

NewGlass

Review 18

The Corning Museum of Glass

NewGlass Review 18

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The Corning Museum of Glass
Corning, New York 1997

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Jury Statements

How little cutting and polishing! How much self-esteem!

Fewer and fewer entries are about the traditionally admired aspects of glass – transparency, reflection, refraction, and usefulness as a container for weather and liquids – and more and more are about the makers themselves. Although this is not surprising in light of the contemporary art scene and the Studio Glass Movement, it *is* a powerful change in direction for the history of glass. And glass is still the unifying medium that brings us all together: factory, designer, studio, and artist.

The goal of the glassmaker from ancient times to our own century was to produce a brilliant, transparent material that would equal the colorless perfection of the finest rock crystal or the rich color of precious gemstones. It was a common purpose, just as in painting the representation of things as they appeared was a common purpose. History is dotted with milestones in both pursuits, and both have been achieved and, to some degree, made redundant.

The dark side of common purpose is mindless obedience, as we saw so horrifyingly in World War II. People were ciphers to be dealt with in large numbers. The reaction, at least in the West, was profound and, in historical terms, immediate: individuality was nurtured on an unprecedented scale. Providing a college education at government expense to every returning U.S. veteran was one aspect; another was the growth of art departments in virtually all schools, colleges, and universities. The teachers were often artists rather than professional teachers, and the emphasis was on creativity and originality. Within some of these art departments (many in the U.S.), glassmaking was included. Two generations later, the triumph of the individual is certainly at hand – and the traditional common purpose is struggling in the background. Less than 10 percent of the work chosen for this *Review* is intended to serve a utilitarian function, and the ultimate triumph of glass as pure and brilliant as rock crystal – the culmination of a 3,000-year struggle – is evident in only three pieces: by Christopher Hughes, Maie Mikof-Liivik, and Barbara Nanning.

The creative individual is evident everywhere, in self-portraits and private fantasies, in political statements and parodies, and in bizarre color combinations, shapes, and textures. The producer, not the consumer, is both subject and object. These glassmakers obviously believe in the importance of their message, their taste, their techniques, their invention, their temerity – and rightly so. Singly and in combination, it is remarkable: a diverse and splendid offering.

Very few factories are represented. No Venini, Orrefors, Baccarat, Steuben, Lobmeyr, Moser, Riedel, Schott, Kosta Boda, Daum, Hoya, Iwata, and Eisch – names that so recently dominated the glass world on its climb toward art. These and many others share a common, competitive purpose: to profitably produce functional vessels of high quality. What a weight! The concerns implicit in a commercial enterprise dependent on volume, market share, and return on investment define an awful esthetic hurdle. The pieces pictured on the following pages are largely one of a kind, reflective of the taste of a single individual, and, for the most part, not intended for use – use-less.

The gap between common purpose and individual expression grows as the technology of mass production improves. Caught in the middle are the handshops, increasingly dependent on innovative design to justify the price differential with the machine-made counterpart. This year, the year of “Chihuly over Venice” (a nice example of self-esteem), there was an impressive union of glass artist, studio glassmakers, and handshop factory workers. Dale Chihuly, a truly astonishing creative force, persuaded factories in Finland, Ireland, and Mexico to have their most experienced glassworkers join his glass team from the Seattle area in the making of units that he designed on location according to the skills and culture of the respective factories. The units were assembled into huge, brilliantly colored grapelike clusters and suspended from tripods at various locations around Venice – with, I am told, spectacular

Wienig Schliff und Poliertes! Wieviel Eigendünkel!

Weniger und weniger Einsendungen haben mit den traditionell bewunderten Aspekten von Glas zu tun – Transparenz, Widerspiegelung, Brechung und der Benutzbarkeit als Behälter für Flüssigkeiten – und mehr und mehr mit den Machern selbst. Auch wenn das im Licht der zeitgenössischen Kunstszene und der Studioglasbewegung nicht überraschend ist, ist es eine gewaltige Richtungsänderung für die Geschichte des Glases. Und Glas ist noch immer das gemeinsame Medium, das uns alle zusammen bringt: die Hütte, den Designer, das Studio und den Künstler.

Das Ziel der Glasmacher von alters her bis in unser Jahrhundert war es, ein brillantes transparentes Material zu erzeugen, das in der farblosen Perfektion dem besten Bergkristall oder dem Farbreichtum kostbarer Edelsteine gleicht. Das war das erklärte Ziel, ähnlich wie in der Malerei, die Widrigkeit der Dinge so wie sie erscheinen. Die Geschichte ist mit Meilensteinen beider Zielsetzungen übersät, und beide sind erreicht und, bis zu einem gewissen Grad, überflüssig geworden.

Die dunkle Seite einer verallgemeinerten Zielsetzung ist gedankenloser Gehorsam wie man ihn in so erschreckender Weise im Zweiten Weltkrieg sah. Die Menschen waren Nummern mit denen man in großer Zahl umging. Die Reaktion, wenigstens im Westen, war gründlich und, in historischen Dimensionen gesehen, prompt: Individualität wurde in einem noch nie dagewesenen Ausmaß gepflegt. Die Ermöglichung einer Hochschulausbildung auf Staatskosten für jeden zurückkehrenden US Veteranen war ein Aspekt; ein anderer war das Entstehen von Kunstabteilungen an praktisch allen Schulen, Kollegs und Universitäten. Die Lehrer waren oft eher Künstler als professionell Lehrende, und die Betonung lag auf Kreativität und Originalität. Zu einigen dieser Kunstabteilungen (vielen in den USA) gehörte das Glasmachen. Zwei Generationen später liegt der Triumph des Individuellen sicherlich auf der Hand – und der traditionelle Gemeinsinn kämpft im Hintergrund. Weniger als 10 Prozent der Arbeiten, die für diese *Review* ausgewählt wurden, haben die Absicht, eine Gebrauchsfunktion zu erfüllen, und der höchste Triumph von Glas, so rein und brillant wie Bergkristall zu sein – der Höhepunkt eines 3000jährigen Bemühens – wird nur bei drei Arbeiten sichtbar: der von Christopher Hughes, Maie Mikof-Liivik und Barbara Nanning.

Das kreative Individuum ist überall anzutreffen, in Selbstporträts und privaten Phantasien, in politischen Statements und Parodien und in bizarren Farbkombinationen, Formen und Texturen. Der Produzent, nicht der Konsument, ist sowohl Subjekt als auch Objekt. Diese Glasmacher glauben offensichtlich an die Wichtigkeit ihrer Botschaft, ihres Geschmacks, ihrer Technik, ihrer Erfindungsgabe, ihrer Verwegenheit – und richtig so. Einzeln und in Kombination sind sie bemerkenswert: ein vielfältiges und großartiges Angebot.

Wenig Hütten sind vertreten. Weder Venini, Orrefors, Baccarat, Steuben Lobmeyr, Moser, Riedel, Schott, Kosta Boda, Daum, Hoya, noch Iwata oder Eisch – Namen, die noch jüngst die Glaswelt bei ihrem Aufstieg zur Kunst dominierten. Diese und viele andere teilen ein gemeinsames und konkurrierendes Ansinnen: profitabel Gefäße auf hohem Niveau zu produzieren. Was eine Aufgabe! Die Interessen implizieren in einem kommerziellen Unternehmen, das von der Masse, dem Marktanteil und der Kapitalanlage abhängt, furchtbare ästhetische Hürden. Die Arbeiten, die auf den folgenden Seiten zu sehen sind, sind zu einem großen Teil Unikate und spiegeln den Geschmack eines Individuums wider und sind in fast allen Fällen nicht Zweckbestimmt – zwecklos.

Die Lücke zwischen einer aufs allgemeine gerichteten Ausdrucksweise und einer individuellen nimmt in dem Maß zu, in dem sich die Massenproduktion verbessert. Mittendrin gefangen sind die Geschenkeläden, die zunehmend von innovativem Design abhängig sind, um das Preisgefälle zwischen Hüttenarbeiten und ihrem Gegenpart zu rechtfertigen. In diesem Jahr, dem Jahr von „Chihuly over Venice“ (ei-

effect. This enterprise and its accompanying promotion, books, and films brought factory workers into the art world and simultaneously changed the scale of glass art. Chihuly established a common purpose, limited and not profitable but hugely exciting: a major moment in the history of glass. Ironically, the great clusters of glass forms were named "Chandeliers," but they gave off no light save what they reflected – moons, not suns; art, not utility.

The union of talent represented by Chihuly's enterprise leans heavily on the art of photography: his glasses exist in the round, but most of them are known largely as flat pictures, as are the objects presented in the *New Glass Review*. Each year, the works submitted to the *Review* become better, and many are stunning images in their own right, the work of glass artists becoming picture makers. In several instances, it takes a real effort to pull the piece out of its dramatic lighting, monumental sight level, and center-stage importance in order to grasp what it really is. I often fail (in the case of Yumi Oguchi, for example), and simply cannot put it on the kitchen table of my imagination. An exception is Jaromír Rybák's *Aquatic Inhabitant*: a benign predator, shiny and rough, clear and opaque, picture and object as provocative in my house as in a museum.

The self-esteem in which these glassmakers hold their work is evident in its presentation. Like super stars glowing in their own light, the objects appear sanctified. (The reverse of this is the catalog photograph that intends to convey as much information with as little commentary as possible.) There is a delightful democracy in this phenomenon: the artist as final authority putting forth what he or she values, as opposed to the common values of a marketplace.

On the other hand, we are minuscule. Millions who use glass daily have never heard of any of us, and probably never will. The functions glass serves increase steadily without us, as do the pounds per capita worldwide. Even at the art end, it is worth remembering that the most highly valued glass objects ever sold at auction were functional objects made at least a century ago.

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

Coinciding with the jury sessions for this *New Glass Review*, the *New Yorker* magazine of January 27 ran a review by Garry Wills of a new translation of Homer's great epic the *Odyssey*. Wills lavished high praise indeed on this work, drawing attention, in the process, to its "political correctness"(!) in terms of a modern reader's assessment of Homer's presentation of female characters.

As is to be expected, each new translation of the *Odyssey* (and there have been many) brings forth a variety of amendments, fresh insights, and updated turns of phrase. I raise the subject here because Homer has often been cited in terms of glass history – notably for his occasional mention of a substance called "kyanos," long assumed to have been an early type of glass, albeit in the form of a paste or enamel.

nem netten Beispiel von Eigendünkel), gab es eine beeindruckende Zusammenarbeit von Glaskünstlern, Studioarbeitern und Hüttenarbeitern für Geschenkeläden. Dale Chihuly, eine wahrhaft erstaunliche kreative Kraft, hat Hütten in Finnland, Irland und Mexiko überzeugen können, ihre erfahrensten Glasbläser zur Zusammenarbeit mit seinem Team aus Seattle abzustellen, um Stücke zu fertigen, die er vor Ort mit Berücksichtigung der technischen Fähigkeiten und Kultur der jeweiligen Hütten entworfen hat. Die einzelnen Stücke wurden zu riesigen in brillanten Farben leuchtenden traubenähnlichen Gebilden zusammengestellt und an verschiedenen Örtlichkeiten in Vendig auf Dreifüßen installiert, mit, so habe ich mir sagen lassen, einem spektakulären Effekt. Dieses Unternehmen und seine begleitende Promotion, Bücher und Filme, haben Hüttenarbeiter in die Glaswelt geführt und gleichzeitig den Maßstab der Glaswelt geändert. Chihuly hat eine allgemeine Ausdrucksweise etabliert, die begrenzt ist und nicht profitabel aber ungeheuer aufregend: ein bedeutender Meilenstein in der Geschichte des Glases. Ironischerweise wurde die riesige traubenförmige Anhäufung von Glas „Chandelier“ (Kronleuchter) getauft, aber sie geben kein Licht ab, reflektieren was sie aufgenommen haben – Monde, keine Sonnen; Kunst, nicht Gebrauch.

Der Zusammenschluß der Talente, wie er in Chihulys Unternehmung vorgeführt wird, stützt sich entscheidend auf die Kunst der Fotografie: seine Glasarbeiten sind dreidimensional, und trotzdem sind sie zum größten Teil nur als zweidimensionale Bilder bekannt, ähnlich wie die Objekte in der *New Glass Review*. Jedes Jahr werden die Arbeiten, die zur *New Glass Review* eingereicht werden, besser, und viele sind hervorragende Bilder in und für sich, Arbeiten von Glasmachern, die Bildkünstler werden. Verschiedentlich erfordert es eine wirkliche Anstrengung, die Arbeiten aus einer dramatischen Beleuchtung, einer Monumentalansicht und einer in den Mittelpunkt gestellten Absicht zu befreien, um einen Eindruck dessen zu erhaschen, was sie wirklich sind. Oft mißlingt es mir (beispielsweise im Fall von Yumi Oguchi), und ich kann die Arbeit einfach nicht auf den Küchentisch meiner Imagination plazieren. Eine Ausnahme ist Jaromír Rybáks *Aquatic Inhabitant*: ein wohlwollendes Raubtier, leuchtend und rauh, durchsichtig und opak, Bild und Objekt, bei mir zuhause ebenso provokativ wie in einem Museum.

Der Eigendünkel mit dem diese Glasmacher ihre Arbeit sehen, wird durch deren Präsentation offensichtlich. Wie Superstars, die in ihrem eigenen Licht glühen, haben die Objekte den Anschein von etwas Heiligem. (Das Gegenteil davon ist die Abbildung im Katalog, die versucht, möglichst viel Information mit möglichst wenig Kommentar zu vermitteln.) In diesem Phänomen liegt eine wunderbare Demokratie: der Künstler als letzte Autorität stellt heraus was er oder sie für wert erachtet, im Gegensatz zu den allgemeinen Werten des Marktes.

Auf der anderen Seite sind wir klein. Millionen, die täglich Glas benutzen, haben noch nie von irgendjemand von uns gehört und werden es wahrscheinlich auch nicht. Die Zwecke, denen Glas dient, nehmen ständig zu, ohne uns, so wie weltweit die Pfunde. Selbst am Kunstende lohnt es sich, sich daran zu erinnern, daß die am höchsten taxierten Glasobjekte, die jemals auf einer Auktion verkauft wurden, funktionale Gegenstände sind, die vor mindestens hundert Jahren gefertigt wurden.

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

Zur gleichen Zeit wie die Jurysitzung für diese *New Glass Review* brachte das *New Yorker* Magazin am 27. Januar eine Rezension von Garry Wills über eine neue Übersetzung von Homers großem Epos der *Odyssee*. Wills bedachte diese Arbeit tatsächlich mit einem großen Lob, wobei er die Aufmerksamkeit auf deren „political correctness“(!) im Sinn der Einschätzung durch den modernen Leser von Homers Darstellung weiblicher Charaktere lenkt.

Wie zu erwarten, bringt jede neue Übersetzung der *Odyssee* (und es hat viele gegeben) eine Vielzahl von Neuerungen, von neuen Einblicken und aktualisierten Redewendungen. Ich erwähne das Thema hier, weil Homer oft in der Glasgeschichtsschreibung zitiert worden ist – besonders für die gelegentliche Erwähnung einer Substanz namens „kyanos“,

Fickle world that it is, Homer's character Alcinous isn't much in the news these days, in spite of his having been the "mighty" and "divinely inspired" king of Phaeacia, husband to the "wise" Arete, and father of Nausicaa of the "white arms" and long limbs, whose name (unfortunate as it sounds to the modern ear) was romantically linked (as our journalists would have it) with that of Odysseus himself.

In the midst of Homer's story, we read about the magnificent palace of Alcinous with its great bronze threshold, its radiant "high-roofed" halls, and walls that are topped by a frieze of dark blue "kyanos." For Alcinous, then, as for the "wise" Arete and the "peerless" (read "drop-dead gorgeous") Nausicaa, glass was not the crystal-clear, thin-walled substance, fashioned into hollow or billowing forms, that it would later become in its most popular incarnation.

Rather, for the sainted family of Alcinous and for others like them, glass was a richly colored, even dark and mysterious substance. And it was integral to a greater or decorative scheme that was intended, abstract though it may have been, to communicate a sense of status, of authority – and of character, perhaps – to all newcomers. It had, in part, what might be described as a "narrative" purpose.

So, too, as it happens, do a great many of the present *New Glass Review* offerings. They reveal some kind of narrative or allegorical intent on the part of the artist. This intent may be fugitive or nonspecific in nature, but a narrative or metaphorical quality is – to my mind, at least – a distinguishing feature of some of the best of the current work viewed by this year's panel of jurors. It should also be said that some very fine work did not, necessarily, fall within this description, as will be evident in the reproductions.

Certainly, though, a number of the present works employed opaque and intensely pigmented glass in a way that would have caused no heartache to Alcinous, Arete, and Nausicaa. That said, the likes of Alcinous, paradigm of tolerance as I suspect he was, would have had no "truck" (as Homer would not have said) with the way in which some of the submissions aspired to a sculptural scale and a sculptural conception of form. Not that big Al would have been opposed to "sculptural" or "conceptual" work per se. But I am sure that he would have wished (as we do) that it be handled as well as "sculptural" and "conceptual" work beyond the realms of glass practice – or in as convincing a manner as the best installation work that doesn't involve glass at all.

Nonetheless, I was particularly partial to the conceptual and formal sophistication of the larger-scale submissions from James Carpenter (*Dichroic Light Field*), Paul Marioni and Ann Troutner (*Shelter*), Josef Marek (*Cylinder in Prism*), Ivana Srámková-Solcová (*Childhood*), Willem Volkersz (*After the Storm*), Nani Croze (*Bottle Bosoms; you don't get more "sculptural" than this*), Laurentiu Anghelache (*Embroidery of Dew*), and Takeshi Fukunishi (*Core-II*).

In respect of smaller-scale work, I admired the wit of Donna Zalusky's *Contemporary Artifact* and Kathleen Mulcahy's *Rapture*, the succinct symbolism of Jane Bruce's *Red Powersticks with Velvet Cover*, the tight composition of Mary Shaffer's *Wall Flow '96*, the star-burst energy of Czeslaw Zuber's untitled big fragment, and the unfolding pageant of Minako Shirakura's *As a Life Circles Around* . . .

For sheer elegance of statement, I would draw attention to the work of Alessandro Diaz de Santillana, Sylvie Vandenhoecke, Paul Stankard, Nick Mount, and Carlo Moretti. The last three of these artists demonstrated that fresh and convincing variations can be discerned within familiar themes.

And it remains for me to record, before closing, my delight in the sumptuously biomorphic forms of John Leighton, in the crisp classicism of Etienne Leperlier and of Ben Edols and Kathy Elliott, in the elusive and poignant imagery of Masayo Odahashi, in the open-structure mayhem of Hank Murta Adams, and in the sharp eye and judgment of John Drury and Susan Stinsmuehlen-Amend. My support of other works is indicated by my initials, which are recorded with the entries for which I voted.

The selection sessions, which began with an eerie sensation that every second or third entry featured either a bear (of the cuddly toy kind) or a mesh of beads (of the tiny and brightly colored kind), became, for this juror, a fully rewarding experience. But there were moments, as there must always be, when the uniform facial expressions of the panel may well have recalled Homer's description of Odysseus's revenge on

von der man lange annahm, sie sei eine frühe Form von Glas gewesen, wenn auch in Form einer Paste oder eines Emails.

Unbeständig wie die Welt ist, ist von Homers Charakter Alcinous heutzutage nicht viel die Rede, obwohl er der „mächtige“ und „göttlich inspirierte“ König von Phaeacia, Gatte der „weisen“ Arete, und Vater von Nausicaa mit den „weißen Armen“ und langen Gliedmaßen, dessen Name (unglücksverheißend wie er für das moderne Ohr klingt) romantischerweise mit dem von Odysseus selbst verknüpft wurde (so wie es unser Zeitungsstil heute benennen würde).

In der Mitte der Entwicklung dieses berausenden Plots lesen wir von Alcinous großartigem Palast mit seinen großen bronzenen Türschwelen, seinen strahlenden „hochaufragenden“ Hallen und Wänden, die von einem Fries aus dunkelblauem „kyanos“ bekränzt sind. Für Alcinous also ist ebenso wie für die „weise“ Arete und die „unvergleichliche“ (heute: „affenturbogeile“) Nausicaa Glas nicht die kristallklare, dünnwandige Substanz, angepaßt an hohle oder aufgeblähte Formen, zu der sie später in ihrer populärsten Inkarnation wurde.

Vielmehr war für die selige Familie des Alcinous und andere wie sie, Glas eine farbenreiche, sogar dunkle und geheimnisvolle Substanz. Es war in ein größeres oder dekoratives Schema integriert, das dazu da war, obgleich vielleicht etwas abstrakt, ein Gefühl von Status, von Autorität – und von Charakter möglicherweise – den Neuankömmlingen zu vermitteln. Es hatte zum Teil etwas, das man als „narrativen“ Zweck umschreiben könnte.

Wie es sich gerade trifft, tun das auch sehr viele der Angebote der gegenwärtigen *New Glass Review*. Sie enthüllen auf Seiten des Künstlers eine Art narrativer oder allegorischer Absicht. Diese Absicht kann flüchtig oder ihrer Natur nach unspezifisch sein, dennoch ist ein Gefühl für das Narrative oder für eine metaphorische Basis oder einen solchen Verlauf – meiner Meinung nach wenigstens – ein wahrnehmbares Charakteristikum einiger der besten gegenwärtigen Arbeiten, die das Komitee der Juroren in diesem Jahr gesehen hat. Man sollte aber auch sagen, daß einige sehr gute Arbeiten nicht unbedingt unter diese Beschreibung fallen, wie die Abbildungen deutlich machen.

Sicherlich aber haben eine ganze Anzahl von heutigen Arbeiten opakes, „trübsinniges“ und intensiv pigmentiertes Glas auf eine bestimmte Art verwendet, die Alcinous, Arete und Nausicaa keinen Kummer gemacht hätte. Das dahin gestellt, hätten solche wie Alcinous, obwohl ich vermute, daß er, gleichwohl ein Paradigma an Toleranz, keinen Bock (so hätte sich Homer nicht ausgedrückt), auf solche Beiträge gehabt, die nach einem skulpturalen Format und einer skulpturalen Konzeption der Form streben. Nicht, daß der große Al per se gegen „skulpturale“ oder „konzeptionelle“ Arbeiten gewesen wäre. Aber ich bin sicher, daß er gewünscht hätte (so wie wir), daß sie genauso gut gemacht seien wie die „skulpturalen“ und „konzeptuellen“ Arbeiten jenseits des Einzugsgebietes von Glas – oder auf so überzeugende Weise wie die besten Installationsarbeiten, die Glas überhaupt nicht berücksichtigen.

Nichtsdestotrotz hatte ich eine besondere Vorliebe für den konzeptuellen und formalen Anspruch der großformatigen Beiträge von James Carpenter (*Dichroic Light Field*), Paul Marioni und Ann Troutner (*Shelter*), Josef Marek (*Cylinder in Prism*), Ivana Srámková-Solcová (*Childhood*), Willem Volkersz (*After the Storm*), Nani Croze (*Bottle Bosoms*, man kann nichts skulpturaleres haben), Laurentiu Anghelache (*Embroidery of Dew*) und Takeshi Fukunishi (*Core-II*).

Mit Blick auf kleinformatigere Arbeiten bewundere ich den Witz von Donna Zalusky's *Contemporary Artifact* und Kathleen Mulcahy's *Rapture*, den lakonischen Symbolismus von Jane Bruce's *Red Powersticks with Velvet Cover*, die kompakte Komposition von Mary Shaffer's *Wall Flow '96* und die sternesprengende Energie von Czeslaw Zuber's Fragment ohne Titel und die sich entfaltende Aufführung von Minako Shirakura's *As a Life Circles Around* . . .

Wegen der puren Eleganz ihrer Aussage möchte ich die Aufmerksamkeit auf die Arbeiten von Alessandro Diaz de Santillana, Sylvie Vandenhoecke, Paul Stankard, Nick Mount und Carlo Moretti lenken. Die drei letztgenannten Künstler beweisen, daß frische und überzeugende Variationen bei vertrauten Themen zu finden sind.

Bevor ich schließe, bleibt meine Begeisterung über die kostbar biomorphen Formen von John Leighton festzuhalten, über den klaren Klassizismus von Etienne Leperlier und Ben Edols und Kathy Elliott, die flüchtigen und schwer zu begreifenden Bilder von Masayo Odahashi,

the no-good gentlemen callers who pressed their cause with the faithful Penelope during the interminable absence of her husband:

Horror swept through the suitors,
faces blanching white. . . .

The equivalent sensation at Corning was, I hasten to advise, of a momentary nature only.

Geoffrey Edwards (GE)
Curator of International Sculpture and Glass
National Gallery of Victoria
Melbourne, Australia

This commentary is being written late, as it is every year. Although the jury statements seldom inspire any feedback (thus reinforcing the strong suspicion that they are left unread), I still find this task one of the year's most nerve-racking. Is there anything useful that one can briefly say about such an extensive and jumbled assortment? In recent *Reviews*, my approach has been to pick out a number of works and to try to explain, in just a few words, why I found them worth selecting. Here are this year's choices:

Karl R. Berg has built his reputation on fastidiously crafted geometric sculptures of cut and polished optical glass. *Diamond* is the first work I have seen of his that seems to incorporate any element of its maker. Instead of a prism of the most sanitary and distant kind, I read *Diamond* as Berg's acknowledgment of and comment on the historical context of his craft and esthetic – specifically, the inability of much optical glass sculpture to be of any more relevance than as a giant glass jewel.

Cristiano Bianchin is one of a small group of individuals who provide the hope of renewal for quality design in the Muranese glass industry. His *Nests* and his earlier mosaic glass vessels embody that elusive, balanced combination of elegance and eccentricity that characterized Carlo Scarpa's work for Venini & C. during the late 1940s and 1950s.

Christian Sieger's designs for Ritzenhoff pilsner glasses continue the innovations initiated with the firm's "Milk Glass" series. A diverse group of artists and designers are asked for decoration ideas that can be applied to machine-made vessels. Ritzenhoff's success proves again that mass-produced glass does not have to be visual punishment for the consumer seeking relatively inexpensive and truly functional tableware.

Akihiro Isogai's carved vessel does indeed conjure up the image of its title: *Spring (Fountain)*. Squat and hugging the ground, it has a rim carved to a thin, scalloped edge. The narrow, cellular ribs vary in texture and translucency as they progress from top to bottom. The vessel is uncomplicated, and it has an interesting, inviting texture. It also accomplishes the nearly impossible – that is, presenting a beautiful new interpretation of the most basic form of all: the bowl. I also voted for Massimo Lunardon's *Purusha* for its sensual appeal. The egg shapes bring to mind tulip bulbs, blossoms, and a Dutch tulip vase. The colors are quiet, and the glass is finished with a matte surface that gives it the look and presumed feeling of old silk.

Although I believed myself to be free from the grasp of incredibly delicate, "just-begging-to-be-crushed" *pâte de verre*, I find that I am not. The deep, skinny shape of Sylvie Vandenhoecke's vessel hovers above an impossibly narrow base of fine, bristling spines. It is perfect. There is something compelling about a creation that defies all reason or practicality, and that coexists with us purely to delight. This one does it

das offen strukturierte Chaos von Hank Murta Adams und die scharfe Beobachtung und Beurteilung von John Drury und Susan Stinsmuehlen-Amend. Mein Votum für andere Arbeiten ist durch meine Initialen gekennzeichnet, die bei allen Beiträgen, für die ich gestimmt habe, vermerkt sind.

Die Auswahl Sitzung, die mit der unheimlichen Sensation begann, daß jede zweite oder dritte Einsendung entweder einen Bären (von der Art knuddliger Spielzeuge) oder ein Gewirk aus Perlen (die von der winzigen, farbig leuchtenden Art) zeigte, wurde, für diesen Juroren, zu einer überaus lohnenden Erfahrung. Aber es gab Momente, wie es sie immer geben muß, in denen der übereinstimmende Gesichtsausdruck des Komitees sehr wohl an Homers Beschreibung von Odysseus' Rache an den nichtsnutzigen Herrenbesuchern hätte erinnern können, die die getreue Penelope während der endlosen Abwesenheit ihres Gatten unter Druck gesetzt hatten:

Grausen ergriff die Freier,
Gesichter wurden totenblaß . . .

Ein ähnlicher Eindruck war in Corning, es freut mich, das berichten zu können, nur von momentaner Natur.

Geoffrey Edwards (GE)
Kurator für Internationale Skulptur und Glas
National Gallery of Victoria
Melbourne, Australia

Dieser Kommentar wird spät geschrieben, so wie jedes Jahr. Obwohl die Jury Statements selten zu einem Feedback anregen (wodurch die Vermutung untermauert wird, daß sie ungelesen bleiben), ist diese Verpflichtung noch immer eine der nervenaufreibendsten des Jahres. Gibt es irgendetwas nützliches, was man in Kürze über solch ein umfassendes und durcheinander gewürfeltes Sortiment sagen kann? In den letzten *Reviews* bin ich folgendermaßen verfahren; ich habe eine bestimmte Zahl von Arbeiten herausgepickt und versucht, in wenigen Worten zu erklären warum ich fand, daß sie es verdient hatten ausgewählt zu werden. Hier ist die diesjährige Auswahl:

Karl R. Berg hat sich seinen Namen mit anspruchsvoll gemachten geometrischen Skulpturen aus geschliffenem und poliertem optischen Glas gemacht. *Diamond* ist die erste Arbeit von ihm, die ich gesehen habe, die einen Aspekt ihres Machers miteinschließt. An Stelle eines Prismas der höchst hygienischen und distanzierten Art lese ich *Diamond* als Bergs Wertschätzung und Kommentar zum historischen Kontext seines Handwerks und dessen Ästhetik – insbesondere zur Unfähigkeit vieler optischer Glasskulpturen noch irgendetwas anderes zu sein als ein riesiges Glasjuwel.

Christiano Bianchin ist einer aus einer kleinen Gruppe einzelner, der die Hoffnung auf die Erneuerung von Qualitätsdesign in der Muranese Glasindustrie nährt. Seine *Nests* und seine früheren Mosaikglasgefäße verkörpern die schwer zu fassende, ausgewogene Kombination von Eleganz und Exzentrizität, die Carlo Scarpa's Arbeit für Venini & C. in den späten 40er und 50er Jahren charakterisiert.

Christian Siegers Entwürfe für Ritzenhoff Pilsngläser setzen die Innovationen fort, die mit der „Milchglas“ Serie der Firma begründet wurde. Eine breit gefächerte Gruppe von Künstlern und Designern wird um Dekorationsideen gebeten, die man auf die maschinell erstellten Gefäße applizieren kann. Ritzenhoffs Erfolg beweist erneut, daß Glas aus der Massenproduktion keine visuelle Bestrafung für den Verbraucher sein muß, der nach relativ preiswertem und wirklich funktionalem Gebrauchsgeschirr sucht.

Akihiro Isogais geschnittenes Gefäß beschwört tatsächlich eine Vorstellung seines Titels herauf: *Spring (Fountain)*. Gedrungen wirkend, hat es einen Rand, der zu einer dünnen, bogenförmig verzierten Kante geschnitten ist. Die schmalen, zellenförmigen Rippen variieren in Textur und Durchsichtigkeit im Verlauf von oben nach unten. Das Gefäß ist unkompliziert und hat eine interessant, einladende Textur. Darüber hinaus erreicht es das fast Unmögliche – nämlich eine wunderschöne neue Interpretation der grundsätzlichen Form überhaupt zu präsentieren: der Schale. Ich habe auch für Massimo Lunardons *Purusha* wegen seiner sinnlichen Wirkung gestimmt. Die Eierformen erinnern an Tulpenzwiebeln, Blüten und eine holländische Tulpenvase. Die Farben sind ruhig

quietly. It is not Vandenhoucke's only success. Her other two entries were just as exquisite.

Paul Marioni has used variations of the jaguar mask in previous samplings of Latin American and pre-Columbian motifs. His objects are always interesting as gringo interpretations and as respectful homage. In this example, the molten quality of form and the fiery jolt of color provided by the material enable the artist to come closer to recapturing the spirit of the original source.

As she has done in the past, Barbara Idzikowska introduces this year an unexpected and satisfying combination of technique and imagery. A painting of a goddess, floating in a cloud bed of three-dimensional glass, tweaks Rococo trompe l'oeil's airy lavishness and alludes to a dozen other historic models. The pairing of painted sheet glass and frameworking brings to mind new possibilities that will no doubt appear in future issues of the *Review*.

Father in Uniform, 1945 by Dick Weiss and Walt Lieberman combines the best qualities of both artists' painting styles. Weiss renders stark, anxious near-caricatures of himself, friends, and family in impasto. Lieberman builds up his smoky portraits with layer over layer of fired enamels until the color is dense, glowing, and deeply rich. Together, Weiss's character study and Lieberman's disciplined proficiency at exploiting the enamel effects form a work of insight and sensitivity that surpasses their solo efforts.

The imagination of Jaromír Rybák is a bit overwhelming. Are his sometimes terrifying, sometimes ridiculous creatures born in his nightmares? Do his stylized landscapes have more in common with Saturday morning children's cartoons or with Chinese jade carvings? Where did the sixties, tie-dyed T-shirt palette come from? Who is this guy? Of course, everyone knows that Rybák is an artist who lives in Prague and usually works in cast glass. The longer I look at his sculpture, the less I understand it and the more I like it. It is often extreme and unpredictable. When it misses, it misses in a big way, but when it is right, it is nicely unsettling.

The *Samurai* figure by Loren Stump is pure decoration. I voted for it because it is worth recognizing for its excellence of craftsmanship. Stump is part of the growing new generation of frameworkers in the United States who have seized upon the technique and are casting about for something to do with it. Beads and intricate *murrine* are usually the result. Some of the work is extraordinary. However, most of the frameworkers lack formal art training, and it shows. While art school in no way guarantees the production of art, the members of this group – like almost everyone else who makes things – would benefit greatly from basic drawing, life drawing, and design classes. The results might then begin to approach the quality of frameworked miniatures from centuries past.

When the *Bottle Bosoms* slides by Nani Croze came up on the projection screen, the panel shouted in unison, "In!" Are they indigenous architecture making good use of recycled bottles? To be honest, we did not know a thing about them. I do believe that I can speak for my co-jurors in saying that these works are beautiful in their huge simplicity, their lack of pretension, and – if they really are structures in which to bathe – their resourceful utility.

Of all the works I admired in this year's *Review* (and there are more than I have cited here), the one that I would most like to stand in front of is *Embroidery of Dew* by Laurentiu Anghelache. The piece is temporary; such a tenuous web could never withstand the elements. In that vulnerability lies part of the appeal of all glass. Placing the torn basket weave in nature reamplifies its metaphors, and while the references are multiple and obvious, they are eternally meaningful to the viewer.

One final note: As in every *New Glass Review*, there were selections made by one or more members of the jury that were vigorously contested by one or more of the others. Such an occurrence is more the norm than the exception, and strong personal commitment – as opposed to subordination to consensus – is encouraged. That is why the initials of each juror are placed alongside the pieces he or she supported. Nevertheless, this year I feel compelled to speak up due to the inclusion of two particular pieces: one that is blatantly "derivative" of another artist's work, and a second that is inappropriate to a competition that seriously attempts to seek out not only what is new, but also what is good. You may think me an elitist (and you may be correct), yet I still believe that

und das Glas hat seinen letzten Schliff durch eine matte Oberfläche erhalten, die ihm das Aussehen und mutmaßliche Gefühl von alter Seide gibt.

Obwohl ich geglaubt habe, mich selbst nicht in der Gewalt eines unglaublich delikaten *pâte de verre* zu befinden, das danach „schreit, zerdrückt zu werden“, merke ich, daß ich doch nicht frei davon bin. Die tiefe dünne Form von Silvie Vandenhouckes Gefäß schwebt über einem unglaublich schmalen Unterteil aus feinen abstehenden Nadeln. Es ist perfekt. Es gibt etwas unwiderstehliches in einer Kreation, die sich jeglicher Vernunft und Praktikabilität widersetzt, und die neben uns existiert, rein zur Freude. Dieses hier tut das leise. Es ist nicht Vandenhouckes einziger Erfolg. Ihre anderen beiden Einsendungen waren ebenso ausgezeichnet.

Paul Marioni hat schon früher Variationen der Jaguarmaske von lateinamerikanischen und präkolumbianischen Motiven verwendet. Seine Objekte sind immer als Gringointerpretationen und respektvolle Hommage interessant. In diesem Beispiel ermöglichen die geschmolzene Qualität der Form und die glühende Wirkung der Farbe des Materials es dem Künstler, noch mehr den Geist der ursprünglichen Quelle einzufangen.

Wie schon in der Vergangenheit stellt Barbara Idzikowska dieses Jahr eine unerwartete und zufriedenstellende Kombination aus Technik und Fantasie vor. Ein Gemälde einer Göttin, die in einem Wolkenbett aus dreidimensionalem Glas schwebt, ironisiert die Luftige Großzügigkeit von Rokoko Trompe l'Oeils und spielt auf ein Dutzend weiterer historischer Vorbilder an. Die Kombination von bemaltem Flachglas und Lampenarbeit führt neue Möglichkeiten vor, die zweifellos in zukünftigen Ausgaben der *Review* auftauchen werden.

Father in Uniform, 1945 von Dick Weiss und Walt Lieberman kombiniert die besten Eigenschaften des Malstils beider Künstler. Weiss legt krasse ängstliche Beinahekarikaturen von sich, Freunden und der Familie in Impasto vor. Lieberman baut seine dunstigen Porträts Schicht um Schicht aus gebranntem Email auf bis die Farbe dicht, glühend und sehr satt ist. Gemeinsam führen Weiss' Charakterstudie und Lieberman's disziplinierte Fertigkeit, die Effekte von Email auszunutzen, zu einer verständnisvollen und empfindungsreichen Arbeit, die ihre jeweils einzelnen Bemühungen übertrifft.

Die Fantasie von Jaromír Rybák ist ein bißchen überwältigend. Wurden seine manchmal furchterregenden, manchmal komischen Geschöpfe in seinen Alpträumen geboren? Haben seine stilisierten Landschaften mehr mit Zeichentrickfilmen für Kinder samstagsmorgens im Fernsehen zu tun oder mit chinesischen Jadeschnitzereien? Woher stammt die gebatigte 60er Jahre T-shirt Palette? Wer ist dieser Typ? Selbstverständlich weiß jeder, daß Rybák ein Künstler ist, der in Prag lebt und für gewöhnlich mit gegossenem Glas arbeitet. Je länger ich seine Skulptur betrachte desto weniger verstehe ich sie und umso mehr gefällt sie mir. Sie ist häufig extrem und unvorhersehbar. Wenn sie fehlschlägt, dann auf ganzer Linie, wenn sie gelingt, dann ist es schön und verwirrend.

Die *Samurai* Figur von Loren Stump ist reine Dekoration. Ich habe für sie gestimmt weil sie es wert ist, daß man ihre exzellente Handwerkskunst wahrnimmt. Stump gehört zu der wachsenden neuen Generation von Lampenarbeitern in den Vereinigten Staaten, die die Technik aufgenommen haben und nach Möglichkeiten suchen, etwas damit anzufangen. Perlen oder komplizierte *Murrine* sind für gewöhnlich das Ergebnis. Manche der Arbeiten sind außergewöhnlich. Trotzdem entbehren die meisten Lampenarbeiter eine formale Kunstausbildung, und das sieht man. Während Kunstschulen in keiner Weise den Ausstoß von Kunst garantieren, würden Mitglieder dieser Gruppe – wie fast jeder, der etwas macht – einen großen Nutzen aus Kursen in Basistechniken des Zeichnens, Naturstudien und Design ziehen. Die Ergebnisse könnten sich dann der Qualität annähern, die in vergangenen Jahrhunderten mit Lampenarbeit erreicht wurde.

Als die *Bottle-Blossoms*-Dias von Nani Croze auf die Leinwand projiziert wurden, rief das Komitee einstimmig „ja“. Handelt es sich um eine eingeborene Architektur, die sich recycelte Flaschen zunutze macht? Um ehrlich zu sein, wir wußten nichts über sie. Ich glaube, daß ich für meine Mitjuroren sprechen kann, wenn ich sage, daß diese Arbeiten in ihrer ungeheueren Einfachheit wunderschön sind, in ihrem Mangel an Anmaßung und – wenn es sich wirklich um Strukturen handelt, in denen man wirklich schwelgen kann – ihrer einfallsreichen Benutzbarkeit.

work so lacking in ambition should not be encouraged, even in the giftware market for which it was created.

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

My general observations from viewing the entries for *New Glass Review 18*:

I would like to see a more rigorous collaboration among designers, artists, and manufacturers. Schools need to make a strong commitment to craft design and art.

Among the entries, I would like to have seen more use of glass in architecture, interior design, and furniture. Flat glass was seldom used in a three-dimensional manner. Domestic glass and industrial glass were weak – few designs for goblets, cups, or tableware were submitted for consideration. Besides the excellent sculpture of Michael Scheiner, there was very little work larger than tabletop scale.

I noticed only a small amount of neon, beadwork, and *pâte de verre*.

In general, the work took advantage of too few of the models available from the vast history of glass.

While some people I selected (such as Osamu Noda) have been represented with similar objects in past issues of *New Glass Review*, I thought the work was of excellent quality and should be included in this issue.

I chose some pieces because of my personal interest in the decorative. I chose others because they illustrated a formal use of glass that I believe should be represented.

The entries that I found interesting were submitted by: Roland "Rick" Ayotte, Horst Bartels, An Cantor, Jennifer Conway, Rex Cravat, Nani Croze, Lark Dalton and Corrie Haight, John Drury, Jan Fišar, Takeshi Fukunishi, Page Hazlegrove, Christopher Hughes, Ada Isensee, Tiws Johnson, Jenny Kipp, Shima Koike, Keiko Kumazawa, Erik Meaker, Nancy Monk, Roger Nachman, Makiko Nakagami, Jo Nuttall, Robert Palusky, Gordon Park, Minna Porkola, Auli Rautiainen, Michael Scheiner, Loren Stump, Layla Walter, Dick Weiss and Walt Lieberman, Harumi Yukutake, and Donna Zalusky.

In the end, I was very happy to be included in the process, and to be exposed to so much creativity.

Kiki Smith (KS)
Artist
New York, New York

Von all den Arbeiten, die ich in der diesjährigen *Review* bewundere (und es gibt mehr als die, die ich hier zitiert habe), ist die, vor der ich am liebsten stehen würde, *Embroidery of Dew* von Laurentiu Anghe-lache. Die Arbeit ist temporär, solch ein zartes Gespinnst kann den Elementen niemals Stand halten. In dieser Verletzlichkeit liegt ein Teil der Wirkung sämtlichen Glases. Indem das zerrissene Korbgeflecht in die Natur gesetzt wird, werden seine Metaphern erhöht und dadurch, daß die Bezüge vielfältig und offensichtlich sind, haben sie für den Betrachter eine unendliche Bedeutung.

Eine letzte Bemerkung: Wie in jeder *New Glass Review* gab es Entscheidungen von einem oder mehreren Mitgliedern der Jury, die von einem oder mehreren der anderen entschieden abgelehnt wurden. Solch ein Vorkommen ist eher die Norm als die Ausnahme, ein starkes persönliches Engagement – nicht eine Unterordnung unter den Konsens – ist gefragt. Das ist der Grund, warum die Initialen jedes Jurors unter den Arbeiten stehen, die er oder sie unterstützt hat. Nichtsdestotrotz fühle ich mich in diesem Jahr genötigt bezüglich der Aufnahme von zwei bestimmten Arbeiten kein Blatt vor den Mund zu nehmen: eines ist der offensichtliche „Abkömmling“ der Arbeit eines anderen Künstlers und eine zweite, die in einem Wettbewerb unangebracht ist, der ernsthaft versucht, nicht nur herauszustellen was neu sondern auch was gut ist. Sie können mich für elitär halten (und vielleicht hätten Sie recht), trotzdem glaube ich, daß Arbeiten, die so sehr jeden Ehrgeizes entbehren, nicht unterstützt werden sollten, noch nicht einmal von dem Geschenkemarkt, für den sie gemacht sind.

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

Meine generellen Beobachtungen beim Betrachten der Einsendungen für die *New Glass Review 18*:

Ich würde gern eine rigorosere Zusammenarbeit von Designern, Künstlern und Herstellern sehen. Schulen bedürfen einer starken Bindung an das Design von Kunsthandwerk und an Kunst.

Unter den Einsendungen hätte ich gern mehr die Verwendung von Glas in Architektur, bei der Inneneinrichtung und bei Möbeln gesehen. Flachglas wurde selten dreidimensional benutzt. Haushaltsglas und industrielles Glas waren schwach – wenige Entwürfe für Kelche, Tassen oder Geschirr waren vorgelegt worden. Außer der exzellenten Skulptur von Michael Scheiner gab es wenig Arbeiten, die man nicht auf den Tisch hätte stellen können.

Ich habe nur eine kleine Anzahl von Neon, Perlenarbeiten und *pâte de verre* bemerkt.

Im allgemeinen zogen die Arbeiten Nutzen aus allzu wenigen Modellen, die aus der ungeheuren Geschichte von Glas verfügbar sind.

Obwohl einige Leute, die ich ausgewählt habe (wie Osamu Noda), mit ähnlichen Objekten in vergangenen Ausgaben der *New Glass Review* vertreten waren, dachte ich, daß die Arbeit von außerordentlicher Qualität ist und in diese Nummer aufgenommen werden sollte.

Ich habe einige Arbeiten auf Grund meines persönlichen Interesses am Dekorativem ausgesucht. Ich habe andere gewählt weil sie den formalen Umgang mit Glas illustrieren, der, so denke ich, repräsentiert sein sollte.

Die Einsendungen, die ich interessant fand, stammten von: Roland „Rick“ Ayotte, Horst Bartels, An Cantor, Jennifer Conway, Rex Cravat, Nani Croze, Lark Dalton und Corrie Haight, John Drury, Jan Fišar, Takeshi Fukunishi, Page Hazlegrove, Christopher Hughes, Ada Isensee, Tiws Johnson, Jenny Kipp, Shima Koike, Keiko Kumazawa, Erik Meaker, Nancy Monk, Roger Nachman, Makiko Nakagami, Jo Nuttall, Robert Palusky, Gordon Park, Minna Porkola, Auli Rautiainen, Michael Scheiner, Loren Stump, Layla Walter, Dick Weiss und Walt Lieberman, Harumi Yukutake und Donna Zalusky.

Letztlich war ich sehr froh, daß ich in dieses Verfahren eingeschlossen und so viel Kreativität ausgesetzt war.

Kiki Smith (KS)
Künstlerin
New York, New York

Note

In 1996, more than 6,000 copies of the *New Glass Review 18* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 826 individuals and companies representing 40 countries submitted 2,235 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), *16* (1995), and *17* (1996) 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

1996 sind mehr als 6000 Einladungen für die *New Glass Review 18* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 826 Einzelpersonen und Firmen aus 40 Ländern 2235 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; **Helmut Rieke**, 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 Sarpasneva**, artist, Iittala Glassworks, Nuutajarvi, 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: **Arthur C. Danto**, art critic and Johnsonian Professor Emeritus of Philosophy at Columbia University, New York, New York; **Toots Zynsky**, artist, Amsterdam, the Netherlands.

1997: **Kiki Smith**, artist, New York, New York; **Geoffrey Edwards**, curator of international sculpture and glass, National Gallery of Victoria, Melbourne, Australia.

* 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

Baskett, Jonathan
Bruce, Jane
Edols, Benjamin, and Kathy Elliott (25)
Mount, Nick

Belgium

Vandenhoecke, Sylvie

Canada

Rankin, Susan

Czech Republic

Bachorík, Vladimír
Marek, Josef
Rybák, Jaromír
Šlechta, Jaroslav
Srámková-Solcová, Ivana

Denmark

Meaker, Erik
Waltersson, Lotta

Estonia

Mikof-Liivik, Maie

Finland

Mahlberg, Rurik
Porkola, Minna
Rautiainen, Auli

France

Leperlier, Etienne
Zuber, Czeslaw

Germany

Bartels, Horst
Berg, Karl R.
Fišar, Jan
Gausling, Georg Michael
Hiuseuhofen, Matthias
Huth, Ursula
Isensee, Ada
Küstner, Gabriele
Merker, Ursula
Sieger, Christian
von Stockhausen, Hans Gottfried

Great Britain

Clegg, Tessa
Conway, Jennifer
Dickinson, Anna
Hobson, Diana
Johnson, Tlws
Pennell, Ronald

Italy

Bianchin, Cristiano
Diaz de Santillana, Alessandro
Lunardon, Massimo
Moretti, Carlo

Japan

Arai, Mariko
Fukunishi, Takeshi
Isogai, Akihiro
Kaneko, Mamoru
Koike, Shima
Kubo, Yuko
Kumazawa, Keiko
Matsuura, Akane
Nagao, Rie
Nakada, Reiko
Nakagami, Makiko
Noda, Osamu
Odahashi, Masayo
Oguchi, Yumi
Shirakura, Minako
Yukutake, Harumi

Kenya

Croze, Nani

The Netherlands

Nanning, Barbara

New Zealand

Nuttall, Jo
Walter, Layla

Poland

Idzikowska, Barbara

Rumania

Anghelache, Laurentiu

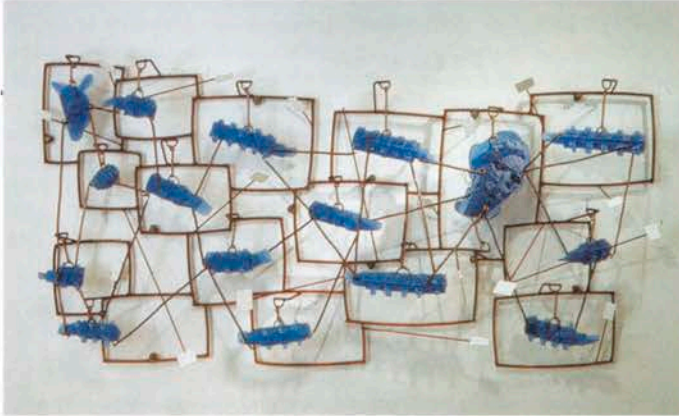
U.S.A.

Adams, Hank Murta
Aebersold, Dave
Ayotte, Roland "Rick"
Boothe, Anna
Calderon, Mark
Cantor, An
Carpenter, James
Cravat, Rex
Dailey, Dan
Dalton, Lark, and Corrie Haight (21)
Drury, John
Gardner, Ann
Hazlegrove, Page
Hughes, Christopher
Jasen, June
Kipp, Jenny
Kirkpatrick, Joey, and Flora C. Mace (42)
Leighton, John
Manfredini, Elizabeth
Marioni, Paul
Milliron, Donna
Monk, Nancy
Mulcahy, Kathleen
Nachman, Roger A.
Palusky, Robert
Park, Gordon
Parramore, Roger
Paust, Karen
Scheiner, Michael
Shaffer, Mary
Sheehan, Maura
Stankard, Paul J.
Stinsmuehlen-Amend, Susan
Stump, Loren
Troutner, Ann, and Paul Marioni (91)
Volkersz, Willem
Weiss, Dick, and Walt Lieberman (97)
Zalusky, Donna

Artists and Objects* Künstler und Objekte*

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

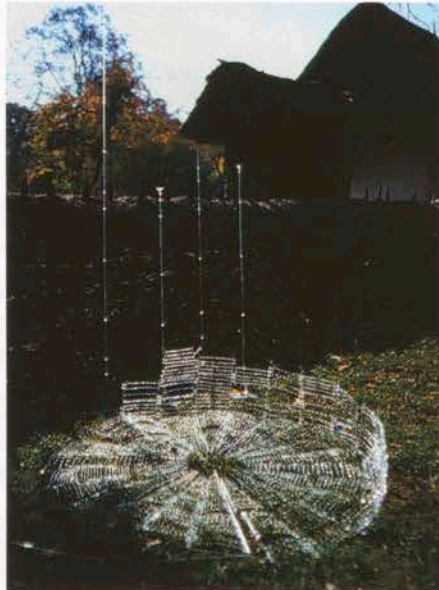
1. **Hank Murta Adams**
Elliott Brown Gallery
619 North 35th Street, #101
Seattle, Washington 98103
Map
Cast glass, steel, patinated copper
Gegossenes Glas, Stahl, patiniertes Kupfer
H. 1.22 m, W. 2.43 m, D. 40 cm
GE, SKF
2. **Dave Aebersold**
605 Kingsley Street
Normal, Illinois 61761
Blue Boy 2
Glass, mixed media
Glas, Mixed Media
H. 1.22 m, W. 7.6 cm, D. 7 cm
TSB, SKF, KS
3. **Laurentiu Anghelache**
Lascar Catargiu
Ana Ipatescu nr. 14, sector 1
Bucharest, Rumania
Embroidery of Dew
Flameworked glass; assembled
Flammenbearbeitetes Glas;
verklebt
H. 1.95 m, W. 1.35 m, D. 1.35 m
GE, SKF, KS
4. **Mariko Arai**
309-18 Takayashiki
Toyama-shi
Toyama-ken 939, Japan
Important Things Are
Blown and cast glass, *pâte de verre*, enamel, oil paint
Geblasenes und gegossenes Glas, *Pâte de verre*, Email, Ölfarbe
H. 25 cm, W. 28 cm, D. 18 cm
TSB, GE, SKF
5. **Roland "Rick" Ayotte**
15 Coleridge Road
Nashua, New Hampshire
03062-2426
Anticipation (A Yellow Flower Spider Waits for a Housefly on a Marsh Marigold)
Flameworked and encased glass
Flammenbearbeitetes Glas und überfangenes Glas
Diam. 8.9 cm
TSB, KS



1



2



3



4



5

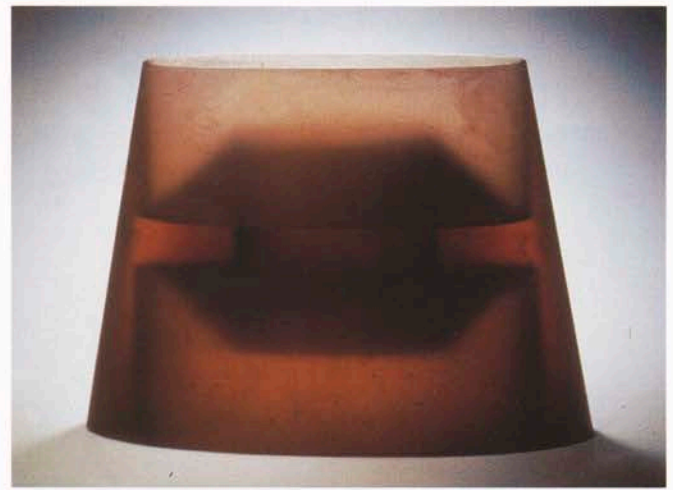
6. Vladimír Bachorík
 VE Smečkáců 7
 110 00 Prague, Czech Republic
The Reflection
 Cast glass
 Gegossenes Glas
 H. 29 cm, W. 39 cm, D. 12 cm
 TSB, GE, SKF

7. Horst Bartels
 Rastal GmbH & Co. KG
 Lindenstraße 18
 D-56194 Höhr-Grenzhausen,
 Germany
*Stoppered Bottle, Duo Arro-
 gance*
 Flameworked glass
 Flammenbearbeitetes Glas
 H. 30 cm, W. 13 cm
 TSB, SKF, KS

8. Jonathan Baskett
 16 Lutwyche Street
 ACT 2615 Higgins, Australia
Production Vases
 Blown glass; enameled
 Geblasenes Glas; emailliert
 Each/Je: H. 35 cm, Diam. 10 cm
 TSB, GE, SKF

9. Karl R. Berg
 Kohlweis 15
 D-94110 Wegscheid, Germany
Diamond
 Cut and polished optical glass,
 enameled aluminum base
 Geschliffenes und poliertes
 Glas, emaillierter Aluminium
 Sockel
 H. 31.3 cm, W. 27 cm, D. 23 cm
 TSB, SKF, KS

10. Cristiano Bianchin
 via Lavraneri n° 1/5
 Sacca-Fisola
 30133 Venice, Italy
Nests
 Blown and carved glass, hemp
 stoppers
 Geblasenes und geschnittenes
 Glas, Hanfpfropfen
 Largest/Größtes: H. 14 cm,
 W. 30 cm, Diam. 14 cm
 TSB, GE, SKF



6



7



8



9



10



11

11. Anna Boothe

P.O. Box 158
1124 Old Gravel Pike
Zieglersville, Pennsylvania
19492-0158

Neo-Flower Bowl
Pâte de verre
Pâte de verre
H. 20 cm, Diam. 20.5 cm
TSB, GE, SKF, KS

12. Jane Bruce

Canberra School of Art
G.P.O. 804
ACT 2601 Canberra, Australia

Red Powerstick with Velvet Cover
Cover
Blown and wheel-cut glass,
screen-printed velvet
Geblasenes und radgeschliffenes Glas; bedruckter Samt
H. 6.5 cm, W. 57 cm, D. 9 cm
GE, SKF, KS

13. Mark Calderon

924 26th Avenue
Seattle, Washington 98122

Rosella
Kiln-cast glass
Ofengegossenes Glas

H. 20.25 cm, W. 33 cm,
D. 11.5 cm
TSB, GE, KS

14. An Cantor

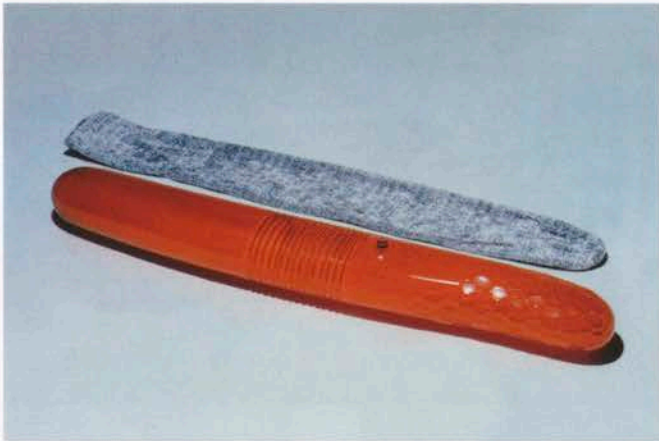
384 North Washington Drive
Sarasota, Florida 34236

Illuminata (right profile)
Stained and leaded glass
Farbiges- und bleigefäßtes Glas
H. 43.2 cm, W. 33.0 cm,
D. 24.2 cm
TSB, KS

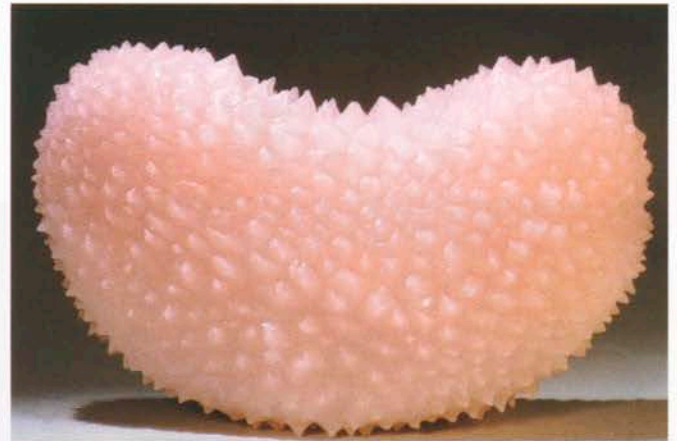
15. James Carpenter

James Carpenter Design
Associates
145 Hudson Street
New York, New York 10013

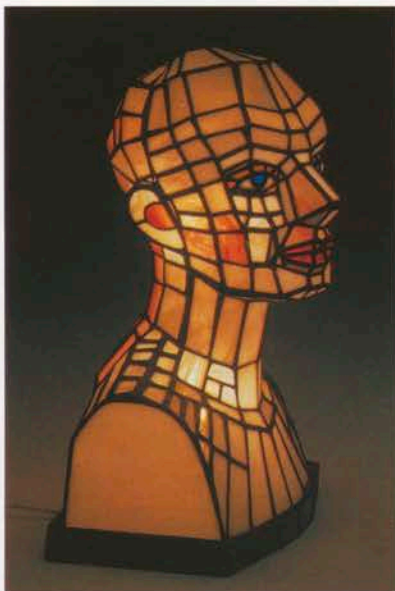
Dichroic Light Field
Background: laminated glass in
anodized aluminum frames;
fins: laminated dichroic glass
Hintergrund: laminiertes Glas in
anodisierten Aluminiumrahmen;
Seiten: laminiertes, Dichroicglas
H. 14.02 m, W. 30.48 m,
D. 60.9 cm
TSB, GE, SKF



12



13



14



15

16. **Tessa Clegg**
13B Stock Orchard Crescent
London N7 9SL, England

Play Box II
Cast glass
Gegossenes Glas
H. 10 cm, Diam. 42 cm
SKF

17. **Jennifer Conway**
31 Oxford Road
Mistley, Manningtree
Essex CO11 1BW, England

Figure of Christ (window detail)
Engraved float glass
Graviertes Floatglas
Detail: H. 17.24 m, W. 6.99 m,
D. 6 mm
TSB, SKF, KS

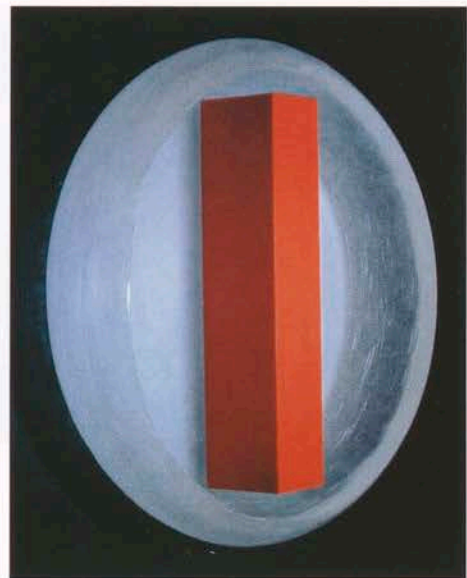
18. **Rex Cravat**
P.O. Box 294
Taylors Falls, Minnesota 55084

Sentinel
Flameworked Pyrex®; fumed
with gold and silver, sand-
blasted
Flammenbearbeitetes Pyrex®;
mit Gold und Silber bedampft,
sandgestrahlt

H. 26.3 cm, W. 33.8 cm,
D. 20.4 cm
TSB, KS

19. **Nani Croze**
Nairobi, Kenya
Bottle Bosoms (showers)
Glass bottles, concrete
Glasflaschen, Beton
Each/Je: H. 2.00 m, W. 1.50 m
TSB, GE, SKF, KS

20. **Dan Dailey**
Leo Kaplan Modern
965 Madison Avenue
New York, New York 10021
Golden Wart Hogs, Circus Vase
Blown and hot-worked glass,
patinated and gold-plated
bronze
Geblasenes und heiß bearbei-
tetes Glas, patiniert und vergol-
dete Bronze
H. 40.6 cm, Diam. 35.5 cm
GE, SKF



16



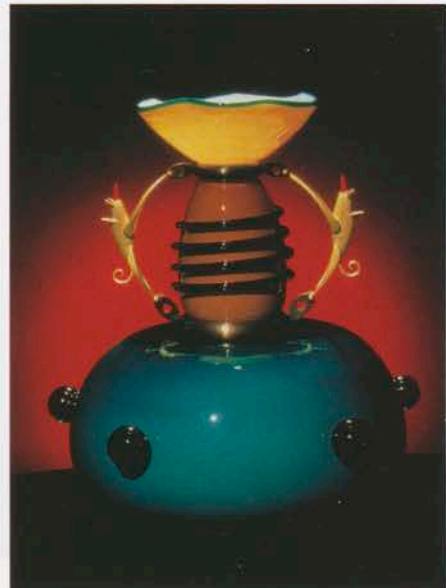
17



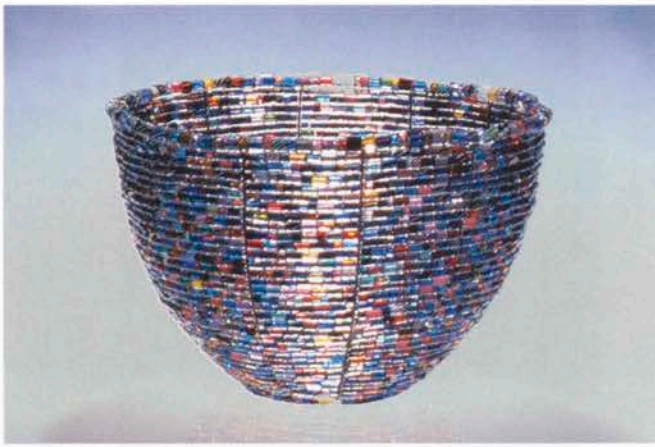
18



19



20



21

21. Lark Dalton and Corrie Haight

Route 2, Box 3196
Lopez Island,
Washington 98261

Bowl

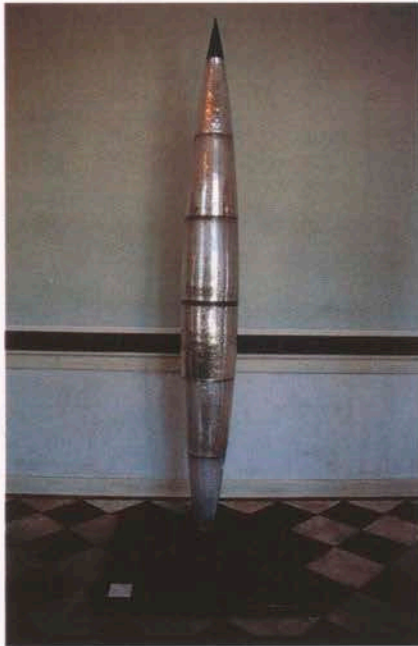
Assembled and coiled glass
beads
Verklebte und gewickelte Glas-
perlen
H. 26.7 cm, Diam. 40.64 cm
SKF, KS

22. Alessandro Diaz de Santillana

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

Silver Sky

Blown and silvered glass, iron
Geblasenes und versilbertes
Glas, Eisen
H. 3.00 m, Diam. 30 cm
GE, SKF



22

23. Anna Dickinson

85 Bushey Hill Road
London SE5 8QQ, England

Tall Black Vase

Cut glass; polished, sand-



23

blasted, etched, electroformed,
patinated
Geschliffenes Glas; poliert,
sandgestrahlt, geätzt, galvano-
plastisch bearbeitet, patiniert
H. 48 cm, Diam. 18 cm
TSB

24. John Drury

88 East Third Street, #10
New York, New York 10003-
9281

Untitled

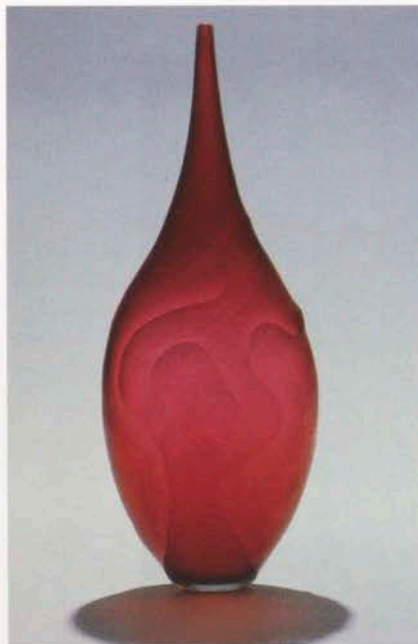
Blown glass in three pieces,
foam insulation
In drei Teilen geblasenes Glas,
Schaumisolierung
H. 72 cm, Diam. 32 cm
GE, SKF, KS

25. Benjamin Edols and Kathy Elliott

Manly, Australia

Flat Ruby Bottle

Blown and cut glass
Geblasenes und geschliffenes
Glas
H. 55 cm, W. 35 cm, D. 15 cm
TSB, GE



25



24

26. Jan Fišar
 Glasgalerie Hittfeld
 Kirchstraße 1
 D-21218 Seevetal
 (near Hamburg), Germany
Mimicry, Movement of the Material
 Slumped opaque glass block;
 cut, polished
 Abgesenkter Opakglasblock;
 geschliffen, poliert
 H. 43 cm, W. 43 cm, D. 17 cm
 TSB, KS

Sandgegossenes Glas, Blatt-
 gold
 H. 76.2 cm, W. 73.7 cm,
 D. 7.6 cm
 TSB, GE

29. Georg Michael Gausling
 Klosterhof 7
 D-33428 Marienfeld, Germany
Das Loch (The Hole)
 Fused glass, wood backing
 Verschmolzenes Glas, hölzerne
 Halterung
 H. 70 cm, W. 50 cm, D. 6 mm
 GE, SKF

27. Takeshi Fukunishi
 Toyama, Japan
Core II
 Hot-worked and kiln-formed
 glass
 Heiß bearbeitetes und ofenge-
 formtes Glas
 H. 35 cm, Diam. 48 cm
 TSB, GE, KS

28. Ann Gardner
 4136 Meridian Avenue North
 Seattle, Washington 98103
Positioning
 Sand-cast glass, gold leaf

30. Page Hazlegrove
 17 Babcock Place
 Dedham, Massachusetts 02026
Bottled Flight
 Blown and lost wax cast glass,
 fabric, metal caps
 Geblasenes und *cire perdu*
 Glas, Gewebe, Metallkappen
 H. 83.8 cm, Diam. 10.2 cm
 GE, SKF, KS



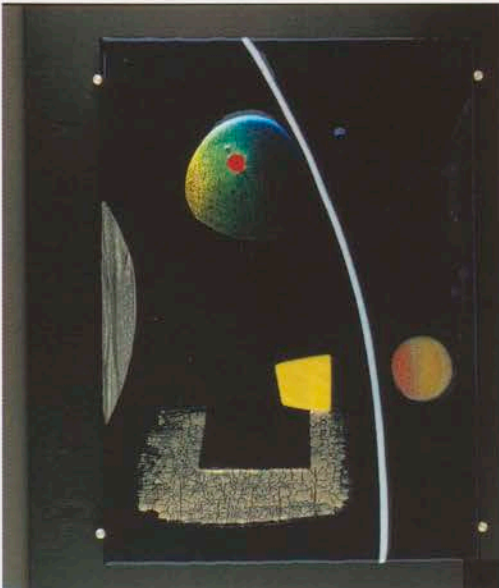
26



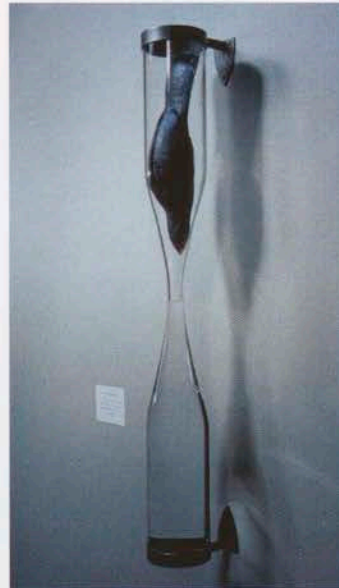
27



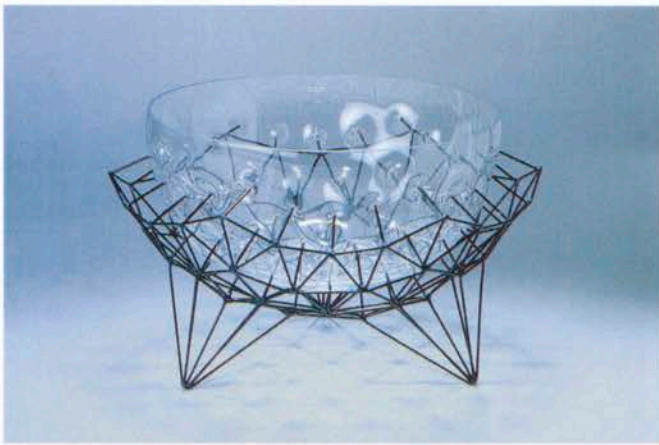
28



29



30



31

31. Matthias Hiuseuhofen
Teichstraße 27
D-31141 Hildesheim, Germany

Tenero
Blown glass, metal
Geblasenes Glas, Metall
H. 28 cm, Diam. 36 cm
SKF, KS

34. Ursula Huth
Marktplatz 5a
D-71093 Weil im Schönbuch,
Germany

Les Hommes Gleus I
Blown and etched glass
Geblasenes und geätztes Glas
H. 59 cm, W. 67 cm
TSB, SKF, KS

32. Diana Hobson
7 Church Crescent
London E9 7DH, England

Through Fire
Cast and abraded glass, cast
bronze
Gegossenes und geschliffenes
Glas, gegossene Bronze
H. 1.30 m, Diam. 1.86 m
SKF

35. Barbara Idzikowska
Koreanska 49/5
52-121 Wroclaw, Poland

Amongst the Clouds (detail)
Painted sheet glass, flame-
worked glass
Bemaltes Flachglas, flammen-
bearbeitetes Glas
H. 76.1 cm, W. 1.16 m,
D. 51.4 cm
TSB, GE, SKF, KS

33. Christopher Hughes
Iris Arc Crystal
114 East Haley Street
Santa Barbara, California
93101

Chesapeake Bay Blue Crab
Cut and assembled lead glass
Geschliffenes und verklebtes
Bleiglas
H. 5 cm, W. 8 cm, D. 4.5 cm
TSB, KS



32



33



34



35

36. Ada Isensee

Eduard Hillerstraße 22
D-73630 Buoch, Germany

An Owl Landing

Stained, etched, painted, and
sandblasted glass
Farbiges, geätztes, bemaltes
und sandgestrahltes Glas
H. 60 cm, W. 50 cm, D. 0.5 cm
TSB, SKF, KS

39. Tiws Johnson

59 Station Road
Winslow, Buckingham MK18
3DZ, England

Wave

Kiln-formed and -cast glass
Ofengeformtes und -gegossenes Glas
H. 54 cm, W. 29 cm, D. 9 cm
TSB, KS

37. Akihiro Isogai

1232-7 Tamashima
Kurashiki, Okayama 713, Japan

Spring (Fountain)

Blown glass; carved, enameled,
sandblasted
Geblasenes Glas; geschnitten,
emailiert, sandgestrahlt
H. 11.4 cm, Diam. 22.2 cm
TSB, SKF

40. Mamoru Kaneko

1369 Osone, Touei Coop #504
Yashio-shi, Saitama 340, Japan

Tripod Candle Lamp

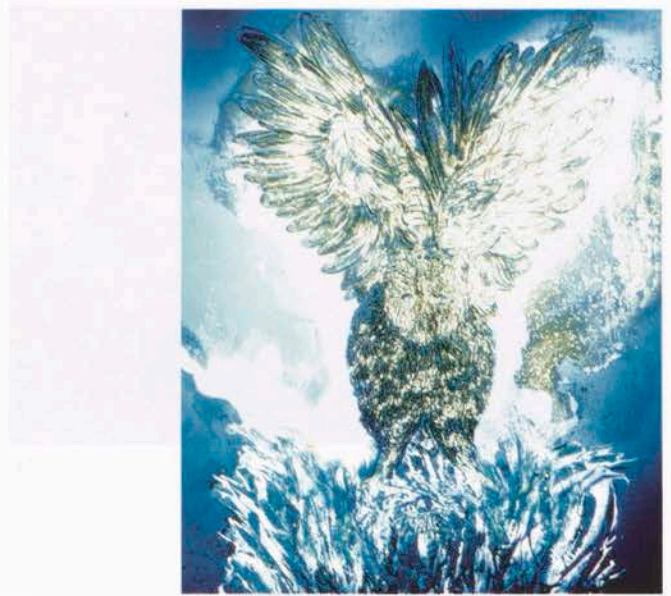
Pâte de verre
Pâte de verre
H. 32 cm, W. 17 cm, D. 14 cm
TSB, KS

38. June Jasen

New York, New York

Portrait

Fused glass in metal; lustered
Mit Metall verschmolzenes
Glas; verlüstert
H. 38 cm, W. 18 cm, D. 15 cm
TSB



36



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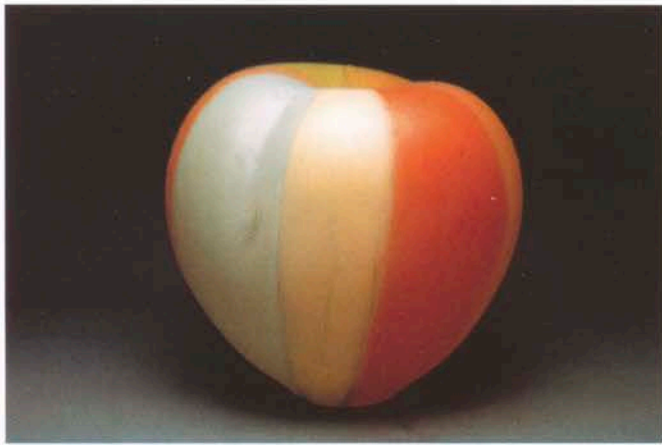
38



39



40



41

41. Jenny Kipp

39 Clifton Avenue
Marblehead, Massachusetts
01945

Ball

Blown glass, acrylic and oil
paint, hair
Geblasenes Glas, Akryll- und
Ölfarbe, Haar
H. 45.7 cm, Diam. 35.5 cm
SKF, KS

Each/Je: H. 15 cm, W. 10.5 cm,
D. 13 cm
TSB, KS

44. Yuko Kubo

Toyama, Japan
A Tiny Case Opens into Infinity
Pâte de verre
Pâte de verre
H. 5 cm, W. 17 cm, D. 20 cm
TSB, KS

**42. Joey Kirkpatrick and
Flora C. Mace**

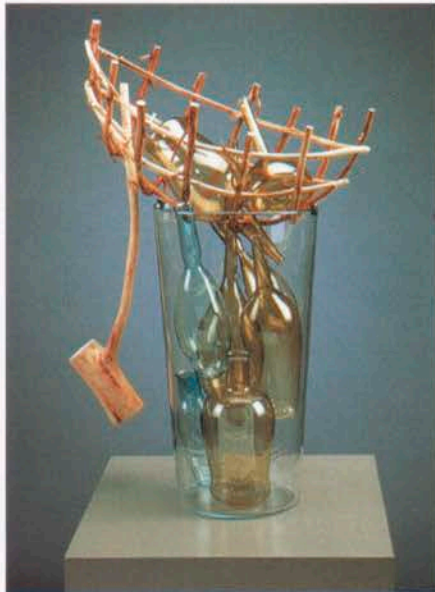
823 Yale Avenue North
Seattle, Washington 98109

Steering Shallow Waters

Blown glass, steam-bent wood
Geblasenes Glas, dampfge-
krümmtes Holz
H. 88 cm, W. 61 cm, D. 29 cm
TSB, SKF

45. Keiko Kumazawa

Hokkaido, Japan
The Flow of Nature (Arimine)
Cast and slumped glass, wood
Gegossenes und abgesehtes
Glas, Holz
H. 25 cm, W. 1.05 m, D. 75 cm
TSB, KS



42

43. Shima Koike

1-15-14 Shinden
Ichikawa, Chiba 272, Japan

Family

Cast glass, oil paint
Gegossenes Glas, Ölfarbe



43



44



45

46. Gabriele Küstner
 Gotmarstraße 1
 D-37073 Göttingen, Germany
Plate
 Fused and slumped mosaic
 glass; cut
 Verschmolzenes und abge-
 senktes Mosaikglas; geschliffen
 H. 4 cm, Diam. 36.5 cm
 GE, KS

47. John Leighton
 1533 East 31st Street
 Oakland, California 94602
Untitled HP-I-05, Czech
Harvest Series
 Blown glass; assembled while
 hot
 Geblasenes Glas; in heißen Zu-
 stand verklebt
 H. 32 cm, W. 62 cm, D. 30 cm
 GE

48. Etienne Leperlier
 26, rue François Décorchemont
 27190 Conches, France
Triade III
Pâte de verre
Pâte de verre
 H. 45.5 cm, W. 24 cm, D. 18 cm
 GE

49. Massimo Lunardon
 Via Mottarello 6, Molvena
 36060 Vicenza, Italy
Purusha
 Flameworked Pyrex®
 Flammenbearbeitetes Pyrex®
 H. 30 cm, Diam. 22 cm
 TSB, SKF

50. Rurik Mahlberg
 Helsinki, Finland
Kallo-Skull
 Mold-blown glass; painted
 Formgeblasenes Glas; bemalt
 H. 22 cm, W. 28 cm, D. 18 cm
 SKF



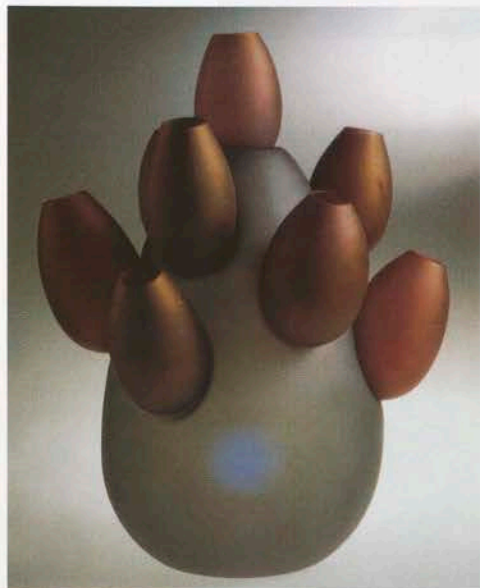
46



47



48



49



50



51

51. Elizabeth Manfredini

19333 Palatine Avenue North
Seattle, Washington 98133

Dairy Queen

Peyote-stitched glass beads
Peyote-geheftete Glasperlen
H. 25 cm, W. 23 cm, D. 10 cm
TSB

54. Akane Matsuura

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

Friends

Blown Graal glass
Geblasenes Graalglas
H. 18 cm, Diam. 20 cm
TSB, KS

52. Josef Marek

Dolní Podluží 213
407 55 Dolní Podluží, Czech
Republic

Cylinder in Prism

Cut and assembled sheet glass
Geschliffene und verklebte
Glasscheiben
H. 2.00 m, W. 2.00 m, D. 20 cm
GE, SKF, KS

55. Erik Meaker

Toftegårds Alle 28 (3TV)
2500 Copenhagen, Denmark

Fruit Plate

Cast glass
Gegossenes Glas
H. 6 cm, W. 30 cm, D. 30 cm
KS

53. Paul Marioni

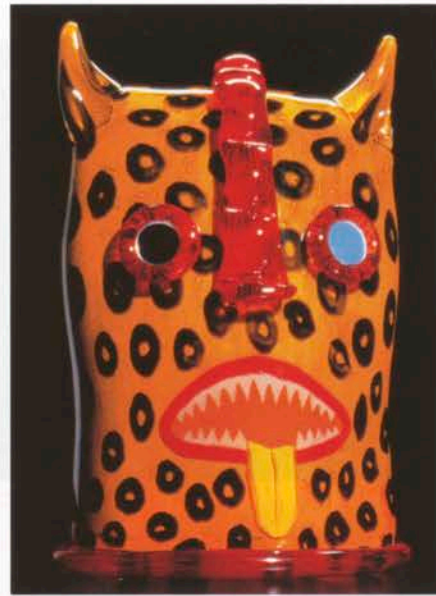
William Traver Gallery
110 Union Street
Seattle, Washington 98101

Jaguar Mask

Blown and painted glass
Geblasenes und bemaltes Glas
H. 34 cm, W. 24 cm, D. 16 cm
TSB, SKF, KS



52



53



54



55

56. Ursula Merker

Haus Kynast
Gstaigkircherl 22
D-93309 Kelheim, Germany

Rot-Grün

Sandblasted and wheel-cut
cased glass
Sandgestrahltes und radgra-
viertes Glas
Each/Je: H. 10 cm, Diam. 7.7 cm
TSB, KS

Pâte de verre, flammenbearbei-
tetes Glas
H. 15.2 cm, Diam. 10.1 cm
TSB, GE

59. Nancy Monk

444 South Euclid, #9
Pasadena, California 91101

South Wall

Glass, aluminum
Glas, Aluminium
Diam. 16.5 cm, D. 5 cm
SKF, KS

60. Carlo Moretti

Murano-Venice, Italy

Monolite 50

Heated and squared glass
blocks; ground, polished, fused
Erhitzte und rechtwinklige Glas-
blöcke; geschliffen, poliert, ver-
schmolzen
H. 44.5 cm, W. 22.5 cm,
D. 10 cm
GE, SKF, KS

57. Maie Mikof-Liivik

Kentmanni 20A-25
EE-0001 Tallinn, Estonia

Hungry Young Birds

Flameworked and gilded glass
Flammenbearbeitetes und ver-
goldetes Glas
Taller/Höchster: H. 8 cm,
W. 9 cm, D. 12 cm
TSB, SKF

58. Donna Milliron

Shingle Springs, California

Rose Bowl #2

Pâte de verre, flameworked
glass



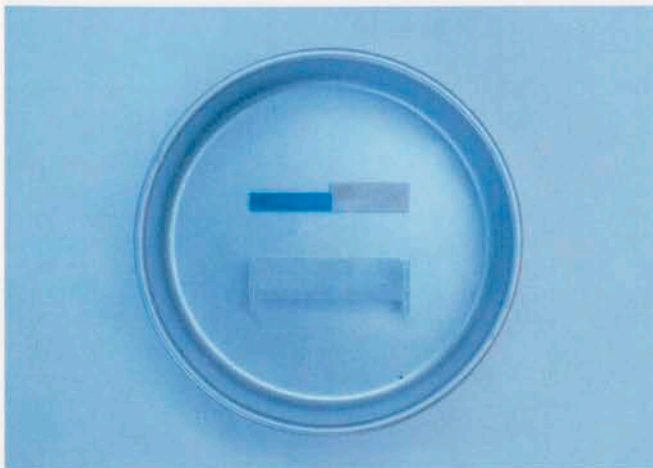
56



57



58



59



60



61.

61. Nick Mount
2 The Parkway
SA 5068 Leabrook, Australia

Three Black Murrinis
Blown glass
Gebblasenes Glas
Tallest/Höchstes: H. 53 cm
GE

62. Kathleen Mulcahy
260 Whittengale Road
Oakdale, Pennsylvania 15071

Rapture: Perfume Bottle, Persuasion Series
Blown glass, gold-filled etched inscription
Gebblasenes Glas, goldgefüllte, geätzte Aufschrift
H. 66 cm, Diam. 35 cm
GE

63. Roger A. Nachman
310-A Northwest 40th Street
Seattle, Washington 98107

Three Wanna-Bees and a Honeycomb
Fused, kiln-formed, kiln-cast, and etched glass
Verschmolzenes, ofengeformtes, ofengegossenes und geätztes Glas

Overall/Gesamt: H. 69 cm,
W. 56 cm, D. 5 cm
TSB, KS

64. Rie Nagao
2-1-5, Ishiodai
Kasugai-city, Aichi 487, Japan
Sound of the Earth II
Blown, cut, and sandblasted glass; wood
Gebblasenes, geschliffenes und sandgestrahltes Glas; Holz
H. 10 cm, W. 42 cm, D. 37 cm
GE, SKF

65. Reiko Nakada
Aichi, Japan
Woods Scene Series II
Pâte de verre
Pâte de verre
H. 26 cm, W. 55 cm, D. 38 cm
SKF, KS



62



63



64



65

66. Makiko Nakagami
 301 Asahi-machi Skyhighs
 2-18-20 Asahi-machi
 Kanazawa-shi, Ishikawa-ken
 920, Japan

Dream of Meteorite
 Pâte de verre
 Pâte de verre
 H. 14 cm, Diam. 40 cm
 SKF, KS

69. Jo Nuttall
 124 Taylors Road, Mount Albert
 Auckland 3, New Zealand

Water Vessels
 Cast lead and neodymium
 glass
 Gegossenes Blei- und Neodymiumglas
 Each/Je: H. 40 cm, W. 7 cm,
 D. 5 cm
 TSB, GE, SKF, KS

67. Barbara Nanning
 W. G. Plein 21-22
 1054 RA Amsterdam, The
 Netherlands

Metamorphosis Bloom
 Blown glass; sandblasted,
 carved
 Geblasenes Glas; sandge-
 strahlt, geschnitten
 H. 12 cm, W. 11 cm, D. 12 cm
 TSB, SKF, KS

70. Masayo Odahashi
 Suzukiso 5, Inabasaki 11,
 Igayacho
 Kariya, Aichi 448, Japan

Harvest
 Blown and enameled glass
 Geblasenes und emailiertes
 Glas
 H. 20 cm, Diam. 12 cm
 GE



66

68. Osamu Noda
 4-1-13, Honson, Nijjimamura
 Tokyo 100-04, Japan

Nijjima Comport
 Coiled hot glass
 Gewickeltes heißes Glas
 H. 17 cm, W. 38 cm, D. 28 cm
 TSB, SKF, KS



67



68



69



70



71

71. Yumi Oguchi

Toyama, Japan

Tea Jar II

Pâte de verre

Pâte de verre

H. 22 cm, Diam. 15 cm

TSB, SKF, KS

gelegtes Glasmosaik
H. 12 cm, W. 26 cm, D. 26 cm
TSB, KS

74. Roger Parramore

159 Dogwood Lane
Waynesville, North Carolina
28786

Liqueur Glasses

Flammebearbeitetes Glas

Taller/Höchstes: H. 25.4 cm,

W. 6.5 cm

TSB, SKF

72. Robert Palusky

Habatat Gallery

608 Banyan Trail

Boca Raton, Florida 33431

Family Values: Staying Alive

Cast, laminated, blown, and

reverse-painted glass

Gegossenes, laminiertes, ge-

blasenes und rückseitig bemal-

tes Glas

H. 68 cm, W. 40 cm, D. 35 cm

TSB, SKF, KS

75. Karen Paust

York, Pennsylvania

Autumn Garden

Peyote-stitched glass beads,

copper wire, nylon, mono-

filament

Peyote-geheftete Glasperlen,

Kupferdraht, Nylon, Faden

H. 8 cm, Diam. 62 cm

TSB, GE, SKF, KS

73. Gordon Park

6817 Ivanwood Drive

Chattanooga, Tennessee

37343

Fabric Series I, #13

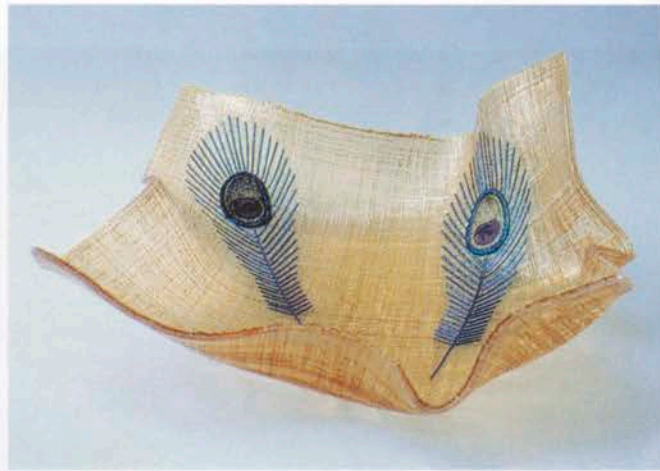
Fused glass threads, applied

glass mosaic

Verschmolzene Glasfäden, auf-



72



73



26

74



75

76. Ronald Pennell

2, Lower Bibblets, Hoarwithy
Hereford HR2 6QF, England

Meeting

Cased and wheel-engraved
glass
Überfangenes und radgravier-
tes Glas
H. 18 cm, Diam. 17 cm
TSB, KS

79. Auli Rautiainen

Hyvinkää, Finland
Spinning Pacifier
Blown, sandblasted, and etched
glass; assembled
Geblasenes, sandgestrahltes
und geätztes Glas; verklebt
H. 20 cm, W. 25 cm
TSB, SKF, KS

77. Minna Porkola

Sillankuja 4
62200 Kauhava, Finland

Square

Sheet glass, metal
Glasscheiben, Metall
H. 40 cm, W. 32 cm, D. 32 cm
SKF, KS

80. Jaromír Rybák

Svázná 11
140 00 Prague 4, Nusle, Czech
Republic

Aquatic Inhabitant

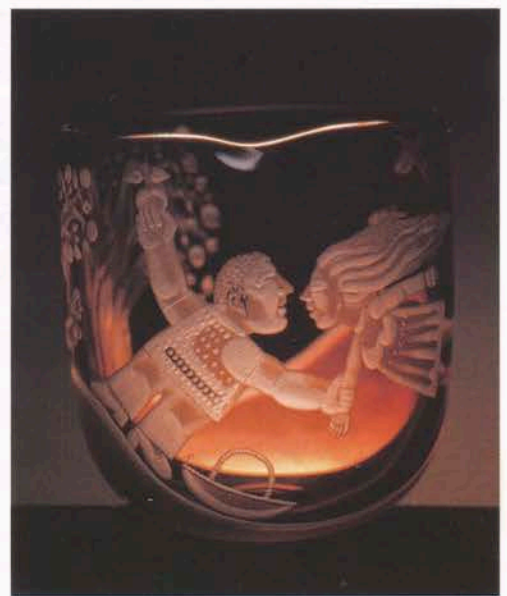
Cast, cut, and polished glass;
gold, silver
Gegossenes, geschliffenes und
poliertes Glas; Gold, Silber
H. 42 cm, W. 90 cm, D. 23 cm
TSB, SKF, KS

78. Susan Rankin

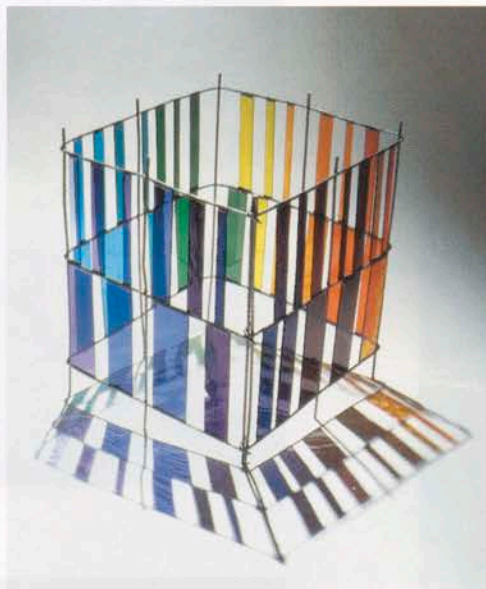
P.O. Box 81, Jack Lake Road
Apsley, Ontario KOL 1AO,
Canada

Sugar Maple, Fall Series

Blown and hot-worked glass
Geblasenes und heiß bearbei-
tetes Glas
H. 32.5 cm, Diam. 20 cm
TSB, GE



76



77



78



79



80

81. Michael Scheiner

10 Clinton Street
Central Falls, Rhode Island
02863

Natural Progression

Blown glass tubes, fiberglass,
copper wire; assembled,
suspended
Geblasene Glasröhren, Fiber-
glas, Kupferdraht; verklebt,
aufgehängt
H. 7.01 m, W. 13.72 m,
D. 6.70 m
TSB, GE, SKF, KS



81

82. Mary Shaffer

10001 Pratt Place
Silver Spring, Maryland
20910

Wall Flow '96

Slumped glass, bronze
Abgesenktes Glas, Bronze
OH. 38 cm, W. 81 cm,
D. 31 cm
GE

83. Maura Sheehan

Cristina Rose Gallery
395 West Broadway
New York, New York 10012

Ocean Floor

Laminated windshield glass,
latex caulking
Laminierte Windschutzschei-
ben, Latexabschichtung
L. 9.14 m, W. 12.19 m
GE, SKF, KS

84. Minako Shirakura

1110-9, Honmachida,
Machida-shi
Tokyo 194, Japan

As a Life Circles Around . . .
Blown and kiln-formed glass;
assembled
Geblasenes und ofengeform-
tes Glas; verklebt
Each/Je: H. 47 cm,
Diam. 20 cm
GE, KS

85. Christian Sieger

Schloß Harkotten
D-48336 Sassenberg,
Germany

*Ritzenhoff, Weizen Beer
Glass Collection*

Machine-blown glass, decal
Maschinell geblasenes Glas,
Abziehbild
H. 23 cm, Diam. 8.5 cm
GE, SKF



83



82



84



85

- 86. Jaroslav Šlechta**
 Ždár nad Sázavou, Czech Republic
Ruins of Forgetfulness
 Kiln-cast glass
 Ofengegossenes Glas
 H. 58 cm, W. 34 cm, D. 16 cm
 TSB, GE, KS

- 87. Ivana Srámková-Solcová**
 Benesovská 20
 101 00 Prague 10, Czech Republic
Childhood
 Cast glass in two parts
 In zwei Teilen gegossenes Glas
 Taller/Höchstes: H. 1.70 m,
 Diam. 20.6 cm
 GE, SKF

- 88. Paul J. Stankard**
 8 Old Landing Road
 Mantua, New Jersey 08051
Sunflower Botanical Cube
 (detail)
 Flameworked and encased glass
 Flammenbearbeitetes und überfangenes Glas
 H. 10.1 cm, W. 7.6 cm,
 D. 6.4 cm
 TSB, GE

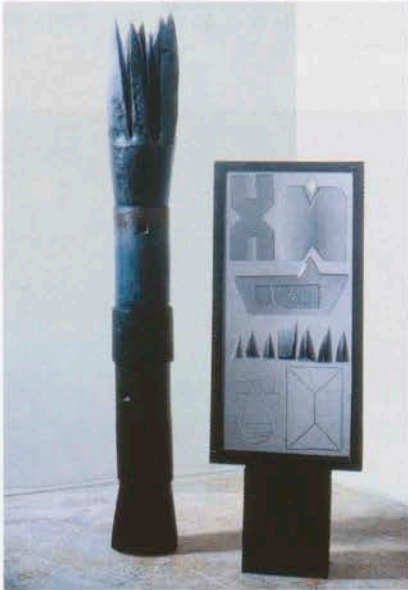
- 89. Susan Stinsmuehlen-Amend**
 291 Avenida Del Recreo
 Ojai, California 93023
Dumb Vase, German "Signature"
 Blown glass; engraved,
 painted
 Geblasenes Glas; graviert,

- beault
 H. 32.5 cm, Diam. 15 cm
 TSB, GE, SKF

- 90. Loren Stump**
 4510 Careback Avenue
 Elk Grove, California 95758
Samurai
 Flameworked and fused glass
 Flammenbearbeitetes und verschmolzenes Glas
 H. 18 cm, W. 15 cm, D. 15 cm
 TSB, GE, SKF, KS



86



87



88



89



90



91

91. Ann Troutner and Paul Marioni

4136 Meridian Avenue North
Seattle, Washington 98103

Shelter (one of two panels/eine von zwei Tafeln)
Cast glass

Gegossenes Glas
H. 1.50 m, W. 4.50 m, D. 5 cm
GE, SKF, KS

94. Hans Gottfried von Stockhausen

Eduard-Hillerstraße 22
D-73630 Buoch, Germany

The Open Tomb
Stained, etched, and leaded glass

Farbiges, geätztes und bleigefäßtes Glas
H. 40 cm, W. 30 cm, D. 0.5 cm
TSB, SKF

92. Sylvie Vandenhoecke

Dendermondestraat 6
2018 Antwerp, Belgium

Untitled 1996

Pâte de verre, patinated metal
Pâte de verre, patiniertes Metall
H. 15.5 cm, Diam. 8.5 cm
TSB, GE, SKF, KS

95. Layla Walter

Coromandel, New Zealand

Glass Kete (Basket)

Cast glass, plaited muka (flax fiber)
Gegossenes Glas, geflochtene Muka (Flachsfaser)
H. 13 cm, W. 9 cm, D. 3 cm
KS

93. Willem Volkersz

12299 Portnell Road
Bozeman, Montana 59718

After the Storm

Flameworked glass, neon, postcards, mixed media
Flammenbearbeitetes Glas, Neon, Postkarten, Mixed Media
H. 2.18 m, W. 2.34 m, D. 30 cm
TSB, GE, SKF



92



93



94



95

96. **Lotta Waltersson**
Lokkegade 19
3760 Gudhjem, Bornholm,
Denmark

Solar Serpent
Blown and engraved glass
Geblasenes und graviertes
Glas
H. 15 cm, Diam. 12.5 cm
TSB, KS

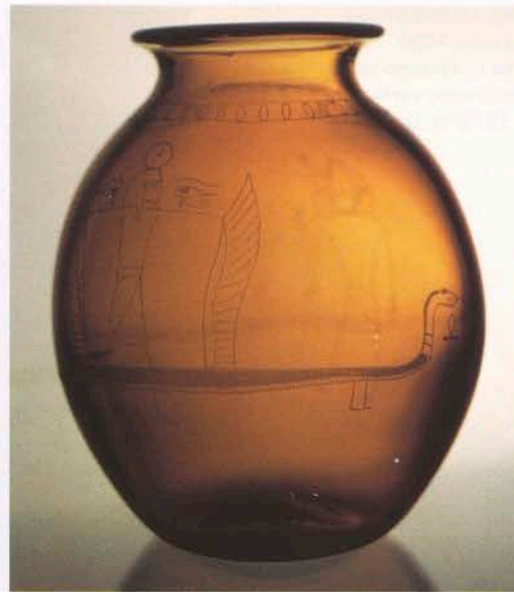
Heiß bearbeitete Glasteile; mit
Epoxitharz verklebt
H. 67.5 cm, W. 1.35 m, D. 70 cm
TSB, SKF, KS

99. **Donna Zalusky**
3142 19th Street Northwest
Washington, D.C. 20010
Contemporary Artifact I
Flameworked glass bead
Flammenbearbeitete Glas-
perlen
H. 3.8 cm, Diam. 1.9 cm
GE, KS

97. **Dick Weiss and
Walt Lieberman**
811 North 36th Street
Seattle, Washington 98103
Father in Uniform, 1945
Fired enamels on white sheet
glass
Email, auf weiße Glasscheiben
gebrannt
H. 60 cm, W. 45 cm
TSB, SKF, KS

100. **Czeslaw Zuber**
16, allée des Arts
94230 Cachan, France
Untitled
Optical and colored flat glass;
sawed, fractured, cut, polished,
glued, sandblasted, painted
Optisches- und farbiges Flach-
glas; gesägt, gebrochen, ge-
schliffen, poliert, geklebt, sand-
gestrahlt, bemalt
H. 76 cm, W. 56 cm, D. 5.5 cm
TSB, GE

98. **Harumi Yukutake**
58-63 Otsuka, Hachioji
Tokyo 192-03, Japan
Untitled
Hot-worked glass sections;
assembled with epoxy resin



96



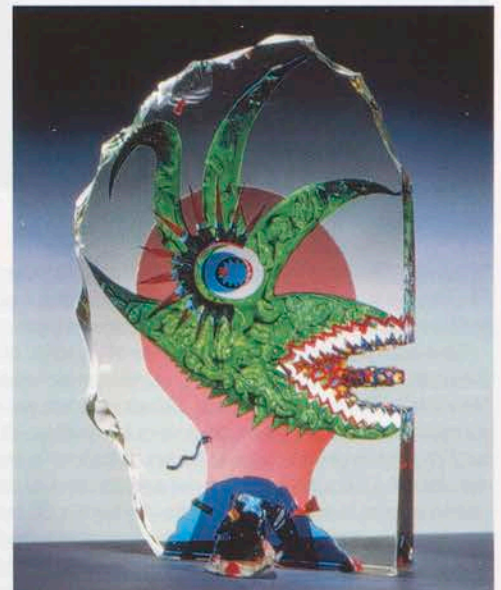
97



98



99



100

Michael Scheiner, United States
Natural Progression, 1996
Blown glass tubes; assembled, suspended
Geblasene Glasröhren; verklebt, aufgehängt
OH. 7.01 m, W. 13.72 m, D. 6.70 m



Some of the Best in Recent Glass

This section was initiated in 1996 as an addendum to *New Glass Review*. It is an attempt to focus on exceptional work that may or may not have been submitted to the annual competition.

As it happens, one of the most interesting large-scale installations of the past year was selected by the jury (unanimously) for inclusion in *New Glass Review 18*. **Michael Scheiner's** *Natural Progression* was commissioned for an office building in Manhattan. The mass of translucent blue-green and brownish tubing is far from a benign piece of office decoration. Like a claw, an arterial system, or a clutch of communication cables similar to those crowding its surroundings, the sculpture extends from a single narrow point, skimming just above the floor. It widens and branches up through a second floor, where the "arms" reach expansively out over the heads of employees hunched over computers. Adding to the confrontational experience are low ceilings, masses of people

Dieser Teil wurde 1996 als Zusatz zur *New Glass Review* eingerichtet. Er ist ein Versuch, das Augenmerk auf außerordentliche Arbeiten zu lenken, die beim jährlichen Wettbewerb teilgenommen haben oder auch nicht.

Wie es so geht, wurde eine der interessantesten, großformatigen Installationen des vergangenen Jahres von der Jury (einstimmig) für die *New Glass Review 18* gewählt. **Michael Scheiners** *Natural Progression* ist eine Auftragsarbeit für ein Bürogebäude in Manhattan. Die Masse der halb durchsichtigen blau-grünen und bräunlichen Röhren ist weit von einer freundlichen Bürodekorationsarbeit entfernt. Wie eine Klaue, ein System von Arterien oder ein Gespinnst von Kommunikationskabeln, ähnlich denen, die massenhaft in seiner Umgebung verlegt sind, dehnt sich die Skulptur von einem einzigen schmalen Punkt aus, gleitet etwas über den Boden. Sie erweitert und verzweigt sich über ein



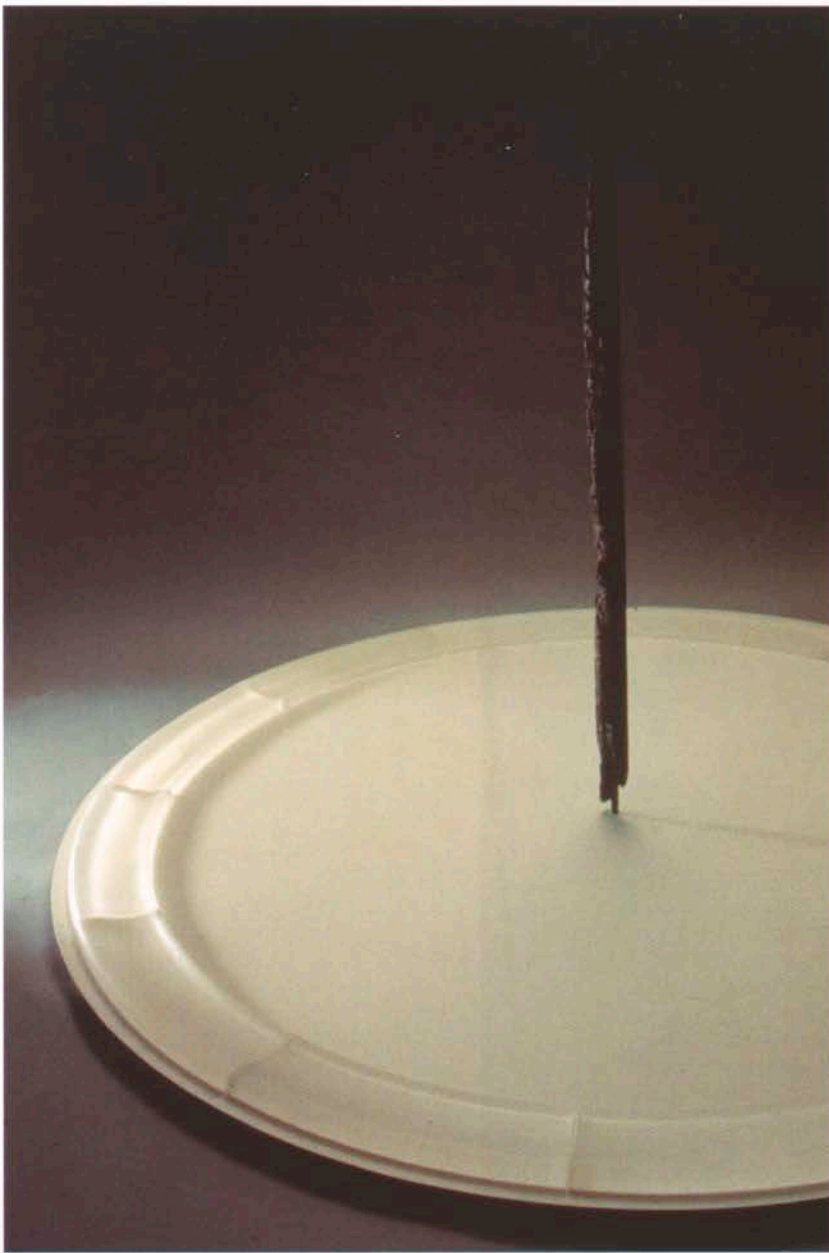
Michael Scheiner, United States
Natural Progression (detail), 1996
 Blown glass tubes; assembled, suspended
 Geblasene Glasröhren; verklebt, aufgehängt
 OH. 7.01 m, W. 13.72 m, D. 6.70 m

crowded into work cubicles, and a fairly high volume of noise. The site is a beehive (or perhaps an anthill analogy would be more appropriate), and Scheiner's sculpture is an integral part of the congestion. While *Natural Progression* would complement, and in some ways benefit from, a more serene setting, its engagement and "dialogue" with the present environment are at a level seldom achieved by public art. The risk-taking patron, who was interested in Scheiner as a sculptor rather than as a glass artist, must be applauded.

Surely **Diana Hobson's** "Language of Light" show at the Butler Gallery, Kilkenny Castle, Ireland, was one of the year's most beautifully and carefully conceived exhibitions. The work, made between 1994 and 1996, established Hobson's movement away from the precious *pâte de verre* vessels with which she is identified. Now, solid colorless glass elements are paired with real tree branches or bronze cast from charred

zweites Stockwerk, wo die „Arme“ weit über die Köpfe der Angestellten hinausgreifen, die über die Computer gebeugt sind. Diese Erfahrung von Konfrontation wird durch niedrige Decken gesteigert, durch zahllose Menschen, die in Arbeitskuben gepfercht sind und einen ziemlich hohen Geräuschpegel. Der Ort ist ein Bienenstock (oder vielleicht wäre die Analogie mit einem Ameisenhaufen treffender), und Scheiners Skulptur ein wesentlicher Bestandteil des Gedränges. Während *Natural Progression* eine ruhigere Umgebung ergänzen und in gewisser Weise von ihr profitieren würde, ist ihr Engagement und der „Dialog“ in der jetzigen Umgebung von einem bei öffentlicher Kunst selten erreichten Niveau. Dem risikofreudigen Schirmherren, der an Scheiner als Bildhauer mehr als an dem Glaskünstler interessiert war, muß man Beifall zollen.

Sicherlich war **Diana Hobson's** *Language of Light*, die in der Butler Gallery in Kilkenny Castle in Irland gezeigt wurde, eine der schönsten



Diana Hobson, Great Britain
Through Fire, 1996
 Cast glass, cast bronze
 Gegossenes Glas, gegossene Bronze
 H. 1.30 m, Diam. 1.86 m

wood and juniper sticks. In the strongest pieces, such as *Through Fire* (also included in *New Glass Review 18*), the shapes are basic and undecorated except for some surface abrasion. The new work is an important direction for Hobson; it seems grounded where the earlier pieces were transitory, strong, and sure where the others hesitated.

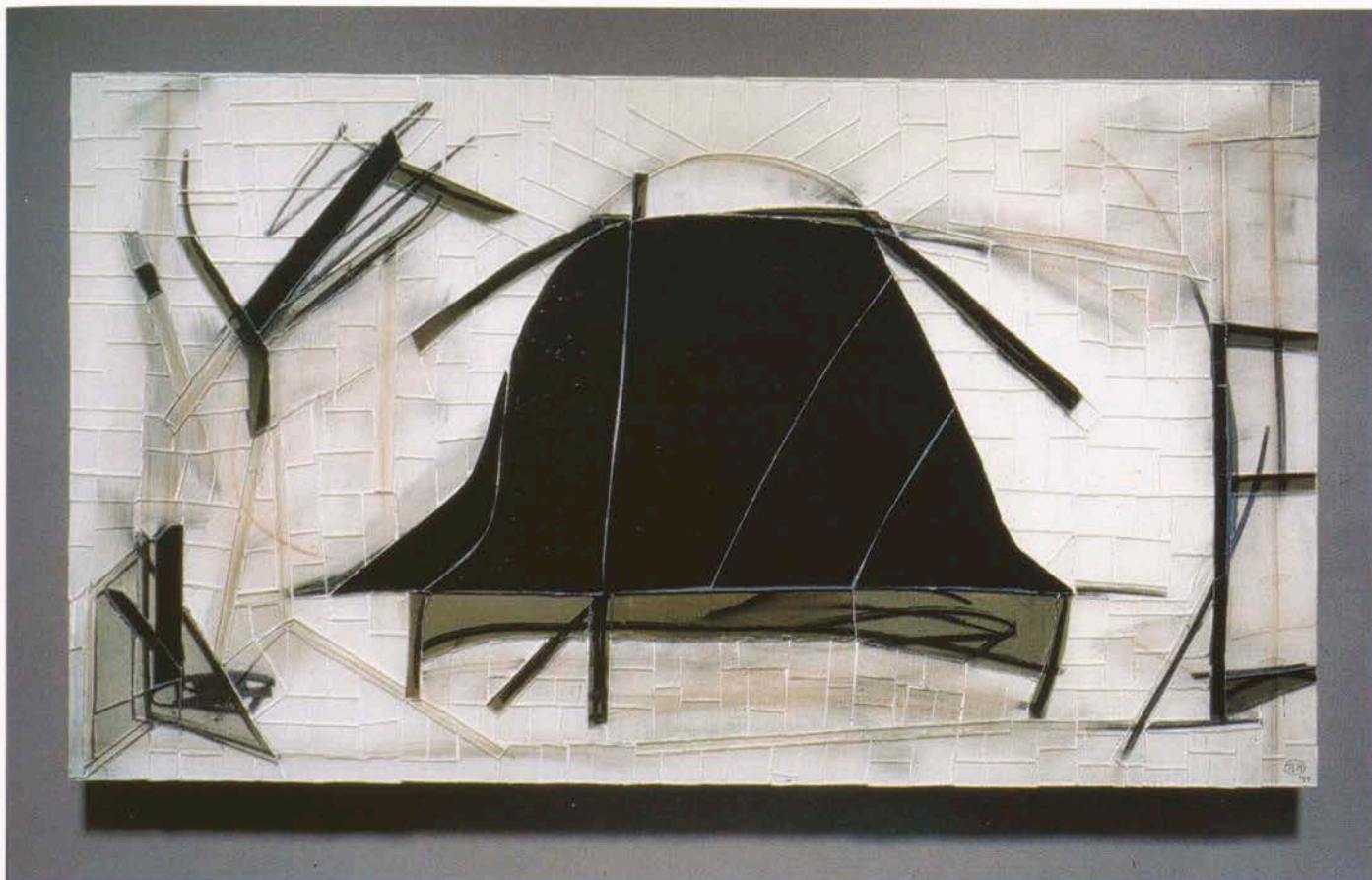
In 1996, a retrospective at Saint Mary's College of California traced the career of **Robert Kehlmann**. A key figure in the development of contemporary American "stained" glass, Kehlmann emerged in the early 1970s from the California circle, making autonomous panels that were meant to hang on the wall rather than to act as windows. Like the German artists who reinvented architectural glass after World War II and who were a profound influence on him, Kehlmann has always considered the glass primarily as a canvas and the lead as a drawing line. In the 1980s, he began to block almost all light transmission by backing



Diana Hobson, Great Britain
Serpent, 1996
 Cast glass, cast bronze
 Gegossenes Glas, gegossene Bronze
 H. 63 cm, W. 31 cm

und sorgfältig vorbereiteten Ausstellungen des Jahres. Die Arbeit, entstanden zwischen 1994 und 1996, ist der Ausgangspunkt für Hobsons Entwicklung weg von den kostbaren *pâte de verre* Gefäßen mit denen man sie identifiziert. Jetzt sind massive, farblose Glaselemente mit echten Zweigen gepaart oder mit Bronzegüssen von verkohltem Holz und Wacholderreisig. Bei den stärksten Arbeiten wie *Through Fire* (ebenfalls in die *New Glass Review 18* aufgenommen) sind die Formen grundlegend und unverziert, außer manchmal durch den Abrieb an der Oberfläche. Die neue Arbeit ist eine wichtige Richtung für Hobson; sie scheint geerdet während die früheren Stücke vergänglich, stark und sicher wo die anderen zögerlich waren.

1996 skizzierte eine Retrospektive am Saint Mary's College of California die Karriere von **Robert Kehlmann**. Eine Schlüsselfigur in der Entwicklung der zeitgenössischen Glas„malerei“ in Amerika, trat Kehlmann in den frühen 70er Jahren aus dem kalifornischen Kreis auf und schuf autonome Scheiben, die eher dafür gedacht waren, an die Wand gehängt zu werden denn als Fenster zu fungieren. Ähnlich wie die deutschen Künstler, die das architektonische Glas nach dem Zweiten Weltkrieg wiederbelebt haben und einen großen Einfluß auf ihn hatten, hat Kehlmann das Glas immer zuerst als Leinwand gesehen und das Blei



Robert Kehlmann, United States
Piano, 1994
 Glass mosaic, charcoal on board
 Glasmosaik, mit Holzkohlezeichnung
 H. 40.5 cm, W. 71 cm
 Photo: Richard Sargent

the glass with drawings of charcoal and acrylic, and eventually he abandoned all leading. The mixed-media works were defined by flat areas of sandblasting, the very slight shadows that they cast, and their subtle color changes. In recent years, Kehlmann has returned to more three-dimensional texture by experimenting with glass mosaic laid over the drawings. *Piano* is one such piece. The broken surface forces the viewer to shift back and forth between looking at the glass and looking through the glass. The tesserae do not butt smoothly against one another; therefore, short linear shadows are added to the mix. In some areas, colored pieces of glass roughly approximate the charcoal shapes that they overlie. Through his abstractions, Kehlmann has spent the past 20-odd years analyzing and coming to terms with private artistic and spiritual issues. In the process, he has also quietly demolished more than a few of the restrictive preconceptions surrounding his media.

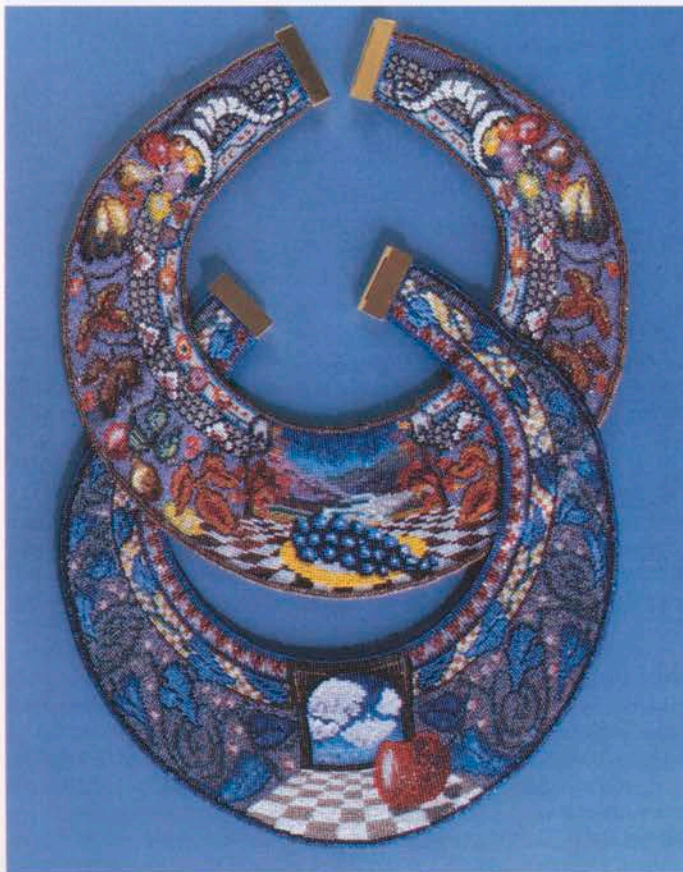
The "bead people" have long had their own conferences and publications, yet like the flameworkers, they were either excluded entirely from or kept on the fringes of studio glass. Ethnographic and folk artists were also peripheral. In the past five years, more artists making and/or working with pre-manufactured glass beads have come to the attention of the art world. Forces in destigmatizing the bead (at least in the United States) have been the sculptures of Joyce Scott, Sherry Markovitz, and Liza Lou. The New Museum of Art's installation of Lou's full-scale, object-filled kitchen, blanketed with glass beads on every surface, was another high point of the year. Other artists have concentrated on more traditional uses of beadwork for costume and body adornment. Al-

als Zeichenlinie. In den 80er Jahren begann er die Lichtdurchlässigkeit fast vollständig zu blockieren, indem er Kohle- und Acrylzeichnungen hinter das Glas setzte, zeitweilig verzichtete er auf sämtliches Blei. Die Mixedmediaarbeiten wurden durch flache sandgestrahlte Areale bestimmt, durch die ganz leichten Schatten, die dabei geworfen wurden und ihre subtilen Farbveränderungen. In den letzten Jahren hat sich Kehlmann durch Experimente mit Glasmosaik, das über den Zeichnungen liegt, wieder mehr einer dreidimensionalen Textur zugewandt. *Piano* ist solch eine Arbeit. Die gebrochene Oberfläche zwingt den Betrachter, sich vor und zurück zu bewegen, während er auf das Glas und durch es hindurch sieht. Die Mosaikflächen stoßen nicht glatt aneinander; dadurch fügen sich kurze lineare Schatten der Komposition hinzu. An manchen Stellen haben die farbigen Glasstücke fast dieselbe Form wie die Kohlezeichnungen über denen sie liegen. Durch seine Abstraktionen hat Kehlmann mehr als die letzten zwanzig Jahre damit verbracht, zu analysieren und zu einer Ausdrucksweise mit persönlich künstlerischer und spiritueller Aussage zu kommen. Innerhalb dieses Prozesses hat er außerdem stillschweigend mehr als nur ein paar der einschränkenden Vorurteile zerstört, die dieses Medium umgeben.

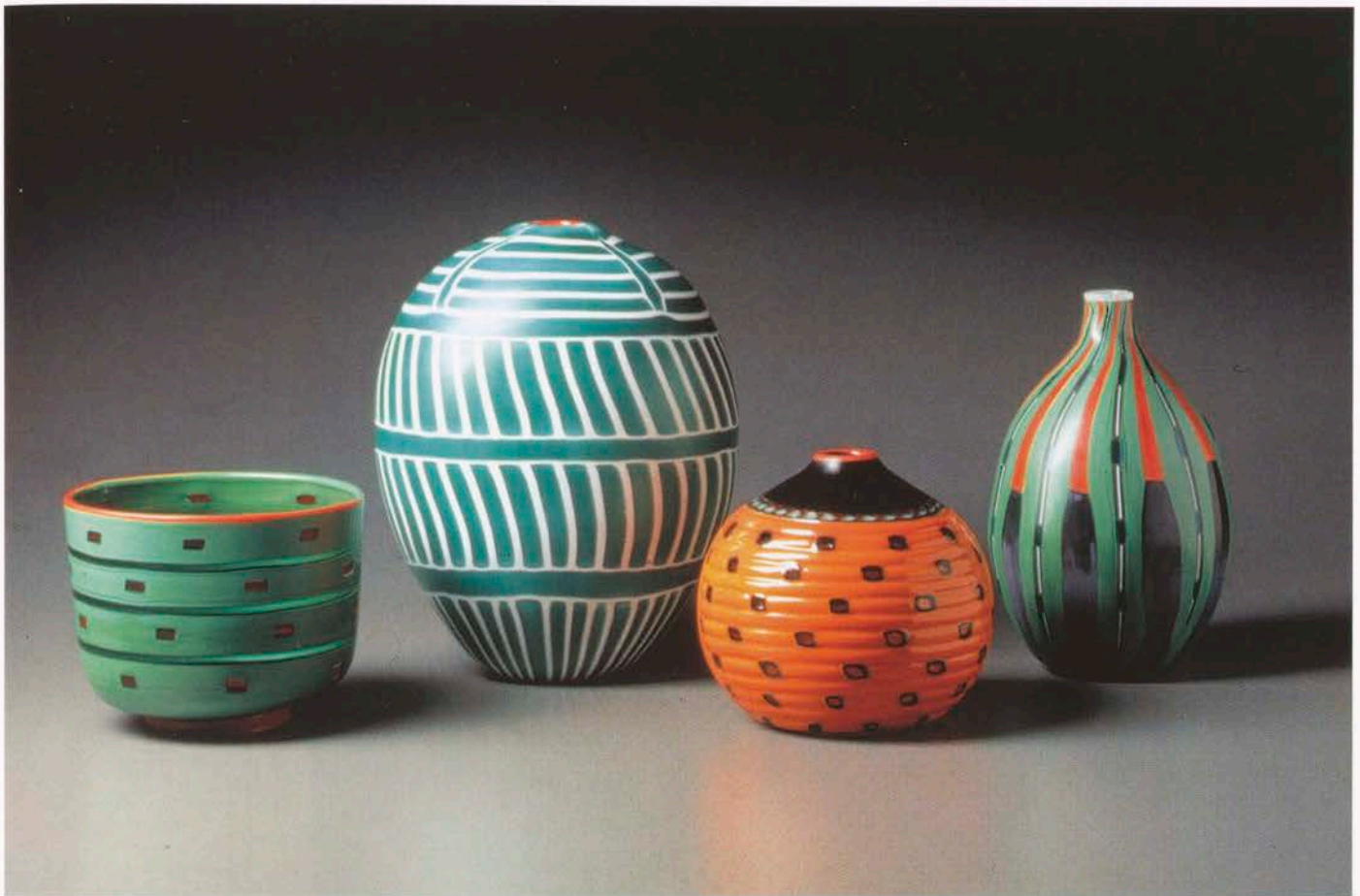
Die „Perlenleute“ hatten lange ihre eigenen Konferenzen und Publikationen, ähnlich wie die Lampenarbeiter, sie waren entweder völlig ausgeschlossen oder blieben am Rand des Studioglases. Ethnografische- und Volkskünstler blieben ebenfalls an der Peripherie. In den letzten fünf Jahren sind mehr Künstler, die Glasperlen machen oder mit vorgefertigten Arbeiten, in das Rampenlicht der Kunstwelt getreten. Einflüsse, die die Perle destigmatisieren (wenigstens in den Vereinigten Staaten) sind von den Skulpturen von Joyce Scott, Sherry Markovitz und Liza Lou ausgegangen. Die Installation von Lou im New Museum of Art, eine mit Objekten gefüllte Küche in Originalgröße, bei der jede Oberfläche mit Perlen bedeckt war, war ein weiterer Höhepunkt des Jahres. Andere Künstler haben sich auf eine mehr traditionelle Verwendung von Perlenarbeit im Bereich Mode- oder Körperschmuck konzentriert. Auch wenn sie vor einigen Jahren gefertigt wurden, verdienen zwei Krüge von **Natascha Wolters**, einer Künstlerin, die in Berlin lebt, die Aufmerksamkeit eines breiteren Publikums.



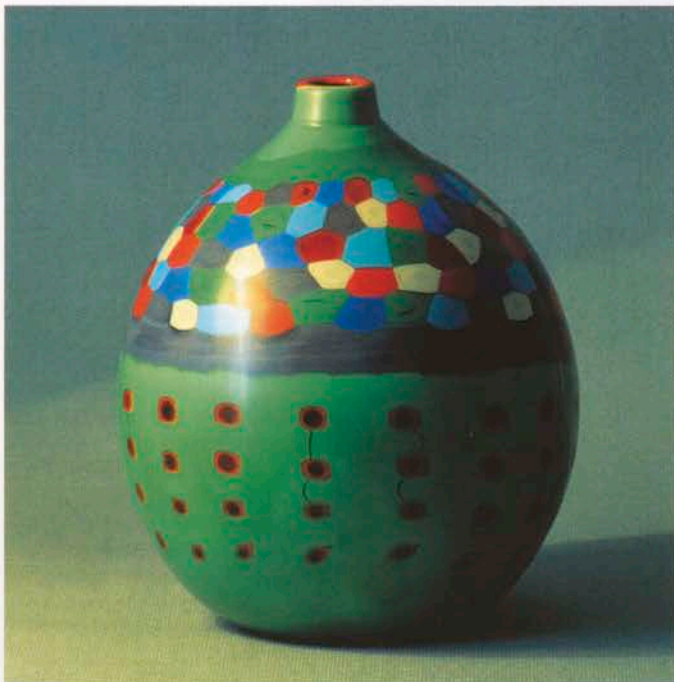
Above/Oben:
 Natacha Wolters, Germany
 Beaded Collar: *L'Automne* (detail), 1989
 Glass beads, silk thread; knitted
 Glasperlen, Seidenfaden; gestrickt
 Photo: Christof Wolters



Left/Links:
 Natacha Wolters, Germany
 Two Beaded Collars: *L'Automne* and *L'Eté*, 1989
 Glass beads, silk thread; knitted
 Glasperlen, Seidenfaden; gestrickt
 Each/je: Diam. 28 cm (exterior)
 Photo: Christof Wolters



Above/Oben:
 Yoichi Ohira, Italy
Pastello Collection, 1996
 Blown glass with *murrine* and cane decoration
 Geblasenes Glas mit *Murrine*- und Rohrdecoration
 Tallest/höchstes: H. 19.5 cm, Diam. 15.7 cm
 Blown by Livio Serena



Left/Links:
 Yoichi Ohira, Italy
Mosaic vase, Pastello, 1996
 Blown glass with *murrine* decoration
 Geblasenes Glas mit *Murrinedekoration*
 H. 13.7 cm, Diam. 11.7 cm
 Blown by Livio Serena

though they were made several years ago, two collars by **Natacha Wolters**, an artist living in Berlin, deserve to be brought to wider attention. *L'Automne* and *L'Eté* depict asymmetrical seasonal vignettes transferred from the artist's original watercolors and drawings. The illusionistic still lifes and landscapes are set against flat, patterned borders. In addition to the inventiveness of their designs, which straddle historic beadwork styles and contemporary graphics, the collars are tours de

L'Automne und *L'Eté* stellen asymmetrische Vignetten der Jahreszeiten dar, die von Aquarellen und Zeichnungen der Künstlerin transferiert wurden. Die illusionistischen Stilleben und Landschaften sind flachen gemusterten Bordüren gegenüber gestellt. Zusätzlich zu dem Einfallsreichtum ihres Designs, das gleichzeitig den Stil historischer Perlenarbeiten und zeitgenössische Grafik aufgreift, sind die Kragen eine Tour de Force an Handwerkskunst. Jeder besteht aus annähernd 38 000 winzigen antiken Glasperlen, die auf einem Seidenfaden verstrickt wurden, und es hat Monate gedauert sie zu vollenden. Eine Technik, die von Wolters entwickelt wurde, läßt die Perlenstickerei auf beiden Seiten sichtbar sein und gestattet es, sich den Konturen des Körpers anzupassen. Indem sie sich an ihre eigenen raffinierten und genauen ästhetischen Standards halten, beleben Wolters und ihre Kollegen ein ignoriertes Material und Kunsthandwerk.



Lino Tagliapietra, Italy
Phoemina, 1996
 Blown glass with filigree
 decoration; carved
 Geblasenes Glas mit
 Filigrandekoration;
 geschnitten
 H. 60 cm
 Photo courtesy of Marina
 Barovier Gallery

force of craftsmanship. Each is composed of approximately 38,000 antique glass seed beads knitted on silk thread and took months to complete. A technique developed by Wolters left the beading displayed on both sides and allowed it to be contoured to the body. By applying their own sophisticated and exacting esthetic standards, Wolters and her colleagues are reviving an overlooked material and craft.

It is impossible to comment on recent developments in glass without mentioning the ambitious 1996 "Venezia Aperto Vetro" exhibition. It is no secret that the show was fraught with problems; the most glaring was the lack of a discernible theme or point of view. Inexplicable omissions from the list of invitees and the uneven quality of the "guests of honor" category prevented the show from being even a meaningful international survey based on the common medium of glass. Still, the seeming randomness of choices allowed for the inclusion of some refreshing and unexpected work, and the addition of a special section of student work was particularly inspired. All in all, the exhibition was an effort to be commended, if only for the bravery of the organizers in the face of a fearful and vociferous element of the Muranese glass community – a community very much in need of an infusion from the world of design. The word from Venice is that once the exhibition was seen as a popular draw for visitors from around the world, most local resistance melted away. Exposure to foreign work seldom if ever seen in U.S. galleries was as crucial for the Americans who flocked to the show as for the Muranese.

Of the few artists representing Italy in the "Aperto," one in particular has been a bright spot in Muranese glassmaking in recent years. **Yoichi**

Es ist unmöglich die jüngsten Entwicklungen im Glas zu kommentieren, ohne die ehrgeizige Ausstellung „Venetia Aperto Vetro“ 1996 zu erwähnen. Es ist kein Geheimnis, daß die Ausstellung mit Problemen beladen war; das Krasseste war der Mangel eines wahrnehmbaren Themas oder Standpunktes. Unerklärbare Versäumnisse bei der Liste der Eingeladenen und die ungleichmäßige Qualität in der Kategorie der „Ehrgäste“ bewahrten die Ausstellung sogar davor, ein bedeutender internationaler Überblick zu sein, der auf dem gemeinsamen Medium Glas basiert. Dennoch gestattete das anscheinend willkürliche der Auswahl die Aufnahme einiger erfrischender und unerwarteter Arbeiten, außerdem war eine spezielle Abteilung mit Studentenarbeiten besonders inspiriert. Alles in allem war die Ausstellung eine Anstrengung, die es verdient gelobt zu werden, wenn auch nur wegen der Tapferkeit der Organisatoren angesichts der ängstlichen und lautstarken Elemente der Muranese Glasgemeinschaft – einer Gemeinschaft, die sehr einer Infusion aus der Welt des Design bedarf. Man hört aus Venedig, daß, sobald die Ausstellung als populäres Zugpferd für Besucher aus der ganzen Welt gesehen wurde, der größte lokale Widerstand dahin schmolz. Die Zurschaustellung ausländischer Arbeiten, die in amerikanischen Galerien selten oder nie zu sehen sind, war für die Amerikaner, die zu der Ausstellung strömten, ebenso entscheidend wie für die Muranese.

Von den wenigen Künstlern, die bei „Aperto“ Italien vertraten, warf besonders einer ein helles Licht auf das Muranese Glaschaffen der letzten Jahre. **Yoichi Ohira**, der aus Japan stammt, begann in den frühen 70er Jahren in Venedig zu studieren und zu arbeiten. Im Lauf der letzten zehn Jahre hat er als ein Designer Berühmtheit erlangt, der

Lino Tagliapietra, Italy
Window, Window, Madras,
1996

Blown glass with filigree
decoration; carved
Geblasenes Glas mit
Filigrandekoration;
geschnitten
Tallest/höchstes: H. 1.20 m
Photo courtesy of Marina
Barovier Gallery



Ohira, who is from Japan, began studying and working in Venice during the early 1970s. Over the past decade, he has gained prominence as a designer working very much in the Muranese spirit, but bringing to it the fresh point of view of an outsider. The mosaic glass vessels in his "Pastello" series, like the earlier "Marquiscarpas" of Richard Marquis, build on a tradition, extending back to the Roman period, of opaque, brilliantly colored vessels composed of packed cane and *murrine* slices. Where the Marquis pieces are outrageous in their shapes and scale, for Ohira, unusual color combinations and patterning are the center of attention. We hope that the "Pastello" objects are just the first taste of what Ohira will create with the technique.

For many years, a secret fear was harbored that Lino Tagliapietra (also included in the "Aperto") was one of those glassblowers *extraordinaires* who could perfectly realize the concepts of others, but who was at a disadvantage when it came to giving birth to original designs. In the past five years, this perception has changed. Like Ohira, Tagliapietra has emerged as one of the most sensitive interpreters of the essence of Venetian glass. His new pieces shown this past summer at the Marina Barovier Gallery – softly colored vessels with narrow openings and bases, covered with filigree decoration (Tagliapietra's specialty) and finished with carved surfaces – abolished any doubt about his artistic abilities and demonstrated that he is unequivocally deserving of the reverence in which he is held.

Susanne K. Frantz

sehr im Geist von Murano arbeitet aber ihm die frische Sicht eines Außenseiters hinzufügt. Die Mosaikglasgefäße seiner *Pastello* Serie stützen sich ähnlich wie die frühen *Marquiscarpas* von Richard Marquis auf eine bis zu den Römern zurückreichende Tradition von opaken Gefäßen in brillanten Farben, die aus zusammengesetzten Röhren und Murrinestücken komponiert sind. Während die Arbeiten von Marquis durch ihre Gestalt und das Format ausgefallen sind, stehen bei Ohira die ungewöhnlichen Farbkombinationen und Musterungen im Zentrum der Aufmerksamkeit. Wir hoffen, daß die *Pastello*-Objekte nur ein erster Geschmack dessen sind was Ohira mit dieser Technik kreieren wird.

Jahrelang wurde die geheime Befürchtung gehegt, daß Lino Tagliapietra (ebenfalls bei „Aperto“ vertreten) einer der herausragenden Glasbläser ist, die perfekt die Konzepte anderer realisieren können, der aber im Nachteil ist, wenn es darum geht, eigene Entwürfe umzusetzen. In den letzten fünf Jahren hat sich diese Wahrnehmung geändert. Ähnlich wie Ohira hat sich Tagliapietra als einer der sensitivsten Interpreten des Geistes des venezianischen Glases entpuppt. Seine neuen Arbeiten, die im vergangenen Sommer in der Marina Barovier Galerie gezeigt wurden – Gefäße mit engen Öffnungen und Sockeln in sanfter Farbgebung, die von einem filigranen Dekor (Tagliapietras Spezialität) überzogen sind und ihre Vollendung in einer gravierten Oberfläche finden – heben jeden Zweifel an seiner künstlerischen Fähigkeit auf und beweisen, daß er fraglos die Ehrerbietung verdient, die ihm entgegengebracht wird.

Susanne K. Frantz

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 17*.

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 17* 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
"Acht jonge glaskunstenaars genomineerd 2e Bernadine de Neeve-prijs"
Glasbulletin (Vereniging van Vrienden van Modern Glas), v. 9, no. 3, 1995, p. 35.
Eight glass artists nominated for prize: Bicker Caarten, Carlgren, Cho, Gherardi, Pfeifer, Popadic, Price, Visser.

2 "Acquisitions: Concetta Mason"
American Craft, v. 56, no. 2, April/May 1996, p. 27, ill.
Chattanooga museum acquires 1995 piece by Mason.

3 "Les Acteurs de la Foire de Strasbourg"
Verre & Création, no. 4, April 1996, p. 2, ill. English summary.
Glass by Zembok, Negreanu, Balgavy, and others at Strasbourg art fair.

4 "After Miami Raffle, CERF Gets Richer"
American Style, v. 2, no. 3, Summer 1996, p. 12, ill.
Craft Emergency Relief Fund raffles work by Dan Dailey.

5 "Album: John Torreano"
Arts Magazine, v. 59, no. 5, Jan. 1985, pp. 44-45, ill.
Sculpture with glass jewels.

6 "The Amses Cosma Way"
Interior Design, v. 67, no. 7, June 1996, p. 74, ill.
Pâte de verre sconces by New York firm.

7 "An Analysis of the Last Three Years of Caithness Paperweight History"
The Caithness Report, v. 19, no. 3, Sept. 1996, pp. 3-5.

8 "Architekten-Glas"
Art Aurea, no. 1, Feb./March 1996, p. 69, ill.
Exhibit at The Hague, showing designs for glass by architects.

9 "Area Glass Artist Receives International Recognition"
Victoria Views (Fostoria, OH), v. 3, no. 2, Summer 1995, p. 8, ill.
Herb Babcock commissioned to do a glass sculpture for city of Hsincho, Taiwan.

10 "Art and Orrefors: Adventure in Glass"
Interiors, v. 116, Feb. 1957, p. 12, ill.
Touring exhibition in the U.S., 1957.

11 "Art Crimes"
Art & Antiques, v. 19, no. 3, March 1996, p. 16, ill.
Theft of Jon Kuhn piece.

12 "Art in Glass: Dani Katsir"
Michigan Glass Guild Newsletter, April 1996, p. 8, ill.
Judaica in fused glass by Detroit artist.

13 "Art Topographie '95"
Glaswelt, v. 49, no. 1, Jan. 1996, p. 3, ill.
Installation in vineyard by Ursula Merker.

14 "Artist Profile: Mayauel Ward"
Influences Newsletter (The European Influence, Austin, TX), no. 29, Sept. 1996, p. 2, ill.
California paperweight maker.

15 "Artists Travel from Afar to Participate in CGCA"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 19, no. 1, Winter

- 1996, p. 4, ill.
Scott Chaseling, Katrina Hude, Paul Larned, Harumi Yukutake.
- 16 "L'Association de deux grands artistes pour une grande cause. 'Elton's Angel'" *Revue des Industries d'Art Offrir*, no. 333, May 1996, p. 43, ill.
Lalique and Elton John present glass cherub to benefit AIDS foundation.
- 17 "Auge um Auge"
Art, das Kunstmagazin, no. 6, June 1996, p. 10, ill.
Exhibition of the work of Raimund Kummer includes 84 glass eyes.
- 18 "Beadsmith Art Seymour"
Arizona Society of Glass Bead Makers, no. 5, July/Aug. 1996, pp. 2-3, ill.
- 19 "Beadworks: 'National Contemporary Art Glass Bead Show' at G.A.S."
The Bead Release (Shingle Springs, CA), v. 3, no. 3, July 1996, p. 6.
Review of Cambridge, Massachusetts, exhibit.
- 20 "Bernardine de Neeve-prijs en -tentoonstelling"
Glas en Keramiek, no. 5, Dec. 1995, p. 9, ill.
Awards to Jens Pfeifer, Anna Carlgren, Simsa Cho, Lisa Gherardi, Jelena Popadic, Arnout Visser.
- 21 "Biennali di Murano 1895/1972 Ca' Pesaro-Venezia, 11 giugno-15 ottobre 95"
Alte Vitrie, v. 7, no. 3, 1995, pp. 27-28, ill.
1995 Biennale, Murano.
- 22 "The Birth of UrbanGlass Editions"
Glass (UrbanGlass), no. 62, Spring 1996, p. 60.
Eva Zeisel designs a tabletop line and unique objects for UrbanGlass.
- 23 "Le Bon Choix pour la table"
Maison & Jardin, no. 420, Feb. 1996, pp. 122-126, ill.
Glassware by Lalique, Saint-Louis, Baccarat, Iittala, and other firms.
- 24 "Borowski Art Glass Show"
Influences Newsletter (The European Influence, Austin, TX), no. 28, May 1996, p. 5, ill.
- 25 "Boston G.A.S."
Glass (UrbanGlass), no. 64, Fall 1996, p. 58.
Highlights of the conference.
- 26 "Breaking Barriers"
Antiques and The Arts Weekly, v. 24, no. 25, June 21, 1996, p. 82, ill.
Exhibit at American Craft Museum: Dale Chihuly, Joyce Scott, Ginny Ruffner, Sherry Markovitz.
- 27 "Brennpunkt für Schmuckkunst"
Art Aurea, no. 3, Sept./Oct./Nov. 1996, p. 74, ill.
Melbourne, Australia, art gallery includes glass.
- 28 "A Brilliant Outlook"
Tableware International, v. 26, no. 1, Feb. 1996, pp. 157-158, ill.
Caithness Glass, Scotland, finds new life.
- 29 "Caithness as a Family of People"
The Caithness Report, v. 19, no. 2, May 1996, pp. 1-3+, ill.
Colin Terris and other designers, engravers, and glassmakers at Caithness. Includes Paul Ysart history.
- 30 "Celebrations of Glass in Crystalex, Nový Bor"
New Glass Review (Czech), v. 50, nos. 11-12, 1995, pp. 6-8, ill. In English and German.
Small symposium, Sept. 1995.
- 31 "Chain Gang"
American Craft, v. 56, no. 4, Aug./Sept. 1996, pp. 46-47, ill.
100 artists contribute to making an 85-ft. chain; includes a silver and glass link by Julie Mihalisin.
- 32 "Chihuly Glass at BMA"
Antiques and The Arts Weekly, v. 24, no. 6, Feb. 9, 1996, p. 40, ill.
Baltimore exhibit of Chihuly's installations, 1964-1996.
- 33 "Commissions: Dale Chihuly - Cobalt Blue Chandelier with Putti"
Sculpture, v. 15, no. 3, March 1996, p. 12, ill.
Microsoft Corp. commissions chandelier for its Redmond, Washington, building.
- 34 "Commissions: Damian Priour"
Sculpture, v. 15, no. 7, Sept. 1996, p. 18, ill.
Project in an Austin, Texas, convention center.
- 35 "Commissions: Judy Pfaff"
Sculpture, v. 15, no. 2, Feb. 1996, p. 26, ill.
Suspended sculpture with glass in Pennsylvania convention center.
- 36 "Commissions: Robert Kehlmann"
American Craft, v. 56, no. 1, Feb./March 1996, p. 20, ill.
Installation in New York lobby.
- 37 "Container aus Glas"
Art Aurea, no. 1, Feb./March 1996, p. 82, ill.
Israeli designer Ron Arad, working for Fiam Italia.
- 38 "Corning Museum Opens New Hot Glass Studio"
American Glass Review, v. 116, no. 4, March/April 1996, p. 11.
- 39 "Craftnotes: Glass Artist Wins Sculpture Award"
Craftlink, v. 10, no. 1, June 1996, p. 12.
Jennifer Farley of Brisbane, Australia.
- 40 "Crisal, Atlantis Hand Made Crystal"
Tableware International, v. 26, no. 5, June 1996, p. 45, ill.
Portuguese firm.
- 41 "Crystal Crossing"
Glass, Monthly Journal of the European Glass Industry, v. 73, no. 8, Aug. 1996, p. 298.
Luciano Vistosi's glass bridge to be built in Venice.
- 42 "Crystal Lights Ablaze"
Glass International, v. 19, no. 2, June 1996, p. 17, ill.
Chandelier and lighting firm in Cairo, Egypt.
- 43 "Crystalex Co. Ltd. - Tradition and Present"
New Glass Review (Czech), Part 4: v. 50, nos. 11-12, 1995, pp. 13-20, ill. Part 5: v. 51, no. 1, 1996, pp. 25-28, ill. In English and German.
- 44 "Crystalex Presents Artists-Designers"
New Glass Review (Czech), v. 51, nos. 7/8, 1996, pp. 29-32, ill. In English and German.
22 designers with illustrations of their products.
- 45 "Currents in Collecting: For the Animals"
Collector Editions, Feb. 1996, p. 22, ill.
Animal sculptures designed by Neil Cohen for Hoya Crystal, Japan.
- 46 "Dale Chihuly: Installations 1964-1996"
BMA Today (The Baltimore Museum of Art), no. 47, Feb. 1996, cover and pp. 6-7, ill. and no. 48, March 1996, p. 6, ill.
Exhibition description.
- 47 "Dale Chihuly: 'Seaforms'"
Antiques and The Arts Weekly, v. 24, no. 24, June 14, 1996, p. 92-C, ill.
- 48 "Daniel Crichton Wins the 1994 Bronfman Award"
Fusion (Ontario Clay and Glass Association), v. 19, no. 1, Winter 1995, p. 13.
- 49 "Dick Huss, Glass Blower Extraordinaire"
FFI (Fine Furniture International), v. 1, no. 4, Sept./Oct. 1996, p. 12, ill.
Vessels by the Minnesotan.
- 50 "Dimensions in Glass"
Glass Craftsman, no. 7, April/May 1996, pp. 50-53, ill.
Five Massachusetts artists in Cambridge Art Association exhibit.
- 51 "Electric Sign Design Competition '96"
Signs of the Times, v. 218, no. 10, Sept. 1996, pp. 98-137, ill.
Neon signs.
- 52 "Elton John and Lalique Join Forces to Fight AIDS"
Tableware Today, v. 1, no. 2, June/July 1996, p. 12, ill.
Marie-Claude Lalique designs angel figurine.
- 53 "Événement. Sars-Poteries: Les Acquisitions 95"
Verre & Création, no. 4, April 1996, p. 5, ill.
English summary.
20 works acquired by Musée-Atelier du Verre of Sars-Poteries by Rybak, Groot, Ito, Negreanu, etc.
- 54 "Exhibiting Exquisite Enterprise"
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 2, no. 1, March 1993, pp. 24-25, ill.
Calcutta glass artist Sreela Mukherjee.
- 55 "Exhibition '96"
Scottish Glass Society Newsletter, no. 55, Summer 1996, pp. 6-8, ill.
Review of the Society's show.
- 56 "Expositions: Guggisberg-Baldwin"
La Revue de la Céramique et du Verre, no. 86, Jan./Feb. 1996, p. 60, ill.
"Battuti e Incisi" exhibit recently shown at Martigny, Nonfoux, and Geneva.
- 57 "Fabergé Finds Fame"
Beauty Fashion, v. 80, no. 3, March 1996, p. 63, ill.
Exhibition of Fabergé objects, and introduction of a new Saint Louis flacon by the Fabergé company.
- 58 "Fashion at Baccarat - A Celebration of Women"
Offrir Life, no. 84, June 1994, p. 20, ill.
Baccarat jewelry by designers Catherine Noll, Evelyne Julienne, Thomas Bastide.

- 59 "A Feast of Lights"
American Craft, v. 56, no. 1, Feb./March 1996, pp. 52-55, ill.
Menorahs in a variety of media; glass ones by Marvin Lipofsky, Ginny Ruffner, Mark Abildgaard, William Morris.
- 60 "Featured Artist: The Lustrous Surfaces of Brock Craig"
Common Ground: Glass, Fall 1996, p. 21, ill.
- 61 "Fremont Street Experience"
Architecture, v. 85, no. 4, April 1996, pp. 88-89, ill.
Renovated Las Vegas neon area.
- 62 "Fulvio Bianconi 1915-1996"
Vetri: Italian Glass News, v. 2, no. 3, July 1, 1996, p. 19.
Obituary.
- 63 "Futuristisch"
Art Aurea, no. 3, Sept./Oct./Nov. 1996, p. 80, ill.
Glass by Horst Bartels.
- 64 "Gallery"
American Craft, v. 56, no. 4, Aug./Sept. 1996, pp. 70-75, ill.
Objects by Robert Levin, Cappy Thompson, Harvey Littleton, and David Jones from various exhibits.
- 65 "Gallery: Joel Philip Myers"
American Craft, v. 56, no. 2, April/May 1996, p. 80, ill.
- 66 "Ginny Ruffner – *Tabula rasa: After the Healing*"
The Glass Club Bulletin, no. 178, Summer 1996, pp. 26-27, ill.
- 67 "Give Him a Diamond"
American Style, v. 3, no. 1 (6), Fall 1996, p. 13, ill.
Fused glass baseball stadiums by glass artist Michael Dupille.
- 68 "Glas, das was auszusagen hat"
Glaswelt, v. 48, no. 4, April 1995, pp. 38-39, ill.
Exhibitions "Leben mit Glas" and "Exempla" held at craft fair in Munich (Brian Clarke, Jochem Poensgen, Libenský/Brychtová, and others).
- 69 "Glas zwischen Kunst und Design"
Art Aurea, no. 3, Sept./Oct./Nov. 1996, p. 96, ill.
Philip Baldwin/Monica Guggisberg.
- 70 "Glaskunst"
Art Aurea, no. 1, Feb./March 1996, p. 16, ill.
Klaus Moje exhibit at the Museum für Kunst und Gewerbe, Hamburg.
- 71 "Die Glasplastik von Willi Pistor und seinen Schülerinnen/Schülern"
Glaswelt, v. 49, no. 6, June 1996, p. 8, ill.
Architectural glass competition; glass by Willi Pistor and students.
- 72 "Glass Artist Creates City's Gift to Pope"
Niche, Winter 1996, p. 18, ill.
Glass artist Lucinda Shaw, Baltimore, Maryland.
- 73 "Glass Artists' Conference a First"
New Zealand Society of Artists in Glass Newsletter, Feb. 1996, p. 2.
- 74 "The Glass Equation: Fire + Sand + Light = Glass Art"
Glass Art, v. 2, no. 2, Jan./Feb. 1996, pp. 34-35, ill.
- 13th annual exhibition of the Art Glass Association of Southern California.
- 75 "The Glass Equation: Fire + Sand + Light = Glass Art"
Stained Glass Quarterly, v. 90, no. 4, Winter 1995, pp. 286-287, ill.
Work from the Art Glass Association of Southern California exhibition.
- 76 "Glass from North Carolina"
Glass Art, v. 11, no. 3, March/April 1996, pp. 26-27, ill.
Exhibit at the Glasmuseum in Ebeltoft, Denmark.
- 77 "Glass in Southeast Area Museums"
The Glass Art Society Journal, 1995, pp. 49-50, ill.
Panel discussion with Martha Drexler Lynn, moderator.
- 78 "Glass Publications and Organizations"
Orton Firing Line (Orton Firing Institute, Westerville, OH), Spring/Summer 1994, p. 3.
Six contemporary glass periodicals.
- 79 "Glass Studio Štěpánek, Nový Bor"
New Glass Review (Czech), v. 50, no. 10, 1995, pp. 5-6, ill. In English and German.
Replicas of historical glassware.
- 80 "Glass: Wesselmann, Dine – and Trinkley"
ARTnews, v. 95, no. 5, May 1996, pp. 91-92, ill.
Manhattan collectors of contemporary glass.
- 81 "Glimmande"
Form, v. 91 (705), no. 3, 1996, p. 8, ill.
Ulrika Hydman-Vallien vase.
- 82 "Goode Designs"
Goode's Magazine, v. 1, no. 1, 1995, pp. 8-14, ill.
New glass designs by the London store.
- 83 "Harmony's Realm of Light: Lucartha Kohler's Glass Sculpture"
Glass Art, v. 2, no. 2, Jan./Feb. 1996, pp. 38-45, ill.
- 84 "Henry Halem: Casting About for a Voice"
The Voice: American Craft Council (American Craft Association), v. 4, no. 1, Jan. 1995, p. 5, ill.
- 85 "History of the Glass Art Society: 1971-1995. Chronology"
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- 86 "Hoya Joins the Rush to Madison Avenue"
Tableware International, v. 26, no. 3, April 1996, pp. 34-36, ill.
Hoya Crystal products.
- 87 "HWC (Handle with Care)"
Minimo Tableware and News (Pavia, Italy), no. 4, Dec. 1995, pp. 28-31, ill. In Italian and English.
Egizia e Sottsass Associates produce glassware line with silkscreened decoration.
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Glass (UrbanGlass), no. 62, Spring 1996, pp. 42-45, ill.
- 89 "An Infinite Range of Combinations. Ron Arad for Fiam Italia"
Ottogono, v. 31, no. 118, March/May 1996, pp. 144-147, ill. In Italian and English.
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- 90 "International Museum of Modern Glass" *Artists in Stained Glass Flat Glass Journal*, Fall 1996, p. 12.
Tacoma, Washington, museum hires architect and director, both Canadians.
- 91 "International Museum of Modern Glass" *Glass Art*, v. 11, no. 6, Sept./Oct. 1996, p. 57.
Plans for a Tacoma, Washington, contemporary glass museum.
- 92 "International Museum of Modern Glass, Tacoma, Wash."
Antiques and The Arts Weekly, v. 24, no. 28, July 12, 1996, p. 67.
- 93 "International Window: IGA Seeks Glass Art Organizations Worldwide. Part II"
GAS News (Glass Art Society), Winter 1996, p. 4.
Partial list of glass art organizations worldwide.
- 94 "Ivan Chalupka in Memoriam"
New Glass Review (Czech), v. 51, no. 9, 1996, pp. 18-21, ill. In German and English.
Glass engraver at Moser.
- 95 "Jaroslav Svoboda: Glass Artist"
New Glass Review (Czech), v. 50, no. 8, 1995, pp. 13-23, ill. In German and English.
- 96 "The Kaatskill Kaleidoscope"
The Brewster Society News Scope, v. 11, no. 2, Summer 1996, p. 2, ill.
38-ft.-high kaleidoscope constructed in Mt. Pleasant, NY.
- 97 "Kjell Engman"
Glaswelt, v. 49, no. 7, July 1996, p. 3, ill.
Engman glass sculpture for Berlin exhibit, Sept. 1996.
- 98 "Kosta Glass"
The Studio (London), v. 149, Jan. 1955, pp. 24-25, ill.
- 99 "Kunst hat nichts mit Geschmack zu tun"
Art, das Kunstmagazin, no. 3, March 1996, pp. 54-65, ill.
Installations with glass and neon by Joseph Kosuth.
- 100 "Large Crystal Sculpture at Bergstrom-Mahler"
Antiques and The Arts Weekly, v. 24, no. 41, Oct. 11, 1996, p. 60-D, ill.
Christopher Ries exhibit.
- 101 "Licht und Ausstellungen: Maurizio Nannucci, Installationen 1992-1994"
Jahrbuch für Licht und Architektur, 1994, pp. 204-205, ill. In German and English.
Neon installation by Nannucci in Kassel.
- 102 "Lichthaus"
Art, das Kunstmagazin, no. 5, May 1996, p. 13, ill.
Neon installation by Georg Herold in Esslinger exhibit.
- 103 "Malerisches Glas"
Art Aurea, no. 3, Sept./Nov. 1996, p. 26, ill.
Exhibit of the work of Jack Ink and Tina Gruert in Cologne.
- 104 "Maria van Kesteren"
Glas en Keramiek, no. 5, Dec. 1995, p. 11, ill.

In Dutch.
Recent exhibits.

105 "Mario Merz, un artista tra neon e natura"
Neon, no. 64, Nov./Dec. 1995, pp. 22-24, ill.
Installations with neon by Merz.

106 "Martin Zendron"
Swarovski Collector, no. 1, 1996, p. 7, ill.
Swarovski designer.

107 "The Mind of a Crystal Glass Blower"
Kaňich (All India Glass Manufacturers' Federation, New Delhi), v. 2, no. 4, Dec. 1993, pp. 7-9, ill.
Sreela Mukherjee.

108 "Mosaic Glass by Klaus Moje at American Craft Museum"
Antiques and The Arts Weekly, v. 24, no. 19, May 10, 1996, p. 47, ill.

109 "The Most Tasteful Tree"
Starlight (For the Christopher Radko Collector), Autumn 1994, p. 3, ill.
Use of fruits and vegetable ornaments on Christmas trees in the past, and Radko ones today.

110 "Moving across the Courtyard"
The Glass Cone, no. 42, Autumn 1996, p. 7, ill.
Simon Moore and Ben Dunington, glass-makers in London.

111 "Museo Ateliers di Sars-Poteries"
Alte Vitrie, v. 7, no. 3, 1995, p. 26, ill.
Glass by Markéta Šiléná, Ivana Houserová; Muranese glass and jewelry.

112 "Museums"
Glass (UrbanGlass), no. 64, Fall 1996, p. 58.
Reopened Smålands Museum (now Sweden's Museum of Glass) and Tacoma's planned international glass museum.

113 "Neue Generation"
Art Aurea, no. 3, Sept./Oct./Nov. 1996, p. 81, ill.
Desk and gift sets by Firma Schröder.

114 "Neuer Design-Vertrieb"
Art Aurea, no. 1, Feb./March 1996, p. 26, ill.
Work by Stiletto Studio and other firms.

115 "Neues in den Heimatwerken"
Heimatwerk, no. 4, 1996, pp. 27-30, ill.
New production items by Eka Häberling and Glasi Hergiswil.

116 "New German Glass Museum Opens"
Glass Focus, v. 11, Dec. 1996/Jan. 1997, p. 1+.
Glasmuseum Ernsting, a private museum of contemporary glass.

117 "New Paperweight Artists at The European Influence"
Influences Newsletter (The European Influence, Austin, TX), no. 29, Sept. 1996, p. 4, ill.
Work and biographies of Chris Heilman, David Salazar, John Deacons, Eric Hansen, Stuart Abelman.

118 "New Venetian Glass with Encased Figures"
Antique & Collectors Reproduction News, v. 5, no. 3, March 1996, pp. 34-36, ill.
Old (1948-1960) and new aquarium blocks.

119 "Noterat: 'Cirkusprinsessan'"
Form, v. 91 (705), no. 3, 1996, p. 10, ill.

Ann Wählström design for Kosta Boda, "Circus Princess."

120 "Notizie. Forlì: Presenze qualificate sotto il segno del vetro e della ceramica Babilonia '96"
CeramicAntica, v. 6, no. 1 (56), Jan. 1996, p. 61, ill.
Contemporary Venetian glass at Forlì fair.

121 "An Oak Tree"
Art Review, v. 47, Dec. 1995/Jan. 1996, p. 10, ill.
Michael Craig-Martin's work of conceptual art, a glass piece, 1973.

122 "Observations: Ben Cunningham"
Metalsmith, v. 16, no. 3, Summer 1996, pp. 34-35, ill.
Metal and glass jewelry.

123 "Ohio Tiger Goes to London"
Glass Shards, Fall 1996, p. 1, ill.
Marbles by Mark Matthews acquired by the Victoria & Albert Museum.

124 "On the Cover"
The Crafts Report, v. 22, no. 242, June 1996, cover and p. 2, ill.
Lampworked piece by Robert Mickelsen.

125 "On the Homefront"
Crafts (U.K.), no. 139, March/April 1996, p. 14, ill.
Cocktail glasses by Adrienne McStay in Aberdeen exhibit.

126 "Open-Air Glass"
Finland Folio, v. 1, no. 4, June/July/Aug. 1996, p. 8, ill.
Dale Chihuly, Oiva Toikka, and their teams create pieces at Nuutajärvi; some of them will be displayed at the Long House Foundation on Long Island.

127 "Panel Discussion: Original G.A.S."
The Glass Art Society Journal, 1995, pp. 18-20, ill.
Fritz Dreisbach, moderator.

128 "Paperweight Festival"
Antiques and The Arts Weekly, v. 24, no. 1, Jan. 5, 1996, p. 58, ill.
Work by Rick Ayotte, Chris Buzzini, Randall Grubb, Paul Stankard, and others.

129 "Pâte de verre by Daum"
Pottery Gazette and Glass Trade Review, v. 94, no. 1108, Oct. 1969, p. 823, ill.
1960s limited-edition sculptures designed by Legendre, Demarchi, and others.

130 "A Place for Art and Family"
Country Living, v. 19, no. 3, March 1996, pp. 104-111, ill.
Home of Pia Sjölin-Hart and Tom Hart includes their glass pieces.

131 "Portfolio: Chris Tedesco"
American Craft, v. 56, no. 5, Oct./Nov. 1996, p. 90, ill.

132 "Portfolio: Karen LaMonte"
American Craft, v. 56, no. 1, Feb./March 1996, p. 56, ill.

133 "Portfolio: Kim Koga"
American Craft, v. 56, no. 6, Dec. 1996/Jan. 1997, p. 54, ill.
Bottle series and neon work.

134 "Portfolio: Mark Adrian Parsons"
American Craft, v. 56, no. 6, Dec. 1996/Jan. 1997, p. 55, ill.
Kiln-cast glass.

135 "Portfolio: Martin Rosol"
American Craft, v. 56, no. 4, Aug./Sept. 1996, p. 61, ill.

136 "Portfolio: Robert A. Mickelsen"
American Craft, v. 56, no. 2, April/May 1996, p. 67, ill.

137 "Premiere: Glasobjekte zwischen Kunst und Design"
Glas + Rahmen, v. 47, no. 19, Oct. 1, 1996, p. 1050, ill.
GLASTECH fair includes art glass for the first time.

138 "Profile: George Bucquet's Balancing Act"
The Voice (American Craft Association), v. 5, no. 3, May/June 1996, p. 5+, ill.

139 "Profile: Mark Peiser - In the Service of Beauty"
The Voice (American Craft Association), v. 4, no. 4, July/Aug. 1995, pp. 5-7, ill.

140 "Profile: Objects of Power"
Glass Craftsman, no. 138, Oct./Nov. 1996, pp. 43-45, ill.
Cast glass and leaded glass by Keith Bramer.

141 "Projects: Glass Memorial Honors Fallen Journalists"
U.S. Glass, v. 31, no. 7, July 1996, p. 13, ill.
Dichroic glass and steel memorial, Arlington, VA.

142 "Public Commissions: 'Bridge from Art to Community'"
Art Glass Association of Southern California Newsletter, May 1996, p. 1.
Larry Gruda's commissions.

143 "Québec Artists Show Their Work in New York"
Glass Gazette, Fall 1995, p. 17, ill.
Luc Taillon, Ronald Labelle, Jean-Marie Giguère.

144 "Rebirth for Murano Glass"
Gifts and Decorative Accessories, v. 97, no. 8, Aug. 1996, pp. 52-53+, ill.
Murano companies.

145 "Sars-Poteries. Université d'été: Place aux maîtres"
Verre & Création, no. 5, July 1996, pp. 4-5, ill.
Summer workshops and featured artists at Sars-Poteries Musée-Atelier.

146 "The Seattle Gathering"
The Bead Release (Shingle Springs, CA), v. 3, no. 3, July 1996, pp. 3-4.
Gathering IV conference, August 1996.

147 "Shortform: Galia Amsel"
Crafts (U.K.), no. 142, Sept./Oct. 1996, p. 16, ill.
Cast glass clocks by Amsel.

148 "Shortform: Happy Birthday to Yew"
Crafts (U.K.), no. 140, May/June 1996, p. 12, ill.
Pauline Solven piece in exhibit at a Gloucestershire gallery.

149 "Shortform: New Glass Gallery"
Crafts (U.K.), no. 139, March/April 1996, p. 14, ill.

New gallery in London will exhibit Czech glass and other contemporary glass.

150 "Slavnosti skla v novoborském Crystalexu"
Pro Váš Stůl, v. 3, no. 3, 1995, pp. 11-12, ill.
Crystalex of Nový Bor; designs by Eva Švestková and Jaroslav Vymazal.

151 "Southeast Area Glass Schools"
The Glass Art Society Journal, 1995, pp. 45-48, ill.
Panel discussion with Gene Koss, moderator.

152 "Special Feature: Animated Work by Anitra Blayton"
Art Now Gallery Guide, v. 15, no. 6, Feb. 1996, p. 31-SW, ill.
Texas artist uses glass in installation "Monument to a Common Audience."

153 "Lo spettacolo continua . . ."
Magazine, Premièr for Tableware (Milan), no. 43, April 1995, pp. 67-75, ill.
New designs from many European firms.

154 "Les Splendeurs du verre de Murano (première partie)"
Revue des Industries d'Art Offrir, no. 329, Dec. 1995/Jan. 1996, pp. 98-104, ill.
Alfredo Barbini, Angelo Orsoni.

155 "Stankard & Stankard at Wheaton"
Antiques and The Arts Weekly, v. 24, no. 37, Sept. 13, 1996, p. 24, ill.
Paul Stankard's paperweights and his daughter's paintings in exhibit.

156 "Step-by-Step Guide to the Swarovski Jeweler's Collection & Signature"
Swarovski Collector, no. 1, 1996, pp. 8-9, ill.

157 "Stockholms eget glasrikt"
Sköna Hem & Allt i Hemmet, no. 11, 1995, pp. 125-128, ill.
Kerstin Friberg engraves glass at Velamsunds glassworks.

158 "Stolen Art Alert: Decorative Arts"
IFAR Reports, v. 16, no. 12, Dec. 1995, p. 20, ill.
Karla Trinkley piece.

159 "Stolen Art Alert: French, 20th Century"
IFAR Reports, v. 16, no. 12, Dec. 1995, p. 18, ill.
Work by Fievet, Leloup, Antoine and Etienne Leperlier, Negreanu.

160 "Studio Glass at The Metropolitan"
Antiques and The Arts Weekly, v. 24, no. 35, Aug. 30, 1996, p. 44, ill.

161 "Studio Glass Donations; Acquisitions"
Wagga Wagga City Art Gallery Annual Report (Jan. 1-June 30, 1994 and July 1, 1994-June 30, 1995), Wagga Wagga, WA: the gallery, 1995, pp. 8 and 14-17, ill.
Glass by Judi Elliott, Pamela Stodus, Kathy Elliott, Ben Edols, Gerry King, Stephen Skilitzi, and others.

162 "Swarovski Crystal Worlds Opens"
Glass (UrbanGlass), no. 62, Spring 1996, p. 60, ill.
Paul Seide neon installations.

163 "Szene"
Art (Germany), no. 12, 1995, pp. 10-13, ill.
Glass pig by Milan Kunc, stained glass window by Karl Otto Götz, installation by Judy Pfaff in Philadelphia, neon by Sarkis in Bonn installation.

164 "Szene: Experimentierfeld"
Art (Germany), no. 7, July 1996, p. 10, ill.
Neon installation by Günther Förg.

165 "Szkto 95"
Szkto i Ceramika, no. 6, 1995, pp. 15-18, ill.
Glass by Małgorzata Dajewska and other Polish tableware designers.

166 "Timo Sarpaneva"
Art Aurea, no. 1, Feb./March 1996, p. 84, ill.
Brief review of his career.

167 "Tony Cragg"
Weltkunst, v. 66, no. 14, July 15, 1996, pp. 1637-1638, ill.
Review of Salzburg exhibit with glass and metal bottle tree, "Spyrogyrea."

168 "Turn Back Time . . . with Historical Photos from the Wegner Factory Album"
Starlight (For the Christopher Radko Collector), Autumn 1993, pp. 4-5, ill.
Photos of making Christmas ornaments in Coburg, 1950s.

169 "Ulla Darni - Fire Forms: Glass and Metal"
The Glass Club Bulletin, no. 177, Winter 1995, pp. 26-27, ill.
Reverse-painted glass shades by Darni.

170 "Unique Steuben"
Maine Antique Digest, v. 24, no. 6, June 1996, p. 7-A, ill.
Sculpture, designed by David Dowler and made for a Red Cross benefit, is first Steuben work to incorporate color in 64 years.

171 "Up Close and Personal"
American Style, v. 2, no. 3, Summer 1996, p. 12, ill.
New hot-glass studios at The Corning Museum of Glass and at the Institute of Industrial Technology in Newark, OH.

172 "UrbanGlass Honors Its Own"
Niche, v. 8, no. 2, Spring 1996, p. 30, ill.
UrbanGlass awards to Ginny Ruffner, Pinkwater Glass, Bertil Vallien, Louise Bourgeois, and others.

173 "Venezia: Lino Tagliapietra. 50 anni di vetro"
CeramicAntica, v. 6, no. 4 (59), April 1996, pp. 6-12, ill.

174 "Verre à la liègeoise"
Verre & Création, no. 4, April 1996, p. 3, ill.
English summary.
European glass triennial at Liège and Luxembourg.

175 "Verrerie d'art et diffuseur"
Vie des Arts, v. 40, no. 163, Summer 1996, p. 9, ill.
Sculpture by Quebec artist Constance Letellier which also diffuses scents into the air.

176 "Vetri d'arte: I vetri di Sandro Cherchi"
Alte Vitrie, v. 7, no. 1, July 1995, p. 31, ill.
Designer with Studio Casarini.

177 "Vetri d'arte: Massimo Cai"
Alte Vitrie, v. 7, no. 2, 1995, p. 30, ill.
Sculptures by Cai.

178 "Vetro e arte"
Magazine Premièr for Tableware, no. 46, Jan. 1996, pp. 19-21, ill.
Work by Livio Seguso, Gae Aulenti, and Dale Chihuly piece made at Nuutajärvi.

179 "Vetro e natura"
Magazine Premièr for Tableware, no. 46, Jan. 1996, pp. 16-17, ill.
Glass by Mats Jonasson.

180 "Vetro News"
Alte Vitrie, v. 7, no. 2, 1995, p. 31, ill.
Recent visitors, conferences, and other activities at the Altare glass museum.

181 "Vetro News: Artisti al Museo del Vetro"
Alte Vitrie, v. 7, no. 1, July 1995, p. 29, ill.
Piece by Silvio Vigliaturo.

182 "Victoria and Albert Acquires Two Works by Ohio Artist"
Antiques and The Arts Weekly, v. 24, no. 24, June 14, 1996, p. 4.
Grael marbles by Mark Matthews acquired by the London museum.

183 "Virginia Gabaldo's Glass 'Assemblages'"
Airbrush Action (Lakewood, NJ), v. 10, no. 4, Nov./Dec. 1994, pp. 11-17, ill.

184 "V6's Eye-Opening Display: Review of V6's Too Hot 2 Handle"
British Columbia Glass Arts Association Newsletter, v. 7, no. 6, April 1995, pp. 4-5.
Vancouver exhibition.

185 "Well-Chosen Works"
Ontario Craft, v. 21, no. 2, May/June 1996, p. 7, ill.
Perfume bottle by Ian Forbes.

186 "Who Defines Art? Who Do We Make Our Art For?"
The Glass Art Society Journal, 1995, pp. 98-100.
Panel discussion with Jane Kessler, moderator.

187 "Willem Heesen: 'Ik weet van toeten noch blazen'"
Glashelder, no. 5, Jan. 1996, pp. 8-11, ill.

188 "Wohnen mit Glas"
Heimatwerk, v. 60, no. 4, 1995, p. 36, ill.
Zurich exhibit, "Living with Glass."

189 "Women Artists Celebrating Their Birthdays"
New Glass Review (Czech), v. 51, no. 6, 1996, pp. 14-15, ill. In English and German.
Marie Glückaufová, Věra Libenská.

190 "Young Artists"
The Glass Art Society Journal, 1995, pp. 73-76, ill.
Panel discussion with Ruth King, moderator.

191 "Zehn Jahre Studioglas"
Art Aurea, no. 3, Sept./Nov. 1996, p. 10, ill.
Exhibit at Ebeltoft Glasmuseum "The First Ten Years of 50 Artists."

192 "Zurückhaltend elegant"
Art Aurea, no. 3, Sept./Oct./Nov. 1996, p. 80, ill.
Oil and vinegar bottle by Valentin Eisch.

193 "10 Jahre Glasstudio Biland"
CCS-Bulletin (Crafts Council Schweiz/Suisse/Svizzera), v. 10, no. 4, Dec. 1995, pp. 8-9, ill.
Ten years of Marcel and Andi Biland's glass studio.

194 "14 femmes à la Verrerie de Nonfoux"
CCS-Bulletin (Crafts Council Schweiz/Suisse/Svizzera), v. 10, no. 4, Dec. 1995, p. 10, ill.
Review of Swiss exhibit of work by 14 women.

- 195** "15 Jahre Galerie beim Roten Turm"
Art Aurea, no. 3, Sept./Nov. 1996, p. 22, ill.
Frank van den Ham and Heiner Dusterhaus at
a Sommerhausen gallery.
- 196** "21 British Glass Artists of the 20th
Century"
Glashelder, no. 5, Jan. 1996, p. 5, ill. In Dutch.
Schalkwijk exhibit announcement.
- 197** "25 Years of New Glassworks in Světlá
nad Sázavou"
New Glass Review (Czech), v. 51, no. 2, 1996,
pp. 13-15, ill. In German and English.
- 198** "135 Years of the Josefodol Glass-
works"
New Glass Review (Czech), v. 51, no. 1,
1996, pp. 21-24, ill. In English and German.
- 199** "1996 AIA Religious Art Award: Michael
Berkowicz/Bonnie Srolowitz"
Faith and Forum, v. 29, Spring/Summer 1996,
p. 15, ill.
Woven fiber-optic Hanukkah menorah.
- 200** "1996 Niche Award Winners"
Glass Art, v. 11, no. 4, May/June 1996, pp. 22-
23, ill.
Work by Stephan Cox, Robert Mickelsen,
Christian Thirion, Ann Miller.
- 201** Adlerová, Alena
"Britské studiové sklo"
Ateliér, no. 25, Dec. 5, 1996, p. 4, ill. English
summary.
Prague exhibition of British studio glass.
- 202** "Eliška Rožátová – Obrazy"
Ateliér, no. 23, Nov. 7, 1996, p. 12, ill.
Paintings by the Czech glass artist.
- 203** Allan, Lois
Contemporary Art in the Northwest
Roseville East, NSW, Australia: Craftsman
House, 1995, 231 pp., ill.
Includes glass by Chihuly, Sherry Markovitz,
William Morris, Norie Sato.
- 204** Alpers, Svetlana
"Rebecca Horn: Chorus of the Locusts I and
II, 1991"
Artforum, v. 34, no. 10, Summer 1996, pp. 88-
89, ill.
- 205** Amelar, Sarah
"Dutch Design at MoMA"
Architecture, v. 85, no. 8, Aug. 1996, pp. 52-
53, ill.
Exhibition of 1990s Dutch design includes a
chandelier of clustered light bulbs.
- 206** American Craft Museum
Breaking Barriers: Recent American Craft
(Curator and text: Matthew Kangas)
New York: the museum, 1995, 63 pp., ill.
Glass by Dale Chihuly, Sherry Markovitz,
Ginny Ruffner, Joyce Scott.
- 207** Anderson, Avery H.
"Berkshire Center for Contemporary Glass"
Common Ground: Glass, Winter 1995, pp. 10-
11, ill.
Glassmakers Edward and Judy Merritt estab-
lish studio and gallery.
- 208** Andréani, Carole
"Beauté et créativité du verre contemporain"
La Revue de la Céramique et du Verre, no.
89, July/Aug. 1996, p. 62, ill.
Exhibition at Sèvres.
- 209** "Les Belles Oeuvres du verre aujour-
d'hui"
La Revue de la Céramique et du Verre, no.
86, Jan./Feb. 1996, pp. 56-57, ill.
Exhibition at the Musée de Sèvres. Pieces by
David Taylor and Vincent van Ginneke
illustrated.
- 210** "Expositions: Serge Mansau, le faiseur
de pluie"
La Revue de la Céramique et du Verre, no. 87,
March/April 1996, p. 58, ill.
- 211** "Marcoville: Le Ferrailleur du verre"
La Revue de la Céramique et du Verre, no. 85,
Nov./Dec. 1995, pp. 21-23, ill.
- 212** "Pascale Riberolles, souffleuse de
verre"
La Revue de la Céramique et du Verre, no. 90,
Sept./Oct. 1996, p. 50, ill.
- 213** Andrighetti, Joanne
"Artist Profile: Ilona Barakso Lindsay – Follow-
ing Her True Calling"
British Columbia Glass Arts Association
Newsletter, v. 8, no. 4, July/Aug. 1996, p. 2, ill.
- 214** Anstead, Michael
"Reviewing Glass: Captivating Shows from
Tudor and Bolt"
British Columbia Glass Arts Association
Newsletter, special edition, Fall 1995, p. 3.
Morna Tudor, Gary Bolt.
- 215** Antonelli, Paola
"Achille Castiglioni"
I.D. (International Design), v. 43, no. 1, Jan./
Feb. 1996, p. 53, ill.
Arco and other lamps.
- 216** Arango Design Foundation
*Refuse: Good Everyday Design from Reused
and Recycled Materials*
Miami, FL: the foundation, 1996, 79 pp., ill.
Tableware made from recycled glass and wine
bottles, p. 17; room divider made from used
fluorescent bulbs, p. 24.
- 217** *Gli artisti di Venini: Per una storia del
vetro d'arte veneziano* (Text: Alessandro Bet-
tagno, Rosa Barovier Mentasti, Susanne K.
Frantz, Anna Venini)
Milano: Electa, 1996, 234 pp., ill.
Catalog for the exhibition of Venini glass at
the Fondazione Cini, Venice. Reviewed by
Howard J. Lockwood in *Vetri: Italian Glass
News*, v. 2, no. 3, July 1, 1996, p. 20.
- 218** Aspen. Susan Duval Gallery
William Morris (Text: Susan Duval)
Aspen, CO: the gallery, 1996, [24] pp., ill.
- 219** Attias, Laurie
"Dutch Treat"
Metropolis, v. 15, no. 8, April 1996, pp. 60-
61+, ill.
Lighting by Dutch designers in café at New
York's Museum of Modern Art.
- 220** Audiello, Massimo
"Spotlight: Kiki Smith"
Flash Art, v. 28, no. 185, Nov./Dec. 1995,
p. 125, ill.
New York exhibit.
- 221** Augustijn, Piet
"Sabine Lintzen brengt ode aan vruchtbaar-
heid"
Glasbulletin (Vereniging van Vrienden van
Modern Glas), v. 9, no. 3, 1995, pp. 22-25, ill.
Vessels by Sabine Lintzen.
- 222** Backer, Noelle
"Looking Back to Move Ahead"
The Crafts Report, v. 22, no. 246, Oct. 1996,
pp. 10-11, ill.
American Craft Museum celebrates 40th anni-
versary.
- 223** "News and Trends: New Documentary
Reveals the Art and Mystery of Making Glass"
The Crafts Report, v. 22, no. 243, July 1996,
p. 4+, ill.
"Alchemy in Light," a film on glassmaking
made at Nouro Studios.
- 224** Baer, Shirley
"Milton Bond, Folk Artist"
*The Decorator, Journal of the Historical So-
ciety of Early American Decoration* (Charles-
ton, SC), v. 49, no. 2, Spring/Summer 1995,
cover and pp. 7-9, ill.
Reverse paintings on glass.
- 225** Bajcurova, Katarina
*Bienvenue sur les asteroides! . . . Yan Zorit-
chak*
Nancy: Espace 54, 1995, [10] pp., ill. In
French and English.
Zoritach's planet sculptures.
- 226** "Les Sculptures de verre de Eva Fisero-
va"
La Revue de la Céramique et du Verre, no. 87,
March/April 1996, pp. 24-27, ill.
- 227** Baker, Kenneth
"Reviews: Mona Hatoum"
ARTnews, v. 95, no. 11, Dec. 1996, pp. 126-
127, ill.
San Francisco installation with numerous light
bulbs.
- 228** Baldinger, Scott
"Eva Zeisel"
I.D. (International Design), v. 43, no. 1, Jan./
Feb. 1996, p. 87, ill.
89-year-old Zeisel's innovative designs of the
past and new glass being made at Urban-
Glass, New York.
- 229** Barcelona. Fundació Centre del Vidre
de Barcelona
Transparències: El teatre dels signes (Primera
mostra interdisciplinària. Text: Ignasi
Domènech)
Barcelona: the center, 1995, 132 pp., ill. In
Catalan, Spanish, and English.
Exhibition of glass and stained glass by young
Spanish artists.
- 230** *Bárdibükk Glass: Nemzetközi Üveg
Szimpozionok Bardudvarnok-Bárdibükk,
Magyarország 1991-1995 = International Glass
Symposiums Bardudvarnok-Bárdibükk, Hun-
gary 1991-1995* (Endre Gaál, compiler)
[S.l.]: Üveg Stúdió Kiadványai = International
Experimental Glass, 1996; (Budapest: Guten-
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English.
Catalog covers the first five symposiums in
Bárdibükk from 1991 to 1995.
- 231** Barovier, Marina and Dorigato, Attilia
*Il Bestiario di Murano: Sculture in Vetro dal
1928 al 1965*
Venezia: Canal & Stamperia Editrice, 1996,
135 pp., ill.
Exhibition of Venetian glass animals, made
1920s-1960s. Reviewed by Howard J. Lock-
wood in *Vetri: Italian Glass News*, v. 2, no. 4,
Oct. 1996, p. 16+.

- 232** Barovier Mentasti, Rosa
"Alfredo Barbini"
Glass (UrbanGlass), no. 62, Spring 1996, pp. 20-27, ill.
- 233** "Cristiano Bianchin alla Galerie DM Sarver di Parigi"
CeramicAntica, v. 6, no. 5 (60), May 1996, pp. 6-13, ill.
Paris exhibit of Bianchin's vessels.
- 234** "Guggisberg and Baldwin"
Glass (UrbanGlass), no. 64, Fall 1996, pp. 42-47, ill.
- 235** Bateman, Nita
"Christopher Radco"
Collectors' Showcase, v. 16, no. 8, Dec. 1996, pp. 58-60, ill.
Disney character Christmas ornaments.
- 236** Bayer Corporation
Bayer Collection of Contemporary Art (Text: Uta F. Miksche. Deirdre Summerbell, ed.)
Sewickly, PA: White Oak Publishing, 1995, 120 pp., ill.
Pittsburgh corporate collection includes glass by Dale Chihuly, Dan Graham, Kathleen Mulcahy.
- 237** Beckman, Ulf
"Designhantverk och industrikonst"
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- 246** Besten, Liesbeth den
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- "Glass from the Rietveld [Academy]" exhibition.
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- 250** Birch, Randy
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- 251** Biron, Normand
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- 254** Blauensteiner, Charlotte
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- 260** Michael Pavlik: *New Work '94* (Text: Ron Glöwen)
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- 261** Robert Palusky: *Reflections of an Affair* (Text: Karen Chambers and Robert Palusky)
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- 277** Brinkmann, Jens-Uwe
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- 287** Carlson, Bob
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- 292** Celinder, Mary Ann
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- 295** "James Watkins: Perpetual Change and
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- 296** "Linda MacNeil: A Detailed Look"
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ture.
- 297** "A Lucid Moment"
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- 298** "Reviews: Form – Light – Glass: Con-
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- 299** "Reviews: Laura Donefer"
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New York exhibit.
- 300** "Studio Glass Collection Showcased at
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- 301** "UrbanGlass: A Hot Time in the City"
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- 302** "The White House Collection"
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- 303** Chaney, Lisa
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Colchester exhibit.
- 304** Chapman, Peter
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- 309** *Chihuly Seaforms* (Text: Sylvia Earle)
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- 311** "Sabino Ventura: La suggestion del
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317 Cockaerts, Anne
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Review of Liège glass exposition.

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326 "Interview: Ruth King"
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"Bořek Šípek Debuts in Denver"
Architecture, v. 85, no. 8, Aug. 1996, pp. 48-49, ill.
Exhibit at Denver Art Museum.

333 "On the Boards: Chihuly Bridge, Tacoma, Washington"
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Pedestrian bridge linking Washington State History Museum and new International Museum of Modern Glass.

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La Revue de la Céramique et du Verre, no. 85, Nov./Dec. 1995, pp. 38-39, ill.
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335 Cusick, Dawn
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Lampworked glass buttons, p. 41.

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The Glass Art Society Journal, 1995, pp. 13-16, ill.
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British Columbia Glass Arts Association Newsletter, v. 8, no. 5, Oct. 1996, p. 6, ill.
Ilona Baraksi Lindsay.

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The Glass Art Society Journal, 1995, pp. 31-33, ill.

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"The National Glass Centre"
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New glass center at Sunderland, due to open in 1998.

341 Davis, Paul R.
"Great Ball of Fire"
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Times Square New Year's Eve ball: Surface contains 180 pressed glass lamps and 12,000 rhinestones.

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"A Tokio son tornate le libellule"
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"Dragonflies Return to Tokyo": Vittorio Constantini's lampworked glass insects.

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Design History Society Newsletter, no. 71, Oct. 1996, p. 5.
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"Artisans: Gorgeous Mosaics. Through a Glass, Brightly"
Elle Decor, v. 7, no. 5, Oct./Nov. 1996, p. 82, ill.
Dorothy Hafner vessels.

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Work from the various German glass schools.

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Glaswelt, v. 49, no. 4, April 1996, pp. 26-27, ill.
Salviati of Venice.

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"The Visual Articulations of Donald Friedlich"
Metalsmith, v. 16, no. 1, Winter 1996, pp. 22-29, ill.
Jewelry of metal, slate, glass.

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"News: Remembrance in Downtown Boston"
Progressive Architecture, Dec. 1995, p. 25, ill.
Stanley Saitowitz's steel and glass New England Holocaust Memorial.

349 Dompierre, Louise
Jerry Pethick: Still Veils, Re-visioning the Real [Toronto]: The Power Plant — Contemporary Art at Harbourfront, 1992, 40 pp., ill.
Mixed-media sculpture with glass.

350 Dorigato, Attilia
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"Venezia Aperto Vetro" exhibition.

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"Rural Esthetics in the North Carolina Glass Community"
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The Glass Art Society Journal, 1995, pp. 62-63, ill.

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"Welcoming Remarks"
The Glass Art Society Journal, 1995, p. 8, ill.
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New York: Rizzoli International Publications, 1995, 352 pp., ill.
Includes jewelry by Judy Onofrio, Joyce Scott, Wendy Ramshaw.

- 356** Dugan, Melanie
"Artist Profile: Laura Donefer, 'Come On Baby, Light My Fire'"
Glass Gazette, Fall 1995, pp. 3-7, ill.
- 357** Dumoulin, Sophie
"Cristallerie de Haute Bretagne: Artisanat, création et technologie"
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Tableware, giftware by Cristallerie de Haute Bretagne.
- 358** "Portrait: Yoichi Ohira, un Japonais à Venise"
Table & Cadeau, v. 36, no. 368, Feb. 1996, pp. 36-37+, ill. English summary.
- 359** "Venise, Murano: Le Verre, le feu et l'eau"
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General article on Venice and glassmaking there.
- 360** Dunham, Bandhu Scott
"Interview: Bob Carlson"
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- 361** Dyett, Linda
"Multifaceted Glass"
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- 362** Ebony, David
"Review: Chryssa at Castell"
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Neon panels.
- 363** Edgerley, Susan
"Exhibition Review: 'Commit' – Brad Copping's Solo Exhibition"
Glass Gazette, Spring 1996, p. 15, ill.
Mixed-media sculpture in Montreal show.
- 364** Egan, Melanie
"The Craft Studio at Harbourfront Centre: A Vital Part of Canadian Studio Glass"
Glass Gazette, Fall 1996, pp. 12-13, ill.
Toronto studio.
- 365** Eisch, Erwin
"The Glass Artist's Survival"
The Glass Art Society Journal, 1995, pp. 52-55, ill.
- 366** Englander, Lisa
"SOFA 1995: Objects of Art, or Not?"
The Crafts Report, v. 22, no. 237, Jan. 1996, p. 21+, ill.
- 367** Enke, Dieter
"Ann Wolff"
Glashelder, no. 5, Jan. 1996, pp. 14-15, ill. In Dutch.
- 368** Erwin-Stein-Schule, Staatliche Glasfachschnule Hadamar
Erwin-Stein-Schule, Staatliche Glasfachschnule Hadamar
Hadamar: the school, 1989, 30 pp., ill.
Description of the school; illustrations of student work.
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Beselich: Kassel Verlag, 1989, 36 pp., ill.
- Booklet celebrating 40 years of the Hadamar glass school (1949-1989).
- 370** Evans, Chuck
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- 371** *Evropsko uporabno steklo = European Glass in Use. Kozjanski Park [and] Suomen Lasimuseo, [Riihimäki]* (Jože Rataj, Radovan Jenko, ed. Text: Franci Zidar and others. Exhibition: Kaisa Koivisto)
Podsreda, Slovenija: Kozjanski Park, 1996, 80 pp., ill. In Slovene and English.
Exhibit (also shown in Riihimäki, La Granja, and other sites) of work by 90 designers from 11 countries, held in Podsreda Castle, Slovenia.
- 372** Fabel, Karel
"Mnichovský veletrh řemesel 1996, aneb IHM"
Umění a Řemesla, v. 38, no. 3, 1996, pp. 36-40, ill. English summary.
Participation in the International Handicrafts Fair in Munich; several glass entries by young Czech exhibitors.
- 373** Farmington Hills. Habatat Galleries
David R. Huchthausen
Farmington Hills, MI: the galleries, 1993, 16 pp., ill.
1993 exhibition.
- 374** *Howard Ben Tré: Basins*
Farmington Hills, MI: the galleries, 1992, [21] pp., ill.
1992 Michigan exhibit.
- 375** Fero, Shane and Mickelson, Robert
"Flameworking: A Worldwide Overview"
The Glass Art Society Journal, 1995, pp. 64-66, ill.
- 376** Ferrulli, Helen J.
"Laid Bare by Light: Arlon Bayliss"
Arts Indiana (Indianapolis, IN), v. 16, no. 9, Dec. 1994, pp. 26-28, ill.
British artist Bayliss's work at Anderson University in Indiana.
- 377** Figeo, Thea
"L'arte vetraria di Vincent van Ginneke"
Alte Vitrie, v. 7, no. 2, 1995, p. 20, ill. English summary.
- 378** Firth, Mike
"Hot Glass around Texas"
Common Ground: Glass, Fall 1996, pp. 5-6.
- 379** Fischer, John
"Bringing Old Neon Signs Back to Life"
Signs of the Times, v. 218, no. 6, May 1996, pp. 22-25, ill.
- 380** "MONA Finally Finds Permanent Home"
Signs of the Times, v. 218, no. 4, April 1996, p. 30, ill.
The Museum of Neon Art, Los Angeles.
- 381** Fischer, Katalin
"Glas perlen"
Kunsthåndverk & Design, no. 6, 1995, pp. 17-19, ill.
Beads and glass jewelry by Helga Seimel.
- 382** Fleck, Robert
"Glaskunst aus Böhmen zwang das Unternehmen in die Knie"
Art (Germany), no. 4, April 1996, p. 127, ill.
Change of ownership at Daum firm.
- 383** Flinchpaugh, Jennifer
"Top Fifty Products"
Signs of the Times, v. 218, no. 8, July 1996, pp. 110-123, ill.
Includes neon signs, neon clocks.
- 384** Foote, Timothy
"Tools As Art"
Smithsonian, v. 27, no. 1, April 1996, pp. 112-115, ill.
Hans Frabel's "Hammer and Nails," part of Hechinger Collection.
- 385** Frankel, David
"Reviews: Dale Chihuly"
Artforum, v. 35, no. 3, Nov. 1996, pp. 96-97, ill.
New York exhibit.
- 386** Frantz, Susanne K.
"Commission Marks 50 Years of Distinguished Glassmaking"
The Corning Museum of Glass Newsletter, Winter 1996, p. 6, ill.
Lino Tagliapietra is awarded 1996 Rakow Commission.
- 387** "Should Making Art Be a Career? Part II"
The Palette (Pikes Peak Arts Council, Colorado), Jan. 1996, pp. 4-5. Part 3: Feb./March 1996, pp. 4-6. Part 4: April/May 1996, pp. 4-5. Reprinted from *Glass Art Society News*, Winter 1994.
- 388** "Some of the Best in Recent Glass"
New Glass Review, no. 17, 1996, pp. 32-39, ill. Also in *Neues Glas*, no. 2, 1996, pp. 100-107, ill. In German and English.
Work by Höller, Frijns, Groot, Iezumi, Meitner, Adams, Kopecký, Schaechter, and others illustrated.
- 389** Fraser, Doris
"Artist Profile: Shirley Elford"
Glass Gazette, Summer 1996, pp. 3-4, ill.
- 390** Frick, Gunilla
"Radical Change or Stagnation? Swedish Post-War Decorative Art"
Scandinavian Journal of Design History, v. 6, 1996, pp. 43-53, ill.
Includes Kosta glass (designs by Elis Bergh) and references to influence of Orrefors on Steuben Glass.
- 391** Frisbie, Barb
"January Meeting: Leonard Marty"
Glass Collectors Club of Toledo, Feb. 1996, pp. 1-2.
Supervisor of studio glass program at The Toledo Museum of Art.
- 392** Galli, Maurice P. and Giambelli, Nina
The Art of Jewelry Design: Principles of Design, Rings and Earrings
Atglen, PA: Schiffer Publishing, 1994, 224 pp., ill.
- 393** Galli, Maurice P.; Rivière, Dominique; and Li, Fanfan
Designing Jewelry: Brooches, Bracelets, Necklaces & Accessories
Atglen, PA: Schiffer Publishing, 1994, 175 pp., ill.
- 394** Ganz, Michael
"Bevor die Glaskugel den Christbaum schmückt"
Heimatwerk, v. 60, no. 4, 1995, pp. 26-29, ill.
Christmas ornaments blown by Hans Maurer.

- 395** Gehr, Christa
"Ein Einzelgänger findet seinen Weg"
Glaswelt, v. 49, no. 8, Aug. 1996, pp. 22-23, ill.
Fused glass and stained glass by Ernst Czaloun, Salzburg.
- 396** "Qualität und Design vom Feinsten"
Glaswelt, v. 48, no. 3, March 1995, pp. 50-52, ill.
Glass furniture (tables, vitrines, consoles) by the firm Buchholzer First Glas GmbH.
- 397** Geissler, Marie
"National Art Glass Collection"
Craft Arts International, no. 37, 1996, p. 110, ill.
Illustrations from the publication by the Wagga Wagga City Art Gallery, Australia.
- 398** Gensler [architectural design firm]
Party and Imagination
[S.I. Washington, DC: Gensler, 1996?], 34 pp., ill.
Includes glass by Therman Statom, Susie Krasnican, Carol Cohen.
- 399** Giberson, Dudley
"Ancient Glassmaking: Its Efficiency and Economy"
Ornament, v. 19, no. 4, Summer 1996, pp. 76-79, ill.
Author makes core-formed beads.
- 400** Gibney, Siobhan
"Lectures: Recent Work in Sweden and Ireland by Deidre Rogers"
The Glass Society of Ireland Newsletter, no. 11, April 1996, pp. 7-8.
Irish artist Rogers tells of her studies at Orrefors school and assisting Chihuly with his chandelier project at Waterford.
- 401** Gibory, Eric
"Emballage: Cristal, le flacon et l'ivresse"
Table & Cadeau, v. 36, nos. 366-367, Dec. 1995/Jan. 1996, pp. 180-181, ill.
Swarovski and Baccarat flacons.
- 402** Gilbert, Anne
40's and 50's Designs and Memorabilia: Identification and Price Guide
New York: Avon Books, 1993, 322 pp., ill.
Glass, pp. 153-190.
- 403** *60's and 70's Designs and Memorabilia: Identification and Price Guide*
New York: Avon Books, 1994, 328 pp., ill.
Glass, pp. 117-154.
- 404** Girard, Sylvie
"Expositions: Mark Parsons"
La Revue de la Céramique et du Verre, no. 85, Nov./Dec. 1995, p. 62, ill.
- 405** Glas, Maximilian
"High Tension: Lechner's Existential Glass Works"
Neues Glas, no. 4, 1996, pp. 8-13, ill. In German and English.
Florian Lechner.
- 406** Gleizes, Serge
"Art Strasbourg"
L'Oeil, no. 478, Jan./Feb. 1996, pp. 12-13, ill.
Art fair included glass. Sculpture by Serge Mansau illustrated.
- 407** Glown, Ron
"Reviews: Pike Powers"
Artweek, v. 27, no. 4, April 1996, p. 25, ill.
Seattle exhibit.
- 408** Goodman, Ben
"La Biennale canadienne du verre 1996"
Fusion (Ontario Clay and Glass Association), v. 20, no. 4, Autumn 1996, p. 5.
Conference and exhibits, Montreal.
- 409** "Highlights on Glass: La Biennale Canadienne du Verre, 1996"
Ontario Craft, v. 21, no. 4, Sept./Oct. 1996, p. 11.
Montreal conference, May 1996.
- 410** Göteborg. Röhsska Museet
Brita Flander: *Formgivare = Muotoilija = Designer. Torsten och Wanja Söderbergs Nordiska Designpris 1996*
Göteborg, Sweden: the museum, 1996, 104 pp., ill. In Swedish, Finnish, English.
Exhibition of work by recipient of the Söderberg Design Prize, 1996.
- 411** Grandval, Virginie
"La Transparence des fontaines"
La Revue de la Céramique et du Verre, no. 89, July/Aug. 1996, pp. 52-53, ill.
Glass fountains by René Lalique, Max Ingrand, Michèle Blondel, Jutta Cuny, and others.
- 412** Gray, Katherine
"Canadian Glass Artists in the U.S.A."
Glass Gazette, Fall 1995, pp. 11-13, ill.
- 413** "Reviews: Susan Holland"
Glass (UrbanGlass), no. 62, Spring 1996, pp. 48-49, ill.
Providence, Rhode Island, exhibit.
- 414** Greco, JoAnn
"A Bridge between Two Worlds"
American Style, v. 3, no. 1 (6), Fall 1996, pp. 32-36, ill.
Philadelphia collector displays pieces by Harvey Littleton, Pinkwater Glass, Ginny Ruffner, Dale Chihuly.
- 415** Greenbaum, Toni
Messengers of Modernism: American Studio Jewelry, 1940-1960 (Martin Eidelberg, ed.)
Paris and New York: Flammarion; Montréal: Montréal Museum of Decorative Arts, 1996, 167 pp., ill.
Includes glass and enamels by Elsa Freund, Frances Higgins, Earl Pardon.
- 416** Greene, Freda
"Hearts of Gold"
Tableware International, v. 26, no. 1, Feb. 1996, pp. 79-81, ill.
Annieglass designs by owner/designer Ann Morhauser.
- 417** Grenon, Ariane
"Les Arts de la table"
Le Courrier des Métiers d'Art, no. 154, July/Aug. 1996, p. 23, ill.
Mâcon exhibit includes glass.
- 418** "Batimat à vingt ans"
Le Courrier des Métiers d'Art, no. 149, Jan./Feb. 1996, pp. 17-18, ill.
Glass table by Jeanne Hoesch, stained glass panels by Bruno de Piry.
- 419** "Le Big Bang et Zoritchak: Un Recit original"
Le Courrier des Métiers d'Art, no. 153, June 1996, pp. 6-7, ill.
Work from Zoritchak's Paris exhibit.
- 420** "Le Comité Colbert et les jeunes créateurs"
Le Courrier des Métiers d'Art, no. 149, Jan./Feb. 1996, pp. 16-17, ill.
Prix Lalique to Marianne Dupont.
- 421** "Créativité, Salon des artisans d'Art"
Le Courrier des Métiers d'Art, no. 155, Sept. 1996, p. 16, ill.
Paris fair included "Verre . . . l'intérieur" by Didier Le Hen.
- 422** "Dix nouveaux artistes chez Capazza"
Le Courrier des Métiers d'Art, no. 151, April 1996, p. 13, ill.
Glass by Alain and Marisa Begou and glass assemblages by Pierre Druenes in Nançay exhibit.
- 423** "Ducatez, maître verrier, matière, lumière"
Le Courrier des Métiers d'Art, no. 155, Sept. 1996, pp. 3-5, ill.
Geneva exhibit of works by Jacques Antoine Ducatez.
- 424** "Eclairs sur Ob'Art"
Le Courrier des Métiers d'Art, no. 149, Jan./Feb. 1996, pp. 8-9, ill.
Ob'Art salon; lamp by Laurent Beyne, and sculpture by Philippe Merloz.
- 425** "Les Flèches d'Astuguevieille"
Le Courrier des Métiers d'Art, no. 153, June 1996, p. 7, ill.
Christian Astuguevieille in Paris exhibit.
- 426** "Hervé Dupont: Verrier, céramiste, brodeur"
Le Courrier des Métiers d'Art, no. 156, Oct. 1996, p. 12, ill.
Glass by Dupont in Paris exhibit.
- 427** "Métamorphose de l'eau: Le Verre selon Serge Mansau"
Le Courrier des Métiers d'Art, no. 152, May 1996, pp. 3-6, ill.
- 428** "Salviati: Renaissance à Venise"
Le Courrier des Métiers d'Art, no. 151, April 1996, p. 12, ill.
- 429** "Les Silences du verre tchèque"
Le Courrier des Métiers d'Art, no. 152, May 1996, pp. 8-9, ill.
Glass by Markéta Silená, Ivana Houserová in Sars-Poteries exhibit.
- 430** "Venezia Aperto Vetro"
Le Courrier des Métiers d'Art, no. 155, Sept. 1996, pp. 14-15, ill.
International exposition, Venice. Work by Chihuly, Rybák, and Glancy illustrated.
- 431** Grimaldi, Lennie
Only in Bridgeport: An Illustrated History of the Park City (2nd ed.)
Bridgeport, CT: Harbor Publishing, 1993, 274 pp., ill.
Includes reverse paintings on glass by Milton Bond, p. 215 and title page.
- 432** Grubb, Randall
"The Creation of a Feeling in Glass"
Glass Collector's Digest, v. 9, no. 6, April/May 1996, pp. 31-35, ill.
Paperweights by author.
- 433** The Guild
Contemporary Crafts: The Sourcebook of Craft Artists, Gallery Edition 2
Madison, WI: The Guild; Kraus-Sikes, 1995, 141 pp., ill.

- 434** Gustafson, Paula
"Best of the Show"
British Columbia Glass Arts Association Newsletter, special edition, Fall 1995, p. 5.
Review of Glass Arts VII exhibition, Burnaby, B.C.
- 435** *Gypsotheca: Vetri di Cristiano Bianchin*
(Text: Luca Massimo Barbero, Manlio Brusantini, Rosa Barovier Mentasti, Attilia Dorigato, Giovanni Sarpellon)
Possagno: Fondazione Canova; Murano: de Majo Vetreria, 1995, 61 pp., ill. English, German, French summaries.
Glass by Bianchin displayed with Canova sculptures.
- 436** Hackett, Regina
"Looking Beyond Seattle's Glass"
Art & Antiques, v. 19, no. 8, Sept. 1996, p. 100+, ill.
Glass and other media in Seattle area, including galleries.
- 437** The Hague. Galerie Rob van den Doel
Galerie Rob van den Doel, Internationaal Glascentrum
The Hague and Prague: the gallery, 1996, [40] pp., ill.
Calendar and description of 1996 exhibitions, in The Hague and Prague.
- 438** Hajdamach, Charles R.
"Tessa Clegg"
La Revue de la Céramique et du Verre, no. 87, March/April 1996, pp. 28-29, ill.
Paris exhibit.
- 439** Halama, František [Company]
František Halama, Železný Brod . . . Československá
Železný Brod: the company, [n.d.], [48] leaves, ill.
Catalog of cut glass.
- 440** *František Halama: Umělecké Sklo*
Železný Brod: the company, [n.d.], [20] leaves, ill.
Color photographs of mold-blown figurines, vases, perfume bottles.
- 441** Halasi, Rita
"Under the Spell of Glass: Maria Lugossy"
Neues Glas, no. 1, 1996, pp. 26-33, ill. In English and German.
- 442** Hald, Arthur
"The Secret of Orrefors"
Craft Horizons, v. 14, Nov. 1954, pp. 22-27, ill.
Edvard Hald, Sven Palmquist, Nils Landberg, Ingeborg Lundin, Edvin Ohrstrom.
- 443** Hálková, Ludmila
"Light for the Music Palace"
New Glass Review (Czech), v. 50, no. 10, 1995, pp. 2-4, ill. In English and German.
Period-style lighting for Prague's Liechtenstein Palace, now a music academy.
- 444** Hálková, Ludmila and others
"Caesar Crystal, Josefodol [and Other Bohemian Glass Companies]"
New Glass Review (Czech), v. 51, no. 10, 1996, pp. 2-31, ill.
Overview of many new glass studios and firms in the Czech Republic, including Jaroslav Svoboda Studio, Beránek, Hana.
- 445** Hallinan, Michael
"Glass: Seattle's Glass Menagerie"
ARTnews, v. 94, no. 5, May 1995, p. 104, ill.
Pilchuck Glass School.
- 446** Handler, Audrey
"Tribute to David Jacobs"
The Glass Art Society Journal, 1995, p. 12.
- 447** Hannover. Kunstverein Hannover
Raimund Kummer: Corpus Vitreum 1987-1996: Mehr Licht, Saal der toten Blicke, Bysodomein (Text: Herbert Molderings)
Hannover: the museum, 1996, 106 pp., ill. In German and English.
Exhibitions with glass.
- 448** Hatakeyama, Kozo
"A Journey to Venetian Glass"
Glass (Tokyo), no. 39, June 1996, pp. 18-32, ill. In Japanese.
Group visit to Venice, Murano.
- 449** Heitzler, Claudia
"Tischkultur: Hand in Hand"
Art Aurea, no. 2, May/June/July 1996, pp. 29-40, ill. In German and English.
Tableware: Anna Gili, Guggisberg/Baldwin, Scharff, Anne Nilsson, Philippe Starck, Richard Meier, Alvar Aalto, Kaj Franck.
- 450** Henderson, Priscilla
"Latitudes"
Craft Arts International, no. 37, 1996, pp. 94-95, ill.
Australian kiln-formed and blown glass in Canberra exhibit by Craft ACT.
- 451** Henkin, Stephen
"Forged in the Fire: Norway's Spirited Hadeland Glassverk"
The World and I, v. 11, no. 12, Dec. 1996, pp. 100-105, ill.
- 452** Hickey, Gloria
"Exhibition Review: La Biennale canadienne du verre"
Glass Gazette, Fall 1996, pp. 15-18, ill. In French and English.
At Marché Bonsecours, Montreal, May 1996.
- 453** *Making and Metaphor: A Discussion of Meaning in Contemporary Craft*
Hull: Canadian Museum of Civilization; Institute for Contemporary Canadian Craft, 1994, (Canadian Centre for Folk Culture Studies, Mercury Series Paper; 66), 177 pp., ill. French summary.
Papers from a symposium.
- 454** "Reviews: La Biennale Canadienne du Verre"
Glass (UrbanGlass), no. 64, Fall 1996, p. 52, ill.
Montreal exhibit.
- 455** Hiilts, Robert
"Renato Foti: History and Structure Interwoven"
Glass Gazette, Summer 1996, pp. 18-19.
- 456** Hishult. Konsthallen i Hishult
Hans Frode: Neon och glas
Hishult, Sweden: the gallery, 1996, 16 pp., ill.
- 457** Hobson, Diana
Language of Light
Kilkenny Castle, Ireland: Butler Gallery, 1996, [40] pp., ill.
Hobson's exhibition in Ireland.
- 458** Hoggard, Liz
"Shortform: Magnetic Poles"
Crafts (U.K.), no. 140, May/June 1996, p. 11, ill.
New Polish decorative arts movement; glass piece by Malgorzata Dajewska.
- 459** Höglund, Erik
Erik Höglund: Glas = Glass Works (Text: Jan Torsten Ahlstrand and Björn Ranelid)
Stockholm, Sweden: Galleri Erik Höglund, [1994?], 32 pp., ill. In Swedish and English.
- 460** Holg, Garrett
"Living with Art"
ARTnews, v. 95, no. 9, Oct. 1996, pp. 101-102+, ill.
Chicago collectors of Chicago-made art and glass.
- 461** "Reviews: Kiki Kogelnik"
ARTnews, v. 95, no. 11, Dec. 1996, pp. 125-126, ill.
Chicago exhibit.
- 462** Holkers, Märta
"Sköra Skönheter: De yppersta i Finsk design"
Antik & Auktion, nos. 7/8, July/Aug. 1996, pp. 74-78, ill.
Iittala designs by Aalto, Franck, Wirkkala, Sarpaneva.
- 463** Holmér, Gunnel
"Göran Wärf – utflykter i glaset mysterier"
I Varend och Sunnerbo, v. 35, no. 2, 1994, pp. 18-19, ill.
- 464** "Lars Hellsten – glas i flera dimensioner"
I Varend och Sunnerbo, v. 35, no. 2, 1994, p. 17, ill.
Orrefors glass artist.
- 465** Holmwood, Jeff
"Studio Profile: Darren Petersen 'Abacus Glass'"
Glass Gazette, Fall 1995, pp. 7-8, ill.
- 466** Honolulu. Honolulu Academy of Arts
Reuse/Refuse
Honolulu: the academy, 1994, 32 pp., ill.
Exhibition of work by artists concerned with the environment; includes installation with water bottles by Mags Harries.
- 467** Hood, Kenneth
Australian Decorative Arts Survey 1995: The Object All Sublime (Artists' Commentaries: Sophie Ullin)
North Caulfield, Australia: Malakoff Fine Art Press, 1995, 16 pp., ill.
Exhibition with glass by Stephen Procter, Benjamin Edols and Kathy Elliott.
- 468** Hopper, Shari
"Beadmaking in Japan"
The Bead Release (Shingle Springs, CA), v. 3, no. 1, Jan. 1996, pp. 2-3.
Author visits Nijima, Nagahama, and other sites.
- 469** Houten, Rineke van
"De Wortels van de moderne Tsjechische Glaskunst. Deel 1"
Glas en Keramiek, no. 1, April 1996, pp. 21-26, ill.
Glass of the Czech Republic.
- 470** *Howard Ben Tré: Recent Sculpture*
Richmond, VA: Marsh Art Gallery, University of Richmond; Cleveland, OH: Cleveland Center for Contemporary Art, 1995, 47 pp., ill.
Exhibition held in Richmond and Cleveland.
- 471** Howell, George
"Reviews: Martha Jackson-Jarvis"
Art Papers, v. 20, no. 6, Nov./Dec. 1996, p. 46, ill.
Mixed-media work by Jackson-Jarvis in Corcoran Gallery exhibit includes glass.

- 472** Huisman, Geertje
"Fleur van den Berg: Fragiel als de beginnende liefde"
Glasbulletin (Vereniging van Vrienden van Modern Glas), v. 9, no. 3, 1995, p. 19, ill.
Lampworked sculptures by Fleur van den Berg.
- 473** Huisman, Geertje and Woudenberg, Bert
"No Matter How Ugly It Is, in Glass It Will Be Beautiful?"
Glasbulletin (Vereniging van Vrienden van Modern Glas), v. 9, no. 3, 1995, pp. 10-17, ill.
In Dutch.
Recent work shown by Arno Arts, Sonja Oudendijk, Klaas Gubbels, Richard Meitner, and others.
- 474** Hummer, Tracy
"Reviews: Tony Oursler"
Sculpture, v. 15, no. 7, Sept. 1996, pp. 63-64, ill.
New York exhibit with fiberglass spheres and video projection.
- 475** Huntington. Huntington Museum of Art
Glass Art 3: The Belkin Collection (Co-curators: Louise Polan and Eason Eige. Essay: James Yood)
Huntington, WV: the museum, 1996, 50 pp., ill.
Work by 24 international glass artists.
- 476** Huther, Christian
"Izabel Lam"
Weltkunst, v. 66, no. 22, Nov. 15, 1996, p. 2975, ill.
Darmstadt exhibit of designer Lam's metal and glass objects.
- 477** Ilse-Neuman, Ursula
"Exhibitions: American Craft Museum"
Neues Glas, no. 2, 1996, pp. 47-48. In English.
"Form, Light, Glass" exhibit of Czech artists Marian Karel, Libenský/Brychtová, Cigler, Kopecký, Zámečnicková.
- 478** "Klaus Moje Glass: A Retrospective at American Craft Museum"
The Glass Club Bulletin, no. 178, Summer 1996, pp. 28-30, ill.
- 479** "The White House Collection of American Crafts"
The Glass Club Bulletin, no. 177, Winter 1995, pp. 31-34, ill.
See "Addendum," no. 178, Summer 1996, p. 21.
- 480** *International Design Yearbook 11* (Alessandro Mendini, ed.)
New York: Abbeville Press, 1996, 240 pp., ill.
Lighting, tableware, glass furniture, mosaics, etc.
- 481** Irving, Joan
"Your Voice: Joan Irving"
The Voice (American Craft Association), v. 4, no. 5, Sept./Oct. 1995, pp. 2-3.
Glass artist recommends that craftspeople register their work.
- 482** Israelson, Leslie Rowe
"Canadians Attend Czech Symposium"
Glass Gazette, Spring 1996, pp. 6-7, ill.
Second annual symposium in Teplice, October 1995.
- 483** Jackson, Lesley
"Contemporary" *Architecture and Interiors of the 1950s*
London: Phaidon, 1994, 240 pp., ill.
- Architectural glass, mosaics, Swedish glassware, etc.
- 484** Jacquinet, Jean
"Tables rondes et tours de table à Macon"
La Revue de la Céramique et du Verre, no. 90, Sept./Oct. 1996, pp. 56-57, ill.
Tables of diverse materials by European designers at Macon exhibit.
- 485** Jantunen, Päivi
"'Finland Suites': A Finno-American Glass Collaboration"
Scandinavian Review, v. 84, no. 1, Spring/Summer 1996, pp. 74-75, ill.
Dale Chihuly, Oiva Toikka, and teams of Finns and Americans create forms at Nuutajärvi.
- 486** Japan Glass Artcrafts Association
Glass '96 in Japan
Ibaraki, Japan: the association, 1996, 140, [14] pp., ill. In Japanese and English.
- 487** *Jens Gussek: Glass Works*
Halle, Germany: Galerie Marktschlösschen; Paris: Clara Scremini Gallery, 1996, 34 pp., ill. In English and German.
- 488** Jiráčková, Blanka
"Expanded Glass"
New Glass Review (Czech), v. 50, no. 9, 1995, pp. 4-6, ill. In English and German.
Yokohama, Japan, exhibition of glass by nine artists, including Libenský/Brychtová, Pavel Hlava, Bohumil Eliáš.
- 489** Jirasek, Ivana
"RFC Glass Prize 1995"
Craft Arts International, no. 36, 1996, pp. 106-107, ill.
Deborah Cocks's award-winning panel and work by Peter Tysoe, Judith Candy, Giles Bettison.
- 490** Joensuu, Elina
"Classic Makers: Timo Sarpaneva"
Form-Function-Finland, no. 3, 1995, pp. 18-19, ill.
- 491** Johnson, Pamela
"Net Profits"
Crafts (U.K.), no. 141, July/Aug. 1996, pp. 62-63, ill.
Craft organizations and firms, such as Dartington Crystal, on the Internet in Great Britain.
- 492** "Reviews: Blowing Hot and Cold"
Crafts (U.K.), no. 140, May/June 1996, p. 54, ill.
Oxford exhibit with work by Bob Crooks, Stuart Hearn, Catherine Hough, Annette Meech, Fleur Tookey.
- 493** "Reviews, Exhibitions: Recycling – Forms for the Next Century"
Crafts (U.K.), no. 141, July/Aug. 1996, p. 48, ill.
Includes chandelier of recycled bottles by Sophie Chandler.
- 494** Jonson, Lotta
"Enkelt men bra"
Form, v. 91, no. 2 (704), 1996, p. 18, ill.
Drinking glasses and vases from Reijmyre and Kosta Boda firms.
- 495** "Noterat: Erotiskt glas"
Form, v. 91 (705), no. 3, 1996, p. 12, ill.
Lars Hellsten glass in Stockholm exhibit.
- 496** "Ormar for ever"
Form, v. 91, no. 2 (704), 1996, p. 12, ill.
- Brief article on new designs by Ulrica Hydman-Vallien.
- 497** Joppien, Rüdiger
"Klaus Moje: On a Retrospective at the Museum für Kunst und Gewerbe, Hamburg"
Neues Glas, no. 1, 1996, pp. 34-37, ill. In English and German.
- 498** *Joyas. Vidrio para vestir* (Fundación Centro Nacional del Vidrio, ed. Text: Eliseo de Pablos, Paloma Pastor, and Fernando Rey)
San Ildefonso, Segovia: Real Fábrica de Cristales de La Granja, [1995], 47 pp., ill.
Contemporary glass jewelry by 40 artists.
- 499** Kalina, Richard
"In Another Light"
Art in America, v. 84, no. 6, June 1996, pp. 68-73, ill.
Dan Flavin's recent exhibits.
- 500** Kangas, Matthew
"Danny Perkins Grunge Glass"
American Craft, v. 56, no. 1, Feb./March 1996, pp. 48-51, ill.
- 501** "Reviews: Anna Skibaska"
Glass (UrbanGlass), no. 64, Fall 1996, p. 51, ill.
Seattle exhibit.
- 502** "Reviews: Bertil Vallien"
Sculpture, v. 15, no. 2, Feb. 1996, p. 59, ill.
Seattle exhibit.
- 503** "Reviews: Charles Parriott"
Sculpture, v. 15, no. 3, March 1996, pp. 60-61, ill.
Seattle exhibit.
- 504** "Reviews: Ginny Ruffner"
Sculpture, v. 15, no. 3, March 1996, p. 60, ill.
Seattle exhibit.
- 505** "Reviews: Hank Murta Adams"
Sculpture, v. 15, no. 7, Sept. 1996, pp. 67-68, ill.
- 506** "Reviews: Mary Shaffer"
Sculpture, v. 15, no. 5, May/June 1996, p. 70, ill.
- 507** "Reviews: Richard Marquis"
Sculpture, v. 15, no. 3, March 1996, pp. 59-60, ill.
Seattle exhibit.
- 508** "Reviews: Stanislav Libenský, Jaroslava Brychtová"
Sculpture, v. 15, no. 2, Feb. 1996, p. 59, ill.
Seattle exhibit.
- 509** "Reviews: Toots Zynsky"
Glass (UrbanGlass), no. 62, Spring 1996, p. 51, ill.
Seattle exhibit.
- 510** "Reviews: William Morris"
Sculpture, v. 15, no. 3, March 1996, p. 60, ill.
Seattle exhibit.
- 511** Kapelke, Steven
"Focus: Christopher Ries"
American Craft, v. 56, no. 6, Dec. 1996/Jan. 1997, pp. 66-67, ill.
- 512** The Kaplan Family
"Jim Donofrio: From Realism to Fantasy"
Annual Bulletin of the Paperweight Collectors' Association, 1995, pp. 44-45, ill.
- 513** Kapran, Alexandre
"A Case for Flameworking"
Glass Gazette, Summer 1996, p. 8.

- 514** Kaufman-Weisbord, Laura
"Contemporary Grecian Urns"
Stained Glass Quarterly, v. 91, no. 2, Summer 1996, pp. 114-115, ill.
Author, a Canadian artist, creates enameled panels and urns.
- 515** Kehoe, Beverly
"Light under Glass"
Schott Information, no. 76, Jan. 1996, pp. 20-21, ill.
Light artist Bill Parker uses "Duran" borosilicate glass from Schott.
- 516** Keogh, Peter and Fineberg, Robin
"Greetings from Santa Fe"
Glass Gazette, Fall 1995, pp. 9-10, ill.
Authors' studio.
- 517** Kerkvliet, Brian
"The Society of Glass Beadmakers: Under the Magnifying Glass"
Glass Art, v. 11, no. 5, July/Aug. 1996, pp. 14-23, ill.
History of the society and early exhibitions. Also in *The Bead Release* (Shingle Springs, CA), v. 3, no. 3, July 1996, pp. 1-3.
- 518** Kertess, Klaus
"Kiki Smith: Elaborating a Language of the Body"
Elle Decor, v. 7, no. 1, Feb./March 1996, pp. 52-53+, ill.
- 519** Kindermann, Angelika
"Hinter der Leinwand öffnet sich der Raum"
Art, das Kunstmagazin, no. 6, June 1996, pp. 94-95, ill.
Retrospective exhibit in Frankfurt of the work of Lucio Fontana; includes glass.
- 520** *The Kingdom of Crystal* (Staff: Margareta Artéus and Thomas Jönsson)
Nybro, Sweden: Turism i Grasriket, [n.d.], 30 pp., ill.
Tourist booklet of Swedish glass factories in the Växjö area; 15 glass houses.
- 521** Klein, Dan
"Lino Tagliapietra"
Neues Glas, no. 2, 1996, pp. 26-33, ill. In German and English.
- 522** "Students Exhibit Glass at Himley Hall"
Neues Glas, no. 3, 1996, pp. 38-43, ill. In German and English.
Work by students at British colleges.
- 523** Kleinschmidt, Janice
"The Cutting Edge"
Desert Style (Palm Desert, CA), Feb. 18, 1996, p. 1-D, ill.
Christopher Ries exhibit in Palm Desert.
- 524** Klepsch, Kristian, Jr.
Die Liebe: Der ursprüngliche Intuitionismus [Bodenkirchen: the artist, 1995], [12] pp., ill.
Engraved glass by Klepsch.
- 525** Klotz, Uta M.
"The Ernsting Foundation"
Neues Glas, no. 4, 1996, pp. 40-45, ill. In German and English.
New private museum of contemporary glass at Coesfeld-Lette, Germany.
- 526** "Exhibitions: Yan Zoritchak"
Neues Glas, no. 2, 1996, p. 48. In German.
Exhibit at Palais de la Découverte, Paris.
- 527** "Fiat Lux"
Neues Glas, no. 2, 1996, pp. 34-40, ill. In German and English.
Glass galleries and art fairs in Europe. Work by Martinuzzi, Negreanu, Zuber, Rybak, and Raymond illustrated.
- 528** "Hot and Cold: 4th Triennale 'Sculptures contemporaines en cristal et en verre'"
Neues Glas, no. 2, 1996, pp. 42-45, ill. In German and English.
Exhibition in Liège and Luxembourg, one of the last European survey shows. Jan-Willem van Zijst, Keith Cummings, Vesa Varrela work illustrated.
- 529** "Serge Mansau"
Neues Glas, no. 1, 1996, pp. 18-25, ill. In English and German.
- 530** "Venezia Aperto Vetro"
Neues Glas, no. 3, 1996, pp. 12-19, ill. In German and English.
The Venetian exhibition, "Aperto Vetro."
- 531** "Venice"
Neues Glas, no. 4, 1996, pp. 20-29, ill. In German and English.
Review of "Venezia Aperto Vetro" exhibition.
- 532** Knottenbelt, Robert
"Exhibition Review: Geri Hermans' 'Worshipping the Stone'"
Ausglass Magazine, Christmas edition, 1995, pp. 12-13, ill.
Melbourne exhibit.
- 533** Koch, André and others
Struck by Lighting: An Art-historical Introduction to Electrical Lighting Design for the Domestic Interior
Rotterdam: Uitgeverij De Hef, 1994, 168 pp., ill.
Catalog for a lighting exhibit in Rotterdam.
- 534** Koivisto, Kaisa
"Beautiful Glass for Everyone"
Scandinavian Journal of Design History, v. 6, 1996, pp. 78-89, ill.
Finnish postwar glassmaking and designs by Kaj Franck, Saara Hopea, Göran Hongell, Nanny Still, Timo Sarpaneva.
- 535** "Reviews: Oiva Toikka"
Glass (UrbanGlass), no. 62, Spring 1996, pp. 50-51, ill.
Helsinki exhibit.
- 536** Koplos, Janet
"Review: 'Labor of Love' at the New Museum"
Art in America, v. 84, no. 10, Oct. 1996, pp. 119-120, ill.
Liza Lou's full-size beaded kitchen in New York exhibit.
- 537** Korach, Alice
"A Window to the Past: Beads by Bruce St. John Maher"
Bead & Button, no. 15, Oct. 1996, pp. 26-28, ill.
- 538** Korea Contemporary Glass Artist Association
1st Korea Contemporary Glass Artist Association Exhibition [S.I.: the association, 1995], [24] pp., ill. In Korean.
Work by 15 Korean artists.
- 539** Kuban-Scheel, Karin
"Fusing – Eine neue gestalterische Perspektive"
Glaswelt, v. 49, no. 8, Aug. 1996, p. 42+, ill.
Detlef Tanz demonstrates fusing and *pâte de verre* at seminar.
- 540** Kunert, Jan
"Síla vody"
Umění a Remesla, no. 4, 1995, pp. 65-67, ill.
English summary.
Water-jet abrasion used on variety of materials.
- 541** Kurata, Kimihiro
Hisatoshi Iwata: Glass Art = Iwata Hisatoshi no Garasu Geijutsu
Tokyo: Kyuryudo Art Publishing, 1996, 216 pp., ill. In Japanese and English.
- 542** Kwon Byung-rin
"The Art of Glass Sculpture"
Seoul, the Monthly Magazine of Korea Illustrated, no. 50, July 1995, pp. 46-50, ill.
Korean artist Eun-Kyu Lee.
- 543** Laansma, Klaas
"In Memoriam: Sybren Valkema (1916-1996)"
Glas en Keramiek, no. 1, April 1996, pp. 16-17, ill. In Dutch.
- 544** LaJeunesse, Monique
"Little River Hotglass Studio and Gallery"
Glass Gazette, Fall 1995, pp. 10-11, ill.
Michael Trimpol and author relocate to Vermont.
- 545** Lamarová, Milena
Bohuslav Šimice (Art Centrum, ed.)
Prague: Art Centrum, 1965?, [20] pp., ill. In French, German, and English.
Sculptural and architectural glass by Czech glass artist, Šimice.
- 546** Lambert, Elizabeth
"Shopping in Venice: Exploring Italian Design with John Stefanidis"
Architectural Digest, v. 53, no. 9, Sept. 1996, p. 74+, ill.
Glass tumblers by Marie Brandolini, vase by Lino Tagliapietra, and visiting Marina Barovier's gallery.
- 547** Lambrecht, Luk
"Reviews: Mario Merz"
Flash Art, v. 29, no. 187, March/April 1996, p. 120, ill.
Installation in Antwerp gallery.
- 548** Langhamer, Antonín
"Czech Melted Glass Sculpture"
New Glass Review (Czech), v. 50, no. 10, 1995, pp. 11-15, ill. In English and German.
Exhibition at Jablonec nad Nisou museum; work by Libenský/Brychtová, Eliáš, Kostka, Cigler, Handl, Vachtová, etc.
- 549** "Jitka Forejtová – Sklo"
Ateliér, no. 23, Nov. 7, 1996, p. 12, ill.
Review of exhibit at Jablonec.
- 550** LaPlantz, David, ed.
Jewelry/Metalwork 1991 Survey: Visions, Concepts, Communication
Bayside, CA: Shereen LaPlantz, 1991, 156 pp., ill.
Enameling; jewelry with glass by Julie Mihalisin.
- 551** *Jewelry/Metalwork #3: Ideas, Images, Imagemakers, 1993*
Bayside, CA: Shereen LaPlantz, 1993, 248 pp., ill.
Enameling; jewelry with glass by Julie Mihalisin.
- 552** LaPlantz, David and LaPlantz, Shereen, ed.
Jewelry/Metalwork #2: A Way of Communicating

Bayside, CA: Shereen LaPlantz, 1992, 224 pp., ill.
Enameling.

553 Lerner, Edwina
"A Blow for Independence"
Crafts (U.K), no. 138, Jan./Feb. 1996, pp. 18-21, ill.
Neil Wilkin, glass technician, has developed his own work.

554 Lawrence, Lee Adair
"Chihuly Breezes into Baltimore"
American Style, v. 2, no. 3, Summer 1996, p. 15+, ill.
Exhibition and talk at the Baltimore Museum of Art.

555 Layton, Peter
Glass Art
London: A. & C. Black; Seattle, WA: University of Washington Press, 1996, 216 pp., ill.
Contemporary glass: historical background, studio movement history by country, technique, and artists.

556 Leffingwell, Edward
"Review: Larry Bell"
Art in America, v. 84, no. 10, Oct. 1996, p. 126, ill.
Glass enclosures in Los Angeles exhibit.

557 Leipzig. Museum für Kunsthandwerk, Grassimuseum
ICH RAUM: Ausstellung der Klasse Malerei/Glas, Prof. Christine Triebisch, der Hochschule für Kunst und Design Halle, Burg Giebichenstein
Leipzig: the museum, 1996, 75 pp., ill.
Work by Christine Triebisch and her students at the school, Hochschule für Kunst und Design Halle, Burg Giebichenstein.

558 Leister, Chae Denise
"Glassworks: A Survey of Calgary-Area Glass Art"
Glass Gazette, Fall 1995, p. 18, ill.
Edmonton exhibition.

559 Levin, Robert
"Honorary Life Member Award Presentation to Jack Schmidt"
The Glass Art Society Journal, 1995, p. 11, ill.

560 Levison, Carol and Raskin, Lois
"Eva Zeisel, a Designing Woman"
The Echoes Report, v. 2, no. 1, 1993, pp. 6-7+, ill.

561 Lewin, Susan Grant
One of a Kind: American Art Jewelry Today
New York: Harry N. Abrams, 1994, 224 pp., ill.
Includes glass beads, buttons, enamel and cloissoné by Joyce Scott, Robert Ebendorf, Linda MacNeil, and others.

562 Liberec. Severočeské Muzeum
Jaroslav Brychta (Text: Oldřich Palata)
Liberce v Roce, Czech Republic: the museum, 1995, [24] pp., ill. German and English summaries.
Glass by the father of Jaroslava Brychtová.

563 Lindquist, Gunnar
"Bertil Vallien"
Craft Arts International, no. 36, 1996, pp. 41-48, ill.

564 "Bertil Vallien: Glass Art Innovator, Metaphysical Explorer"
Neues Glas, no. 2, 1996, pp. 18-25, ill. In German and English.

565 Bertil Vallien (2nd ed.)
Stockholm: Carlsson Bokförlag, 1994, 232 pp., ill.

566 Little Rock. Arkansas Arts Center Decorative Arts Museum, The Pike-Fletcher-Terry House
National Objects Invitational [1989] (Text: Townsend Wolfe)
Little Rock, AR: the center, 1989, 50 pp., ill.
Includes glass by Andrew Magdanz, Joyce Scott, Janusz Walentynowicz, Brent Kee Young.

567 *National Objects Invitational [1993]* (Text: Alan DuBois)
Little Rock, AR: the center, 1993, 49 pp., ill.
Includes glass by Michael Scheiner.

568 *National Objects Invitational [1995]* (Text: Alan DuBois)
Little Rock, AR: the center, 1995, 47 pp., ill.
Includes glass by Ginny Ruffner, beadwork by Jane Burch Cochran.

569 *Objects & Drawings 2: Working in Other Dimensions* (Essay: Tony Hepburn; catalog: Alan DuBois)
Little Rock, AR: the center, 1994, 64 pp., ill.
Includes drawings and glass by Dale Chihuly and Marvin Lipofsky.

570 Little Rock. Arkansas Art Center, Foundation Collection
Large Drawings and Objects (Text: Townsend Wolfe and Ruth Pasquine)
Little Rock, AR: the center, 1996, 128 pp., ill.
Includes glass sculpture by Hank Murta Adams, pp. 76-77.

571 Littleton, Harvey
"Lifetime Achievement Award Presentation to Erwin Eisch"
The Glass Art Society Journal, 1995, pp. 9-10, ill.

572 Lockwood, Howard J.
"The Figurines of Fulvio Bianconi"
Vetri: Italian Glass News, v. 2, no. 4, Oct. 1, 1996, pp. 8-11, ill.

573 "A Piece on Glass: Focusing on 20th Century Designers. Fulvio Bianconi 1915-1996"
The Echoes Report, v. 5, no. 2, Fall 1996, pp. 18-19, ill.

574 "The Sommerso Glass of Flavio Poli"
Vetri: Italian Glass News, v. 2, no. 2, April 1, 1996, cover and pp. 15-16, ill.
Poli's glass for Seguso in the 1950s.

575 "Venini: The Post-War Years"
The Echoes Report, v. 4, no. 2, Fall 1995, pp. 38-39+, ill.

576 Logan, Kristina
"The 1996 G.A.S. Conference in Boston: Report"
The Bead Release (Shingle Springs, CA), v. 3, no. 3, July 1996, p. 6.
Beadmaking and lampworking at the conference.

577 London. Crafts Council
[Directory of British Glass Artists]
London: the council, [1985], [27] leaves in a folder, ill.
Directory compiled at the time of the conference, April 1986, to promote contemporary British glass artists.

578 Los Angeles. del Mano Gallery
Artists of the White House
Los Angeles, CA: the gallery, 1996, 91 pp., ill.
Corresponds with the exhibition "The White House Collection" shown at Los Angeles County Museum of Art. Blomdahl, Carlson, Myers, Schwarz, Simpson.

579 Lovelace, Joyce
"Baltimore Market: Staying Power"
American Craft, v. 56, no. 1, Feb./March 1996, p. 64, ill.
ACC Craft Fair; Josh Simpson.

580 "Grassroots Conference"
American Craft, v. 56, no. 5, Oct./Nov. 1996, p. 8+, ill.
Bill Boysen's hot-glass studio on wheels at Louisville, Kentucky, craft conference.

581 Ludwig, Reinhold
"Das Informel im Schmuck"
Art Aurea, no. 3, Sept./Nov. 1996, pp. 56-59, ill.
Björn Weckström, Finnish jewelry designer, has also designed glass sculpture.

582 MacAlpine, Daniel
"Totemic Images in Modern Craft Art"
American Style, v. 2, no. 3, Summer 1996, pp. 34-39, ill.
Includes glass artists Cynthia Daiboch-England, Meg Branzetti, Vicky Kokolski, Robert Mickelsen.

583 MacCash, Douglas
"New Orleans: Boom Time on the Bayou"
ARTnews, v. 95, no. 10, Nov. 1996, p. 61, ill.
Includes the contemporary glass scene.

584 Mackey, Jan
"Giselle Courtney"
Craft Arts International, no. 36, 1996, pp. 58-62, ill.
Lampworked glass jewelry by the Australian artist.

585 Madrid. Galeria Quorum
Javier Gómez
Madrid: the gallery, 1996, [10] pp., ill. In Spanish.

586 Maga, Anna
"Europejskie Szkoły Użytkowe"
Szkoła i Ceramika, v. 46, no. 5, 1995, pp. 35-36, ill.
Functional European glass in exhibit at Finnish Glass Museum, Riihimäki.

587 Maloney, Alicia
"Simon Pearce, Glass Maker and Entrepreneur"
Glass Collector's Digest, v. 10, no. 1, June/July 1996, pp. 66-71, ill.

588 Margetts, Martina
"Emma Woffenden"
Glass (UrbanGlass), no. 62, Spring 1996, pp. 36-41, ill.

589 Margolin, Victor
"Eventi e servizi: La tecnologia forza il confine tra naturale e artificiale"
Stileindustria, v. 1, no. 4, Dec. 1995, pp. 74-82, ill. In Italian and English.
Exhibit "Mutant Materials in Contemporary Design" at The Museum of Modern Art.

590 Marks, Ben
"Reviews: Jay Musler"
Glass (UrbanGlass), no. 62, Spring 1996, p. 50, ill.
San Francisco exhibit.

- 591** Martel, Jean-Paul
"The Glass Workshop at the Université du Québec à Trois-Rivières"
Glass Gazette, Fall 1996, pp. 7-9, ill. In French and English.
- 592** Marylhurst. The Art Gym, Marylhurst College
Judy Hill: Sculpture 1987-1996
Marylhurst, OR: the gallery, 1996, [19] pp., ill.
- 593** Mašková, Ivana
"Bohemian Glass in Studio Glass Gallery in London"
New Glass Review (Czech), v. 50, nos. 11-12, 1995, pp. 27-29, ill. In English and German. Work by J. Svoboda, J. Ryba at new gallery.
- 594** Mason, Geoffrey
"Portfolio: Geoffrey Mason"
Craft Arts International, no. 36, 1996, p. 85, ill. Vessels by Australian artist.
- 595** Massara, Gian Giorgio
"Vetri d'arte: Adriano Tuninetto – spazi e alchimie di vetro e colore"
Alte Vitrie, v. 7, no. 1, July 1995, p. 32, ill.
- 596** Matuška, Josef
"160 Years of the Glassworks in Zlatno"
New Glass Review (Czech), v. 51, nos. 7/8, 1996, pp. 2-5, ill. In English and German.
- 597** McCauley, Mark
"Continuing on the Cutting Edge"
FFI (Fine Furniture International), v. 1, no. 4, Sept./Oct. 1996, pp. 52-54, ill.
German glass table designer Ronald Schmitt joins Design Institute America.
- 598** McEvelley, Thomas
"Reviews: Luis Camnitzer"
Artforum, v. 34, no. 5, Jan. 1996, p. 84, ill.
"El Muro del Silencio" (Wall of Silence, 1994-1995), engraved glass.
- 599** McGrain, Peter
Glass Cracks
[S.I.]: Peter McGrain, 1995, (Green Tiger Press), 91 pp., ill.
"Humor for the glass art enthusiast": cartoons.
- 600** McGregor, Lani
"An Interview with Lani McGregor: Timothy C. Ely and the Glass Palimpsest"
The Bullseye Bulletin, Fall 1996, pp. 4-5, ill.
Kiln-formed glass "books" by Timothy Ely.
- 601** "The Language of Glass"
The Bullseye Bulletin, Fall 1996, pp. 1-2, ill.
Descriptions of casting, slumping, and *pâte de verre* terms.
- 602** McKig, Jean
"Master of Glass Creates Spectacles"
Desert Style (Palm Desert, CA), Feb. 18, 1996, p. 10-D, ill.
Jean-Claude Novaro exhibit, Palm Desert.
- 603** McPherson, Anne
"Craft and Ceremony"
Ontario Craft, v. 21, no. 1, Spring 1996, pp. 12-15, ill.
Etched and sandblasted baptistry window, and marble and carved glass font, by Sarah Hall.
- 604** Meltzer, Hal
"On Age and Authenticity"
Vetri: Italian Glass News, v. 2, no. 1, Jan. 1, 1996, p. 8.
Observing color and clarity of Italian glass, 1940s-1980.
- 605** Mendel, Anna
"U.S. Glass Collectors Visit Montréal"
Glass Gazette, Spring 1996, p. 13.
The Metropolitan Contemporary Glass Group of New York visits galleries, studios, collections.
- 606** Menz, Christopher
"Events and Reviews: Australian Decorative Arts: 1940s-1990s"
Craft Arts International, no. 37, 1996, p. 93, ill.
Piece by Vicki Torr in Adelaide exhibit.
- 607** Mériaux, Louis
"Sybren Valkema, un pionnier du verre libre"
Verre & Création, no. 4, April 1996, p. 4, ill.
English summary.
Obituary.
- 608** Merker, Gernot
"Das alles ist Gravur: Eingegraben, ausgekratzt, hingehaucht und tiefgefräst"
Glaswelt, v. 48, no. 3, March 1995, pp. 42-44, ill.
Exhibit of diamond-engraved glass at Bergbau- und Industriemuseums Theuern; Anne Wenzel, Alison Kinnaird, Hubert Borger.
- 609** *Bemaltes Glas: Aus Atelier und Werkstatt = Painted Glass: Artisans in Studios and Workshops*
Kümmersbruck: Bergbau- und Industriemuseum Ostbayern Schloss Theuern, 1996, 128 pp., ill. In German and English.
Catalog for exhibit of painted glass by many artists, firms.
- 610** Mermell, Dean
"Reviews: Larry Bell/Cork Marcheschi"
Glass (UrbanGlass), no. 64, Fall 1996, pp. 48-49, ill.
San Francisco exhibit.
- 611** Michaelson, Maureen
"Art96: Shelley Wilson"
Art Review, v. 47, Dec. 1995/Jan. 1996, p. 32, ill.
Layered glass panels printed with photographs.
- 612** Mickelsen, Robert A.
"At the Lamp: Einar De La Torre Speaks Out"
Glass Line, v. 9, no. 5, Feb./March 1996, pp. 1-7.
- 613** "At the Lamp 2: A Conversation with Elsie Burton"
Common Ground: Glass, Summer 1996, pp. 11-14, ill.
Widow of John Burton, "father of modern artistic lampworking" and author.
- 614** "Einar De La Torre Speaks Out"
Common Ground: Glass, Winter 1995, pp. 13-17, ill.
Conversation with artists whose mixed-media pieces were vandalized.
- 615** Mid Atlantic Arts Foundation
Painting, Works on Paper, Sculpture, Photography, Crafts: Regional Visual Arts Fellowships 1994 & 1995
Baltimore, MD: the foundation, 1995, 111 pp., ill.
Includes work by Eve Andrée Laramée and David Lewin.
- 616** Miller, Bonnie J.
Why Not? The Art of Ginny Ruffner
Seattle, WA: University of Washington Press; Tacoma, WA: Tacoma Art Museum, 1996, 112 pp., ill.
- 617** Milliron, Donna
"Beads Included in G.A.S. Conference"
The Bead Release (Shingle Springs, CA), v. 2, no. 1, Feb. 1995, p. 1.
1995 exhibitions at Asheville, North Carolina.
- 618** Milne, Victoria
"Conversation: Francine M. Pilloff with Victoria Milne"
Glass (UrbanGlass), no. 62, Spring 1996, pp. 12-13+, ill.
New president of the Art Alliance for Contemporary Glass.
- 619** Minetti, Fabio
"Silvia Levenson"
Alte Vitrie, v. 7, no. 3, 1995, pp. 2-3, ill.
English summary.
Argentinian artist now living in Milan.
- 620** Minneapolis. Walker Art Center
6 Artists, 6 Exhibitions: Larry Bell, Chrissy, Will Insley, Robert Irwin, Robert Smithson, Robert Whitman
Minneapolis, MN: the center, 1968, [8] leaves in a folder, ill.
Neon by Larry Bell, Chrissy (not illustrated.)
- 621** Mitsching, Uwe
"Glass as Canvas"
Neues Glas, no. 3, 1996, pp. 44-48, ill. In German and English.
Exhibition "Bemaltes Glas" (Painted glass) at Kümmersbruck museum.
- 622** Miyagi. Kyohei Fujita Museum of Glass
Kyohei Fujita Museum of Glass: Selected Works from the Collection (Atsushi Takeda, ed.)
Miyagi, Japan: the museum, 1996, 76 pp., ill. In Japanese and English.
- 623** Moglia, Michel
"Olivier Juteau: Un Aventurier du verre qui transmet son expérience"
La Revue de la Céramique et du Verre, no. 87, March/April 1996, pp. 30-32, ill.
- 624** Möller, Peter
"New Ways to Glass"
Neues Glas, no. 3, 1996, pp. 28-31, ill. In German and English.
The glassmaking course at the School of Art and Design, Burg Giebichenstein, Halle.
- 625** Montgomery, Eric
"Craig's Arresting, Subtle Work"
British Columbia Glass Arts Association Newsletter, v. 8, no. 5, Oct. 1996, p. 7, ill.
Brock Craig exhibit, North Vancouver.
- 626** Montréal. Galerie Elena Lee Verre d'Art
Sélection Galerie Elena Lee: 20 ans = 20 Years. Cadeaux corporatifs = Corporate Gifts (Text: Elena Lee)
Montréal: the gallery, 1996, 17 pp., ill.
Work by Claire Maunsell, Brad Copping, and others.
- 627** Moore, Wil
"Excellence in Glass Fusing: The Work of Wil Moore"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 2, no. 1, Jan./Feb. 1991, pp. 7-8, ill.
Author describes his techniques.
- 628** Morando, Simona
"Una conchiglia di vetro alle soglie della memoria"
Alte Vitrie, v. 7, no. 1, July 1995, pp. 4-5, ill.
Work by Rosanna La Spesa, inspired by fossil sea shells.

- 629** Morrison, Rosalyn J.
"Galerie Elena Lee Verre d'Art: A Vision"
Glass Gazette, Fall 1996, pp. 18-19, ill. In
French and English.
Montreal glass gallery.
- 630** "Harnessing the Power of V6"
Ontario Craft, v. 21, no. 2, May/June 1996,
pp. 12-13, ill.
Canadian glass artists Joanne Andrighetti,
Gary Bolt, Jeff Burnette, Lisa Samphire,
Naoko Takenouchi, Morna Tudor.
- 631** Moss, Kathryn
"Circles of Light: Beaded Peyote Stitch Ves-
sels"
Bead & Button, no. 15, Oct. 1996, pp. 17-22, ill.
Beaded vessels and sculptures by artists
Wendy Ellsworth, Marcie Stone, and Linda
Fifield.
- 632** Mual, Makiri
"Enfant terrible Misha Ignis: Glaskunst en Ver-
lichting"
Glas en Keramiek, no. 5, Dec. 1995, pp. 37-
40, ill.
- 633** "Felicitas Engels: Je ontkomt niet aan je
handschrift"
Glas en Keramiek, no. 1, April 1996, pp. 32-
36, ill.
- 634** "Jan Fišar"
Glas en Keramiek, no. 5, Dec. 1995, pp. 22-
23, ill. In Dutch.
- 635** Muller, Anja
"Susan Hammond laat glazen bloem op rot-
sen van Cornwall leven"
Glasbulletin (Vereniging van Vrienden van
Modern Glas), v. 9, no. 3, 1995, pp. 28-29+, ill.
Glass flowers by Susan Hammond.
- 636** Murray, Maureen
*All about Beads: A Guide to Beads and Bead
Jewellery Making*
London: B. T. Batsford, 1995, 160 pp., ill.
- 637** Muzylowski, Shelly
"Summer in Valhalla"
*British Columbia Glass Arts Association
Newsletter*, v. 8, no. 5, Oct. 1996, p. 4, ill.
Author's Pilchuck experience.
- 638** Nadelman, Cynthia
"Glass: With a Brooklyn Accent"
ARTnews, v. 95, no. 1, Jan. 1996, p. 66, ill.
UrbanGlass, formerly New York Experimental
Glass Workshop.
- 639** Nakane, Kazuko
"Reviews: Richard Craig Meitner"
Artweek, v. 27, no. 10, Oct. 1996, pp. 26-27, ill.
Seattle exhibit.
- 640** Nancy. Espace 54
*Bienvenue sur les asteroïdes! . . . : Yan Zorit-
chak* (Text: Katarina Bajcurova)
Nancy: the gallery, 1996, [12] pp., ill. In
French and English.
- 641** Nasatir, Judith, ed.
"Personal Languages"
Interior Design, v. 67, no. 7, June 1996, p. 17, ill.
Bořek Šípek exhibition at the Denver Museum
of Art.
- 642** Naves, Mario
"Art: Christopher Wilmarth"
The New Criterion, v. 14, no. 6, Feb. 1996,
pp. 49-51.
Exhibition at New York gallery.
- 643** Neenah. Bergstrom-Mahler Museum
*Movement, Light, Color, and Form: Contem-
porary Glass from The Bergstrom-Mahler Mu-
seum Collection*
Neenah, WI: the museum, [1996], [6] pp., ill.
- 644** *New Glass Review 17*
Corning, NY: The Corning Museum of Glass,
1996, 72 pp., ill. In German and English.
Includes jury statements by Thomas Buech-
ner, Arthur Danto, Susanne Frantz, Toots Zyn-
sky; "Some of the Best of Recent Glass," by
Susanne Frantz, pp. 32-39.
- 645** New York. American Craft Museum
*Jewelry: Selections from the Permanent
Collection* (Text: Ursula Ilse-Neuman)
New York: the museum, 1995, 9 pp., ill.
Includes piece by Elsa Freund and beaded
work by Joyce Scott.
- 646** New York. Art et Industrie
Terence Main (Text: Rick Kaufmann)
New York: the gallery, 1996, 80 pp., ill.
Exhibit with bronze and glass sculptures.
- 647** New York. Heller Gallery
William Carlson (Text: Cynthia Nadelman)
New York: the gallery, 1988, 12 pp., ill.
1988 exhibit.
- 648** New York. The New Museum of Con-
temporary Art
A Labor of Love (Organized by Marcia Tucker)
New York: the museum, 1996, 95 pp., ill.
Exhibit includes full-size beaded kitchen by
Liza Lou, glass by Josiah McElheny, Robin
Winters.
- 649** New York. Sperone Westwater
Mario Merz: Selected Works 1967-1982 (Text:
Mario Merz)
New York: the gallery, 1995, 72 pp., ill.
Sculpture includes glass and neon.
- 650** Newman, Mark A.
"Photons: Terminal Harmony"
Lighting Design and Application, v. 26, no. 8,
Aug. 1996, p. 24, ill.
Multimedia (light, sound, color) corridor in
Miami International Airport by Christopher
Janney.
- 651** Neylon, John
"Gerry King and Graduates"
Craft Arts International, no. 37, 1996, pp. 100-
101, ill.
- 652** Nick, Didier
"Nicole Cipres, ou le verre de toutes les trans-
gressions"
La Revue de la Céramique et du Verre, no. 86,
Jan./Feb. 1996, p. 58, ill.
- 653** Niilonen, Kerttu
Finskt glas
Stockholm: Wahlström & Widstrand, 1966,
111 pp., ill. In Swedish.
Finnish glass.
- 654** Nucera Mantelli, Monica
"Vetri d'arte: Silvio Vigliaturo 'gioco luci in
vetro'"
Alte Vitrie, v. 7, no. 1, July 1995, p. 31.
- 655** Ohio Designer Craftsmen
*National Lifestyle Crafts Buyers' Resource
Directory* (July 1996)
Columbus, OH: ODC Enterprises, 1996,
64 pp., ill.
Includes fused glass, marbles, kaleidoscopes,
jewelry, etc.
- 656** *1995 Ohio Designer Craftsmen Buyers
Guide*. January 1996
Columbus, OH: ODC Enterprises, 1996,
64 pp., ill.
- 657** Oldknow, Tina
Pilchuck: A Glass School (With . . . an inter-
view with Dale Chihuly by Patterson Sims)
Seattle: University of Washington Press;
Pilchuck, 1996, 293 pp., ill.
- 658** Oliver, Christine
"A World of Crystal"
Figurines & Collectibles, Fall 1995, pp. 60-62,
ill.
Glass building and animal collectibles.
- 659** Olivie, Jean-Luc
"Acquisitions, Centre du Verre"
Revue du Louvre, no. 1, Feb. 1996, p. 102, ill.
Sydney Cash sculpture.
- 660** "De l'anagramme de rêver et de ses
origines"
Traverses (Centre Georges Pompidou, Paris),
no. 46, March 1989, pp. 22-32, ill.
General article on glass, illustrated with work
by Mieke Groot, Erwin Eisch, Isabelle Monod,
Jean-Pierre Umbdenstock.
- 661** Orr, Kristen Frantzen
"Josh Simpson Exhibit"
Arizona Society of Glass Bead Makers, no. 5,
July/Aug. 1996, pp. 5-6.
Mesa, Arizona, exhibit.
- 662** Pacheco, Patrick, ed.
"The Top 100 Collectors in America"
Art & Antiques, v. 19, no. 3, March 1996,
pp. 47-51+, ill.
Craft collectors George and Dorothy Saxe,
p. 95.
- 663** Palma de Mallorca. Institut Balear de
Disseny
El vidre bufat a Mallorca
Palma de Mallorca: the institute, [1996?], 3
vols., ill.
Tableware and other glass produced in Mallor-
can glassworks.
- 664** Paris. Clara Scremini Gallery
Antonio Cagianelli: "Tentations" 1995 (Text:
Pierre Restany, Jean Dethier and Ruth Eaton)
Paris: the gallery, 1995, 23 pp., ill.
- 665** *Barbara Nanning: Metamorphose* (Text:
Chantal Bizot and Liesbeth Crommelin)
Paris: the gallery, 1996, [14] pp., ill. In French
and English.
Glass sculptures by Nanning.
- 666** Paris. Galerie l'Éclat du Verre
Czeslaw Zuber: L'Éclat du verre 1996 (Text:
Élodie Bernard)
Paris: the gallery, 1996, [13] pp., ill.
- 667** Parkman, Elmerina and Parkman, Paul
"Report from *La Serenissima*"
Glass Focus, v. 11, Dec. 1996/Jan. 1997,
p. 1+.
Authors' review of "Venezia Aperto Vetro,"
Venice.
- 668** *Pavel Hlava* (Text: Sylva Petrová)
[Prague: the artist], 1995, 96 pp., ill. In
English.
"The life and work of glass artist Pavel Hlava
on the occasion of his 70th birthday."
- 669** Peacock, Robert and Jenkins, Annibel
Paradise Garden: A Trip through Howard

San Francisco: Chronicle Books, 1996, 120 pp., ill. Glass, bottles, and found objects.

670 Pearson, Ian

"Artistic Connections of the British Society of Scientific Glassblowers"
Glass Line, v. 9, no. 6, April/May 1996, p. 1+, ill. Artistic competitions held at BSSG symposiums.

671 "Review: Scottish Glass Society Annual Exhibition"

British Society of Scientific Glassblowers Journal, v. 34, no. 3, July 1996, pp. 123-124.

672 Peiser, Mark

"Reflections"
The Glass Art Society Journal, 1995, pp. 58-61, ill.

673 Perreault, John

"Jane Bruce: The Search for a Place"
Glass (UrbanGlass), no. 64, Fall 1996, pp. 28-35, ill.

674 "Smart Glass"

The Glass Art Society Journal, 1995, pp. 94-97, ill.

675 Perrott, Jeff

"Critical Reviews: Infernal Inception, Sculptural Glassworks"
artsMEDIA (Boston, MA), June 1996, p. 14, ill. Exhibit at the Mills Gallery, Boston Center for the Arts.

676 Perszyk, Peter

"The Electric Sign: Spectacular Rides Again"
Signs of the Times, v. 218, no. 4, March 1996, pp. 84-88, ill. Neon billboards.

677 Petr Hora: *Sklo = Glass* (Text: Antonín Hartmann)

[S.I.: the artist?, 1996], [26] pp., ill. In Czech and English.

678 Petrová, Sylva

"Evropské užité sklo"
Ateliér, no. 6, March 14, 1996, p. 6, ill. English summary. Traveling exhibition "European Glass in Use," an international show of post-World War II glass design.

679 "Gizela Sabóková"

La Revue de la Céramique et du Verre, no. 85, Nov./Dec. 1995, pp. 32-37, ill.

680 Pickett, Christina

"Japanese Sandcast Workshop in Toronto"
Glass Gazette, Spring 1996, pp. 8-9, ill. Rury Iwata instructs workshop.

681 Piene, Otto

"The Sun – The Sun – The Sun"
Leonardo, v. 29, no. 1, 1996, pp. 68-69, ill. Light sculptures by the author.

682 Piña, Leslie

Designed & Signed: '50s & '60s Glass, Ceramics & Enamel Wares by Georges Briard, Sascha B[rastoff], [Marc] Bellaire, Higgins . . . Atglen, PA: Schiffer Publishing, 1996, 224 pp., ill.

683 *Popular '50s and '60s Glass: Color Along the River*

Atglen, PA: Schiffer Publishing, 1995, 176 pp., ill.

684 Pinholster, Ginger

"Gallery Profile: RASberry's Art Glass Gallery"
The Crafts Report, v. 22, no. 237, Jan. 1996, p. 20, ill.

685 Pirsig, Ted

"A Guided Tour of German Neon"
Signs of the Times, v. 218, no. 4, April 1996, pp. 226-230, ill.

686 Pittsburgh. Pittsburgh Center for the Arts

Regional Focus: A Series of Juried Exhibits Sponsored by the Artists' Groups of Pittsburgh
Pittsburgh: the center, 1996, [31] pp., ill. Includes glass artist Kathleen Mulcahy.

687 Poutasuo, Tuula

"Classic Makers: Oiva Toikka"
Form-Function-Finland, no. 3, 1995, pp. 24-25, ill.

688 Prague. Mánes [Exhibition Hall]

Václav Cigler (Text: Milena Lamarová and Václav Cigler)
[Prague: the artist, 1993], 76 pp., ill. In Czech and English. 1993 exhibit of Cigler's projects, glass, and drawings.

689 Procyková, Jana

"Contemporary Glass with Religious Themes"
New Glass Review (Czech), v. 51, no. 4, 1996, pp. 14-25, ill. In German and English. Engraved glasses, lampworked figures, rosaries, sandblasted panels, stained glass, mosaic.

690 "Glass in Trója '95"

New Glass Review (Czech), v. 50, nos. 11-12, 1995, pp. 22-23, ill. In English and German. Sculptures made of glass rods by eight young artists from the Faculty of Applied Arts, Prague.

691 "Jiří Vosmík and His Glass"

New Glass Review (Czech), v. 51, no. 9, 1996, pp. 13-15, ill. In German and English.

692 "Women Artists from Jihlava"

New Glass Review (Czech), v. 50, no. 8, 1995, pp. 25-28, ill. In German and English. Jana Válková and Dana Nováková, designers at Jihlavské Sklárný Bohemia.

693 Radeschi, Loretta

"The Many Benefits of Craft"
The Crafts Report, v. 22, no. 243, July 1996, pp. 12-13+, ill. Craft shows as fundraisers for human services organizations.

694 "Paul Stankard"

Glass Craftsman, no. 7, April/May 1996, pp. 6-11, ill.

695 Radko, Christopher

Christopher Radko: The First Decade, 1986-1995
Dobbs Ferry, NY: the author; STARAD, 1995, 208 pp., ill. Christmas ornaments.

696 Raggi, Franco

"Progettare con il vetro. Designing with Glass"
Stilleindustria, no. 7, Sept. 1996, pp. 40-41, ill. In Italian and English. Author and invited designers work at Barovier & Toso to develop a new collection.

697 Ramljak, Suzanne

"Conversation: John Perreault with Suzanne Ramljak"
Glass (UrbanGlass), no. 64, Fall 1996, pp. 12-13, ill.

698 "Interview: Anything but Clay Feet"

American Ceramics, v. 12, no. 2, 1996, pp. 10-11. Discussion by Agnes Gund, president of Museum of Modern Art, includes the position of ceramics and glass in museums.

699 Ramsey, Blake

"The Bullseye Connection"
Glass Craftsman, no. 7, Feb./March 1996, pp. 51-53, ill. The Portland, Oregon, company.

700 Rankin, Sue

"White Dog Studio"
Glass Gazette, Fall 1995, p. 15, ill. Brad Copping, John Robinson, and author own co-op studio.

701 Rappaport, Nina

"Dorothy Hafner: Poesie in Glas"
Art Aurea, no. 2, May/June/July 1996, pp. 41-44, ill. In German and English.

702 Rathánová, Tereza

"Caesar Crystal Design"
New Glass Review (Czech), v. 50, no. 10, 1995, pp. 20-21, ill. In English and German.

703 "Games with Sheet Glass"

New Glass Review (Czech), v. 50, nos. 11-12, 1995, pp. 30-31, ill. In English and German. Exhibition of works from the second sheet glass symposium, Teplice; work by Irena Havrdová and Milan Handl.

704 "Glass Is Collective Work"

New Glass Review (Czech), v. 51, nos. 7/8, 1996, pp. 6-7, ill. In English and German. Moser glassworks artist Oldřich Lípa.

705 "A Jubilee of Pavel Pánek"

New Glass Review (Czech), v. 50, nos. 11-12, 1995, pp. 32-33, ill. In English and German. Exhibition at Regional Museum, Teplice.

706 "Ornela"

New Glass Review (Czech), v. 51, no. 6, 1996, pp. 24-25, ill. In English and German. Glass costume jewelry and technical products company.

707 "Princ Glassworks: Glass Beauty from the Highlands"

New Glass Review (Czech), v. 51, no. 6, 1996, pp. 21-22, ill. In English and German. Hut Princ glassworks of the Bohemian-Moravian highlands.

708 Redhead, David

"Thomas Sandell"
I.D. (International Design), v. 43, no. 1, Jan./Feb. 1996, p. 74, ill. Designs include glass and metal hanging light.

709 Reid, Calvin

"Review of Exhibitions: Bill Scanga and Roy Kortick at TZ'Art"
Art in America, v. 84, no. 2, Feb. 1996, pp. 93-94, ill.

710 Reid, Stuart

"Daniel Crichton: Guru of Glass"
Fusion (Ontario Clay and Glass Association), v. 19, no. 2, Spring 1995, pp. 2-3+, ill.

- 711** "In Review: Michael Trimpol"
Fusion (Ontario Clay and Glass Association), v. 19, no. 1, Winter 1995, p. 7+, ill.
1994 Toronto exhibit.
- 712** *Reizstoffe: 75 Jahre Danner-Stiftung. Positionen zum zeitgenössischen Kunsthandwerk = Positions of Contemporary Arts and Crafts* (Project: Herbert Rüh and Almut Andreae)
Stuttgart: Arnoldsche, 1995, 224 pp., ill. In German and English.
Includes glass by Jörg Zimmermann, Sandra de Clerck, Gudrun Scheffold, Anja Nelke.
- 713** Restrepo, Federico
"Le Livre d'Heures": *Des flacons et des rêves*
Milan: Editions Milan, 1995, 134 pp., ill. In French and English.
Perfume bottle designs by the author.
- 714** Rhebergen, Robi
"Lisa Gherardi, la mort omniprésente"
La Revue de la Céramique et du Verre, no. 90, Sept./Oct. 1996, p. 51, ill.
- 715** "Rencontre: La Galerie Carla Koch à Amsterdam. Encourager la création"
La Revue de la Céramique et du Verre, no. 90, Sept./Oct. 1996, pp. 48-49, ill.
Mieke Groot, Isgard Moje-Wohlgemuth at Amsterdam gallery.
- 716** "Susan Hammond"
La Revue de la Céramique et du Verre, no. 89, July/Aug. 1996, pp. 50-51, ill.
- 717** Richards, Kristen
"News: Sípek in America"
Interiors, v. 155, no. 6, June 1996, p. 14, ill.
Bořek Sípek exhibition at the Denver Art Museum.
- 718** Ricke, Helmut
"Die Murrinen der Manufaktur Venini"
Weltkunst, v. 66, no. 21, Nov. 1, 1996, pp. 2642-2645, ill.
1930s-1960s Venini *murrine* glass.
- 719** Riehl, Pierre
"Glass at the Art School of Strasbourg"
Glass Gazette, Fall 1996, pp. 10-11, ill. In French and English.
- 720** Riihimäki. Suomen Lasimuseo = The Finnish Glass Museum
Nowe Polskie szkło: Hommage à Henryk Albin Tomaszewski
Riihimäki: the museum, 1996, 15, [12] pp., ill. In Finnish and English.
Exhibit with work by 22 Polish glass artists, in homage to Prof. Tomaszewski.
- 721** Robert Smithson: *El Paisaje Entrópico: Una retrospectiva, 1960-1973*
Valencià: Institut Valencià d'Art Modern, 1993, 304 pp., ill. English text, pp. 261-301.
Sculptures and earthworks includes glass, mirrors, neon.
- 722** Roche-sur-Yon. Conseil Général de la Vendée
Thierry Baudry
Roche-sur-Yon, France: the council, 1995, 24 pp., ill.
Exhibition at La Roche-sur-Yon, France.
- 723** Rochette, Anne and Saunders, Wade
"Ends and Means"
Art in America, v. 84, no. 7, July 1996, cover and pp. 66-75, ill.
Tony Cragg.
- 724** Rowe-Israelson, Leslie
"Twins in Czech Republic, Part 1"
British Columbia Glass Arts Association Newsletter, v. 8, no. 1, Jan./Feb. 1996, p. 4, ill.
Melanie and Leslie Rowe-Israelson attend glass symposium in Teplice, 1995.
- 725** Saarbrücken. Stadtgalerie Saarbrücken
Arrays, Notion of Nothing, Falling Light
Saarbrücken: the gallery, 1994, 67 pp., ill. Mixed-media sculpture by Jerry Pethick.
- 726** Šabóková, Gizela
Gizela Šabóková (Text: Sylva Petrová) [Praha]: Gizela Šabóková and Karel Bartoniček; Jablonec nad Nisou: Museum of Glass, 1995, [18] pp., ill. In Czech and English.
Catalog of the artist's work.
- 727** Samphire, Lisa
"Glass Art Association of Canada"
British Columbia Glass Arts Association Newsletter, special edition, Fall 1995, p. 4.
- 728** San Francisco Art Institute, Walter/Mc-Bean Gallery
Joyce J. Scott: Images Concealed
San Francisco: the institute, 1995, 28 pp., ill. Exhibition at the institute.
- 729** San Francisco. Jewish Museum San Francisco
Light Interpretations: A Hanukkah Menorah Invitational: A Catalogue of the Exhibition . . .
San Francisco: the museum, 1995, 188 pp., ill. Includes many glass menorahs.
- 730** San Ildefonso. Fundación Centro Nacional del Vidrio
Vidrio de Uso Domestico en la Sociedad Europea Contemporanea (Text: Eliseo de Pablos and others)
San Ildefonso, Segovia: Real Fábrica de Cristales de la Granja, 1995, 151 pp., ill. English text, pp. 125-151.
"European Glass in Use," or household glassware since World War II.
- 731** Sars-Poteries. Musée-Atelier du Verre
Le Cannibalisme des sentiments: Silvia Levenson (Text: Silvia Levenson and Laurence Bouquin)
Sars-Poteries, France: the museum, 1996, [11] pp., ill.
Work by Levenson while in residence at the Musée-Atelier du Verre.
- 732** Save, Colette
"Remake à Dunkerque"
Verre & Création, no. 4, April 1996, p. 3, ill. English summary.
Glass exhibition at museum in Dunkerque, originally at Sèvres.
- 733** Save, Colette and Beaumont, Thierry de
"Au Canada: Le Mai du verre"
Verre (L'Institut du Verre, Versailles), v. 2, no. 4, July/Aug. 1996, pp. 39-43, ill.
First Canadian glass biennale, Montreal.
- 734** "Matei Negreanu, le risque et la rigueur"
Verre (L'Institut du Verre, Versailles), v. 2, no. 5, Sept./Oct. 1996, pp. 34-38, ill.
- 735** "La Pâte de verre, nouvelle lumière sur l'art du verre"
Verre (L'Institut du Verre, Versailles), v. 1, no. 6, Nov./Dec. 1995, pp. 33-39, ill.
Etienne and Antoine Leperlier and others.
- 736** "Serge Mansau, le Parfum du verre"
Verre (L'Institut du Verre, Versailles), v. 2, no. 1, Jan./Feb. 1996, pp. 38-42, ill.
Perfume flacons and other glass by Mansau.
- 737** "Yan Zoritshak, l'étoile du verre"
Verre (L'Institut du Verre, Versailles), v. 2, no. 3, May/June 1996, pp. 54-58, ill.
- 738** Scaletti, Fabio
"Colori ovvero arte, azione e passione della luce al neon"
Neon (Milan), no. 68, Sept./Oct. 1996, pp. 24-25, ill.
Neon by Maurizio Nannucci.
- 739** Schaak, Kurt J.
"Schaak's Glass and Engraving"
Common Ground: Glass, Summer 1996, pp. 18-19, ill.
Wisconsin gallery.
- 740** Scherer, Alice
"Kate Boyan: Metaphorical Tales"
Ornament, v. 19, no. 4, Summer 1996, pp. 52-57, ill.
Beadwork.
- 741** Schiess, Christian
"An Interview with Wayne Strattman"
Signs of the Times, v. 218, no. 4, April 1996, pp. 232-235, ill.
- 742** Schmid, Ed
Limited Edition News (Bellingham, WA), two newsletters: no. 8, Spring 1996 – no. 9, Autumn/Winter 1996.
- 743** Schmidt, Jack
"To Penland on a Triumph: The Ride of a Lifetime"
The Glass Art Society Journal, 1995, pp. 56-57, ill.
- 744** Schmitt, Eva
"Exhibitions: Dana Vachtova, Franz X. Höller"
Neues Glas, no. 2, 1996, pp. 48-49. In German.
Exhibit in Weiden, Germany.
- 745** Schroeter, Christina
"Metaphors in Glass: The Role of Glass in Contemporary Art. Part 1"
Neues Glas, no. 1, 1996, pp. 10-17, ill. In English and German.
- 746** "Metaphors in Glass: The Role of Glass in Contemporary Art. Part 2"
Neues Glas, no. 2, 1996, pp. 10-17, ill. In German and English.
Work by Raimund van Well, Maria Roosen, Gloria Friedmann, Barbara Holub, Christiane Möbius, Thomas Huber.
- 747** Schwartz, Bonnie
"Afterglow"
Metropolis, v. 15, no. 8, April 1996, pp. 58-59+, ill.
Lamps and lighting by sculptor Dawn Ladd.
- 748** Schwendener, Martha
"Reviews: Kiki Smith"
Art Papers, v. 20, no. 1, Jan./Feb. 1996, p. 57, ill.
New York exhibit.
- 749** Schwendenwien, Jude
"Review: Anne and Patrick Poirier"
Sculpture, v. 15, no. 2, Feb. 1996, pp. 57-58, ill.
New York exhibit with sculptural glass cases.
- 750** Scott, Graham
"Review: Glass Art VIII"

British Columbia Glass Arts Association Newsletter, v. 8, no. 5, Oct. 1996, p. 2, ill. Association members' Vancouver exhibit.

751 Scott, Joyce
"Fearless Beadwork"
The Glass Art Society Journal, 1995, pp. 67-68, ill.

752 Seidel, Miriam
"Reviews: Stacy Levy"
Art in America, v. 84, no. 7, July 1996, p. 92, ill. Installations with glass in Philadelphia exhibit.

753 Seince, Françoise
"Art Strasbourg 96"
Le Courrier des Métiers d'Art, no. 150, March 1996, p. 19, ill.
Udo Zembok, Milos Balgavy in Strasbourg art fair.

754 "Des styles et des techniques: Triennale du verre à Liège"
Le Courrier des Métiers d'Art, no. 149, Jan./Feb. 1996, pp. 10-11, ill.
70 European glass artists in exhibition at Liège and Luxembourg.

755 "Tessa Clegg, au-delà du verre"
Le Courrier des Métiers d'Art, no. 151, April 1996, p. 11, ill.
Exhibit at Paris gallery.

756 "Verriales 96"
Le Courrier des Métiers d'Art, no. 154, July/Aug. 1996, pp. 11-13, ill.
Exposition at Galerie Internationale du Verre, Biot, France.

757 Sekora, Ondřej J.
"Ivo Rozsypal"
Umění a Řemesla, no. 4, 1995, pp. 24-28, ill. English summary.
Sculptures by Rozsypal.

758 "Kronika: Od léta do podzimu"
Umění a Řemesla, no. 4, 1995, pp. 74-77, ill. News items: "Prostor, světlo, sklo" exhibit, Blanka Adensamová work (not illustrated.)

759 Seniuk, Jake
"Liquid Percussion"
Experimental Musical Instruments, v. 11, no. 4, June 1996, pp. 6-9, ill.
Interactive installation with glass vessels by composer/installation sculptor Trimpin at arts center in Oregon.

760 Seoul. Dong-ah Gallery
Dong-ah Gallery 1996
[S.I.: the gallery, 1996], 40 pp., ill. In Korean. Exhibit includes glass by Eun-kyu Lee (Lee Studios), and others.

761 Sersiron, Nicolas
"Catherine Zoritchak, une nouvelle inspiration"
La Revue de la Céramique et du Verre, no. 85, Nov./Dec. 1995, pp. 40-41, ill.

762 "Céramistes et verriers, Saint Petersburg: Le Choc du futur"
La Revue de la Céramique et du Verre, no. 87, March/April 1996, pp. 16-23, ill.
Glass and stained glass by Yurij Manelis, Alexandre Ivanov, and Galina Ivanovna.

763 Shah, Kanan
"For the Showcases and Table-tops from Firozabad"
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 2, no. 2, June 1993, p. 61, ill. Glass toys made by retired glassblowers.

764 Shaw, Jeff
"The Ultimate Gift"
Craft Arts International, no. 37, 1996, pp. 102-103, ill.
Exhibition at Brisbane gallery includes glass.

765 Shields, Gerard
"Seeing Neon"
Florida Magazine (The Orlando Sentinel), v. 43, no. 7, Feb. 18, 1996, pp. 7-13, ill.
Neon in Orlando, FL.

766 Sillard, Brigitte
Brigitte Sillard
[Boulogne: the artist, 1996], [36] pp. in a looseleaf folder, ill.
Photographs of glass sculpture, resumé, exhibit reviews of French artist's work.

767 Simon, Joan
"Report from San Francisco: Art for Tomorrow's Archive"
Art in America, v. 84, no. 11, Nov. 1996, pp. 40-47, ill.
Installation with glass disks on wall of new library by Nayland Blake.

768 Simpson, Josh
"Josh Simpson – Highlights of the Keynote Speech"
The Bead Release (Shingle Springs, CA), v. 2, no. 3, Oct. 1995, pp. 2-3.
Talk at Society of Glass Beadmakers conference, Evanston, Illinois.

769 Simpson, Richard V.
"The Abstract Paperweight Creations of M. & M. Backstrom"
Glass Collector's Digest, v. 10, no. 4, Dec. 1996/Jan. 1997, pp. 54-60, ill.
California studio.

770 "Floral Impressions: The Paperweights of Debbie Tarsitano"
Antiques & Collecting, v. 101, no. 9, Nov. 1996, pp. 38-40+, ill.

771 *Singapore Art Museum: A Perspective* (Text: Ng Wai Quin and others)
Roseville, Australia: Fine Arts Press, ART AsiaPacific, 1996, 15 pp., ill.
Includes a view of the Glass Hall with Chihuly installation and architectural glass by Ramon Orlina.

772 Six, Dean
"Jennings Bonnell: Weston Paperweight Maker"
Glass Collector's Digest, v. 9, no. 5, Feb./March 1996, pp. 83-85, ill.

773 Slowinski, Mary
"An Interview with Sam Andreacos"
The Bullseye Bulletin, Summer 1996, p. 7, ill. Glass formulator at Bullseye.

774 "Printmakers/Painters and Glass"
The Bullseye Bulletin, Summer 1996, pp. 4-5, ill.
Workshop and exhibition with Narcissus Quagliata and others.

775 Smith, Beth
"A Touch of Glass"
Mid-Atlantic Country (Alexandria, VA), v. 11, no. 12, Dec. 1990, pp. 34-37, ill.
Christmas ornaments by Virginia glassblower Larry Sauer.

776 Smith, Mark A.
"Egg Shaped Paperweights, Part 2"

Annual Bulletin of the Paperweight Collectors' Association, 1995, pp. 46-52, ill.

777 Society of Glass Beadmakers
[*Postcard Collection*] (Produced for the S.G.B. Conference, "Gathering IV," Seattle Center, Aug. 8-11, 1996)
[S.I.: the society, 1996], 38 color postcards, ill.

778 Söderberg, Anne
"Kreativ New York-stress"
Form, v. 91 (705), no. 3, 1996, pp. 38-41, ill. English summary.
Author, a Swedish graphics designer, develops perfume bottles for Calvin Klein, Issy Miyake.

779 Sofia. Gallery Arosita
Ekaterina Getsova: Glass (Text: Irina Avramova)
Sofia, Bulgaria: the gallery, [1991], [23] pp., ill. In Russian and English.
Sculptures and architectural panels by Bulgarian artist.

780 Sonntag, Gerhard
"48. Internationale Handwerksmesse: Studio-Glasszene stellte sich vor"
Glas + Rahmen, v. 47, no. 10, May 1996, pp. 554-555, ill.
Glass at the international craft fair.

781 Sour, Annemarie
"Deborah Hopkins: Glas doet me denken aan vrouwen en dus aan pijn"
Glasbulletin (Vereniging van Vrienden van Modern Glas), v. 9, no. 3, 1995, pp. 6-9, ill. Glass sculpture by Hopkins.

782 Sparks, Amy Bracken
"Reviews: Howard Ben Tré"
Glass (UrbanGlass), no. 62, Spring 1996, p. 47, ill.
Cleveland exhibit.

783 *Spirits on the Crossing: Travellers to/from Nowhere: Contemporary Art in Canada 1980-1994*
Setagaya, Japan: Setagaya Art Museum; Kyoto: The National Museum of Modern Art; Hokkaido: Hokkaido Museum of Modern Art, 1995, 168 pp., ill. In Japanese and English. Includes installations with glass, lighting, photography by Barbara Steinman.

784 Stanislav Libenský, Jaroslava Brychtová (Text: Jiří Šetlík)
[Železný Brod: the artists, 1996], [40] pp., ill.

785 Stankard, Paul
"The American Glass Experience: The Studio Glass Movement"
The Glass Club Bulletin, no. 177, Winter 1995, p. 19.

786 Stanton, C. H.
"Handmade Success at Orrefors"
Design (London), no. 261, Sept. 1970, pp. 52-57, ill.

787 Stavis, Amy
"Aho! Hoya"
Tableware Today (Bloomfield, NJ), v. 1, no. 1, April/May 1996, pp. 56-58, ill.
Hoya Crystal.

788 "By Design: Kjell Engman"
Tableware Today, v. 1, no. 3, Aug./Sept. 1996, pp. 22-23+, ill.

789 Stensman, Mailis
Bengt Edenfalk

Laholm, Sweden: Edition Duvan, 1994, 104 pp., ill. English text, pp. A-H.

- 790** Stevens, Marilyn
"On the Road with Aunt Gladys"
The Professional Craft Journal (Palo Alto, CA), v. 1, no. 3, 1996, pp. 1-3.
Bill Boysen's mobile hot glass studio.
- 791** Stiefenhofer, Katharina
"From Wedding Dresses to Bees at Work"
Glass Gazette, Summer 1996, pp. 4-5, ill.
Installation of a glass and beeswax wedding dress by Aganetha Dyck.
- 792** Stock, Marie Lena
"User-Friendly Crystal: Leaded or Unleaded?"
Gifts & Decorative Accessories, v. 97, no. 2, Feb. 1996, pp. 40-42, ill.
"Gifts that send a green message."
- 793** Stone, Kari
"Bead a Masterpiece: Nancy Geddes"
Jewelry Crafts, July/Aug. 1996, pp. 28-30+, ill.
Dichroic glass jewelry.
- 794** "Fantasy Fused Glass"
Jewelry Crafts, March/April 1996, pp. 10-15, ill.
Beads and fused glass jewelry by Leonard and Becky Lloyd.
- 795** Strandman, Pia
"Pioneer of the Studio Glass Movement"
Form-Function-Finland, no. 3, 1995, pp. 46-48, ill.
Dale Chihuly's workshop at Nuutajärvi, Finland.
- 796** Strattman, Wayne
"Neon Techniques: Neon Murals by Light Design Neon"
Signs of the Times, v. 218, no. 1, Jan. 1996, pp. 42-46, ill.
Installations by Chelsea, Massachusetts, firm.
- 797** Studer, Robert
"Glass Art VII Success"
British Columbia Glass Arts Association Newsletter, special edition, Fall 1995, pp. 1-2, ill.
- 798** *Successful Sign Design, Number 2* (By the editors of *Signs of the Times* magazine)
New York: Retail Reporting Corp.; Cincinnati, OH: Signs of the Times Publishing, 1992, 237 pp., ill.
Includes neon.
- 799** Sunderland. University of Sunderland
Finnish Post-War Glass 1945-1996 (Text: Jack Dawson and Kaisa Koivisto)
Sunderland: the university, School of Arts, Design, and Communications, 1996, 118 pp., ill.
- 800** Svátek, Karel
"Let's Have a Game of Chess in Crystal by Preciosa"
New Glass Review (Czech), v. 51, no. 6, 1996, p. 23, ill. In English and German.
- 801** Swormstedt, Wade
"The Willits Arch: An Exercise in Community"
Signs of the Times, v. 218, no. 4, March 1996, pp. 166-169, ill.
Neon arch in Willits, California, moved from Reno, Nevada.
- 802** Tagliapietra, Silvano
"La plateforme verrière di Vannes-Le Châtel"
Alte Vitrie, v. 7, no. 3, 1995, pp. 18-19, ill.
English summary.
Vannes-Le Châtel glass school in Lorraine, France.

- 803** Takeda, Atsushi
"The Kyohei Fujita Museum of Glass"
Neues Glas, no. 4, 1996, pp. 46-47, ill. In German and English.
In Matsushima, Japan.
- 804** Tanguy, Sarah
"Reviews: Martha Jackson-Jarvis"
Sculpture, v. 15, no. 8, Oct. 1996, p. 60, ill.
Mixed-media sculptures by ceramic artist includes glass mosaic.
- 805** "Reviews: Stefan Lindfors"
Sculpture, v. 15, no. 7, Sept. 1996, pp. 61-62, ill.
Fiberglass and light installation at Washington, DC, embassy.
- 806** Taplin, Robert
"Review: Kiki Smith at Pace Wildenstein"
Art in America, v. 83, no. 12, Dec. 1995, pp. 92-93, ill.
- 807** Tashjian, Dickran
Joseph Cornell: Gifts of Desire (Bonnie Clearwater, ed.)
Miami Beach: Grassfield Press, 1992, 144 pp., ill.
Cornell uses glass in his collages and boxes.
- 808** Taylor, Gay LeCleire
"Raymond Banford: A Pioneer of Lampwork Paperweight Making"
Annual Bulletin of the Paperweight Collectors' Association, 1995, pp. 41-43, ill.
- 809** Thiel, Ana
"What Mexico Meant: A Report"
G.A.S. News (Glass Art Society), Oct. 1992, pp. 4-5, ill.
Glass Art Society conference, 1992.
- 810** Thiel, Hilmar
"Zum Kleben eignet sich die leichte Form"
Glaswelt, v. 49, no. 4, April 1996, p. 17, ill.
Table with 72 tiles by Guido Brüdgam.
- 811** Thiel, Ing.
"Glaskleber"
Glas + Rahmen, v. 47, no. 19, Oct. 1, 1996, pp. 1054-1055, ill.
Vase by Stanislaw Borowski, tables by Ronald Schmitt.
- 812** Tiffany, Louis Comfort, Foundation
Awards in Painting, Sculpture, Printmaking, Photography, and Craft Media, 1995
New York: the foundation, 1996, 56 pp., ill.
Includes glass: "B Team," Josiah G. McElheny, Joyce C. Scott.
- 813** Tilles, Denise
"The Hills Are Alive"
Lighting Dimensions, v. 20, no. 8, Oct. 1996, pp. 58-65, ill.
Swarovski's Crystal Worlds center in Wattens, Austria.
- 814** "Made in the USA: Artist Paul Seide Creates a Large-Scale Work for Swarovski"
Lighting Dimensions, v. 20, no. 8, Oct. 1996, p. 63, ill.
- 815** Tokyo. Suntory Museum of Art
The Suntory Prize '88
Tokyo: the museum, 1988, 84 pp., ill. In Japanese and English.
Work by 13 Japanese artists and others: Claude Champy, Neil Tetkowsky, Colin Reid.
- 816** *Toledo Area Artists: 76th Annual Exhibition*
Toledo, OH: Toledo Museum of Art; Toledo

- Federation of Art Societies, 1994, [16] pp., ill.
Dominic Labino Memorial Award to Mark Matthews, and glass by others.
- 817** *Toledo Area Artists: 77th Annual Exhibition*
Toledo, OH: Toledo Museum of Art; Toledo Federation of Art Societies, 1995, [16] pp., ill.
Dominic Labino Memorial Award to Sheryl Ellinwood for steel and glass piece; glass by others.
- 818** Toledo. The Toledo Museum of Art
Art to Art: Albert Paley, Jim Dine, Therman Statom Respond to Toledo's Treasures
Toledo, OH: the museum, 1996, 48 pp., ill.
Statom's installation, pp. 36-48.
- 819** Tomchin, Edward A.
"An Honorable Discharge"
Signs of the Times, v. 218, no. 6, June 1996, pp. 136-141, ill.
Plans for a neon sign museum in Las Vegas.
- 820** Tönnis, Katinka
"Ein Glas dem erfrischend perligen Charakter"
Glaswelt, v. 49, no. 7, July 1996, pp. 32-33, ill.
A competition for designs for drinking glasses.
- 821** Traverse City. Dennon Museum Center, Northwestern Michigan College
Jon Kuhn: Glass
Traverse City, MI: the center, 1993, [15] pp., ill.
1993 exhibition.
- 822** Trojanova, Eva
"Exhibitions: Présences slovaques"
Neues Glas, no. 2, 1996, pp. 46-47. In German.
Exhibit of Czech glass in Bratislava and Boulogne-sur-Mer, France.
- 823** Tromble, Meredith
"A Conversation with Don Rich, Sculptor"
Artweek, v. 27, no. 12, Dec. 1996, p. 17, ill.
Steel and glass sculptures.
- 824** Tschakert, Petr
"The 90th Anniversary – Glassworks Bratři Jílkové"
New Glass Review (Czech), v. 51, no. 3, March 1996, pp. 4-7, ill. In English and German.
- 825** Tsuchiya, Yoshio
"A Brief History of Glass in Japan"
GAS News (Glass Art Society), Fall 1996, pp. 2-3, ill.
- 826** *Tuikkujen pikku-jättiläinen* (Kaisa Koivisto, ed. Text: Päivi Jantunen, Marku Annala, and Hannele Viilomaa)
Riihimäki: Suomen Lasimuseo; Hackman Designor OY AB; Iittalan Lasi, 1995, 112 pp., ill.
Lists companies and designers of glass votive candle holders.
- 827** *Übergriffe: Handwerk gestaltet "Essen und Raum"* (Text: Martin Baumeister. Design Center Stuttgart and Landesgewerbeamt Baden-Württemberg, ed.)
Stuttgart: Arnold'sche, 1993, 120 pp., ill.
Exhibition of dining design (space, accouterments), including tableware.
- 828** *ULAN: Polska sztuka dekoracyjna = Polish Decorative Art*
Warsaw: Danuta Foundation, 1995, 160 pp., ill. In Polish and English.
Glass by Czesław Zuber, Malgorzata Dajewska, Kazimierz Pawlak, Wojciech Olech, and others.

- 829** Union des Artistes Modernes
Formes utiles: Sélection de l'Union des Artistes Modernes, 1953 (Text: Jean Luce, André Salomon, Jean Dourgnon)
Paris: Editions du Salon des Arts Ménagers, Grand Palais, 1953, [38] pp., ill.
Includes early 1950s wineglasses and lighting from French firms.
- 830** *L'Univers et l'homme: Yan Zoritchak* (Text: Yan Zoritchak, "Walter," and Philippe Chabert)
[S.I.]: Galerie Sordello; Paris: Palais de la Découverte, 1996, 76 pp., ill. In French and English.
Catalog for Paris exhibit.
- 831** University of Sunderland
University of Sunderland, BA (Hons), 3D Design: Glass, Architectural Glass, Ceramics, 1996
Sunderland, England: the university, 1996, 44 pp., ill.
Work by 20 students.
- 832** University of Wolverhampton, Glass Department
Glass 1994: University of Wolverhampton Degree Show
Wolverhampton, England: the university, 1994, [17] postcards in a folder, ill.
- 833** Unwalla, Adi
"Sculpting Glass"
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 1, no. 2, June 1992, pp. 28-31, ill.
Author's work.
- 834** *Václav Hanuš* (Text: Oldřich Palata)
Liberec: Skloexport; Severočeské Muzeum, 1994, 28 pp., ill. English and German summaries.
- 835** Van Houten, Corinne
"Reviews: Louise Bourgeois"
Art Papers, v. 20, no. 1, Jan./Feb. 1996, p. 66.
Paris exhibit.
- 836** Vanderstukken, Koen
"Studioglas in België"
Glashelder, no. 5, Jan. 1996, pp. 3-4, ill.
- 837** Vanlatum, Anne
"Matei Negreanu: Le Verre à découvert"
La Revue de la Céramique et du Verre, no. 90, Sept./Oct. 1996, pp. 40-42, ill.
- 838** Vejprtech. Galerie "H," Soukromá Galerie Moderního Umění
Mezinárodní Sochařská Symposia: Humanitární, Kulturní a Umělecký Projekt = Internationalen Bildhauer Symposien: Ein Humanitares, Kulturelles und Künstlerisches Projekt (Text: Ota Schnepf; organizer: Petr Hladký)
[Vejprty, Czech Republic: the gallery, 1995], 35 pp., ill.
Includes glass sculpture by Paulina Komorowska-Birger.
- 839** Velasquez, Geraldine
"Reviews: Enamel Guild/Northeast"
Metalsmith, v. 16, no. 3, Summer 1996, pp. 46-47, ill.
Exhibit in Wallingford, PA.
- 840** *Venetian Heads: Art in Glass by Kiki Kogelnik*
Klagenfurt, Austria: Galerie Judith Walker, 1995, [47] pp., ill. In German, Italian, and English.
1995 exhibition at several Austrian sites.
- 841** Venice. Galleria Marina Barovier
Lino Tagliapietra: 50 anni di vetro
Venezia: the gallery, 1996, 37 pp., ill.
Tagliapietra retrospective.
- 842** Venice. Galleria San Nicolo
Philip Baldwin e Monica Guggisberg: Sentinelle, Guardiani, e Cortigiane
Venezia: the gallery, 1996, 34 pp., ill. In English and Italian.
- 843** Verzotti, Giorgio
"Reviews: Tony Cragg"
Artforum, v. 34, no. 9, May 1996, p. 110, ill.
Turin exhibit.
- 844** Vetreria de Majo s.r.l.
Essenze Veneziane: MACEF 1996
Murano, Venezia: the company, 1996, [16] pp., ill.
Glass designers at de Majo include Cristiano Bianchin, Danilo de Rossi.
- 845** *Vetri Veneziani: Ohira. Collezione "Pastello," 1996* (Text: Roberto Nardi, Stefano Stipitovich and Rosa Barovier Mentasti)
Venezia: Caffè Florian, 1996, 32 pp., ill.
Yoichi Ohira glass.
- 846** Victoria. Art Gallery of Greater Victoria
Waine Ryzak: Mysteries in Glass (Text: Nicholas Tuele)
Victoria, BC: the gallery, 1993, [6] pp., ill.
Cast glass sculptures by the Canadian artist.
- 847** Vignelli, Massimo
"Remembering Fulvio Bianconi"
Vetri: Italian Glass News, v. 2, no. 4, Oct. 1, 1996, p. 13.
Author worked with Bianconi at Venini, 1952-1957.
- 848** Vincent, J. A.
"A New Northern Light: Orrefors' Ohrstrom"
Interiors, v. 112, April 1953, pp. 94-98, ill.
Edvin Ohrstrom.
- 849** Vitriarius
"Crystal Clear"
Goode's Magazine, v. 1, no. 1, 1995, pp. 72-78, ill.
Brief history of English glass; designs by Neil Wilkin for the London store.
- 850** Vojtěchovský, Miroslav
"Jindřich Brok's Work"
New Glass Review (Czech), v. 50, no. 10, 1995, pp. 22-23, ill. In English and German.
Czech photographer of glass.
- 851** Wagga Wagga. City Art Gallery
National Art Glass Collection from the Collection of City Art Gallery Wagga Wagga (Text: Noris Ioannou, Judy Le Lievre)
Wagga Wagga, Australia: the gallery, 1995, 112 pp., ill.
From the touring exhibition "Visions of Australia." Work by 72 international artists.
- 852** Waggoner, Shawn
"Chihuly over Venice"
Glass Art, v. 11, no. 4, May/June 1996, pp. 38-43, ill.
Description of Chihuly and his team making chandeliers at glass factories in Finland, Ireland, Mexico.
- 853** "The Fine Art of Salvage: Think Resource, Not Waste"
Glass Art, v. 12, no. 1, Nov./Dec. 1996, pp. 10-11, ill.
- Work by Penelope Comfort Starr while artist in residence at San Francisco's Sanitary Fill Co.
- 854** "The Fourth Dimension: The Art Glass of Christopher Ries"
Glass Art, v. 12, no. 1, Nov./Dec. 1996, pp. 4-8, ill.
- 855** "New Orleans' Hot Spot: Studio Inferno"
Glass Art, v. 11, no. 5, July/Aug. 1996, pp. 58-63, ill.
Mitchell Gaudet, Scott and Bruce Benefield.
- 856** "On the Cutting Edge: Sidney Hutter's Laminated Glass Sculpture"
Glass Art, v. 11, no. 5, July/Aug. 1996, cover and pp. 4-11, ill.
- 857** "Pike Powers: Institution of the Odd"
Glass Art, v. 11, no. 3, March/April 1996, pp. 4-7, ill.
- 858** Wagner, Sandra
"Review: Louise Bourgeois"
Sculpture, v. 15, no. 2, Feb. 1996, pp. 61-62, ill.
- 859** Walgrave, Jan
"Exhibitions: Glass in Dialogue"
Neues Glas, no. 2, 1996, p. 46.
Five Belgian and six Danish glass artists collaborate in traveling exhibit.
- 860** Walker, David
"Colonialism, Culture and Community"
Craft Arts International, no. 37, 1996, pp. 85-92, ill.
Includes glass by students at Australian art and design schools.
- 861** Wallerius, Inga
"Lapland i glas och stål"
Form, v. 91, no. 2 (704), 1996, p. 8, ill.
Glass and steel piece by Agneta Andersson of Kiruna, Sweden.
- 862** Warmus, William
"Everyone Will Be Illuminated for 15 Minutes: Tschida Stories"
Glass (UrbanGlass), no. 62, Spring 1996, pp. 28-35, ill.
Overview of Fred Tschida's work.
- 863** Washington, DC. Maurine Littleton Gallery
Chihuly: Persians, Seaforms, Macchia
Washington, DC: the gallery, 1996, [12] pp., ill.
- 864** Washington, DC. National Museum of American Art, Smithsonian Institution
National Museum of American Art
Washington, DC: the museum, 1995, 281 pp., ill.
Includes John La Farge, Fritz Dreisbach, Harvey Littleton, Howard Finster.
- 865** Washington, DC. Renwick Gallery, National Museum of American Art, Smithsonian Institution
"A Madcap Teapot Party" and Sale of Extraordinary Teapots
Washington, DC: the museum; James Renwick Alliance, 1996, 14 pp., ill.
Includes glass by Richard Marquis and Francis Wittemore.
- 866** Wasserstein, Henry P.
"Minutes of the Meeting of MCGG February 18, 1996"
Metropolitan Contemporary Glass Group, Minutes, 1996, pp. 1-6.
Description of glass artist Dan Sptizer's work and a review of a lecture by him.

867 "Nancy Langston"
Metropolitan Contemporary Glass Group, Minutes, March 24, 1996, pp. 2-3.
Review of a slide presentation by Langston.

868 "Minutes of the Meeting of MCGG, May 5, 1996"
Metropolitan Contemporary Glass Group, Minutes, May 1996, pp. 2-4.
Description of a lecture by Dan Clayman.

869 "Herb Babcock Demonstration"
Metropolitan Contemporary Glass Group, Minutes, Oct. 14, 1996, pp. 2-3.

870 "Visit to Studio of Glass Engraver Joseph Callari"
Metropolitan Contemporary Glass Group, Minutes, Aug. 25, 1996, pp. 7-8.

871 "Visit to Studios of Glass Artists Jack Schmidt and Shawn Messinger"
Metropolitan Contemporary Glass Group, Minutes, Oct. 14, 1996, p. 6.

872 Watson, Chuck
"A Liberal Dose of Early Exposure to Glass: Kansas High School Glassblowers"
Glass Art, v. 11, no. 6, Sept./Oct. 1996, p. 76, ill.

873 Watts, David C.
"Delights and Surprises at the Dudley Glass Festival"
Glass Circle News, no. 69, Oct. 1996, p. 7.
Activities and exhibits at Broadfield House Glass Museum and at the area's glass factories.

874 Webster, Kim
"Sheridan College Glass Graduates Strut Their Stuff at Arts on King"
Glass Gazette, Summer 1996, pp. 16-18, ill.

875 Weiermair, Peter, ed.
Louise Bourgeois
Kilchberg/Zurich: Édition Stemmler; Frankfurt am Main: Frankfurter Kunstverein, 1995, 196 pp., ill. In English.

876 Weinland, Martina
"Exhibitions: Transitwerke von Hella Santarossa"
Neues Glas, no. 2, 1996, p. 49. In German.
Exhibit in Berlin.

877 Weinstein, Jeff
"Chihuly's Project Objects"
Glass (UrbanGlass), no. 64, Fall 1996, pp. 20-27, ill.

878 Weinstein, Sheryl
"Figures Full of Life, Made from Glass"
Folk Art Illustrated, v. 1, no. 1, Jan./Feb. 1996, pp. 60-63, ill.
Figurines by Joe Luisi, New Jersey scientific glassblower and teacher.

879 Weintraub, Linda and Quasha, George
Raquel Rabinovich: The Dark Is the Source of Light
Barrytown, NY: Station Hill Arts, Barrytown Ltd., 1996, 46 pp., ill.
Installations with glass.

880 Werstiuik, Jeff
"New Tricks from Randy Walker"
Glass Gazette, Summer 1996, p. 19.

881 Whistler, Laurence
Enter
London: Weidenfeld and Nicolson, 1987, 128 pp., ill.
Poetry interspersed with illustrations of glass engraving.

882 Wichert, Geoff
"Reviews: A New Generation – Preston Singletary, Paul Cunningham, and Janusz Pozniatek"
Glass (UrbanGlass), no. 64, Fall 1996, p. 53, ill.

883 "Reviews: Dante Marioni"
Glass (UrbanGlass), no. 62, Spring 1996, p. 49, ill.
Seattle exhibit.

884 Wickman, Kerstin
"Sprängkraft"
Form, v. 91 (705), no. 3, 1996, p. 8, ill.
Paula Bartron sculptures in Stockholm exhibit.

885 "USA-fint à la Vita Huset"
Form, v. 91 (705), no. 3, 1996, p. 13, ill.
White House crafts collection.

886 Willings, Camilla
"Group of Seven Create Hot-Glass Studio"
Glass Gazette, Summer 1996, p. 11, ill.
Studio in Glen Williams, Ontario.

887 Wilson, Wade
"Reviews: Kiki Smith"
New Art Examiner, v. 23, no. 5, Jan. 1996, p. 50, ill.

888 Wingate, James
"The Aesthetic of 'In calmo'"
Craft Arts International, no. 36, 1996, pp. 66-

69, ill.
Australian glass artist Nick Wirdnam.

889 Womer, Kelly
"Ornaments Trim the Season with Tradition"
Collectors News, v. 37, no. 7, Nov. 1996, pp. 32-34, ill.
Ornaments by Christopher Radko and others.

890 Wosk, Julie
"Exhibition Review: 'Mutant Materials in Contemporary Design'"
Design Issues, v. 12, no. 1, Spring 1996, pp. 63-69, ill.
Innovative products and materials of last 10 years in Museum of Modern Art exhibit.

891 Xuriguera, Gérard
"François Vigorie: Une Tension gestuelle décisive = A Decisive Gestural Tension"
Cimaise, no. 242, June, July, Aug. 1996, [8] pp., ill. In French and English.

892 Ziegler, Roserita
"O'Brien and Novotny Revisited"
Glass Collector's Digest, v. 10, no. 1, June/July 1996, pp. 27-33, ill.
Lukas Novotny and Baker O'Brien studio in Grand Rapids, OH.

893 Zimmerer, Kathy
"Reviews: George Geyer and Robilee Frederick"
Artweek, v. 27, no. 8, Aug. 1996, pp. 21-22, ill.
Geyer's glass sculptures at Santa Monica gallery.

894 Zimmerman, Walter
"Catalogue: Walter Zimmerman"
Glass (UrbanGlass), no. 62, Spring 1996, pp. 52-55, ill.
Exhibit at UrbanGlass, curated by John Perreault.

895 *4th Glassworks, Korea* (Text: Hang-Seop Shin)
[S.l.: Han Glas, 1996], 50 pp., ill. In Korean and English.
Glass by 21 Korean artists.

896 *The 1996 Smithsonian Craft Show: A Juried Exhibition and Sale of Contemporary Crafts . . .* (Sponsored by the Smithsonian Women's Committee)
Washington, DC: the committee, 1996, 80 pp., ill.
Includes glass.

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

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

897 Anonymous
"Artwork Designed for National Airport"
Glass Digest, v. 75, no. 11, Nov. 15, 1996, p. 18, ill.
450-ft. glass wall with paintings by Jennifer Bartlett, Washington, DC.

898 "Aspiring Glass"
Glass Circle News, no. 67, April 1996, p. 13.
A glass spire added to the church of St. Barnabas in Dulwich, south London.

899 "Benedictus Awards Spotlight International Projects"

Glass Digest, v. 75, no. 9, Sept. 15, 1996, pp. 62-66, ill.
Includes dichroic light field panel (New York City) and a suspended glass staircase (Chicago) by James Carpenter.

900 "Blauer Obelisk Berlin"
Glasforum, v. 46, no. 1, 1996, pp. 3-6, ill.
English summary.
Blue glass obelisk designed by Hella Santarossa for a subway station in Berlin.

901 "Commissions: Elizabeth Devereaux"
American Craft, v. 56, no. 5, Oct./Nov. 1996,

p. 28, ill.
Los Angeles church window.

902 "Commissions: J. Kenneth Leap"
American Craft, v. 56, no. 4, Aug./Sept. 1996, p. 30, ill.
Ceiling light for New Jersey State House Annex, Trenton.

903 "Dimensions in Glass"
Glass Art, v. 11, no. 5, July/Aug. 1996, pp. 26-27, ill.
Architectural glass exhibit sponsored by Cam-

bridge Art Association, Cambridge, Massachusetts.

904 "Glaskunst zwischen Köln und Venedig"
Glas + Rahmen, v. 46, no. 14, July 2, 1995, pp. 749-751, ill.

Karl-Alexander Dedy.

905 "Glasmalerei – ein traditionelles Handwerk setzt neue Akzente"

Glas + Rahmen, v. 47, no. 19, Oct. 1, 1996, pp. 1044-1045, ill.

Work of the Otto Peters firm in Paderborn.

906 "'Glastec '96' in Düsseldorf"

Glaswelt, v. 49, no. 8, Aug. 1996, p. 27, ill. Includes a flat glass installation created by Renato Santarossa.

907 "Der Hallen-Pfau in Ludwigsburg"

Glaswelt, v. 49, no. 6, June 1996, pp. 24-25, ill. Stained glass windows by Hartmut Neumann.

908 "The Hawaiian Suite"

Stained Glass Quarterly, v. 91, no. 2, Summer 1996, pp. 124-125, ill.

Stained glass panels by Jeff G. Smith.

909 "Homage to Jacqueline du Pré"

The Guild of Glass Engravers Newsletter, Summer 1996, pp. 6-7, ill.

Engraved panel by Laurence and Simon Whistler in the new Music Theatre, Oxford.

910 "House of Glass"

Interior Design, v. 67, no. 11, Sept. 1996, p. 76, ill.

Brief article on Bendheim specialty glass products.

911 "Industry News: Westminster Abbey Window Completed"

U.S. Glass, v. 31, no. 5, May 1996, p. 18, ill. Goddard & Gibbs of London complete new heraldic stained glass for the Great West Window.

912 "Investition in die Zukunft"

Glaswelt, v. 49, no. 6, June 1996, pp. 26-27, ill. Graduation ceremonies and exhibit for students who have completed stained glass course.

913 "Irish Hand of Friendship"

Glass, Monthly Journal of the European Glass Industry, v. 73, no. 1, Jan. 1996, p. 30, ill.

Stained glass windows by Belfast firm in refurbished church.

914 "The King of Kings Lutheran Church: Contemporary Designs for Modern Architecture"

Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 208-210, ill.

Windows designed by Bruce Manwaring.

915 "Light through Glass '96"

Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 184-185, ill.

Winners of the stained glass competition at the 87th Conference of the Stained Glass Association.

916 "Making a Name for Himself"

The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 19, no. 1, Winter 1996, p. 7, ill.

J. Kenneth Leap, stained glass artist.

917 "Marie-Paule Grusenmeyer"

Glashelder, no. 5, Jan. 1996, pp. 22-23, ill. In Dutch.

918 "Meisterfeier in Witten"

Glas + Rahmen, v. 46, no. 14, July 2, 1995, pp. 738-742, ill.

Nordrhein-Westfalen competition for glass-makers; several flat glass panels illustrated.

919 "Member Profile: Gordon Hill"

Artists in Stained Glass Flat Glass Journal, Fall 1996, p. 7, ill.

Ottawa artist.

920 "Member Profile: Graham Howcroft"

Artists in Stained Glass Flat Glass Journal, Fall 1996, pp. 8-9, ill.

Newfoundland artist.

921 "New Fellows and Associates: Joseph Nuttgens, Alexander Beleschenko, Sebastian Strobl, Glenn Carter, Tracy Smith"

Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 2, 1996, pp. 5-8, ill.

Statements by the artists and illustrations of their work.

922 "New Slide File Member: Jean-Pierre Leger"

Artists in Stained Glass Flat Journal, Spring 1996, p. 5, ill.

923 "New Stained Glass Panels – Perth Royal Infirmary"

The Scottish Glass Society Newsletter, no. 54, Spring 1996, pp. 8-10, ill.

Five panels by Shona McInnes.

924 "Notes and Comments: A Major Project in Glass"

Faith and Forum, v. 29, Spring/Summer 1996, p. 5, ill.

Minnesota synagogue windows by Ellen Mandelbaum.

925 "Pintando con luz, Painting with Light"

Glass Art, v. 2, no. 2, Jan./Feb. 1996, pp. 14-15, ill.

20-year retrospective of Narcissus Quagliata's work at the Museo Franz Mayer in Mexico City.

926 "Preston Studios 1976-1996"

Glass Art, v. 11, no. 6, Sept./Oct. 1996, pp. 58-59, ill.

927 "Profile: Penelope Comfort Starr"

Glass Craftsman, no. 137, Aug./Sept. 1996, pp. 43-45, ill.

928 "Sarah Hall: Ontario Association of Architects Allied Arts Award Winner"

Artists in Stained Glass Flat Glass Journal, Fall 1996, p. 11.

929 "Shortform: Patterns of Pearl"

Crafts (U.K.), no. 140, May/June 1996, p. 11, ill. Glass installation by David Pearl for an engineering company.

930 "Shortform: Pool of Talent"

Crafts (U.K.), no. 139, March/April 1996, p. 11, ill.

Swimming pool mosaic of glass tesserae by Majolica Works.

931 "Shortform: Raising the Glass"

Crafts (U.K.), no. 142, Sept./Oct. 1996, p. 15, ill. Stained glass panel by Surinder Warboys, Ipswich.

932 "Stained Glass on Show"

Glass (U.K.), v. 73, no. 2, Feb. 1996, p. 81, ill.

Exhibition of stained glass by John Patsalides in Hartlepool, England.

933 "Urinoir"

Glas + Rahmen, v. 47, no. 19, Oct. 1, 1996, p. 1056, ill.

First public toilet with glass walls, Groningen.

934 "Vasari Diary: 'Never One to Leave Well Enough Alone'"

ARTnews, v. 95, no. 9, Oct. 1996, p. 41, ill. Stained glass window by Matisse for Nelson Rockefeller, Pocantico Hills chapel.

935 "Vitrail: Antoine Benoit le préfère sans plomb et aboutit à un système breveté"

Verre Actualité, no. 144, June/July 1996, pp. 9-13, ill.

Antoine Benoit develops a patented technique for stained glass without lead support.

936 "'Le Vitrail au Japon' . . . à Chartres"

Verre Actualités, no. 141, Jan./Feb. 1996, p. 31, ill.

937 "Vitrail: Vitraux contemporains du Japon"

Verre (L'Institut du Verre, Versailles), v. 1, no. 6, Nov./Dec. 1995, pp. 40-41, ill.

Japanese stained glass exhibition at Centre International du Vitrail, Chartres.

938 "VonRoenn Joins Bartlett and Pelli on DC Airport"

Common Ground: Glass, Fall 1996, p. 20, ill. Jennifer Bartlett panels for terminal building wall, constructed by architect Cesar Pelli and Kenneth Von Roenn.

939 "Wandlerischer Bilderfinder"

Art Aurea, no. 3, Sept./Oct./Nov. 1996, p. 62, ill. Panels by Nabo Gass.

940 "1995 in Review: Public Art"

Art in America (Annual Guide to Museums, Galleries, Artists), v. 84, no. 8, Aug. 1996, p. 36, ill.

Glass mural by Ellen Burchenal, metal and glass ceiling installation by Judy Pfaff, glass and steel towers by Stanley Saitowitz.

941 "1996 AIA Religious Art Award: Arthur Stern Studios/Architectural Glass"

Faith and Forum, v. 29, Spring/Summer 1996, p. 10, ill.

Church doors and windows, Portola Valley, California.

942 Anderson, Avery H.

"Earthstar Glass Studio"

Common Ground: Glass, Spring 1996, pp. 7-9, ill.

New Hampshire studio of Wayne and Karen Reed.

943 "Featured Artist: Cheryl Kumiski"

Common Ground: Glass, Summer 1996, pp. 3-6, ill.

New Hampshire stained glass artist.

944 Arie, Laura

"Design of the Times: MCC Mosaics"

House and Garden (British edition), v. 51, no. 4, April 1996, p. 105, ill.

London couple creates mosaics for public and private commissions.

945 Art and Architecture

Second Register of Artists and Craftsmen (Theo Crosby and Jo Garlick, ed.)

Forest Row, East Sussex: Art and Architecture Ltd., 1989, 1 vol., ill.

British stained glass, flat glass, and mosaic artists with examples of their work.

946 Barley, Keith
"Southwell Minster: The Great West Window"
Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 2, 1996, p. 14, ill.
Window designed and painted by Patrick Reyntjens.

947 Battersby, Jean
"Art and Airports 2"
Craft Arts International, no. 37, 1996, pp. 49-64, ill.
Includes mosaics by Robert Preston, Rafael Gurvich.

948 Beaty, David
Light Perpetual: Aviators' Memorial Windows
Shrewsbury, England: AirLife Publishing, 1995, 160 pp., ill.
World War II memorial windows in churches and RAF stations throughout Britain.

949 Beeh-Lustenberger, S.
"Lumières en patrimoine: Les Chantiers de création des vitraux contemporains en France"
Verre (L'Institut du Verre, Versailles), v. 2, no. 2, March/April 1996, pp. 47-51, ill.
Exhibition of contemporary French stained glass at the Centre International du Vitrail, Chartres.

950 Bennett, Kit
"Stained Glass by Klaus Brucksch"
Craft Arts International, no. 36, 1996, pp. 73-76, ill.

951 Bierman, M. Lindsay
"Fantasy in Glass"
Interior Design, v. 67, no. 7, May 1996, pp. 226-227, ill.
Stephen Knapp's Chicago installation of kiln-formed and other types of architectural glass.

952 Blaney, Paul
"Tallow, an Excellent Soldering Flux?"
Stained Glass Quarterly, v. 91, no. 2, Summer 1996, pp. 140-141, ill.

953 Blankstein, Amy
"Commissions: Graham Bennett"
Sculpture, v. 15, no. 8, Oct. 1996, p. 15, ill.
Site-specific steel and glass piece at Kaipara Harbour, New Zealand.

954 Botello, Alfredo
"By Design: Glass"
Metropolis, v. 15, no. 6, Jan./Feb. 1996, p. 41+, ill.
Gordon Huether's architectural glass design firm in Napa, California, and a recent project.

955 Burght, Angela van der and others
"[Stained Glass in 22 Countries]"
Stained Glass Quarterly, v. 91, no. 1, Spring 1996, pp. 17-67, ill.
Overview of recent projects world-wide, with a special feature on Canadian work.

956 Burns, Judy Jansen
"Interior and Specialty Glazing"
Glass Magazine (National Glass Association), v. 46, no. 5, May 1996, pp. 48-50, ill.
Architects using glass in creative ways.

957 Carther, Warren
"La Biennale canadienne du verre: Transcript from Slide Lecture by Warren Carther"

Artists in Stained Glass Flat Glass Journal, Summer 1996, pp. 10-15, ill.

958 Chartres. Centre International du Vitrail
Vitrail et architecture contemporaine au Japon
Chartres: the center, 1995, 36 pp., ill.

959 Chicago, Judy and Woodman, Donald
Holocaust Project: From Darkness into Light
New York: Viking Penguin, 1993, 222 pp., ill.
Project includes stained glass panels designed by Chicago and assisted by Michael Caudle, Bob Gomez, Dorothy Maddy, Flo Perkins.

960 Corrin, Adelle
"The Stevens Competition 1996"
Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 2, 1996, p. 20, ill.
Student competition won by Ian Hartless.

961 Davis, Karen E.
"Father Dan Hillen, Stained Glass Artist"
Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 197-203, ill.

962 Dean, Andrea Oppenheimer
"Reflections from a Glasshouse"
Preservation, v. 48, no. 4, July/Aug. 1996, pp. 70-81, ill.
Philip Johnson's Glass House.

963 Devereaux, Elizabeth
"'Gather Us In . . .,' the Catholic Newman Center"
Stained Glass Quarterly, v. 90, no. 4, Winter 1995, pp. 309-311, ill.
Author's work for a chapel at the University of Missouri.

964 Dumont, Jean
"Artist Profile: Michèle Lapointe, Strata & Differences"
Glass Gazette, Spring 1996, pp. 3-5, ill. In French and English.
Sheet glass sculptures.

965 Eavis, Anna
"Rosalind Grimshaw at the Cochrane Gallery"
Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 2, 1996, p. 18, ill.
London exhibit.

966 Elliot, Liz
"A Glass Act"
House and Garden (U.K.), v. 51, no. 9, Sept. 1996, pp. 116-121, ill.
Five conservatories.

967 Femenella, Arthur
"Copper Foil Windows"
Glass Art, v. 11, no. 4, May/June 1996, pp. 26-29+, ill.
History, strengths and weaknesses, auxiliary support, etc.

968 Filer, Mary
"The Visitation of Johannes Schreiter"
British Columbia Glass Arts Association Newsletter, v. 8, no. 4, July/Aug. 1996, p. 4, ill.

969 Finnerty, Bernadette
"Alaskan Glass Project Created in Memory of Artist's Brother"
The Crafts Report, v. 22, no. 244, Aug. 1996, pp. 20-21, ill.
Paul Housberg mural of kiln-formed glass in Eagle River, AK.

970 Forestier, Sylvie
Marc Chagall: Seine Farbfenster aus aller Welt
Stuttgart and Zürich: Belser Verlag, 1995, 232 pp., ill.
Chagall's stained glass windows, 1950s-1980s.

971 Frantz, Susanne K.
"Sklo v architektuře: Šest českých sochařů"
Umění a Řemesla, v. 38, no. 3, 1996, pp. 46-50, ill. English summary.
"Form-Light-Glass: Contemporary Glass from the Czech Republic" exhibit at American Craft Museum, and author's lecture at Czech U.N. mission in New York.

972 Gareau, Maurice
"Stained Glass Panel: Viable Art Medium?"
Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 211-212, ill.
The autonomous panel.

973 Gehr, Christa
"Glasdesign: Raumerlebnis durch Licht und Farbe"
Glaswelt, Dec. 1995, pp. 30-31, ill.
Stained glass by Otto Peters firm of Berlin.

974 Gilliam, Tony
"Glass Doors at St. John's, Hampstead"
The Guild of Glass Engravers Newsletter, Spring 1996, p. 4, ill.
Sandblasted and engraved church doors by the author.

975 Girard, Sylvie
"Expositions: Christine Coquard"
La Revue de la Céramique et du Verre, no. 85, Nov./Dec. 1995, p. 61, ill.
Panels by Coquard in Laval, France.

976 Gladstone, Valerie
"Glass: Brian Clarke; Light Made Glorious"
ARTnews, v. 95, no. 1, Jan. 1996, pp. 64-65, ill.
Recent projects in Germany, England, Japan.

977 Goodison, Janet
"Engraved Glass Panels & Windows in the UK"
The Guild of Glass Engravers Newsletter, Spring 1996, pp. 2-3.
List compiled by the Guild is available.

978 Goodrow, Gérard A.
"Leipzig: Glass House on a Cutting Edge"
ARTnews, v. 95, no. 6, June 1996, p. 80.
Convention center, a glass and steel structure recalling the Crystal Palace.

979 Grenon, Ariane
"Cécile Bouvarel, mosaïste"
Le Courrier des Métiers d'Art, no. 154, July/Aug. 1996, pp. 3-5, ill.

980 Hall, Sarah
"Weaving Windows"
Glass Art, v. 11, no. 6, Sept./Oct. 1996, pp. 66-68, ill.
Author's mausoleum windows in Toronto.

981 Hall, Sarah and Kraegel, Jeffrey
"Catching Rays"
Glass Art, v. 11, no. 5, July/Aug. 1996, pp. 42-47, ill.
Stained glass by Sarah Hall.

982 "Commissions and Collaborations"
Glass Art, v. 11, no. 3, March/April 1996, pp. 40-43, ill.
Stained glass projects by Sarah Hall Studio.

- 983** "Dialogue in Design: Creating Work for a Glass Tower"
Glass Art, v. 11, no. 4, May/June 1996, pp. 4-6+, ill.
Project for a Toronto church by Hall.
- 984** Hall, Sarah and Larisey, Peter
"The Art of Johannes Schreier: Two Impressions"
Glass Art, v. 12, no. 1, Nov./Dec. 1996, pp. 40-44, ill.
- 985** Harbaugh, Pamela
"Angelika Traylor's Celebration of Nature"
Glass Collector's Digest, v. 10, no. 1, June/July 1996, pp. 52-58, ill.
Panels by Florida artist.
- 986** Haufschild, Lutz
"The Spectra Veil: The Art Glass Wall of the Bata Shoe Museum"
Glass Gazette, Fall 1995, pp. 13-14, ill.
Author's monumental window wall for Toronto museum.
- 987** Heyne, Pamela
Mirror by Design: Using Reflection to Transform Space
New York: John Wiley & Sons, 1996, 203 pp., ill.
- 988** Hoggard, Liz
"Commissions: Durham Aged Mineworkers' Homes Association"
Crafts (U.K.), no. 140, May/June 1996, pp. 16-19, ill.
Series of stained glass panels by Sue Woolhouse for a development of 16 houses.
- 989** "Shortform: Designed to Thrill"
Crafts (U.K.), no. 139, March/April 1996, p. 13, ill.
Exhibit of stained glass by John Patsalides in Hartlepool.
- 990** "Shortform: Social Scenes"
Crafts (U.K.), no. 140, May/June 1996, p. 11, ill.
Mosaics by Lynne Gant for building in Sturminster Newton, England.
- 991** Hoover, Richard L.
"Interview with Jean-Jacques Duval"
Stained Glass Quarterly, v. 90, no. 4, Winter 1995, pp. 297-300+, ill.
Saranac, New York, stained glass artist.
- 992** Hunter, Skip
"Dreams of the Wind Studio"
Common Ground: Glass, Winter 1995, p. 18, ill.
Author's sandblasted panels.
- 993** *In vitro: Mario Fraga* (Text: Mario Fraga, Luiz Carlos Mello, and Lygia Pape) [S.l.: s.n., 1991], 61 pp., ill. In Portuguese and English.
Brazil exhibition of Fraga's "art of painting between sheets of glass."
- 994** Jay, Susan Rosenthal
"Flavors of the Past"
Collector Editions, v. 24, no. 5, Sept./Oct. 1996, pp. 90-91, ill.
Miniature stained glass buildings made by Ohio company.
- 995** Jekyll, Robert
"Rendezvous in France"
Ontario Craft, v. 21, no. 2, May/June 1996, pp. 10-11, ill.
Former Burleighfield students (Patrick Reyntiens, Stuart Reid, Doreen Balabanoff, and others) reunite.
- 996** Johnston, Laura
"Keshava – Case Study"
Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 1, 1996, pp. 19-20, ill.
Work by Keshava (Antonio Luis Sainz), Barcelona architectural glass artist.
- 997** Kangas, Matthew
"Robert Kehlmann: Aspects of Meaning"
Glass (UrbanGlass), no. 64, Fall 1996, pp. 36-41, ill.
- 998** Kaufman, Laura
"Interview with Eric Wesselow"
Artists in Stained Glass Flat Glass Journal, Summer 1996, p. 18.
- 999** Kebrle, John
"Hard Rock Café, San Antonio, Texas"
Stained Glass Quarterly, v. 90, no. 4, Winter 1995, cover and p. 302, ill.
Windows with Texas-born rock-and-roll stars.
- 1000** Kehlmann, Robert
"Burleighfield House: Summer 1975"
Glass Art, v. 3, no. 5, Oct. 1975, pp. 12-20, ill.
Author interviews Joan Koltun, Casey Lewis, Peter Mollica about course with Ludwig Schaffrath and Patrick Reyntiens.
- 1001** Koplos, Janet
"Review of Exhibitions: Robert Kehlmann"
Art in America, v. 84, no. 9, Sept. 1996, p. 117, ill.
Exhibit in Moraga, CA.
- 1002** Kyle, Carolyn
"Design It Your Way: Tips for Getting Exactly the Pattern You Want"
Stained Glass News, no. 31, Feb. 1996, p. 12.
- 1003** Leger, Jean-Pierre
"Coup d'oeil sur l'exposition 'Verre à froid'"
Artists in Stained Glass Flat Glass Journal, Summer 1996, pp. 16-17, ill.
Review of exhibition at Marché Bonsecours, Montreal, during the Canadian Biennale.
- 1004** Leymarie, Jean
Marc Chagall: The Jerusalem Windows (3rd ed.)
New York: George Braziller, 1996, 95 pp., ill.
- 1005** Liotta, Christine
"Luminous, Transparent, Planar"
Metropolis, May 1996, p. 111+, ill.
Czech glass and Czech glass in architecture.
- 1006** Lutfy, Carol
"Design: Tokyo Light"
ARTnews, v. 95, no. 4, April 1996, pp. 83-84, ill.
Tokyo International Forum, a seven-story glass hall designed by Rafael Viñoly.
- 1007** Mandelbaum, Ellen
"Synagogue with a View"
Stained Glass Quarterly, v. 90, no. 4, Winter 1995, pp. 314-316, ill.
Windows in synagogue in Minnetonka, Minnesota, by author.
- 1008** Mann, Jayne L. H.
"Restoration Glass: Using Decorative Art Glass in Historic Buildings"
U.S. Glass, v. 31, no. 5, May 1996, pp. 32-35, ill.
- 1009** McCaffrey, Alison
"The Worshipful Company of Glaziers Award for Excellence 1996"
Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 2, 1996,
- p. 22.
Author works at Goddard and Gibbs and other studios as result of award.
- 1010** McGrain, Peter
"Establishing the Appearance of Depth in Stained Glass"
Glass Art, v. 11, no. 5, July/Aug. 1996, pp. 54-57, ill.
- 1011** McPherson, Anne
"Changing the Face of Ontario"
Ontario Craft, v. 21, no. 4, Sept./Oct. 1996, pp. 20-23, ill.
Heraldic windows by Ted Goodden at research park, London; sandcarved & etched glass office entryway, Toronto, by Mimi Gellman; glass newel posts by Jeff Goodman, Toronto theater.
- 1012** Meek, Harold
The Synagogue
London: Phaidon Books, 1995, 240 pp., ill.
Includes stained glass by Chagall and others; use of glass by Frank Lloyd Wright, Philip Johnson.
- 1013** Menzies, Henry Hardinge
"The Renovation of St. Aloysius"
Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 188-191, ill.
New Canaan, Connecticut, church windows designed by Frederick Cole of Rohlf's Stained and Leaded Glass.
- 1014** Mitchell, Emily
"Let There Be Light – and Color"
Time, v. 148, no. 21, Nov. 18, 1996, pp. 64-66, ill.
Brian Clarke's architectural stained glass.
- 1015** Moraga. Hearst Art Gallery, Saint Mary's College of California
Robert Kehlmann: Painting With Glass, A Retrospective
Moraga, CA: the gallery, 1996, 48 pp., ill.
Includes essays by Susanne K. Frantz and William Warmus. Reviewed by E. Crosby Willet in *Stained Glass Quarterly*, v. 91, no. 3, Fall 1996, p. 213.
- 1016** *Narcissus Quagliata: Painting with Light = Pitture di luce = Pintando con luz* (Essays: Kenneth R. Trapp and Rosa Barovier Mentasti)
Roma: Il Cigno Galileo Galilei, 1995, 117 pp., ill. In English, Italian, and Spanish.
- 1017** Ondráček, Josef
"St. Wenceslas' Church in Břeclav"
New Glass Review (Czech), v. 51, no. 4, 1996, pp. 30-31, ill. In English and German.
Windows by Vitráž firm in new church.
- 1018** Ontario Crafts Council
Ontario Crafts '95: A Biennial Juried Exhibition of Works by Members of the Ontario Crafts Council (Text: Dale Barrett)
Toronto: Ontario Crafts Council, 1995, 16 pp., ill.
Stained glass panel by Mark Thompson.
- 1019** Papanicolaou, Linda Morey
"California Gothic: Examples from Episcopal Churches of the Mid-Nineteenth Century"
Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 192-195+, ill.
- 1020** Patterson, Ann
"The Little Train That Could: Laurie Nessel's Tempe Public Art Project"
Glass Art, v. 2, no. 2, Jan./Feb. 1996, pp. 46-

49, ill.
Panel with silkscreened historic photographs.

1021 Plowright, Terrance
Stained Glass: Inspirations and Designs
Kenthurst, Australia: Kangaroo Press, 1993,
104 pp., ill.
Work by the Australian author.

1022 Porcelli, Joe
"Brilliant Cut Glass: The Work of Glasslight
Studio"
Glass Craftsman, no. 137 (new numbering),
Aug./Sept. 1996, pp. 6-11, ill.
California firm.

1023 "Commission Spotlight: Commemorative
Window for the Pope"
Glass Craftsman, no. 7, Feb./March 1996,
pp. 24-25, ill.
New York designer Patrick Clark.

1024 "Designer Glass – for the Home of Gi-
anni Versace"
Glass Craftsman, no. 136 (new numbering),
June/July 1996, pp. 6-11+, ill.
Windows for Miami home by McMow Art
Glass.

1025 "Glassmakers in the New Golden Age
of Glass"
Glass Craftsman, no. 138, Oct./Nov. 1996,
pp. 6-13, ill.
American glass companies: Armstrong,
Blenko, Bullseye, Chicago Art Glass, Kokomo,
and others.

1026 "Monument: The Latest Architectural
Work of Peter McGrain"
Glass Craftsman, no. 7, Feb./March 1996,
pp. 6-12+, ill.
Airport installation in Rochester, New York.

1027 "Stained Glass at Wheaton Village"
Glass Craftsman, no. 6, Dec./Jan. 1996,
pp. 50-53, ill.
Exhibit with work by J. Kenneth Leap, Ellen
Mandelbaum, Larry Zgoda, Ray King, Saara
Gallin, and others.

1028 Rathánová, Tereza
"GV – Glass Vitrage sro"
New Glass Review (Czech), v. 51, no. 2,
1996, p. 29, ill. In German and English.
Stained glass firm in Bakov nad Jizerou,
Czech Republic.

1029 "Vitráž – M. Drábek, Z. Čáp"
New Glass Review (Czech), v. 51, no. 2,
1996, pp. 20-23, ill. In German and English.
Vitráž firm, a private studio established in
1992 in Svor, Czech Republic.

1030 Raymond, Mary
"Landscapes in Metal and Glass"
Craft Arts International, no. 37, 1996, pp. 105-
106, ill.
Enamelled panels by the author, Australia.

1031 Rechlik, Karel
"Glass Chapel' of the Augustinian Convent in
Old Brno"
New Glass Review (Czech), v. 51, no. 4,
1996, pp. 26-27, ill. In German and English.

1032 Redstone, Louis G.
Art in Architecture
New York: McGraw-Hill, 1968, 256 pp., ill.
Includes stained glass panels.

1033 Reid, T. R. and others
"New Buildings in Japan"

Architecture, v. 85, no. 10, Oct. 1996, pp. 91-
135, ill.
Tokyo's International Forum building and other
Japanese glass architecture since 1980.

1034 Rosen, Miriam
"Public Image Limited"
Artforum, v. 35, no. 1, Sept. 1996, p. 38+, ill.
Stained glass windows by Jan Dibbetts, David
Rabinovitch, Claude Viallat, and Pierre
Soulages as part of exhibit of Paris public art,
"Monument et modernité."

1035 Schoonmaker, Lisa
"Profile: Lisa Myers"
Maine Crafts Association Newsletter, no. 80,
Nov./Dec. 1996, pp. 12-16, ill.
Architectural glass and fused glass by Maine
artist.

1036 Schreiter, Johannes
"La Biennale canadienne du verre: Transcript
from Slide Lecture by Johannes Schreiter"
Artists in Stained Glass Flat Glass Journal,
Summer 1996, pp. 2-9, ill.

1037 Seince, Françoise
"Lumières en patrimoine"
Le Courrier des Métiers d'Art, no. 153, June
1996, pp. 20-21, ill.
Exhibit at Centre International du Vitrail, Char-
tres.

1038 "Les 20 ans de la Galerie du Vitrail"
Le Courrier des Métiers d'Art, no. 154, July/
Aug. 1996, p. 22, ill.
Anniversary exhibit at a Chartres stained
glass gallery.

1039 Silverman, Leslie L.
*The Competitive Edge: A Guide to Building
and Advancing Your Business Success in the
Stained Glass Industry* (Deborah Stoll, ed.)
Boulder, CO: Choice Publications, 1995,
73 pp., ill.

1040 Simpson, Clare
"Glazed Looks"
House and Garden (British edition), v. 51,
no. 4, April 1996, pp. 159-162, ill.
Conservatories.

1041 Sinkó, István
"Művésztanárok: Beszélgetés Bráda Tibor
festőművésszel"
Új Művészet, v. 7, no. 6, June 1996, pp. 49-50,
ill.
Interview with stained glass artist and teacher
Tibor Bráda.

1042 Smith, Virginia
"France, July 1995"
Artists in Stained Glass Flat Journal, Spring
1996, pp. 9-12, ill.
Visiting contemporary glass sites.

1043 Soléau, Antje
"Angewandte Kunst für den Sakralen Raum"
Kunsth Handwerk & Design, no. 3, May/June
1996, pp. 28-35, ill.
Exhibition in Bochum; includes stained glass
by Karl-Alexander Dedy and Hubert Schaff-
meister.

1044 Sonntag, Gerhard
"Leben mit Glas"
Glas + Rahmen, v. 46, no. 14, July 2, 1995,
pp. 756-757, ill.
Displays of creative uses of flat glass at
Munich fair.

1045 *Stained Glass Windows of Distinction:
Collection One, Featuring McMow Art Glass,
Studio Designers* (Randy Wardell, ed.)
[Fort Lauderdale, FL]: Wardell Publications,
1995, 78 pp., ill.
Stained glass patterns.

1046 *Stained Glass Windows of Elegance:
Collection Two, Featuring Glass Reflections of
Fort Lauderdale, Studio Designers* (Randy
Wardell, ed.)
[Fort Lauderdale, FL]: Wardell Publications,
1996, 78 pp., ill.

1047 Stanisic, Stevan
"The Stanisic Studio . . . A European Tradition
Comes to America"
Stained Glass Quarterly, v. 91, no. 2, Summer
1996, pp. 116-121, ill.

1048 Stebbing, Beatrice
"Students Create Chapel Windows (with Just
a Little Help from Emil Frei, Jr.)"
Stained Glass Quarterly, v. 91, no. 2, Summer
1996, pp. 106-110, ill.

1049 Stone, Graham
"David Wright's Shabbat Window"
Ausglass Magazine, Christmas edition, 1995,
p. 14, ill.
Window in Melbourne temple.

1050 Swash, Caroline
"The Herbert Howells Memorial Window,
Gloucester Cathedral"
The Journal of Stained Glass (British Society
of Master Glass Painters), v. 19, no. 3, 1994/
1995, pp. 343-345, ill.
Window commemorating the composer by the
author.

1051 "James A. Weatherley"
*Stained Glass, the Magazine of the British
Society of Master Glass Painters*, no. 2, 1996,
p. 15, ill.
Goddard and Gibbs glass craftsman of 50
years.

1052 "Klaus Zimmer, Antipodean Stained
Glass Artist from Berlin"
The Journal of Stained Glass (British Society
of Master Glass Painters), v. 19, no. 3, 1994/
1995, pp. 337-342, ill.

1053 "Reviews: Art in Glass. Stained Glass,
Glass Assemblages and Vessels"
Crafts (U.K.), no. 139, March/April 1996,
p. 54, ill.
London exhibit with glass by Peter Layton,
Sam Herman; stained glass by John Clark,
Ruth Griesman, Ruth Jacobson.

1054 "Reviews/Exhibitions: Douglas Hogg"
Crafts (U.K.), no. 138, Jan./Feb. 1996, p. 57, ill.
London exhibit.

1055 Tahedi, Ernestine
"Member Profile: Ernestine Tahedi"
Artists in Stained Glass Flat Glass Journal,
Summer 1996, p. 19, ill.

1056 Tauvel-Dorsaz, Hélène
"Le Musée de Romont. Le Vitrail suisse se
porte bien"
La Revue de la Céramique et du Verre, no. 87,
March/April 1996, pp. 56-57, ill.
Stained glass center and museum at Romont,
Switzerland.

1057 Thill, Mary
"Artist Profiles: Jean-Jacques Duval"

Topia (Baltimore, MD), Preview issue, Oct./Nov./Dec. 1996, p. 20, ill. Wall by Saranac, New York, designer.

1058 Toyama, Takayuki
Windows of European Countries (2 vols.) [S.l.: s.n., 1981-1984], 168, 168 pp., ill. Japanese text, English preface. Photographs of windows in many countries.

1059 Vance, Peggy and Goodrick-Clarke, Celia
The Mosaic Book: Ideas, Projects and Techniques
London: Conran Octopus, 1994, 1996 printing, 128 pp., ill.

1060 Vitta, Maurizio
"Espressioni della materia = Material's Multi-form Nature"
L'Arca (Milan), no. 107, Sept. 1996, pp. 72-75, ill. In Italian and English. Glass staircase designed for a Chicago residence and a dichroic glass facade on New York building by Benedictus Award finalist James Carpenter.

1061 Vogel, Neal
"Joseph E. Flanagan (1858-1928), Founding Father of the Stained Glass Association of America"
Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 215-220, ill. Flanagan & Biedenweg stained glass firm of Chicago.

TECHNOLOGY (after 1945)/TECHNOLOGIE (nach 1945)

1072 Anonymous
"Exhibitions: Light Construction"
Form-Function-Finland, no. 3, 1995, pp. 56-57, ill. Museum of Modern Art exhibit of new transparent and translucent architecture.

1073 "Glass and Light: James Carpenter Design Associates Inc."
Verre (L'Institut du Verre, Versailles), v. 2, no. 5, Sept./Oct. 1996, pp. 53-55, ill. Architectural glass projects.

1074 "Glass Baths in the Pyrenees"
U.S. Glass, v. 31, no. 1, Jan. 1996, p. 18, ill. Modern thermal Roman baths with extensive glazing.

1075 "Glass Blowing Robot"
Glass, Monthly Journal of the European Glass Industry, v. 73, no. 8, Aug. 1996, p. 333, ill. French company develops robot that reproduces manual motions of glassblowing and shaping.

1076 "Glass Glossary"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 1, no. 1, Fall 1990, p. 15. Terminology used in glass decorating, fusing or slumping, or the firing of glazes.

1077 "Glazes, Glass and Lead"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 1, no. 2, Nov./Dec. 1990, pp. 9-10.

1078 "Good Housekeeping Practices"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 2, no. 5, Sept./Oct. 1991, pp. 10-

1062 Waggoner, Shawn
"From Liturgy to Lobby: Powell Brothers' Salt Lake International Airport Window"
Glass Art, v. 11, no. 6, Sept./Oct. 1996, pp. 4-8, ill. Church window examples, as well as airport window.

1063 "Light, Texture and the Power of Glass: Paul Housberg's Architectural Commissions"
Glass Art, v. 11, no. 6, Sept./Oct. 1996, pp. 70-75, ill.

1064 "Narcissus Quagliata's 'Gateway into Night'"
Glass Art, v. 2, no. 2, Jan./Feb. 1996, pp. 4-13, ill. Large fused glass panel made at Bullseye Glass Co. for Quagliata's exhibit in Mexico City.

1065 Walker, Pattie
"Whitby Mental Health Centre, Stained Glass Chapel Windows"
Artists in Stained Glass Flat Glass Journal, Fall 1996, pp. 4-6, ill. Seven chapel windows by author.

1066 Webb, Michael
"Motown Records Corporate Headquarters"
Interiors, v. 155, no. 2, 1996, pp. 90-95, ill. Cast glass table with "river" motif, fabricated by Joel Berman Glass Studios, p. 93.

1067 Weis, Helene
"The Caring Place: A Meditation Room for

14, ill. Maintaining the kiln, electrical elements, etc.

1079 "Health and Safety: Crystalline Silica"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 1, no. 1, Fall 1990, p. 6.

1080 "Health and Safety: Lead and Legislation"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 1, no. 2, Nov./Dec. 1990, p. 10.

1081 "Introduction to Gas Kilns"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 2, no. 1, Jan./Feb. 1991, p. 15.

1082 "An Invention from Thuringia: A Thermometer without Mercury"
Kulturchronik, no. 6, 1995, pp. 52-53, ill.

1083 "Lead Poisoning among Armenian Glass Workers"
ACTS Facts (Arts, Crafts and Theater Safety), v. 10, no. 4, April 1996, p. 4.

1084 "Metal Enameling - Kiln Firing Procedures"
The Firing Line (Orton Firing Institute, Westerville, OH), Winter 1996, pp. 12-14, ill.

1085 "Oberflächeneffekte in Flakons und Fläschchen"
Glaswelt, v. 49, no. 9, Sept. 1996, p. 54+, ill. Sandblasting technique used to decorate mass-produced items, such as perfume flasks.

1086 "Problem Solving - Firing Gold Decals"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 2, no. 4, July/Aug. 1996, pp. 4-5, ill.

Chicago's Ronald McDonald House"
Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 204-206, ill. Willet Studio stained glass.

1068 "Crown Jewels of the Holy Family Chapel"
Stained Glass Quarterly, v. 91, no. 2, Summer 1996, pp. 102-104, ill. Windows designed by Father Lauck and made by Conrad Schmitt Studios for Chat-ham, Canada, chapel.

1069 Wesselow, Eric
"The Aron Kodesh"
Artists in Stained Glass Flat Journal, Spring 1996, pp. 6-7, ill. Author's laminated glass relief in Thornhill, Ontario, community center.

1070 "Thinking Hands, the Invisible Strings between Mind and Creative Hands"
Canadian Society of Decorative Arts Bulletin, v. 14, nos. 1 and 2, Winter/Spring 1996, pp. 8-9, ill. Excerpts from keynote address at the International Conference on Environmental Glass, Corning, New York, 1993.

1071 *Yet Still We Rise: African American Art in Cleveland 1920-1970*
Cleveland, OH: Cleveland Artists Foundation, 1996, 93 pp., ill. Exhibit included stained glass by Douglas Phillips, Phillips Stained Glass Studio.

1087 "Protective Glazing for Stained Glass Windows"
Stained Glass Quarterly, v. 91, no. 3, Fall 1996, pp. 186-187+.

1088 "Restoration in the Wake of Terrorism"
Stained Glass Quarterly, v. 91, no. 2, Summer 1996, pp. 122-123+, ill. Restoring recently damaged window of 1937 in the Leathersellers' Hall, London.

1089 "Selecting an Electric Kiln"
The Firing Line (Orton Firing Institute, Westerville, OH), v. 2, no. 4, July/Aug. 1996, pp. 21-22, ill.

1090 "Silica Targeted for Special Emphasis by OSHA"
ACTS Facts (Arts, Crafts and Theater Safety), v. 10, no. 7, July 1996, p. 2.

1091 "Silver Nitrate Warning"
The Bead Release (Shingle Springs, CA), v. 3, no. 3, July 1996, pp. 11-12. Hazards in using the material in beadmaking.

1092 "Tableware Production Success Story"
Glass International, v. 19, no. 3, Sept. 1996, pp. 17-18. Three companies in Poland (Sudety, Irena, and Krosno) are privatized and producing table glassware.

1093 "Waste Management: UK Glassmaker Makes Substantial Savings by Reducing Waste"
Glass, Monthly Journal of the European Glass Industry, v. 72, no. 12, Dec. 1995, p. 503, ill. Royal Brierley is developing new types of

blowing irons to reduce blistering and contamination.

1094 "A Wave of Inspiration"

The Glass Cone (U.K.), no. 42, Autumn 1996, cover and p. 5, ill.

David Watson's Brighton project: a curved colored glass walkway on the seafront Promenade made from 700 recycled bottles.

1095 Anderson, Avery H.

"Fusing Questions: An Overview"

Common Ground: Glass, Summer 1996, pp. 20-21, ill.

1096 Andrews, Kevin

"Casting Spindles for the Copper Wheel Lathe"

The Guild of Glass Engravers Newsletter, Summer 1996, pp. 8-12, ill.

Casting and making new spindles for engraving.

1097 *Artesania en vidrio. Publicación Trimestral*, no. 1, Barcelona: EMEGRAF, 1996,

35 pp., ill.

How-to-do-it stained glass periodical.

1098 Bagley, Peter

Making Modern Jewellery: Simple Techniques, Modern Materials

London: Cassell, 1992, 128 pp., ill.

Glass and enamel, pp. 70-77.

1099 Bambrough, Mark

"The Alternative Veil"

Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 1, 1996,

pp. 13-15.

Opaque and translucent enamels.

1100 "A Unified Approach to Glass Painting"

Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 1, 1996,

pp. 16-18, ill.

Conservation and restoration work.

1101 Barreneche, Raul A.

"Building in Glass"

Architecture, v. 85, no. 12, Dec. 1996, pp. 107-115, ill.

Architectural projects by James Carpenter.

1102 Beadle, The Venerable

"The Bead Column: Bubbles and Droplets"

Glass Line, v. 9, no. 5, Feb./March 1996,

pp. 9-11, ill.

1103 "The Fork-tailed Devil"

Glass Line, v. 9, no. 6, April/May 1996, p. 11+, ill.

Mandrel used to make beads with two parallel string holes.

1104 Blazek, Dean and Blazek, Michael

Neon: The Next Generation

Cincinnati, OH: ST Publications, 1995,

232 pp., ill.

Neon shop layouts, techniques, etc.

1105 Bloom, Murray

"Core Formed Vessels"

The Independent Glassblower, no. 42, June/July/Aug. 1996, pp. 1-2, ill.

1106 Bloom, Murray and Gruenig, David

"Annealing"

The Independent Glassblower, no. 43, Sept./Oct./Nov. 1996, pp. 1-5.

1107 Brabham, Mark

"Hot Glass Burners and Controls"

Ausglass Magazine, Christmas edition, 1995,

pp. 3-7, ill.

1108 Cage, Tom

"The Why and How of a Jacob's Ladder"

Signs of the Times, v. 218, no. 4, April 1996,

pp. 222-225, ill.

Safety device in a neon shop.

1109 Carrara, Jessy and Rossol, Monona

"Safety in the Studio: Lead Free Tinning Flux"

Common Ground: Glass, Fall 1996, pp. 6-7.

1110 Chahroudi, Day

"Is the Time for Smart Windows Here?"

Glass Digest, v. 75, no. 5, May 15, 1996,

pp. 54-57, ill.

Electrochromic shutter technology, aqueous gel, etc.

1111 Crosbie, Michael J.

"Selected Detail: Glass-Walled Fireplace"

Progressive Architecture, Dec. 1995, p. 106, ill.

1112 Davis, Mike

"Kiln Forming in Stained Glass"

Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 1, 1996,

pp. 5-6, ill.

1113 DiDonato, Donald

"Evaluating the Alternatives for Sandblast Equipment and Supplies"

Glass Digest, three-part series: v. 75, no. 1, Jan. 1996 - v. 75, no. 3, March 1996.

1114 Dobbins, Norm

"How to Color Etched Glass"

Glass Craftsman, no. 6, Dec. 1995/Jan. 1996,

pp. 6-11, ill.

1115 "On-Site Glass Etching"

Glass Craftsman, no. 136 (new numbering), June/July 1996, pp. 12-15+, ill.

1116 "Part 1: The Art of Gold Leafing on Glass"

Glass Art, v. 11, no. 5, July/Aug. 1996, pp. 48-53, ill. Part 2: v. 11, no. 6, Sept./Oct. 1996,

pp. 10-17, ill.

1117 "Sandblast Etching: Recent Improvements in Equipment and Materials"

Glass Craftsman, no. 137, Aug./Sept. 1996,

pp. 12-16, ill.

1118 Dundas, William S.

"An Installer's View of Neon Components"

Signs of the Times, v. 218, no. 4, April 1996,

pp. 218-221, ill.

1119 Dunham, Bandhu Scott

Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame

Prescott, AZ: Salusa Glassworks, 1995,

242 pp., ill.

Reviewed by Robert A. Mickelsen in *Glass Line*, v. 9, no. 5, Feb./March 1996, pp. 7-8+, and by Alexandre Kapran in *Glass Gazette*, Spring 1996, p. 11.

1120 "Setting Up a Lampworking Studio"

Glass Craftsman, no. 7, April/May 1996,

p. 32+, ill.

Excerpted from Dunham's book.

1121 "Working with Color"

Glass Art, v. 11, no. 4, May/June 1996, pp. 10-19, ill.

Adapted from Dunham's book on lampworking.

1122 Engst, Adam and others

"Ergonomics and the Beadmaker"

The Bead Release (Shingle Springs, CA), v. 3,

no. 3, July 1996, pp. 8-10.

Carpal tunnel syndrome, etc.

1123 Fenton, Dan

"Vitreous Paints and Enamels for Glass. Part 1"

Glass Art, five-part series: v. 2, no. 2,

Jan./Feb. 1996 - v. 11, no. 6, Sept./Oct. 1996.

1124 Firth, Mike

Hot Bits (Dallas, TX), five newsletters: no. 29-33, Jan.-Dec. 1996.

1125 Fisher, Alfred

"Fusing in the Sixties"

Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 1, 1996,

pp. 3-4, ill.

Developments in fused architectural glass at Whitefriars Studio.

1126 Friant, Jim

Glassnotes

Paper, Philadelphia College of Art, 1969, [11] leaves, [2] diagrams, ill.

Describes construction of a glass shop.

1127 Gardner, Carl and Hannaford, Barry

Lighting Design: An Introductory Guide for Professionals

London: The Design Council, 1993, 230 pp., ill.

1128 Gibeau, Mark

"Burner Tips"

Glass Gazette, Summer 1996, p. 7.

1129 "Burner Tips: Annealing the Fibonacci Way"

Glass Gazette, Fall 1995, p. 16, ill. Also in

British Columbia Glass Arts Association Newsletter, v. 8, no. 4, July/Aug. 1996, p. 4, ill.

1130 Giberson, Dudley

"Technical Presentation: The Volcano Dream"

The Glass Art Society Journal, 1995, pp. 77-84, ill.

1131 *Glažute na Kozjanskem = Die Glashütten in Kozjansko* (Text: Franci Zidar and Jože Rataj)

[Podsreda, Slovenija]: Kozjanski Park, 1994,

[16] pp., ill. In Slovene and German.

Glassworks at Kozjansko, Republic of Slovenia.

1132 Goodwin, Elaine M.

Decorative Mosaics

New York: Henry Holt & Co., 1994, 1996 printing, 96 pp., ill.

12 projects.

1133 Greenberg, Kenny

"The Neon FAQ List: Frequently Asked Questions"

Common Ground: Glass, Fall 1996, p. 19.

Neon techniques.

1134 Grönegräs, Wolfgang

"Das Kirchenfenster und die Schutzverglasung"

Glaswelt, v. 49, no. 2, Feb. 1996, pp. 36-38, ill.

Protection of some contemporary stained glass windows.

1135 Gruenig, David

"Fuzzy Fusing with the Fuji PYX-4"

The Independent Glassblower, no. 41, March/April/May 1996, pp. 1-3.

1136 "PID for Beginners"

The Independent Glassblower, no. 41, March/April/May 1996, pp. 3-5, ill.

Controllers for glass-fusing kilns.

- 1137** Gruenig, David and Allison, Art
"Batch Mixing Secrets"
The Independent Glassblower, no. 39, Sept./
Oct./Nov. 1995, pp. 1-7, ill.
- 1138** Halem, Henry
"Glass Durability Testing"
Ausglass Magazine, Christmas edition, 1995,
pp. 10-11.
- 1139** *Glass Notes: A Reference for the
Glass Artist* (3rd ed.)
Kent, OH: Franklin Mills Press, 1996, 291 pp.,
ill.
- 1140** Hiroyuki, Inano
"Recycling Used Fluorescent Light Tubes"
The Independent Glassblower, no. 42, June/
July/Aug. 1996, p. 7.
- 1141** Hoffmann, Ute
"History of Glass – Please Touch!"
Schott Information, no. 57, 1991, pp. 7-9, ill.
Redesigned glass technology display at the
Deutsches Museum, Munich.
- 1142** Howard, Arnold
"Glass Fusing Kilns"
The Firing Line (Orton Firing Institute, Wester-
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ill.
- 1143** Husted, Al
"Usable Fusibles: Fusible Glasses and How
They Compare"
Glass Craftsman, no. 6, Dec./Jan. 1996,
pp. 12-16, ill.
- 1144** Irvin, Jan
"A Beginner's Perspective on Glass Fusing"
The Firing Line (Orton Firing Institute, Wester-
ville, OH), v. 2, no. 4, July/Aug. 1996, pp. 16-
20, ill.
- 1145** Johnson, Darlene and Lee, Judy
"Mold It, Shape It, Drape It"
Fused Art Newsletter, no. 6, Spring 1996, p. 1.
Types of molds for the glass fuser.
- 1146** Kerkvliet, Brian
"Magic Kiln Tactics"
The Firing Line (Orton Firing Institute, Wester-
ville, OH), Summer 1996, pp. 4-8, ill.
- 1147** "Marbvelous Marbles"
Glass Art, v. 11, no. 3, March/April 1996,
pp. 18-24, ill.
Overview of marble-making techniques.
- 1148** Kirk, Christine
"Pâte de verre"
*Stained Glass, the Magazine of the British
Society of Master Glass Painters*, no. 1, 1996,
pp. 6-7, ill.
- 1149** Klopsch, Bill
"Working Large: Tips for Tackling Bigger Win-
dows"
Stained Glass News (Grand Rapids, MI),
no. 31, Feb. 1996, p. 8. Part 2: no. 33, Sept.
1996, p. 14.
- 1150** Laughlin, R. Bruce
"The Options of Glass Enamels"
Common Ground: Glass, Winter 1995, pp. 6-7.
- 1151** Lundstrom, Boyce
Kiln Firing Glass: Glass Fusing, Book One
Camp Colton, OR: Vitreous Group/Camp
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Lundstrom and Daniel Schwoerer.
- 1152** Maigret, Claude
"Innovations: La Projection de verre à chaud"
Verre Actualités, no. 145, Sept. 1996, p. 4+, ill.
Gaetano Pesce's idea to subject glass to high
heat experiments (in non-industrial setting) at
CIRVA, Marseilles.
- 1153** Mangiafico, Michael
"Glory Hole Construction"
The Independent Glassblower, no. 40, Dec.
1995/Jan. 1996, pp. 2-3, ill.
- 1154** Marvel, Rebecca
"Texture Adds Dimension"
Common Ground: Glass, Winter 1995, p. 19.
Sandblasting.
- 1155** Mason, Peter J.
*Neon: A Practical Handbook of Information on
Neon Signs and Cold Cathode Lighting*
Chatham, Kent: P. J. Mason & Co., [n.d.],
23 pp.
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- 1156** Meltzer, Steve
"Backlighting for Color and Drama"
The Crafts Report, v. 22, no. 239, March 1996,
p. 36, ill.
Photographing glass.
- 1157** Mickelsen, Robert A.
"At the Lamp"
Common Ground: Glass, continuing series:
Winter 1995 – Fall 1996, ill.
Lampworking techniques and information.
- 1158** Milliron, Donna
"Annealing and Pre-Annealing Your Beads"
The Bead Release (Shingle Springs, CA), v. 3,
no. 2, May 1996, pp. 1-2.
- 1159** Moore, Jim
"Natural Glass"
Glass Gazette, Summer 1996, pp. 12-13.
Obsidian, fulgurites, tektites.
- 1160** *Neon Installation Manual: Sign and
Outline Lighting, April 1996*
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tional Sign Association, 1996, 138 pp., ill.
- 1161** Nicholas, Mike and Gruenig, David
"Studio Safety"
The Independent Glassblower, no. 42, June/
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- 1162** Orth, Martin and Bezjak, Roman
"Jena"
Deutschland, no. 1, Feb. 1995, pp. 22-26, ill.
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New growth in the optics company and the
city in Thuringia, Germany.
- 1163** Pascucci, Ernest
"Reviews: Light Construction"
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tures.
- 1164** Pearson, I. R.
"Interchanging on the Internet"
*British Society of Scientific Glassblowers
Journal*, v. 34, no. 2, April 1996, pp. 83-86.
Technical queries, and information about
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suppliers, etc., on the World Wide Web.
- 1165** Platt, Karl P.
"Combustion and Studio Furnaces, Part 1"
The Firing Line (Orton Firing Institute, Wester-
ville, OH), v. 2, no. 4, July/Aug. 1991, pp. 9-
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Kilns. Part 1"
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- 1167** Porcelli, Joe
"Building the Odyssey Wisteria Lamp"
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ing), Aug./Sept. 1996.
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- 1168** Reed, Wayne
"Kiln Basics: A Prerequisite Before You Build"
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- 1169** Reynolds, Gil
"Kiln Crafting: Hot Tips for Fusing and Slump-
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Stained Glass News (Grand Rapids, MI),
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- 1170** Rice, Peter and Dutton, Hugh
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"Clarification to Article on Crystalline Silica"
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- 1172** "Enameling Glass Safely"
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- 1173** "Health and Safety: Ceramic Fibers"
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products.
- 1174** "It's Here: Lead-Free Came"
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- 1175** "Sources of Lead in Stained Glass
Work & Restoration"
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- 1176** Saliba, Pauline and Woolever, Mary, ed.
*The Architecture of Bruce Goff, 1904-1982:
Design for the Continuous Present*
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saic murals.
- 1177** San Casciani, Paul
"Which Brush for What Purpose"
*Stained Glass, the Magazine of the British
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pp. 20-21.
Selecting brushes for glass painting.
- 1178** Schell, James
"The Revival of Studio Glass Historians, Tech-
niques, and Artists . . . On the Other Side of
the Pond"
Glass Craftsman, no. 6, Dec. 1995/Jan. 1996,
pp. 34-35+, ill.

Glass courses at the University of Wolverhampton, England.

1179 "Take a Powder"

Glass Craftsman, no. 136 (new numbering), June/July 1996, pp. 30-31, ill.
Using glass powders.

1180 Schwoerer, Dan

"Technical Article: Annealing of Cast Glass Pieces"
GAS News (Glass Art Society), Fall 1996, p. 5, ill.

1181 Sciarabba, Jack

"Gettin' Hot in Corning: Hot Glass Horizons '96"
Glass Craftsman, no. 136 (new numbering), June/July 1996, pp. 20-21.
Gil Reynolds conducts weekend of lectures and classes.

1182 Sheehan, Mike

"Abrasive-Etched Glass"
Signs of the Times, v. 218, no. 11, Oct. 1996, pp. 158-162, ill.

1183 Sloan, Julie L.

Conservation of Stained Glass in America: A Manual for Studios and Caretakers
Wilmington, DE: Art in Architecture Press, 1995, 225 pp., ill.

Reviewed by Mary Clerkin Higgins in *Journal of the American Institute for Conservation*, v. 35, no. 1, Spring 1996, pp. 69-72.

1184 Somerville, Penny

"Slumping Is Alive"
Stained Glass, the Magazine of the British Society of Master Glass Painters, no. 1, 1996, pp. 7-8, ill.

1185 Spirson, Chip

"Etching Glass"
Signs of the Times, v. 218, no. 8, July 1996, pp. 74-76, ill.

1186 Stratman, Wayne

"Neon Techniques: 'Hard Glass' Components for Manifold Construction"
Signs of the Times, v. 218, no. 6, June 1996, pp. 40-42, ill.

1187 "Neon Techniques: New Glass in Town"

Signs of the Times, v. 218, no. 4, April 1996, p. 44+, ill.
Lead-free glass, barium- and strontium-based.

1188 Synek, Miroslav

"Molds for Glass Blowing"
Kaňich (All India Glass Manufacturers' Federation, New Delhi), v. 2, no. 1, March 1993, pp. 26-27.

Long-lasting cast and cased cement molds developed in the Czech Republic.

1189 Townsend, Milon

"Blast It All - Part 2"
Glass Line, v. 9, no. 5, Feb./March 1996, pp. 13-16.
Etching and blasting techniques. (Part 1: v. 9, no. 2, Aug./Sept. 1995.)

1190 Wardell, Randy

"Working with Stained Glass: Hints and Tips for Hobbyists"
Stained Glass News, no. 33, Sept. 1996, p. 8.

1191 Whitehead, Tom and Gruenig, David

"Controllers"
The Independent Glassblower, no. 42, June/July/Aug. 1996, pp. 2-4, ill.

1192 Whitehouse, David

"Museum-Operated Glassmaking Studio to Open in May"
The Corning Museum of Glass Newsletter, Spring 1996, p. 3, ill.

1193 Willis, Jeremy

"Kiln Design: An Introduction to Electric Kiln Heating for Glass. Part 1"
Glass Gazette, Spring 1996, pp. 12-13. Part 2: Summer 1996, p. 6.

FILMS AND VIDEOTAPES/FILME UND VIDEOKASSETTEN

1194 *Alexandre Kapran, Glass Artist*

No credits, 1996
19 min., sound, color.

1195 *Amy Schwartz and The Studio*

The Corning Museum of Glass, 1996
23 min., sound, color.

1196 *L'Arbre de Gabriel*

Le COMPA, Energie Vidéo Production, 1995
21 min., sound, color.

1197 *Art of Cameo Glass and Cranberry Glass*

Pilgrim Glass Corporation, 1996
6 min., sound, color.

1198 *Artistic Glass Working*

Pathex, n.d. [1950-1959?]
3 min., silent, black and white.
Lampworking.

1199 *Audrey Handler, Glass Artist*

Her Own Words, 1995
15 min., sound, color.

1200 *Bertil Vallien*

SVT TV2, n.d. [1994?]
18 min., sound, color.

1201 *The Best Bead Show Exhibitors, 1996*

Crystal Myths, 1995
27 min., sound, color.

1202 *Bunkamura Backstage: Yoko Hiroasawa*

No credits, n.d. [1996?]
6 min., sound, color.

1203 *Chihuly over Venice: Chihuly at Nuuta-*

jarvi, Finland, June 1995
Michael Barnard, 1995
12 min., sound, color.

1204 *Christopher Radko: Making Christmas*

Ornaments in Poland
CAMRA, 1991
15 min., sound, color.

1205 *Corning Museum of Glass 1996*

Seminar
Tape 7: *Curator's Choice*: "Roman Gold Glass," by David Whitehouse; "A 19th-Century Large Venetian Mosaic," by Jutta-Annette Bruhn; "Henry Fillebrown," by Jane Shadel Spillman; "Lino Tagliapietra," by Susanne K. Frantz; "Two Harry Clarke Drawings," by Patricia J. Rogers
90 min., sound, color.

1206 *Corning Museum of Glass 1996*

Seminar
Tape 8: *Glassblowing: Discovery or Invention?*, by William Gudenrath
60 min., sound, color.

1207 *Corning Museum of Glass 1996*

Seminar
Tape 10: *The Moderns: 20th-Century Glass Design in Scandinavia and Italy*, by Susanne K. Frantz
60 min., sound, color.

1208 *Daniel Crichton: Glass Dance*

Canadian Museum of Civilization, n.d. [1995?]
10 min., sound, color.

1209 *Form, Light, Glass*

Premiéra Studio a Česká Televize, 1996
25 min., sound, color.
Czech artists at the American Craft Museum.

1210 *Glass Core Vessels*

Glass Expressions, 1995
30 min., sound, color.
Using lampworking skills; Italian glass; a minor bench burner.

1211 *Glass Figurines by Gustav Abel*

No credits, 1996
60 min., sound, color.

1212 *Glass the Mysterious: Korea Modern*

Glass Art Association Opening Exhibition
Samsung Corning, 1995
12 min., sound, color.

1213 *Harv Harris: Glass Art*

Phoenix Video Productions, n.d. [1996?]
10 min., sound, color.

1214 *Hot & Wired*

John R. Smith and Linda Abbott, 1993?
35 min., sound, color.
Wire-wrapped jewelry.

1215 *Kitengela Glass*

[Anselm Croze], n.d. [1996?]
30 min., sound, color.
African glass artist Anselm Croze.

1216 *The Making of a Masterpiece: The Tease*

Kersey Glassworks, 1996
19 min., sound, color.
Sandblasted and glue-chipped processes.

1217 *Marble World Video Magazine, Issue No. 1*

Elliot Pincus, 199?
100 min., sound, color.

1218 [Mary Shaffer]: *A Natural Force*

Videoart Productions, 1995
9 min., sound, color.

1219 *More Glass Mosaics*

Chris and Vicki Payne/Cutters Video Productions, 1995
90 min., sound, color.

- 1220** *Mosaic As Art*
D. A. Mocatta/Vidian, 1996
52 min., sound, color.
Work of Jane Muir.
- 1221** *Neons and Icons*
Assorted television stations, 1980-1991
16 min., sound, color.
Work of Lee Roy Champagne.
- 1222** *Nicholson Blown Glass*
Roland Smith, Highland Productions, n.d. [1996?]
6 min., sound, color.
Contemporary artists Rick and Janet Nicholson.
- 1223** *Painting with Light*
Canadian Broadcasting Corporation (Sunday Arts & Entertainment), n.d. [1996?]
17 min., sound, color.
- 1224** *Paul Stankard: Inventing Illusions*
FAB Productions (Kirsten Bates-Renaud and Christopher Quinn), 1996
46 min., sound, color.
- 1225** *Reflections: The Magic of Caithness Paperweights*

Mike Lloyd-Wiggins for Concept Video Productions/Caithness Glass Ltd., 1994
42 min., sound, color.

1226 *Sari Dienes: Creating Art from Debris*
Produced by Dr. Mildred Pollner; released by Cinema Verité International, 1993
28 min., sound, color.

1227 *Spirit into Matter*
Terry Moyemont, 1996
6 min., sound, color.
Robert Carlson.

1228 *The Story of Conrad Schmitt Studios, Master Craftsmen of North America*
No credits, n.d. [198-?]
14 min., sound, color.

1229 *Unique Reverse Paintings on Glass by Gary Kutch*
Gary Kutch and Imagination Factory, 1996
4 min., sound, color.

1230 *Verre Is Beautiful (Antique Glassblowing)*
Musée Archéologique Départemental du Val d'Oise, 1994
30 min., sound, color.

1231 [*Vetri di Murano*]
No credits, 1930s?
10 min., silent, black and white.

1232 *Walls of Light*
Ben Hafey for Canadian Broadcasting Corporation, 1995
45 min., sound, color.

1233 *Wes Hunting: Breaking Glass Traditions*
Andrew Hudson, 1995
30 min., sound, color.
Murrine and cane techniques.

1234 *Wire Wrapping Jewelry Techniques*
Chris and Vicki Payne/Cutters Video Productions, 1995
60 min., sound, color.

1235 *Year of the American Craft: Stephen Rolfe Powell*
KET, The Kentucky Network, 1993
7 min., sound, color.

A SELECTIVE INDEX OF PROPER NAMES AND PLACES AUSGEWÄHLTES REGISTER VON EIGENNAMEN UND ORTEN

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