827** Sims, Donna
"A Perfume Bottle Befitting a First Lady"
Perfume Bottle Quarterly (formerly *Perfume & Scent Bottle Quarterly*), v. 6, no. 4, Summer 1994, p. 17, ill.
Commissioned bottle by Heather and Chris Heimerl of Santa Fe Glassworks.
- 828** *Sklo architektury zítřka = Glass in the Architecture of Tomorrow, 1993* [calendar] (Text: Sylva Petrová)
Teplice, Czechoslovakia: Glavunion, 1993, 14 leaves, ill.
Glass sculpture by Marian Karel.
- 829** *Sklo v Tróji 95* (Symposium skleněné tyče, Trojský Zámek, July 2-18, 1995. Text: Jiří Machalický, Nová Společnost Skla) [Praha: Galerií hlavního Města Prahy, 1995], [22] pp., ill. In Czech and English.
Installations by eight artists: Matoušková, Vlček, Cvrčková, Frömmel, Larva, Stacho, Kato, Rožátová, at Prague castle.
- 830** Sleph, Bev and Sleph, Jerry 'Zayde'
"It's an Art Glass Crossroads"
Common Ground: Glass, v. 2, no. 2, Summer 1995, pp. 4-6.
Seattle area galleries, studios, Pilchuck, etc.
- 831** Slonim, Jeffrey
"Q & A: Jeffrey Slonim's Whitney Watch. In with the Out Crowd"
Artforum, v. 33, no. 7, March 1995, pp. 12-14, ill.
Includes Dale Chihuly, Izhar Patkin.
- 832** Smaalders, Karen
"Beaded Self Expression"
Bead & Button, no. 11, Oct. 1995, pp. 11-13, ill.
Beaded sculptures by Mimi Holmes.
- 833** Smith, Drew
"Ohio Glass Artists"
The Glass Art Society Journal, 1993, pp. 109-110, ill.
- 834** Smith, Jan
"Pulling Cane: Millefiori, an Ancient Art in Contemporary Form"
The Glass Art Society Journal, 1993, pp. 81-84, ill.
Marquis, Ritter, Beecham, Steven Powell, and others.
- 835** Smith, Mark A.
"Egg-Shaped Paperweights, Part 2"
Glass Collector's Digest, v. 9, no. 3, Oct./Nov. 1995, pp. 66-75, ill.
Paperweights by contemporary glassmakers.
- 836** Smyers, Steve
"Bay Area Hot Shops"
The Glass Art Society Journal 1994, 1994, pp. 54-55, ill.
- 837** Society of Glass Beadmakers
The Gathering 2
San Rafael, CA: Society of Glass Beadmakers, 1994, 52 pp., ill.
Catalog for exhibit of 48 beadmakers in San Anselmo, in conjunction with convention in San Francisco.
- 838** Soldatis, Christy
"Kim Jung Hoo: Lasting Impressions"
Airang (Seoul), Winter 1993, pp. 32-36, ill.
Korean jeweler/sculptor utilizes glass in her work.
- 839** Sottsass, Ettore
"Vague Notes on Italian Design at Mid-Century"
Neos (Denver Art Museum), v. 4, no. 1, 1994, pp. 4-8.
- 840** Sour, Annemarie
"Jan van der Vaart: 'Glas bubbelt maar door'"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 1, 1995, pp. 14-15, ill.
Vases by van der Vaart.
- 841** "Gedraaid hout en ongenaakbaar glas"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 1, 1995, pp. 17-18, ill.
Maria van Kesteren.
- 842** Speights, M. W.
"Studio Artists of the Pacific Northwest"
The National Button Bulletin, v. 54, no. 2, May 1995, pp. 65-70, ill.
Glass buttons for collectors by Will Stokes and Julie Clinton of Blue Flame Studios.
- 843** Stamets, Bill
"Cheap Art: Betty Rymer Gallery"
New Art Examiner, v. 22, no. 8, April 1995, p. 40, ill.
Student art show of works executed with inexpensive media, including glass shards.
- 844** Stará, Eva
"Changes and Comebacks of Jan Fišar"
New Glass Review (Czech), v. 50, no. 6-7, 1995, pp. 15-17, ill. In German and English.
- 845** "Václav Plátek, 1917-1994"
New Glass Review (Czech), v. 49, no. 12, 1995, pp. 30-31, ill. In German and English.
Glass engraver.
- 846** Stavis, Amy
"At Your Service"
China, Glass & Tableware, v. 113, no. 4, April 1995, pp. 82-85, ill.
New directions for Schott Zwiesel Company.
- 847** "Designer Spotlight: Adi Stocker"
China, Glass & Tableware, v. 111, no. 9, Sept. 1993, pp. 12-13, ill.
Swarovski designer.
- 848** "Designer Spotlight: Anna Ehmer"
China, Glass & Tableware, v. 113, no. 3, March 1995, pp. 8-9, ill.
- 849** "Designer Spotlight: Bill Hoffer"
China, Glass & Tableware, v. 111, no. 4, April 1993, pp. 22-23, ill.

- 850** "Designer Spotlight: Dan Reiser"
China, Glass & Tableware, v. 113, no. 4, April 1995, p. 18+, ill.
- 851** "Designer Spotlight: Guy Corrie"
China, Glass & Tableware, v. 112, no. 11, Nov. 1994, pp. 18-19, ill.
- 852** "Designer Spotlight: John Hardy"
China, Glass & Tableware, v. 113, no. 1, Jan. 1995, pp. 8-9, ill.
Silver designer combines silver and glass in home accessories.
- 853** "Designer Spotlight: Stephen Schlanser"
China, Glass & Tableware, v. 111, no. 11, Nov. 1993, pp. 12-13, ill.
Pasadena designer.
- 854** "Designer Spotlight: Timo Sarpaneva, a Glass Act"
China, Glass & Tableware, v. 111, no. 5, May 1993, pp. 46-47, ill.
- 855** "Designer Spotlight: Will Prindle"
China, Glass & Tableware, v. 112, no. 4, April 1994, p. 14+, ill.
- 856** Stershic, K.
"Schools and Workshops for the Inspired and Aspiring"
Mirrors & Light, v. 1, no. 3, Spring 1994, pp. 4-5, ill.
Pilchuck, Penland, Haystack, etc.
- 857** Stinsmuehlen-Amend, Susan
"Honorary Life Membership Award Presentation to Robert Kehlmann"
The Glass Art Society Journal 1994, 1994, pp. 13-14, ill.
- 858** Stone, Graham
"Exhibitions in Melbourne"
Ausglass, Spring 1995, pp. 11-13, ill.
Klaus Moje, Mary Van Cline, John Brekke, Robert Wynne, and others.
- 859** "Glass of the Fourth Dimension"
Craft Arts International, no. 35, 1995-1996, pp. 24-28, ill.
Glass by Richard Morrell of Melbourne.
- 860** Straus, Cees
"Ontwikkeling in de beelden van Bert Frijns"
Glas en Keramiek, no. 2, May/June 1995, pp. 20-23, ill.
- 861** Summers, Ruth T.
"Brillson Collection Donated to Wustum Museum"
Glass Quarterly (Ruth T. Summers), v. 3, 1995, pp. 1-3, ill.
28 glass pieces donated to the Racine, WI, museum.
- 862** *Suomen lasi elää = Finnish Glass Lives 3* (Kaisa Koivisto, ed.)
Riihimäki: Suomen Lasimuseo, 1995, 88 pp., ill.
In Finnish and English.
Work by 49 Finnish artists at a Finnish glass museum exhibit.
- 863** Swan, Mark
"Five Who've Thrived: Josh Simpson, Glass Artist, Massachusetts"
The Crafts Report, April 1995, p. 25, ill.
- 864** Tagliapietra, Lino
"When There Is an Artist between the Glass and Me"
The Glass Art Society Journal 1994, 1994, pp. 65-69, ill.
- 865** Takashimaya Department Store Gallery
Kyōhei Fujita's Free Blown Glassware (15th exhibition)
Tokyo: the gallery, 1975, 42 pp., ill.
- 866** Yoshiko Takikawa: *Sculptures* (Text: Helmut Ricke and Shunsuke Kijima)
Tokyo: Takashimaya, 1995, 45 pp., ill.
Exhibit at New York and Tokyo.
- 867** Takeda, Atsushi
"Expanded Glass"
Neues Glas, no. 2, 1995, pp. 46-49, ill. In German and English.
Yokohama exhibition "Expanded Glass: Traditional and Contemporary" with Littleton, Eisch, Libenský/Brychtová, Fujita.
- 868** "The International Exhibition of Glass '95, Kanazawa"
Neues Glas, no. 4, 1995, pp. 34-41, ill. In German and English.
- 869** Talpaert, Béatrice
"Cristal magie et secrets . . ."
L'Oeil, no. 475, Oct. 1995, pp. 72-77, ill.
Drinking glasses, decanters from Saint-Louis, Baccarat, Lalique, and other French firms.
- 870** Tanguy, Sarah
"Reviews: Bruce Nauman"
Glass (UrbanGlass), no. 59, Spring 1995, p. 48, ill.
Exhibit at the Hirshhorn Museum.
- 871** Taragin, Davira
"Selections from the George and Dorothy Saxe Collection at the Toledo Museum of Art"
The Glass Art Society Journal, 1993, pp. 129-130, ill.
- 872** Teeple, David
In Reflection: A Project by David Teeple for the Springfield Museum of Fine Arts
Holyoke, MA: the artist, 1995, [23] pp., ill.
An installation with water-filled glass tanks planned for Summer 1995.
- 873** Thompson, Sharon Elaine
"Extraordinary Glass"
Lapidary Journal, v. 49, no. 7, Oct. 1995, pp. 36-40, ill.
Pilchuck Glass School in Stanwood, Washington.
- 874** Thor, Lars
"Gaset den röda tråden"
Kultur Spidaren, v. 7, no. 3/4, Oct./Dec. 1993, p. 3, ill.
"Glasglädje" exhibition at the Smålands Museum, Växjö.
- 875** Tognon, Caterina
"Toots' Zynsky: Fusioni in filo di vetro colorato"
CeramicAntica, v. 5, no. 2 (46), Feb. 1995, pp. 51-53, ill.
- 876** Torcello, Alessandro
"Vetro al piombo: Le sculture di Matei Negreanu"
Alte Vitrie, v. 7, no. 1, Oct. 1994, pp. 22-24, ill.
English summary.
Sculptures by Negreanu.
- 877** Turner, Jonathan
"Reviews: Paliano, Italy"
ARTnews, v. 94, no. 9, Nov. 1995, pp. 254+, ill.
Exhibition with Mario Merz's plate glass table extending through four rooms.
- 878** van Maanen, James
"Crystal Clear Creativity"
Collector Editions, v. 23, no. 4, July/Aug. 1995, pp. 132-134, ill.
Swarovski designers.
- 879** Venerable Beadle, The
"The Bead Column"
Glass Line, continuing series: v. 8, no. 4, Dec. 1994/Jan. 1995 — v. 9, no. 3, Oct./Nov. 1995, ill.
Tools and techniques.
- 880** Venice. Galleria Marina Barovier
A Venetian Love Affaire (Text: Dan Klein)
Venezia: the gallery, 1995, [14] pp., ill. In Italian.
Exhibition of Lino Tagliapietra, Dale Chihuly, Dan Dailey, Dorothy Hafner, Monica Guggisberg and Philip Baldwin.
- 881** Vigiletti, Sylvia
"Honorary Life Membership Award Presentation to Audrey Handler"
The Glass Art Society Journal 1994, 1994, pp. 11-12, ill.
- 882** Vine, Richard
"Review of Exhibitions: David Shaw"
Art in America, v. 83, no. 4, April 1995, p. 103, ill.
- 883** Virginia Beach. Virginia Beach Center for the Arts
Dancing in a Sea of Light: Contemporary Glass from the Collection of Isaac & Sonia Luski (Text: Frank Thomson and Jan Riley)
Virginia Beach, VA: the center, 1995, 16 pp., ill.
Glass by 23 artists.
- 884** Volfová, Jana
"Exhibition of Glass in Bern"
New Glass Review (Czech), v. 50, no. 3-4, 1995, p. 28, ill. In English and German.
Glass by Jiri Šuhájek.
- 885** Volk, Gregory
"Reviews: Josiah McElheny and Dan Peterman"
ARTnews, v. 94, no. 5, May 1995, p. 152, ill.
New York exhibit.
- 886** Waggoner, Shawn
"The Flame Grew Brighter: A Lampworking Overview"
Glass Art, v. 10, no. 6, Sept./Oct. 1995, pp. 78-83, ill.
Ruffner, Mickelsen, Fero, Minson, Kerkvliet, Birkhill, Dunham, Prash, Santini.
- 887** "Josh Simpson's Glass: Earth and Space as Inspiration"
Glass Art, v. 9, no. 6, Sept./Oct. 1994, pp. 70-76, ill.
- 888** "Kliszewski Shard Vessels"
Glass Art, v. 10, no. 4, May/June 1995, pp. 4-8, ill.
Work by Bob Kliss.
- 889** "Musculatures: Recent Glass Sculpture by Ruth King"
Glass Art, v. 11, no. 1, Nov./Dec. 1995, pp. 40-44, ill.
- 890** "Royal Glass"
Glass Art, v. 10, no. 3, March/April 1995, pp. 4-10, ill.
Interview with Richard Royal.
- 891** "Sculptured Rainbows: Kevin O'Grady's Pyrex® Bracelets"
Glass Art, v. 10, no. 2, Jan./Feb. 1995, pp. 10-15, ill.
- 892** "Throwing Your Hat into the Public Art Arena: Jim Bowman's Sculpture"
Glass Art, v. 10, no. 4, May/June 1995, pp. 70-74, ill.

- 893** Wallerius, Inga
"Glasdebutant"
Form, v. 91, no. 4 (700), 1995, p. 88, ill.
Olle Anderson.
- 894** "Gult som solen"
Form, v. 91, no. 1 (697), 1995, p. 12, ill.
Birgitta Watz exhibit in Göteborg.
- 895** Wang, Heinrich
"We Have Begun: Taiwan's Studio Glass"
The Glass Art Society Journal 1994, 1994,
pp. 35-37, ill.
- 896** Warmus, William
"The End?"
Glass (UrbanGlass), no. 60, Fall 1995, pp. 42-45, ill.
Status of the Studio Glass movement.
- 897** "The Studio Glass Collector"
American Style, v. 1, no. 2, Summer 1995, p. 74.
- 898** *The Value of Glass* (Lansing, NY)
Four newsletters: v. 1, 1994 – v. 4, 1995.
The contemporary glass market.
- 899** Wasserstein, Henry
"Meeting of MCGG, April 30, 1995"
Metropolitan Contemporary Glass Group, Minutes, May 1995, pp. 1-6.
Report on lecture by Kenny Carder.
- 900** "Minutes of the Meeting of MCGG, March 5, 1995"
Metropolitan Contemporary Glass Group Newsletter, March 1995, pp. 3-6.
Panel on figurative art with Karen Chambers, Melanie Guernsey, Daniela Imre.
- 901** "Minutes of the Meeting of MCGG, June 4, 1995"
Metropolitan Contemporary Glass Group, [June] 1995, pp. 2-3.
Review of a talk by Anna Ehmer.
- 902** "Minutes of the Meeting of MCGG, Nov. 20, 1994"
Metropolitan Contemporary Glass Group, [November] 1994, pp. 1-5.
Lecture by Deborah Czeresko; Chihuly wall installation at Brooklyn Museum.
- 903** "Report on the MCGG Boston Trip"
Metropolitan Contemporary Glass Group, [October] 1994, pp. 1-12.
Visits to galleries, etc., and studios of Dan Dailey/Linda MacNeil, Sidney Hutter, Alan Klein, Carol Cohen, Linda Lichtman, Andy Magdanz/Susan Shapiro, Nancy Langston.
- 904** Weathersby, William, Jr.
"The Light Fantastic"
Lighting Dimensions, v. 19, no. 4, April 1995, pp. 73-78, ill.
Pam Morris lamp and lighting designs.
- 905** Weaver, Cynthia
"Pictures from an Exhibition: British 20th Century Exhibition Commemoratives"
Antique Collecting, v. 30, no. 6, Nov. 1995, pp. 30-35, ill.
Includes glassware from the Festival of Britain, 1951.
- 906** Webb, Dennis
"Mark Matthews' Marbles – A Symphony in Glass"
Glass Collector's Digest, v. 9, no. 4, Dec. 1995/Jan. 1996, pp. 28-34, ill.
- 907** Weis, Colleen
"Form and Light: Contemporary Glass from the Permanent Collection." American Craft Museum" 62
- The Glass Club Bulletin*, no. 174, Fall/Winter 1994, pp. 30-31, ill.
Exhibition review. Work by Stephen Dale Edwards, Dale Chihuly illustrated.
- 908** Weiss, Dick
"The Beauty of Painted Glass: New Directions in the Northwest"
Common Ground: Glass, v. 1, no. 3, Winter 1994, p. 9, ill.
Exhibit in Bellevue, WA.
- 909** Wellington. Museum of New Zealand = Te Papa Tongarewa
Treasures of the Underworld: The Catalogue for the New Zealand Tour of the Exhibition, by 14 New Zealand Ceramic and Glass Artists Which Was One of the Major Highlights of the New Zealand Pavilion . . . World Expo in Seville, Spain (Text: James Mack)
Wellington, New Zealand: the museum, 1993, 43 pp., ill.
Includes glass by Ann Robinson.
- 910** Wesselhöft, Philip
"Die Seele des Glases. Künstlerporträt Jan Adam"
Decoration (Hamburg), no. 3, 1993, pp. 42-46, ill.
- 911** Whistler, Laurence
Way – Two Affirmations by Laurence Whistler in Glass and Verse: Idea of a City [and] Triune
Cambridge: Golden Head Press, 1969, 16 pp., ill.
An engraved glass and two poems.
- 912** Wichert, Geoffrey
"The Art (and Politics) of Walter Lieberman"
Neues Glas, no. 1, 1995, pp. 36-43, ill. In German and English.
- 913** "In the Eye of the Storm"
Neues Glas, no. 3, 1995, pp. 38-45, ill. In German and English.
KéKé Cribbs.
- 914** "Reviews: 'Fireworks,' Neon Glass Art Exhibition"
Glass (UrbanGlass), no. 61, Winter 1995, p. 54, ill.
Portland, OR, exhibit.
- 915** "Reviews: John deWit"
Glass (UrbanGlass), no. 61, Winter 1995, p. 52, ill.
Portland, OR, exhibit.
- 916** Wiens, Ann
"Reviews: John Torreano"
The New Art Examiner, v. 22, no. 4, Dec. 1994, p. 41, ill.
Chicago exhibit.
- 917** *Willem Heesen: Werken uit De Oude Horn* (Text: Arjen Duinker, Ilse Nelis, Cees Straus, Klaas Laansma)
[Leerdam: De Oude Horn, 1993?], 72 pp., ill.
Work from Heesen's studio, De Oude Horn, at Acquoy.
- 918** Willems, A. M.
Glaskunst uit Maastricht 1954-1972. De ontwerpen van Max Verboeket voor de Kristalunie Maastricht (Text: Albert M. Willems and others)
Maastricht: Stichting Studio Maastricht, 1994, 66 pp., ill.
Designs by Max Verboeket at Kristalunie Maastricht.
- 919** Willenbrink, Karen
"About My Work"
The Glass Art Society Journal 1994, 1994, p. 56.
- 920** Wilson, Lewis
"Venetian Paperweight Buttons"
Bead & Button, no. 3, June 1994, pp. 15-16, ill.
Author describes his lampworked buttons.
- 921** Wuohela, Lisa
"In Conversation with Outlaw Neon (Skunkworks)"
Glass Gazette, Summer 1995, pp. 8-9, ill.
- 922** "Refractions/Directions: Select Works from the Membership of the Glass Art Association of Canada"
Ontario Craft, v. 20, no. 1, Spring 1995, pp. 22-23, ill.
Review of 1994 exhibition at Canadian Clay and Glass Gallery, Waterloo.
- 923** Yacoub, Mohamed
Sadika
[Marsa Safsaf, Tunisie: Sadika Kamoun, 199-?], [29] pp., ill. In English.
Glass by Sadika Kamoun of Tunisia.
- 924** Yokohama. Yokohama Museum of Art
Expanded Glass: Traditional and Contemporary = Kakuchō Suru Garasu
Yokohama: the museum; Asahi Shimbun, 1995, 261 pp., ill. In Japanese and English.
International exhibition: Libenský/Brychtová, Fujita, Littleton, Hlava, Eisch, Eliáš, Vallien, Zuber.
- 925** Yood, James
"Adam Brooks: Only Words"
Glass (UrbanGlass), no. 59, Spring 1995, pp. 26-33, ill.
- 926** "Ruffner & Kursh"
Glass (UrbanGlass), no. 60, Fall 1995, pp. 30-33, ill.
Ginny Ruffner, Steve Kursh.
- 927** Zdražil, Pavel
"Z nejmladší generace"
Ateliér, June 13-22, 1995, p. 5, ill. English summary.
Review of exhibit with glass by Somma Veselá at Český Krumlov.
- 928** Zanden, Joanna van der
"Het Nederlands Museum voor Glas en Glastechniek"
Glas en Keramiek, no. 2, May/June 1995, pp. 30-31, ill.
Glass museum at Hoogeveen.
- 929** *Zeitgenössisches deutsches Kunsthandwerk 6. Triennale 1994: Schmuck/Gerät, Möbel, Buchkunst, Keramik, Textil/Papier, Glas* (Text: Sabine Runde and others)
Leipzig: Museum für Kunsthandwerk (Grassi-museum), 1994, 7 vols., ill.
Vol. 7: "Glas," 30 pp., work by 14 artists such as Jan Adam, Jens Gussek, Ursula Huth, Gabriele Küstner, Sibylle Peretti, and others.
- 930** Zimmer, Jenny
"Random Thoughts on Art and Craft"
Craftlink, v. 9, no. 7, Aug. 1995, pp. 3-4, ill.

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

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

- 931** Anonymous
"All-Natural Lamps from Down Under"
Stained Glass Quarterly, v. 89, no. 4, Winter 1994, pp. 266-270, ill.
Australian flora and fauna in lamps by Stephen Crisdale and Dianne Mansell (Maison Nouveau Studio) in Leura, Australia.
- 932** "Architect Garners Grand Prize for Chapel Design"
American Glass Review, v. 115, no. 9, May/June 1995, p. 8, ill.
Libbey-Owens-Ford flat glass competition won by Pittsburgh architect.
- 933** "Artist News: James Carpenter"
Peter Joseph Gallery News, v. 7, Fall 1995, p. 5.
Recent commissions in Manhattan and Charlotte, NC.
- 934** "Artist Profiles: Nancy Sledd and Mary Lu Winger"
Niche Magazine, v. 7, no. 1, Winter 1995, p. 127, ill.
Stained glass screens.
- 935** "Beveling with the Flow"
Stained Glass Quarterly, v. 89, no. 4, Winter 1994, pp. 278-279, ill.
Virginia artist Ray Gregory.
- 936** "Bravo for Glass"
Glass Art, v. 10, no. 2, Jan./Feb. 1995, pp. 34-35, ill.
Exhibit in San Diego.
- 937** "Brian Clarke at Shafrazi"
Artists in Stained Glass Bulletin (Ontario), Winter 1994-1995, p. 4.
- 938** "Byzantine Chapel for Houston"
Art in America, v. 83, no. 1, Jan. 1995, p. 27, ill.
Plans for a glass chapel to house 13th-c. frescoes.
- 939** "Commissions: Arthur Stern"
American Craft, v. 55, no. 1, Feb./March 1995, p. 6, ill.
Windows for Baton Rouge courthouse.
- 940** "Commissions: Mirjana Ugrinov"
American Craft, v. 55, no. 3, June/July 1995, p. 22, ill.
Mosaic wall for Cleveland health center.
- 941** "Dancing in the Dark at MoMA"
Progressive Architecture, no. 11, Nov. 1995, p. 19, ill.
"Light Construction" exhibition at The Museum of Modern Art.
- 942** "Décoration à chaud: Narcissus Quagliata et le fusing"
Verre Actualités, no. 136, April/May 1995, pp. 19-20+, ill.
- 943** "Down the Drain: Ash Wall"
Art Review, v. 47, July/Aug. 1995, p. 15, ill.
London glass wall sculpture by Vong Phaophanit vandalized.
- 944** "Dreaming in Glass: Kate Smith"
Common Ground: Glass, Spring 1995, pp. 6-8, ill.
- 945** "Échos: Vitrail exposition 'Lumières du Nord'"
Verre Actualités, no. 135, March 1995, p. 32, ill.
Scandinavian stained glass exhibit at Chartres.
- 946** "En mécénant l'oeuvre d'Alexandre Delay, Monsanto met le verre feuilleté au service de l'art"
Verre Actualités, no. 138, Sept. 1995, p. 47, ill.
Wall panels of glass leaves and photography by Alexandre Delay.
- 947** "Glashütte Lamberts – Continuing an Ancient Tradition"
Stained Glass, the Magazine of the British Society of Master Glass Painters, Spring 1995, p. 24, ill.
German sheet glass firm.
- 948** "Glastec 1994"
Glass Age & Window Construction, v. 37, no. 12, Dec. 1994, p. 20, ill.
Student awards.
- 949** "Hartley Wood & Co. Ltd."
Stained Glass, the Magazine of the British Society of Master Glass Painters, Spring 1995, p. 23, ill.
- 950** "Haufschild Joins International Guild of Glass Artists Board"
Antiques and The Arts Weekly, v. 23, no. 4, Jan. 27, 1995, p. 44.
- 951** "In Review: Virginia Smith, 'Still Land Life Shapes'"
Artists in Stained Glass Bulletin (Ontario), Winter 1994-1995, p. 3, ill.
- 952** "Jane Crawford's Signature Lamps"
Glass Art, v. 10, no. 5, July/Aug. 1995, pp. 42-44, ill.
- 953** "Lutz Haufschild, Canadian Glass Artist, Joins Acting Board of International Guild of Glass Artists"
Common Ground: Glass, Spring 1995, pp. 10-11, ill.
The artist's work.
- 954** "Museum Commission"
Glass, Monthly Journal of the European Glass Industry, v. 72, no. 2, Feb. 1995, p. 85, ill.
David Prytherch engraved panel at refurbished Broadfield House Glass Museum, Kingswinford.
- 955** "New Views on Marriage Vows"
Glass, Monthly Journal of the European Glass Industry, v. 72, no. 8, Aug. 1995, p. 345, ill.
Registry Office window designed by John Patsalides, Winchester, England.
- 956** "New Wesselow Glass Commission"
Canadian Society of Decorative Arts Bulletin, v. 13, nos. 1 and 2, Winter/Spring 1995, p. 11.
Eric Wesselow work for Toronto community center.
- 957** "Nicht nur beim Frühstück 'Fenster à la Tiffany'"
Glas + Rahmen, v. 46, no. 21, Nov. 1, 1995, p. 1139, ill.
Popularity of "Tiffany" techniques today.
- 958** "Pintando con luz: Painting with Light"
Glass Art, v. 11, no. 1, Nov./Dec. 1995, p. 18, ill.
40-year retrospective of the work of Narcissus Quagliata in Mexico City museum.
- 959** "Planglas: Konstverk – Hantverk, 17 Okt.-28 Nov. 1993"
Kultur Spridaren, v. 7, no. 3/4, Oct./Dec. 1993, pp. 6-7, ill.
Smålands Museum exhibit of flat glass work by Agneta Andersson and others.
- 960** "The Power of Persistence: Door and Glass Gallery by Sassin"
Glass Art, v. 11, no. 1, Nov./Dec. 1995, pp. 26-31, ill.
Kevin Sassin's glass, San Antonio, TX.
- 961** "Profile: Ellen Miret-Jayson"
Glass Artist (formerly *Professional Stained Glass*), no. 3, April/May 1995, pp. 58-59, ill.
- 962** "Rencontres au soleil levant"
Le Courrier des Métiers d'Art, no. 142, May 1995, pp. 20-21, ill.
Plans to reconstruct city of Beirut; mosaics by Licata and Vinum studios, stained glass by Thierry Chevauché.
- 963** "Shortform: The Art of Clarke"
Crafts (U.K.), no. 133, March/April 1995, p. 11, ill.
New monograph on stained glass artist Brian Clarke.
- 964** "Showcase: Lee Beistle"
Glass Art, v. 10, no. 6, Sept./Oct. 1995, p. 84, ill.
- 965** "A Special Honor for Ken Leap"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 18, no. 3, Summer 1995, p. 2.
Panels and skylight for State House Annex in Trenton, NJ.
- 966** "Stained Glass Artist to Speak at Keneseth Israel"
Art Matters (Jenkintown, PA), v. 14, no. 5, Dec. 1994/Jan. 1995, p. 1, ill.
Benoit Gilsoul, designer of the Keneseth Israel temple windows in Elkins Park, PA.
- 967** "Stained Glass Wins Flying Commission"
Glass, Monthly Journal of the European Glass Industry, v. 72, no. 8, Aug. 1995, p. 345, ill.
Royal Air Force church window by Wolverhampton artist Keith Hadley.
- 968** "Szene: Kleiner Mann ganz groß"
Art (Germany), no. 10, Oct. 1995, p. 9, ill.
Glass vitrine by Maren Cornils on side of the Hamburg Kunstvereins.
- 969** "Tatra Glass"
Stained Glass, the Magazine of the British Society of Master Glass Painters, Spring 1995, pp. 19-20, ill.
Polish sheet glass firm.
- 970** "The Unstoppable Tiffany Tradition"
Home Lighting & Accessories, v. 78, no. 8, Aug. 1995, pp. 32-42, ill.
- 971** "Verrerie de Saint-Just"
Stained Glass, the Magazine of the British Society of Master Glass Painters, Spring 1995, pp. 17-18, ill.
Mouth-blown flat glass firm.

- 972** "Westminster Celebrates History in Stained Glass"
Glass, Monthly Journal of the European Glass Industry, v. 72, no. 4, April 1995, p. 159, ill.
Window by Jane Campbell records historical events of the City of Westminster.
- 973** "Women's International Glass Network"
Artists in Stained Glass Bulletin (Ontario), Sept./Oct. 1995, p. 3, ill.
4th biennial exhibition by the Network, Tokyo.
- 974** "1994 AIA Religious Art Award: David Wilson Design"
Faith & Form, Journal of the Interfaith Forum on Religion, Art and Architecture, v. 28, Spring 1995, p. 25, ill.
Window for Missouri church.
- 975** "1994 AIA Religious Art Award: Gordon Huether"
Faith & Form, Journal of the Interfaith Forum on Religion, Art and Architecture, v. 28, Spring 1995, p. 21, ill.
Freestanding leaded screen for a San Diego medical center.
- 976** "1994 AIA Religious Art Award: Kessler Studios"
Faith & Form, Journal of the Interfaith Forum on Religion, Art and Architecture, v. 28, Spring 1995, p. 22, ill.
Four stained glass windows for Cincinnati chapel.
- 977** "1994 Excellence in Education Awards"
Stained Glass Quarterly, v. 89, no. 4, Winter 1994, pp. 276-277, ill.
Awards to Paul Dufour of Baton Rouge, LA, and Patrick Reyntiens of Somerset, England.
- 978** Adducci, Regina and Murray, Michael
"Making Stained-Glass Windows: A Parish Project"
Environment & Art Letter (Archdiocese of Chicago), June 1993, pp. 40-43, ill.
- 979** Anderson, Avery
"Kessler Studios"
Common Ground: Glass, Fall 1995, pp. 14-16, ill.
- 980** Augustijn, Piet
"Ornamenten uit verschillende culturen onder één dak"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 1, 1995, pp. 6-7, ill.
Monumental reliefs by Jens Pfeifer.
- 981** Bak, Henk
"Millpark Church: Saint Francis of Assisi Window"
Stained Glass Quarterly, v. 90, no. 3, Fall 1995, pp. 202-207+, ill.
Melbourne, Australia, window by Christopher-John, 1994.
- 982** *Bohuslav Šimice* (Text: Milena Lamarová)
Praha: Art Centrum, [1965?], [20] pp., ill. In French, English, German.
Acid-etched panels, walls.
- 983** Bowe, Nicola Gordon
"One Woman's Narrative"
Craft Arts International, no. 34, 1995, pp. 32-38, ill.
British stained glass artist Debora Coombs.
- 984** Bradford, Kathy
"Faces of the Forest – The Anatomy of a Commission"
Glass Art, v. 11, no. 1, Nov./Dec. 1995, pp. 4-9, ill.
Author's sandblasted panels for an Illinois hospital.
- 985** *Brian Clarke: Architectural Artist* (Text: Martin Harrison and others)
New York: St. Martin's Press, 1994, 128 pp., ill.
- 986** Brown, Robert
"Living and Working at the Derix Studio, Germany"
Artists in Stained Glass Bulletin (Ontario), Nov./Dec. 1995, p. 2, ill.
- 987** Butler, Simone
"Life on the Cutting Edge"
On Air (KPBS, Public Radio/Television), Jan. 1993, pp. 4-5, ill.
Leslie Perlis.
- 988** Carpenter, Ed
"Architectural Atmospherics: Collaborative Solutions"
The Glass Art Society Journal 1994, 1994, pp. 86-87, ill.
Panel discussion at conference.
- 989** Clowes, Jody
"Marketing to Architects: The Guild Speaks the Language of Architects and Designers"
The Crafts Report, April 1995, p. 9, ill.
Jeff Smith commission for stained glass windows.
- 990** Corrin, Adelle
"The Availability of Mouth-Blown Glass – The Consumers' Views"
Stained Glass, the Magazine of the British Society of Master Glass Painters, Spring 1995, pp. 14-15.
- 991** *Coventry Cathedral: A Souvenir Publication to Commemorate the Reconstruction and Consecration of the Cathedral Church of St. Michael, Coventry* (3rd ed.)
Leamington Spa: English Counties Periodicals, 1964, 56 pp., ill.
Stained glass by John Piper; engraved glass screens by John Hutton.
- 992** Cummins, Gerry
"New Windows for Sommerville House"
Craftlink, v. 9, no. 1, Feb. 1995, pp. 3-6, ill.
Author's windows for a school chapel, Brisbane.
- 993** deMenil, François
"Fresco Chapel"
Progressive Architecture, no. 1, Jan. 1995, pp. 100-101, ill.
Byzantine fresco chapel, Houston, TX.
- 994** Dillow, Nancy E.
"Observations on the Bata Shoe Museum"
Canadian Society of Decorative Arts Bulletin, v. 13, no. 3, Autumn 1995, pp. 4-5, ill.
Lutz Hausfisch window in new shoe museum, Toronto.
- 995** Douglas, Mary
"Judith Schaechter: Modern Martyrs"
American Craft, v. 55, no. 4, Aug./Sept. 1995, pp. 46-49+, ill.
- 996** Drahotová, Olga
"Zemfel Michail Ajvaz"
Umění a Řemesla, no. 4, 1994, pp. 71-72.
Obituary of Czech mosaic artist.
- 997** Dubuis, Samuel
Les Vitraux vaudois de Jean Prahin
Le Mont-sur-Lausanne, Switzerland: Ouverture, 1992, 67 pp.
- 998** Eissinger, Diane
"A German Odyssey"
Michigan Glass Guild Newsletter, Sept. 1995, pp. 4-5.
Lutz Hausfisch workshop at Derix Studios, Wiesbaden.
- 999** Elskus, Albinas
"Painting and Drawing with My Left Hand"
Stained Glass Quarterly, v. 90, no. 3, Fall 1995, pp. 188-189, ill.
- 1000** Ernould-Gandouet, Marielle
"Conques: Les Vitraux de Pierre Soulagés"
L'Œil, no. 464, Sept. 1994, p. 10, ill.
Abbey windows in Conques by Soulagés.
- 1001** "Gabriel Loire, ou l'Arbre de Vie"
L'Œil, no. 472, June 1995, p. 12, ill.
Chartres exhibit of Gabriel Loire's drawings and stained glass cartoons of trees.
- 1002** Femenella, Arthur J.
"Documentation"
Glass Art, v. 10, no. 4, May/June 1995, pp. 58-63, ill.
Importance of documentation in stained glass repair work.
- 1003** Feunteun, Yves
"Warren Langley: Une Double réussite"
La Revue de la Céramique et du Verre, no. 79, Nov./Dec. 1994, p. 56, ill.
Architectural panels by the Australian artist.
- 1004** Filer, Mary
"A Reminiscence"
Artists in Stained Glass Bulletin (Ontario), Sept./Oct. 1995, p. 2, ill.
Development of the author's glass work.
- 1005** Fisher, Alfred
"Selecting Glass for Restoration"
Stained Glass, the Magazine of the British Society of Master Glass Painters, Spring 1995, pp. 12-13.
- 1006** Fisher, Thomas
"Design as a Form of Inquiry"
Progressive Architecture, no. 9, Sept. 1995, pp. 54-55, ill.
Canadian Clay and Glass Gallery designed by Vancouver firm.
- 1007** Fitzpatrick, Laurie
"Judith Schaechter: Institute of Contemporary Art"
New Art Examiner, v. 22, no. 8, April 1995, pp. 43-44, ill.
Philadelphia exhibit.
- 1008** Gal, Régis
"Henri Guérin: Quarante années de vitraux en dalle de verre"
La Revue de la Céramique et du Verre, no. 81, March/April 1995, pp. 20-28, ill.
- 1009** Gass, Nabo
Nabo Gass: Bilderfinder
Wiesbaden: Atelier Transparent, [1995], 2 folders; [6], [12] leaves, ill.
Portfolios of work by German artist Nabo Gass, primarily fused and sandblasted architectural panels.
- 1010** Geran, Monica
"Process: Historic Figures Are Imprinted onto Sliding Glass Doors via Modern Methods . . ."
Interior Design, v. 66, no. 1, Jan. 1995, pp. 120-121, ill.
- 1011** Grand Prix des Métiers d'Art 1984
Catalogue d'exposition 1984
[Québec: the prize, 1984], 84 pp., ill.
Lamp by Michel Caisse.

- 1012** Grunseit, Marc
"Australian Glass"
Glass Artist (formerly *Professional Stained Glass*), no. 2, Feb./March 1995, pp. 12-16, ill.
Stained glass in Australia: Cedar Prest, David Wright, Klaus Zimmer, the author, and others.
- 1013** "German Glass Seminar"
Craft Arts International, no. 35, 1995-1996, pp. 92-94, ill.
Architectural glass design seminar at Wilhelm-Derix Studio, Taunusstein.
- 1014** *The Guild: The Sourcebook of Artists, [vol.] 10, Architect's Edition*
Madison, WI: Kraus Sikes, 1995, 313 pp., ill.
- 1015** *The Guild 9: The Architect's Source of Artists and Artisans*
Madison, WI: Kraus Sikes, 1994, 310 pp., ill.
- 1016** Haggerty, Sheila
"Seasons in Glass"
Stained Glass Quarterly, v. 89, no. 4, Winter 1994, pp. 272-275, ill.
Architectural project in *dalle de verre* by Paul Housberg.
- 1017** Harrod, Tanya
"Sources of Inspiration: Margaret Traherne"
Crafts (U.K.), no. 134, May/June 1995, pp. 46-49, ill.
Embroiderer and stained glass artist.
- 1018** Hartlieb, Volker and Cutler, Jack
"Continuity for a Quarter of a Millennium"
Stained Glass, the Magazine of the British Society of Master Glass Painters, Spring 1995, pp. 21-22, ill.
Desag, flat glass firm, now part of Schott Group.
- 1019** Haufschild, Lutz
"Jochem Poensgen — The New Work: Living Enlightened vs. The Ultimate Artistic Statement"
Glass Artist (formerly *Professional Stained Glass*), no. 5, Aug./Sept. 1995, pp. 6-11+, ill.
- 1020** "Saint Mary's Parish Church, Vancouver"
Artists in Stained Glass Bulletin (Ontario), Nov./Dec. 1995, p. 1, ill.
Author's four long, curved windows.
- 1021** Heck, Christian
Conques: Les Vitraux de Soulages (Text: Christian Heck, Pierre Soulages, and others) [S.I.: Éditions du Seuil, 1994], 116 pp., ill.
Windows for basilica in Conques.
- 1022** Helfrich, Peter G.
"Leap Year: NJ Artist Creates Windows Soon to Grace State House in Trenton"
Art Matters (Jenkintown, PA), v. 14, no. 5, Dec. 1994/Jan. 1995, p. 3.
J. Kenneth Leap.
- 1023** Heydt, Horst, ed.
Die Schlosskirche zu Alt-Saarbrücken und die Glasfenster von Georg Meistermann (Text: Horst Heydt, Jürgen Hertel, Lorenz Dittmann)
Saarbrücken: Landesinstitut für Pädagogik und Medien, 1993, 114 pp., ill.
Church windows by Meistermann.
- 1024** Hoffmann, Ute
"The Courage to Experiment"
Schott Information, no. 67, 1993, pp. 18-19, ill.
Derix Glass Studios in Taunusstein, Germany.
- 1025** "Painting with Light"
Schott Information, no. 66, 1993, pp. 20-21, ill.
Chapel windows by glass artist Gero Koellmann of Dortmund, Germany.
- 1026** Hoggard, Liz
"Lookout: Kathy Shaw"
Crafts (U.K.), no. 134, May/June 1995, pp. 27-28, ill.
- 1027** Hoover, Richard L.
"Behind the Scenes at Franklin Art Glass"
Stained Glass Quarterly, v. 90, no. 3, Fall 1995, pp. 194-195+, ill.
Franklin, OH, firm.
- 1028** Hoover, Richard L., ed.
"World Edition Showcase"
Stained Glass Quarterly, v. 90, no. 1, Spring 1995, pp. 17-64+, ill.
Contemporary stained glass examples, with commentaries, from 20 different countries.
- 1029** Husmann, Bernd
"Glasveredlung: Glas-Fusing in der Werkstätte von Werner Koch"
Glaswelt, v. 48, no. 2, Feb. 1995, p. 28, ill.
- 1030** Husted, Al
"Lamps . . . One Hundred Years Later"
Glass Artist (formerly *Professional Stained Glass*), no. 2, Feb./March 1995, pp. 7-11, ill.
Lamps by Jim Slaughter, Gregory Kauffman, Kayoko and Takashi Murakami, and others.
- 1031** "Savoy Studios Hits It Big . . . at the Casinos"
Glass Artist (formerly *Professional Stained Glass*), no. 5, Aug./Sept. 1995, pp. 12-15+, ill.
Casino and restaurant stained glass by Dan Legree's studio.
- 1032** Ichino, Karen
Glassy Moments, Book 1: Three Dimensional Figures in Stained Glass
Lethbridge, Alberta, Canada: Dreamscapes, Original Design in Stained Glass, 1994, [19] pp., ill.
- 1033** *Glassy Moments, Book 2: Three Dimensional Design in Stained Glass*
Lethbridge, Alberta, Canada: Dreamscapes, Original Design in Stained Glass, 1994, [19] pp., ill.
- 1034** Immenhausen. Glasmuseum
Glasbilder Ada Isensee und H. G. v. Stockhausen
Immenhausen: the museum, 1993, [14] pp., ill.
- 1035** Ingólfsson, Aðalsteinn
Leifur Breiðfjörð: Steint Gler = Stained Glass = Glasbilder
Reykjavík, Iceland: Schanbacher Art International, 1995, 68 pp., ill. In Icelandic, English, German.
Exhibition at new museum in Kópavogur, Iceland.
- 1036** Johnson, Ken
"Review: Brian Clarke at Tony Shafrazi"
Art in America, v. 83, no. 6, June 1995, p. 109, ill.
- 1037** Johnson, Robert Flynn; Mills, Paul; and Price, Lorna
Mark Adams
San Francisco: Chronicle Books; John Berggruen Gallery, 1985, 116 pp., ill.
Includes stained glass.
- 1038** Kaiser-Schuster, Britta
"Bauhaus Reflections in Glass"
Neues Glas, no. 1, 1995, pp. 28-35, ill. In German and English.
Windows and panels by Josef Albers.
- 1039** Käll, John
"David Ralson, reklamkonstnär och kyrkomålare"
I Varend och Sunnerbo [Issue title]: *Sunnerbo*
- profiler*, no. 4, 1994/no. 1, 1995, pp. 68-75 and 86-89, ill.
Swedish advertising artist who has also designed stained glass and mosaics for churches.
- 1040** Kaspari, Brad
"Creative Synergy"
Schott Information, no. 73, March 1995, pp. 20-21, ill.
Windows by Michael Pilla.
- 1041** Kasrel, Deni
"Hearts of Glass: Judith Schaechter"
Art Matters (Jenkintown, PA), v. 14, no. 5, Dec. 1994/Jan. 1995, p. 14, ill.
- 1042** Knapp, Stephen
"Architectural Art Glass"
Glass Magazine (National Glass Association), v. 45, no. 5, May 1995, pp. 40-46, ill.
"New directions for glass in buildings"; author's exhibit at Merchandise Mart, Chicago.
- 1043** Kuban-Scheel, Karin
"Praktischer Leistungswettbewerb der Handwerksjugend 1993"
Glaswelt, v. 47, no. 3, March 1994, p. 16+, ill.
Competition for young glass designers of flat glass, glass painting and engraving, etc.
- 1044** Lagier, Jean-François; Rasmussen, Hans; and Widman, Dag
"Lumières du Nord: Vitraux contemporains de Norvège et de Suède"
Verre (Institut du Verre-Prover, Versailles), v. 1, no. 2, March/April 1995, pp. 35-37, ill.
Exhibition of contemporary Scandinavian stained glass at Chartres.
- 1045** Le Louarn, Geneviève
"Eglise Saint-Joseph, Pontivy, Morbihan"
Monumental (Paris), no. 3, June 1993, pp. 58-61, ill. English summary.
Competition to create windows for Pontivy church.
- 1046** Major, Michael J.
"Jeff G. Smith, Landscaper of Light"
Glass Artist (formerly *Professional Stained Glass*), no. 4, June/July 1995, pp. 66-69, ill.
- 1047** "The Play of Glass: The Art of J. Gorsuch Collins"
Glass Artist (formerly *Professional Stained Glass*), no. 1, Dec. 1994/Jan. 1995, pp. 66-69, ill.
- 1048** "The Spaciousness of Glass . . . the Art of Barry Hood"
Glass Artist (formerly *Professional Stained Glass*), no. 5, Aug./Sept. 1995, pp. 50-53, ill.
Etched glass panels.
- 1049** Mandelbaum, Ellen
"Beyond Matting and Tracing"
Ausglass, Spring 1995, pp. 14-16, ill.
Originally published in *Professional Stained Glass*, 1989.
- 1050** McKean, John
Architecture in Detail: Leicester Engineering Building
London: Phaidon Books, 1994, 60 pp., ill.
- 1051** Metcalfe, Robin
"Exhibitions: A Show of Hands"
Arts Atlantic, no. 51, Winter 1995, pp. 6-7, ill.
Philip Doucette piece in Nova Scotia exhibit.
- 1052** Mual, Makiri
"Glasramen van Jan Dibbets voor de kathedraal van Blois"
Glas en Keramiek, no. 2, May/June 1995, pp. 13-15, ill.

- 1053** Norrie, Jane
"Beyond the Frame"
Neues Glas, no. 1, 1995, pp. 18-27, ill. In German and English.
Stained glass by English artists Amber Hiscott, Mark Angus, Alexander Beleschenko, and others.
- 1054** Oldham. Oldham Art Gallery
Brian Clarke: Designs on Architecture (Text: Paul Beldock)
Oldham, England: the gallery, 1993, 44 pp., ill.
- 1055** Piccottini, Hans
"Art in the Hotel"
Schott Information, no. 71, 1994, pp. 18-19, ill.
Dividing wall with themes from Polish history, designed by author for Warsaw hotel.
- 1056** Piguet, Philippe
"La Commande publique"
L'Oeil, no. 471, May 1995, pp. 40-51, ill.
Includes a church window in Hérault by François Rouan, 1994.
- 1057** Pilkington, Sir Antony
"The History of the Flat Glass Industry Is the Story of Manufacturing Processes"
Glass Industry, v. 76, no. 8, July 10, 1995, pp. 16-21, ill.
- 1058** Porcelli, Joe
"The New Glass Mosaics"
Glass Artist (formerly *Professional Stained Glass*), no. 4, June/July 1995, pp. 6-11+, ill.
- 1059** "Welcome Windows"
Glass Craftsman (formerly *Professional Stained Glass*, then *Glass Artist*), no. 5, Oct./Nov. 1995, pp. 6-11+, ill.
Entryways by Bill Klug, Michael Pilla, Pattie Walker, Eric Hilton, and others.
- 1060** Prina, Vittorio
"Il tempo e i rami = Time and Branches"
Ottagono, v. 30, no. 116, Sept./Nov. 1995, pp. 122-125, ill. In Italian and English.
Wooden chapel with paintings and stained glass, which can be dismantled and transported.
- 1061** Radeschi, Loretta
"Vickie Payne, A Glass Industry Pioneer"
Glass Artist (formerly *Professional Stained Glass*), no. 5, Aug./Sept. 1995, pp. 39-40.
Stained glass information resources.
- 1062** Rechlik, Karel
"A Meeting of the Middle Ages with the Present"
New Glass Review (Czech), v. 50, no. 5, 1995, pp. 24-25, ill. In German and English.
Medieval Bohemian glass exhibit in Brno teamed with exhibit of contemporary flat glass by the author, Jan Jemelka, Jiří Kláška, and others.
- 1063** Save, Colette and Beaumont, Thierry de
"Bernard Pictet: Le savoir-verre"
Verre, v. 1, no. 4, July/Aug. 1995, pp. 21-25, ill.
Architectural glass designer.
- 1064** Schmitt, Eva
"Floating Blue: Renate Gross"
Neues Glas, no. 1, 1995, pp. 8-17, ill. In German and English.
Windows and panels by the Bavarian artist.
- 1065** Schwebel, Horst
"Jochem Poensgens Modell einer Integration von Kunst im Kirchenraum"
Kunst und Kirche, no. 4, 1994, pp. 235-239, ill.
Poensgen's stained glass in several German churches.
- 1066** Scott, Bill
"Review of Exhibitions: Judith Schaechter at the ICA"
Art in America, v. 83, no. 11, Nov. 1995, p. 120, ill.
Philadelphia exhibit.
- 1067** Seguin, Virginie
"Pleins feux sur une lumière boréale"
Le Courrier des Métiers d'Art, no. 143, June 1995, pp. 12-13, ill.
Stained glass from Norway and Sweden in exhibition at Chartres.
- 1068** Sersiron, Nicolas
"Carlo Roccella: Mécanique céleste contre exclusion"
La Revue de la Céramique et du Verre, no. 82, May/June 1995, pp. 48-50, ill.
Flat glass facade in Gruissan and stained glass in Montagnac chapel by Roccella.
- 1069** Sikes, Toni Fountain
"Artists' Responses to Architectural Environments"
The Glass Art Society Journal 1994, 1994, pp. 88-89.
- 1070** Smith, Katie
"Genesis of the Rogue Valley Guild of Glass Artists"
Common Ground: Glass, Fall 1995, p. 2+.
Chapter of the International Guild of Glass Artists in Oregon.
- 1071** Swash, Caroline
"Exhibition Review: Peter Young"
Crafts (U.K.), no. 136, Sept./Oct. 1995, p. 57, ill.
Stained glass windows in London show.
- 1072** "Reviews/Exhibitions: Light Constructs: John Patsalides and Julia St. Clair Forde"
Crafts (U.K.), no. 133, March/April 1995, p. 56, ill.
- 1073** Tannenbaum, Judith
Heart Attacks: Judith Schaechter (Essays: Rick Moody and Maria Porges)
Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1994, 32 pp., ill.
- 1074** Temko, Allan
"The Lesson of Gothic Glass"
The Glass Art Society Journal 1994, 1994, p. 90.
- 1075** Tofts, Shannon
"Sources of Inspiration"
Crafts (U.K.), no. 136, Sept./Oct. 1995, pp. 48-51, ill.
Tapestry and stained glass artist Sax Shaw.
- 1076** Turner, Elisa
"Bright Lights, Beach City"
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Tape 4: *The Libenskýs*, by Susanne Frantz
The Corning Museum of Glass, 1994
72 min., sound, color.
- 1225** *Corning Museum of Glass 1995 Seminar*
Tape 9: Jiří Hrcubá
30 min., sound, color.
- 1226** *Corning Museum of Glass 1995 Seminar*
Tape 11: *Making Murrini*, by Richard Marquis
40 min., sound, color.
- 1227** *Create with Color Magic Stains*
Golden Star Video for Eastman Corporation, 1995
40 min., sound, color.
- 1228** *La Création d'un vitrail*
Media 2 (Auxerre, France), n.d. [1990-1994?]
11 min., sound, color.
- 1229** *Creations of Fire: The Sculpture of Jeffrey Spencer*
No credits, about 1994
11 min., sound, color.
- 1230** *Creative Glass Center of America*
No credits, about 1994
8 min., sound, color.
- 1231** *Designs in Miniature: The Canes of Murano, 1838-1924*
Produced by the Association for Study and Development of the Culture of Murano and the Regional Council of the Veneto, 1990; English version by The Corning Museum of Glass, 1995
15 min., sound, color.
- 1232** *Dolly Curtis Interviews: Milton Bond, Folk Artist*
Dolly Curtis, 1994
30 min., sound, color.
- 1233** *Fusing Overview with Gil Reynolds*
Fusion Glass Works, 1989
7 min., sound, color.
- 1234** *Fusions blanches: Bernard Dejonghe*
Musée d'Art Moderne et d'Art Contemporain (Nice), 1994
13 min., sound, color.
- 1235** *Garry Nash*
No credits, n.d. [1995?]
8 min., sound, color.
- 1236** *Glaskünstler*
BMS Broadcast & Medien Service GmbH (Munich) 1995
12 min., sound, color.
Hans Gottfried von Stockhausen.
- 1237** *Glass & Metal*
No credits, n.d. [1994?]
8 min., sound, color.
Andrew Fote.
- 1238** *Glass Fortress*
Arte Video for Chamber of Commerce of Savona (Italy), n.d. [1995?]
25 min., sound, color.
Exhibition of craftsmen, artists, and firms in August 1991.
- 1239** *Helios*
Todd Edwards, Anderson University, 1993
11 min., sound, color.
Arlon Bayliss.
- 1240** *Jean Le Moal*
Gresh Productions, 1985
22 min., sound, color.
- 1241** *Keiko Mukaide*
General Council for the North/Duplvideo Villeneuve d'Ascq, 1995
6 min., sound, color.
- 1242** *Key Principles for Successful Firing*
Edward Orton Jr. Ceramic Foundation, n.d. [1994?]
80 min., sound, color.
- 1243** *Lampworked Beadmaking: An Introduction*
Kate Fowle, 1995
95 min., sound, color.
- 1244** *Let's Make Lamps with Vicki Payne and Joe Porcelli*
Cutters Video Productions, n.d. [1994?]
60 min., sound, color.
- 1245** *Lyricism of Swedish Glass*
Pikes Peak Library District, 1994
50 min., sound, color.
- 1246** *Manessier 83*
Pascal Bony for Gresh Productions, n.d. [1983?]
22 min., sound, color.
- 1247** *Mark Peiser*
Kent B. Reynolds, 1994
37 min., sound, color.
- 1248** *Mundy Hepburn, 1995: Luminous Glass Sculptures*
NHK, 1995
30 min., sound, color.
- 1249** *Nourot Glass Studio 1995*
Power of Three for Nourot, 1995
10 min., sound, color.
- 1250** *One World Art: Right to Hope*
Right to Hope, 1994
10 min., sound, color.
Ivo Lill.
- 1251** *The Other Bohemia Glass*
Jiří Havrda, Česka Televize Praha & Art Film (Zurich), 1995
30 min., sound, color.
- 1252** *Petr Novotny: A Demonstration & Interview at Alberta College of Art at Calgary*
Norman Faulkner, 1994
30 min., sound, color.
- 1253** *Sculptural Glassworking. Part I: Introduction*
Lewis Wilson/Crystal Myths, 1995
120 min., sound, color.
- 1254** *Sculptural Glassworking. Part II: Small, Quick Money-Making Items*
Lewis Wilson/Crystal Myths, 1995
120 min., sound, color.
- 1255** *Sculptural Glassworking. Part III: Fantasy*
Lewis Wilson/Crystal Myths, 1995
120 min., sound, color.
- 1256** *Sculptural Glassworking. Part IV: Aquatic Life*
Lewis Wilson/Crystal Myths, 1995
120 min., sound, color.
- 1257** *Sculptural Glassworking. Part V: Wildlife*
Lewis Wilson/Crystal Myths, 1995
120 min., sound, color.
- 1258** *Venetian Glass*
Key Pictures, 1994
34 min., sound, color.

A SELECTIVE INDEX OF PROPER NAMES AND PLACES

AUSGEWÄHLTES REGISTER VON EIGENNAMEN UND ORTEN

This is a *subject* index to the "Bibliography" of *New Glass Review 17*. The numbers following the names below are keyed to the numbers preceding the individual "Bibliography" entries in which these persons and places are discussed.

Es handelt sich im folgenden um ein *Sachregister* zur „Bibliographie“ der *New Glass Review 17*. Die Zahlen hinter den Namen entsprechen den Zahlen, die den Eintragungen der einzelnen Beiträge der „Bibliographie“ vorangestellt sind, in

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