

# NewGlass Review 7

The Corning Museum of Glass

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The Corning Museum of Glass  
Corning, New York 1986

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# Jury Statements

The contemporary glass scene just gets better and better. There is more diversity, originality, and quality with each successive **New Glass Review**. The sheer prettiness of glass with all its optical tricks is giving way to increasingly subtle – and often profound – ideas which penetrate deeper and deeper into the esthetic potential of our material. That interminable art-versus-craft debate seems less and less important in the face of what is happening not only to the history of glass but also to the evolution of human creativity.

I have been looking at glass professionally since 1950 when we began organizing The Corning Museum of Glass. In those days, the contemporary scene was dominated by design. Men such as Tapio Wirkkala, Paolo Venini, and Andries Copier created lines for factories and occasionally turned out a unique piece or two with the help of especially gifted craftsmen. In 1962, with the advent of glassmaking in Harvey Littleton's class at the University of Wisconsin, a new era began – an era in which the designer and maker were merged into one person. Obviously, that combination has existed all through glass history, but what made this moment unique was the emphasis on art rather than on technique.

In the early years, the focus was on the blown vessel – a natural link with the past and with the craftsmen able and willing to teach glass-oriented art students. Almost at the beginning, there was a schism between those who chose to continue making functional glass by setting up production studios and those who saw themselves as artists using glass as their medium. (Some saw themselves as both artists and producers.)

In the permissive years which have ensued, with their emphasis on individuality and innovation, it is not surprising that the art group has received the most attention. Of the 1,000 pieces chosen during the 10 years since the **New Glass Review** began, the vast majority are works of art, at least in the eyes of their creators. Even the studio production wineglasses, bowls, and vases are included for their esthetic rather than functional value. Again, this is not surprising.

But in this bird's-eye view (comprised of dangerous generalities), there are a few surprises. One is that technique seems to grow more rather than less important; another is that the extremely complex and diversified art world remains more or less uninterested. For example, The Metropolitan Museum of Art's brand-new galleries of contemporary art contain very few examples of glass: Swid-Powell's wineglasses made in Riedel's factory in Austria with minimal sandblasted decoration designed by architect Richard Meier.

I suspect that the reason behind these two surprises (if they can be called that) is that almost all glass artists both innovate and express their individuality through the **techniques** they evolve – which may or may not give rise to a personal esthetic. Conjure up visions of work by the top glass artists and you will, I think, characterize them by the way they make their glass, by their technique. Try to think of their esthetic without reference to the way they work and see how hard it is. Year after year we endeavor to summarize through this **Review** what is happening in the glass art world; we note the plethora of optical cutting, the evolution of flat as opposed to stained glass, the sudden interest in **pâte de verre**, and the new popularity of sand casting. We also note with each passing year how much improvement there is – technically.

What a strange paradox! The very idea out of which it all grew – the idea that technique was not important in the making of glass art – has not only proved false, but the precise reverse seems to be true: technique is essential. Parenthetically, another truth might be that the making of art does not require glassmaking techniques, but, as our subject is glass, we must press on.

There is a third surprise, at least to me. With all this technical innovation going on, why isn't functional glass functioning better or at least differently? I do not know a glassmaker who does not strive to improve the tools and systems with which he or she works. Why, then, are there so few truly innovative things to drink out of, to put things in, and to see through?

Back in the world of glass art, diversity and competence abound. "Bigger is better" applies to both size and price; there are more collectors and more dealers, and both are better organized. **New Glass Review 7** is full of new names, and there are exciting new pieces by familiar artists. At this moment, my three favorite works, judging from slides only, are the pieces by Janet Kelman, Stephen Nelson, and Iris Arc Crystal. (Tomorrow,

Die zeitgenössische Glasszene wird einfach immer besser; und Vielfalt, Originalität und Qualität nehmen mit jedem **New Glass Review** zu. Der hübsche Anblick von Glas mit all seinen optischen Effekten macht subtileren – und häufig auch tiefgreifenden – Ideen Platz, von denen das ästhetische Potential unseres Materials mehr und mehr durchdrungen wird. Jene endlose Kunst – versus – Handwerk Diskussion scheint angesichts dessen, was sich nicht nur in der Geschichte des Glases, sondern auch in der Entwicklung menschlicher Kreativität abspielt, immer stärker an Bedeutung zu verlieren.

Seit 1950, als wir The Corning Museum of Glass aufzubauen begannen, setze ich mich beruflich mit Glas auseinander. In jenen Tagen wurde die zeitgenössische Szene vom Design beherrscht. Männer wie Tapio Wirkkala, Paolo Venini und Andries Copier entwickelten für die Industrie Serien und schufen auch ab und zu mit Hilfe besonders begabter Handwerker einige Unikate. 1962 begann mit der Einführung der Glasgestaltung in der Klasse Harvey Littletons an der Universität von Wisconsin eine neue Ära. Es war eine Ära, wo Entwurf und Ausführung in der Hand einer einzigen Person lagen. Es ist verständlich, daß diese Verbindung die gesamte Glasgeschichte durchzieht, aber was jenen Zeitpunkt einzigartig machte, war, daß eher die Kunst als die Technik im Vordergrund stand.

In jenen frühen Jahren lag die Betonung auf dem geblasenen Gefäß – eine natürliche Verbindung zur Vergangenheit und den Handwerkern, die fähig und auch gewillt waren, Kunststudenten zu unterrichten, die sich für Glas interessierten. Fast von Anfang an gab es die Spaltung zwischen denen, die sich weiterhin für die Gestaltung von funktionalem Glas entschieden und Produktionsstudios einrichteten, und jenen, die sich als Künstler verstanden, deren Medium Glas war. Einige sahen sich sowohl als Künstler als auch als Hersteller.

Es ist nicht verwunderlich, daß die künstlerisch orientierte Gruppe in den darauf folgenden Jahren der Offenheit mit ihrer Betonung auf Individualität und Innovation die größte Aufmerksamkeit erregte. Von den tausend Arbeiten, die in den zehn Jahren seit Beginn des **New Glass Review** ausgewählt wurden, sind der größte Teil Kunstwerke – jedenfalls in den Augen ihrer Gestalter. Sogar die in den Studios produzierten Weingläser, Schalen und Vasen wurden eher wegen ihrer ästhetischen als ihrer funktionalen Qualität aufgenommen. Dies wiederum ist nicht sonderlich überraschend.

Aber auch aus dieser Vogelperspektive gesehen (die immer gefährliche Verallgemeinerungen in sich birgt), gibt es einige Überraschungen. Eine davon ist, daß die Bedeutung der Technik eher zu- als abnimmt; eine andere, daß die außerordentlich komplexe und vielschichtige Kunstwelt mehr oder weniger uninteressant bleibt. Die brandneuen Galerien für zeitgenössische Kunst am Metropolitan Museum of Art zeigen sehr wenige Beispiele an Glas. So Swid-Powells bei Riedel in Österreich hergestellte Weingläser mit minimalistischem, sandgestrahltem Dekor, das von dem Architekten Richard Meier entworfen wurde.

Ich vermute, daß der Grund für diese beiden Überraschungen (wenn man sie so nennen kann) darin liegt, daß fast alle Glaskünstler ihre Individualität durch die **Techniken**, die sie weiter entwickeln, sowohl neu definieren als auch zum Ausdruck bringen – was einer persönlichen Ästhetik Vorschub leisten mag oder auch nicht. Man stelle sich Arbeiten von Top-Glaskünstlern vor, und ich denke, man wird sie durch die Art und Weise charakterisieren können, wie sie ihr Glas machen, also durch ihre Technik. Man versuche, sich ihre Ästhetik vorzustellen, ohne ihre Arbeitsweise mit einzubeziehen, und man stellt fest, wie schwer das ist. Jahr für Jahr versuchen wir, durch diesen **Review** zusammenzufassen, was in der Welt der Glaskunst passiert. Wir nehmen die Überfülle des optischen Schiffs wahr, die Entwicklung von Flachglas als Gegenpol zum Stained Glass, das plötzliche Interesse an **pâte de verre** und die neue Beliebtheit des Sandgusses. Wir konstatieren auch mit jedem Jahr, das vergeht, wieviele Verbesserungen es gibt – in technischer Hinsicht.

Welch seltsames Paradoxon. Die eigentliche Idee, aus der sich alles entwickelte – die Idee, daß die Technik für das Machen von Glaskunst unwichtig sei – hat sich nicht nur als falsch herausgestellt, sondern gerade das Gegenteil scheint wahr zu sein: Technik ist unerlässlich. Anzumerken sei: eine andere Wahrheit könnte sein, daß man für das Kunstschaffen keine Glastechniken braucht; aber, da Glas nun mal unser Gegenstand **ist**, müssen wir weitermachen.

Es gibt noch eine dritte Überraschung – wenigstens für mich. Wenn man sich all diese technischen Innovationen vor Augen führt, dann fragt man sich, warum funktionales Glas nicht besser oder doch wenigstens anders funktioniert.

Ich kenne keinen Glasmacher, der sich nicht bemüht, seine Werkzeuge



they will probably be those by David Traub, Lukas Novotny, and Ryoji Shibuya.)

It is tempting to try to spot trends in comparing one year to the next, but the amount of data which now exists makes that too formidable a task for me. Is there not some doctoral candidate out there who would like to go through the tens of thousands of slides and the thousands of publications on contemporary glass in the Library of The Corning Museum of Glass to plot what has really happened during the first quarter century of the Studio Glass Movement?

I am less reluctant to make predictions (thinly disguised hopes).

On the theory that what is up must come down and what is down must go up, I would bet on the artist with design skills. Not least among the surprises provided by these new glassmakers-as-artists is their lack of impact on the glass industry. In fact, this period has produced spectacularly little distinguished glass design. While one has gone up, the other has gone down.

To make matters worse, our enormous emphasis on the esthetic of the individual has denigrated the once noble equality of form and function to the point where beautiful designs often don't work very well. There is no question in my mind that a wonderful new chapter in the history of glass is being written by artists. I hope – and predict – that it will soon include more of the functionally useful.

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

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The 1986 volume marks the 10th anniversary of **New Glass Review**. In the years following the **Review**'s first appearance on microfiche, it has ceased to be the lonely standard-bearer for the medium. Related exhibitions are no longer rarities, and they now tend toward the smaller, in-depth study – a development often coinciding with the maturation of an artistic direction. The accompanying richly illustrated catalogs have become commonplace. Efforts of growing numbers of artists are reflected in the many new galleries, collectors, periodicals, educational programs, symposiums, and workshops.

All of these good things owe their existence in part to the exploratory glass workshops held at The Toledo Museum of Art in 1962. Dominick Labino and Harvey Littleton, co-recipients of the 1985 Rakow Award for Excellence in the Art of Glass, were the leaders of those workshops. They are recognized as founders of the international Studio Glass Movement. With the help of others, such as Harvey Leafgreen, their technical breakthroughs made it possible for artists to work with molten glass in their own studios rather than in factories. Although both Littleton and Labino have continued to make valuable contributions, their achievements of the 1960s are responsible for a body of work unparalleled in the history of glass.

Many of the most profound changes in contemporary glass have occurred since the debut of **New Glass Review**, and they can readily be seen by studying the images of works published in this journal during the past 10 years. The most obvious change has been the shift in emphasis from functional to sculptural work. The vessel, still a favored means of expression, has changed from decorated surface to sculptural form. Not surprisingly, technical virtuosity and refinement have enriched the artistic vocabulary and contributed to a reversal of prominence from blown to non-blown work. The decision to employ glass as only one of the mixed media within a single piece has encouraged an increase in scale and also assisted in the antiquation of the term "glass art." Flat glass has become more painterly and expressive under the influence of several European masters.

Debating whether such trends are good or bad is a meaningless exercise. When glass was put into the hands of artists, the only "given" was the inevitability of change. Different viewpoints are at work, and one cannot be viewed as more correct than another. The challenge is to comb through the shifting styles and sift out the superficial.

That is the task facing the **New Glass Review** jurors each year. For two days, they immerse themselves in a search for the new. Repeated viewings of entries lead them from initial wonder at the variety through frustration with tired concepts and pretentiousness. Then something comes along which renews the spirit by its freshness. The idea, form, and surface come together in a logical and clear way. It may be one of those rare expressions

und sein System zu verbessern, mit dem er oder sie arbeitet. Warum nur gibt es dann nur so wenige wirklich innovative Gegenstände, aus denen man trinken kann, in die man etwas hineinlegt oder durch die man schauen kann?

Zurück zur Welt der Glaskunst. Vielfalt und Können sind reichlich vorhanden. „Größer ist besser“, das läßt sich sowohl vom Format als auch vom Preis sagen. **New Glass Review 7** ist voll neuer Namen, und es gibt aufregende neue Stücke von Künstlern, die uns schon vertraut sind. Im Moment sind meine drei Lieblingsarbeiten, die ich allerdings nur anhand der eingereichten Dias beurteilen kann, die von Janet Kelman, Stephen Nelson und Iris Arc Crystal. (Morgen werden es vielleicht die von David Traub, Lukas Novotny und Ryoji Shibuya sein).

Man wird leicht dazu verführt, Trends zu ermitteln, indem man das eine Jahr mit dem nächsten vergleicht, aber die Überfülle der nun existierenden Daten macht dieses Unterfangen für mich zu gewaltig. Gibt es denn keinen Promovenden, der die Zehntausende von Dias und Tausende von Veröffentlichungen durcharbeiten würde, die sich in der Bücherei des Corning Museum of Glass befinden, um zu ermitteln, was sich denn nun wirklich in dem ersten Vierteljahrhundert der Studioglasbewegung getan hat?

Hingegen zaudere ich weniger, Voraussagen zu machen (nur oberflächlich als Hoffnungen getarnt). Ausgehend von der Theorie, daß das, was oben ist, wieder abrutscht, und das, was unten ist, nach oben kommt, würde ich auf den Künstler setzen, der das Design beherrscht. Nicht die geringste Überraschung, die uns die neuen Glasmacher-Künstler bescheren, ist ihr mangelhafter Einfluß auf die Glasindustrie. Denn in diesem Zeitabschnitt ist wirklich bemerkenswert wenig herausragendes Glasdesign produziert worden. Während das eine aufstieg, fiel das andere nach unten ab. Um das Ganze noch schlimmer zu machen, verunglimpfte unsere enorme Überbetonung einer individuellen Ästhetik die einst so noblen Qualitäten von Form und Funktion bis zu dem Punkt, an dem schönes Design oft nicht mehr voll funktionsfähig war. Für mich steht außer Frage, welches wunderbare neue Kapitel der Glaseschichte von Künstlern geschrieben wurde. Ich hoffe – und prognostiziere –, daß es bald mehr von dem funktional Nützlichen einschließen wird.

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

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Die 1986er Ausgabe markiert den zehnten Geburtstag von **New Glass Review**. In den Jahren, die auf das erste Erscheinen des **Review** auf Microfiche folgten, war es dann nicht mehr der einzige Vorreiter für dieses Medium. Ausstellungen zu diesem Thema sind keine Seltenheit mehr; sie tendieren nun zu kleineren, intensiven Schauen – eine Entwicklung, die mit dem Reiferwerden einer künstlerischen Richtung oft einhergeht. Die sie begleitenden, reich illustrierten Kataloge sind nun an der Tagesordnung. Die Bestrebungen der wachsenden Zahl der Künstler werden durch die vielen neuen Galerien, Sammler, Zeitschriften, Ausbildungsprogramme und Workshops dokumentiert.

All diese guten Dinge verdanken ihre Existenz zum Teil den experimentell ausgerichteten Glas-Workshops, die 1962 im Toledo Museum of Art abgehalten wurden. Dominick Labino und Harvey Littleton, die 1985 die Mit-Preisträger des Rakow Award for Excellence in the Art of Glass waren, leiteten diese Workshops. Sie sind die anerkannten Begründer der internationalen Studioglasbewegung. Mit der Hilfe anderer wie Harvey Leafgreen machten es ihre technischen Errungenschaften den Künstlern möglich, mit geschmolzenem Glas in eigenen Studios und nicht mehr in Fabriken zu arbeiten. Obwohl Littleton und Labino auch weiterhin wichtige Beiträge boten, sind es ihre Leistungen der 60er Jahre, die zu Arbeiten führten, für die es in der Geschichte des Glases keine Parallelen gibt.

Seit Beginn des **New Glass Review** fanden äußerst tiefgreifende Veränderungen im zeitgenössischen Glas statt; und das ist leicht erkennbar, wenn man sich die Abbildungen der Arbeiten ansieht, die in den vergangenen 10 Jahren in dieser Zeitschrift veröffentlicht wurden. Die augenfälligste Veränderung war die Verlagerung des Schwerpunktes von den funktionalen auf skulpturale Arbeiten. Das Gefäß, immer noch ein bevorzugtes Ausdrucksmedium, veränderte seine verzierte Oberfläche hin zur skulpturalen Form. Es überrascht nicht, daß technische Virtuosität und Verfeinerung das künstlerische Vokabular bereichert und zu einer Umkehrung der Bedeutung vom geblasenen zum nichtgeblasenen Werk beigetragen haben. Die Entscheidung, Glas als nur ein Material in Mixed Media-



of personal eccentricity which seem to come out of nowhere. Most often, the second or third look has revealed a quality overlooked amid the initial volume of material. On occasion, all four jurors will immediately be struck by a work, but more often the conviction of an individual panelist is transmitted by discussion to the others. Conversely, a single enthusiast's steadfast support for an object will at times remain enigmatic to the others. In this laborious fashion, choices are hammered out.

Serving on the selection panel provides an opportunity to view current directions by known and less familiar artists and companies. Half of the jury's membership changes each year to encourage new perspectives. Some jurors are unacquainted with contemporary glass, while others are so immersed in it that they instantly recognize a work when the slide is projected on the screen. This year, Abram Lerner was selected specifically because of his years of work with modern painting and sculpture. With Joseph Hirshhorn he assembled the great collection of the Hirshhorn Museum and Sculpture Garden, and for 18 years he directed that institution. Bertil Vallien is well known to those who have had the opportunity to study at The Pilchuck School in Stanwood, Washington. He brought to the panel not only the viewpoint of the artist but also that of the commercial designer, for he serves in that capacity at Sweden's Kosta Boda glassworks. Especially valuable were his contributions to the discussion of utilitarian production design.

After all the discussion is finished, the decision of any juror, however serious, thoughtful, and conscientious, is ultimately reduced to a very subjective choice based on a lifetime of influences. This thought is best borne in mind by all, especially entrants.

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

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These are some general thoughts which occurred to me in the process of judging. While not specific with regard to individual entries, they do reflect an overall impression.

One was immediately struck by the variety of the entries, by the skill, the energy, and the desire of the artists to surmount traditional methods and concepts . . .

Over and over, it was a revelation to observe how malleable glass is, how it can be modeled, molded, cast, and made transparent or opaque; indeed, how it transcends the inherent limitations of other art media. In some instances, glass becomes part of another substance, acting as a source of light which illuminates and poetizes metal and wood. The color can be ravishing, from blunt primaries to lyrical and subtle tones which wash over the forms like a liquid rainbow . . .

In any case, one is quickly aware that an ancient tradition is being transformed; artists are trying new approaches and solutions, and bringing to them great ambition and energy . . .

Not unlike the situation in contemporary painting and sculpture, there was no evidence of a single unified movement or school, no individual figure who dominated the medium and directed it into a single esthetic channel. This profusion of approaches creates a variety typical of the past two decades in all the arts. If this variety lacks a unity of approach, it rewards us with diversity, zest, and a multiformity of expression. This diversity is refreshing and creative. It can push outward into new and undeveloped technical and esthetic areas . . .

I was struck by the paucity of entries from commercial glass designers. There was a relative scarcity of work designed for utility, although such items were once dominant in the field. All the entries dealt with the essential elements of color, form, and light, but the greatest tendency was toward sculptural concepts of a purely personal expression, one more attuned to "pure" art. A larger representation of industrial glass design would have allowed for greater balance and a more inclusive view of the contemporary glass scene . . .

In their estimable attempts to outstrip the past and open unexplored esthetic spheres, some of the entrants overlooked the basic demands of taste and judgment. Too many, in their desire for newness and expressiveness, came close to banal caricature or cuteness. Of course, this was also true of those who worked within the tradition, but that is kitsch of an obvious order. More difficult to define, but still a present danger, is the kitsch resulting from a genuine search for freedom and contemporaneity which disregards the imperatives of the medium . . .

Objekten einzusetzen, hat zu einer Ausweitung geführt und trug dazu bei, daß der Begriff „Glaskunst“ nun antiquiert wirkt. Flachglas wurde unter dem Einfluß einiger europäischer Meister malerischer und expressiver.

Die Diskussion, ob solche Trends nun gut oder schlecht seien, ist müßig. Als Glas in die Hände von Künstlern gelegt wurde, war der unvermeidliche Wechsel seine einzige „Gegebenheit“. Es gibt verschiedene Standpunkte, und einer kann nicht als richtiger als der andere angesehen werden. Eine Herausforderung ist es, die wechselnden Stile zu durchforsten und das Oberflächliche auszuschleifen.

Dies ist die Aufgabe, mit der die Juroren des **New Glass Reviews** jedes Jahr konfrontiert werden. Zwei Tage lang begeben sie sich auf die Suche nach Neuem. Wiederholtes Betrachten der Einsendungen führt von anfänglichem Erstaunen über deren Vielfalt bis zur Frustration über abgegriffene Konzepte und Ideen, hinter denen wenig steckt. Dann kommt wieder etwas, was durch seine Frische den Geist aufleben läßt. Idee, Form und Oberflächengestaltung verbinden sich klar und logisch. Es mag sich um eine jener seltenen Expressionen persönlicher Exzentrizität handeln, die aus dem Nichts aufzutauchen scheinen. Meist entdeckt man beim zweiten oder dritten Hinsehen noch eine qualitätsvolle Arbeit, die man anfänglich in der Menge des Materials übersehen hat. Gelegentlich sind alle 4 Juroren auf Anhieb von einer Arbeit beeindruckt: aber meist übertrifft sich die Meinung des einzelnen erst in der Diskussion auf die anderen. Jedoch bleibt das begeisterte und beständige Beharren auf einem Objekt für die anderen manchmal ein Rätsel. In dieser mühsamen Weise nimmt die Auswahl Formen an.

Als Mitglied des Auswahlkomitees hat man Gelegenheit, aktuelle Strömungen bei mehr oder weniger bekannten Künstlern und Gesellschaften wahrzunehmen. Die Hälfte der Jurymitglieder wechselt jedes Jahr, um so für neue Perspektiven offenzubleiben. Einige Juroren sind mit zeitgenössischem Glas nicht vertraut, während andere sich so darin vertieft haben, daß sie eine Arbeit sofort erkennen, wenn das Dia auf dem Bildschirm erscheint. Dieses Jahr wurde bewußt Abram Lerner gewählt, weil er seit Jahren mit moderner Malerei und Skulptur arbeitet. Bei Joseph Hirshhorn stellte er die große Sammlung des Hirshhorn-Museums und Skulpturengartens zusammen und leitet diese Einrichtungen seit 18 Jahren. Bertil Vallien ist jenen wohlbekannt, die die Gelegenheit hatten, an der Pilchuck School in Stanwood, Washington, zu studieren.

Er brachte in das Komitee nicht nur den Standpunkt eines Künstlers ein, sondern auch den eines Industriedesigners, denn er arbeitet als solcher bei Kosta Boda in Schweden. Seine Beiträge zur Gebrauchsware und zum Produktdesign waren für die Diskussion sehr aufschlußreich.

Letztlich wird aber nach der ganzen Diskussion die Entscheidung eines jeden Juroren, wie ernstgemeint, überlegt und gewissenhaft sie auch sein mag, auf eine sehr subjektive Auswahl reduziert, die auf den Einflüssen basiert, die man in seinem Leben empfängt. Dies sollte von allen nicht vergessen werden – besonders nicht von den Teilnehmern dieses Wettbewerbs.

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

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Dies hier sind Gedanken allgemeiner Natur, die mir während meiner Tätigkeit als Juror durch den Kopf gingen. Während sie sich nicht direkt auf die einzelnen eingereichten Stücke beziehen, so reflektieren sie doch einen generellen Eindruck.

Man war sofort beeindruckt von der Vielfalt der eingereichten Arbeiten, von der Geschicklichkeit, der Energie und dem Bestreben der Künstler, traditionelle Methoden und Konzepte zu überwinden . . .

Immer wieder war es eine Offenbarung zu beobachten, wie formbar Glas ist, wie es modelliert, gegossen, transparent oder opak gemacht werden kann; ja wie es die Grenzen überschreitet, die anderen Kunstmedien inhärent sind. In einigen Fällen wird Glas Teil einer anderen Substanz, dient als Lichtquelle, die Metall und Holz erleuchtet und poetisiert. Die Farbe kann hinreißend sein – von direkten Primärfarben bis zu lyrischen, subtilen Nuancierungen, die über die Form gleiten wie ein fließender Regenbogen . . .

Jedenfalls merkt man schnell, daß eine alte Tradition verändert wird – Künstler suchen nach neuen Ansätzen und Lösungen und bringen dabei großen Ehrgeiz und Energie auf . . .



In the work of some participants, there was also a tendency to refer too directly to modes of painting and sculpture which have long since lost their novelty and freshness. Such formal solutions rarely convince anyone, especially the informed viewer . . .

Although some may prefer glass which retains its traditional translucence, the works which mixed glass with other materials in unorthodox combinations should nevertheless be encouraged. It is a canon of modernism that media can also be metaphor, that irony is inherent in our contemporary outlook, if only to avoid the sentimental and pretty. No one can reasonably object to the mixture of other media with glass, even when the results take on an unfamiliar form and surface. Such practice is commonplace in the visual arts and is now well within the province of glass design . . .

Stylistically the entries reflected an international flavor. If there were distinguishing national differences, they were extremely subtle. It was almost impossible to identify most works by way of their national character, nor was this a consideration for the jurors. Works were judged on quality and appeal alone, regardless of country of origin. The jury reviewed 2,138 works, from which 100 were chosen. After several reviews of all the entries, it was our unanimous conviction that the items selected were of the highest quality and reflected the most successful contemporary use of the glass medium . . .

Abram Lerner (AL)  
Founding Director  
Hirshhorn Museum and Sculpture Garden

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The future historian who assumes the task of studying the history of glass will probably ask himself, with some surprise, what happened in the 1960s?

After a long period of rather slow development, even stagnation, a sudden interest in glass as an artistic medium exploded. Established truths such as "glass has to be made by big teams in factories" were overturned. An army of eager artists began to work in small studios, blew life into petrified techniques, and started to experiment in the most imaginative way.

This dramatic event was overlooked by the conservatives with a smile. They believed the play would soon be over. Such was not the case. A new concept had been born, and today studio glass is more vital than ever. The ironic smile has turned into a look of admiration, and the Studio Glass Movement is now a source of inspiration to the whole glass world.

Over the years, The Corning Museum of Glass has been an important supporter of this enthusiastic movement. **New Glass Review** is one example of that support. From the beginning, this yearly catalog was meant to reflect and report on new artistic achievements in the glass world.

Recently, the **New Glass Review** has become more and more a catalog of "free art glass". To me, that is a pity. I do believe that the most exciting things are still being done in this field, but, for many reasons, **New Glass Review** should be encouraging and stimulating activity in other areas by making a broader selection. This might include the work of artists who

- choose to express themselves by more silent means,
- care about the traditional craft by refining color, form, and function, and
- create glass designed for production in smaller or larger series.

It was my intention as a juror to support these groups, but I found that they were sparsely represented among the submitted slides. The recent emphasis on art glass in its most avant-garde form seems to have scared them away. There were no slides of the exciting new glass from Italy, and very few of good artistic production glass. Where were the craftsmen who still have the courage to work with sublime simplicity? Where was the concern for beautiful function?

I know the problems, but it is time to redefine **New Glass Review** as Tom Buechner discussed it in **New Glass Review 5**.

Let us say that one category could be "design for production." First of all, this would encourage the industry to participate. Its designers and artists could point to the selection of their new products in **New Glass Review** with the same degree of pride and joy that artists do now. The **Review** would then be enjoyed by a greater audience, and it would be a potent communicator between the factory and the artist. In the long run, the industry would be more design-conscious, and it would dedicate more support and resources to artistic development.

All of us would profit. Just think what the studio glass artists could contribute to industry with their unique knowledge of the soul of glass, their

Nicht unähnlich der Situation in der zeitgenössischen Malerei und Bildhauerei gibt es keinen Beleg für eine einheitliche Bewegung oder Schule, keine Einzelfigur, die das Medium beherrscht und in einer einzigen Ästhetik kanalisiert. Das Übermaß an Ansätzen bringt eine Variationsbreite hervor, die typisch für alle Kunstformen in den vergangenen zwei Jahrzehnten ist. Wenn dieser Variationsbreite auch der einheitliche Ansatz fehlt, so werden wir doch durch ein großes Spektrum, Eifer und Pluralität der Ausdrucksformen belohnt. Vielfältigkeit ist erfrischend und kreativ. Sie kann in neue, noch unterentwickelte technische und ästhetische Bereiche vordringen . . .

Ich war von der geringen Anzahl an Beiträgen kommerzieller Glasdesigner betroffen. Gebrauchsdesign gab es relativ selten, obwohl solche Dinge einst auf diesem Gebiet dominierten. Alle Beiträge setzten sich mit Farbe, Form und Licht als wesentliche Elemente auseinander, aber die meisten tendierten zu bildhauerischen Konzepten einer rein persönlichen Ausdrucksweise, einmal mehr abgestimmt auf „art pur“. Wäre industrielles Glasdesign stärker repräsentiert, so wäre ein ausgewogener und umfassenderer Überblick über die zeitgenössische Glasszene möglich gewesen . . .

In ihrem bemerkenswerten Bemühen, die Vergangenheit abzustreifen, und unerforschte, ästhetische Sphären zu öffnen, übersahen manche Teilnehmer die Grundforderungen von Geschmack und Urteilsvermögen. Zu viele kamen in ihrem Streben nach Neuheit und Expressivität nahe an banale Karikaturen oder Nettigkeiten heran. Dies traf natürlich auch auf diejenigen zu, die innerhalb der Tradition arbeiten, aber das ist Kitsch ganz offensichtlicher Natur. Schwieriger zu definieren, aber als Gefahr immer präsent, ist Kitsch, der aus der ernstgemeinten Suche nach Freiheit und zeitgemäßem Ausdruck resultiert, und die Erfordernisse des Mediums außer acht läßt . . .

In den Arbeiten einiger Teilnehmer machte sich auch die Tendenz bemerkbar, sich zu direkt auf Formen der Malerei und Bildhauerei zu beziehen, die schon seit langem ihre Neuheit und Frische verloren haben. Solche formalen Lösungen überzeugen selten, besonders nicht den informierten Betrachter . . .

Wenn auch manche Glas bevorzugen mögen, das seine natürliche Transluzenz bewahrt hat, sollte doch denen, die Glas mit anderen Materialien zu unorthodoxen Kombinationen verbinden, Mut gemacht werden. Es ist ein Kanon der Moderne, daß Medien auch zu Metaphern werden können, daß Ironie unserer zeitgenössischen Sicht inhärent ist, und sei es nur, um das Hübsche und Sentimentale zu vermeiden. Niemand kann vernünftigerweise etwas gegen die Mischung anderer Medien mit Glas einwenden, auch dann nicht, wenn die Ergebnisse oft eine ungewohnte Form und Oberflächenstruktur annehmen. Dies Verfahren gilt allgemein in den bildenden Künsten und läßt sich nun auch auf die Glasgestaltung übertragen . . .

Stilistisch reflektieren die Beiträge ein internationales Flair. Wenn es unterscheidende nationale Merkmale gab, dann waren sie außerordentlich fein. Es war fast unmöglich, die meisten Arbeiten anhand ihres nationalen Charakters zu identifizieren, noch zog dies die Jury in Erwägung. Die Arbeiten wurden nach ihrer Qualität und Aussage beurteilt, ungeachtet ihres Ursprungslandes. Die Jury begutachtete 2138 Arbeiten, von denen 100 ausgewählt wurden. Nachdem man die Beiträge mehrmals nacheinander angesehen hatte, war es unsere einstimmige Überzeugung, daß die ausgewählten Stücke von höchster Qualität waren und am gelungensten den zeitgenössischen Gebrauch des Mediums Glas reflektierten . . .

Abram Lerner (AL)  
Gründungsdirektor  
Hirshhorn Museum und Skulpturengarten

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Der zukünftige Historiker, der sich die Aufgabe stellt, die Geschichte des Glases zu studieren, wird sich vielleicht einigermaßen überrascht fragen, was da in den sechziger Jahren passiert ist.

Nach einer langen, ziemlich langsamen Entwicklung, ja sogar Stagnation, brach ein plötzliches Interesse an Glas als einem künstlerischen Medium aus. Überkommene Wahrheiten wie „Glas muß von großen Teams in Fabriken gemacht werden“ wurden über Bord geworfen. Eine Anzahl eifriger Künstler begann, in kleinen Studios zu arbeiten, hauchte erstarrten Techniken neues Leben ein und fing höchst einfallsreich an zu experimentieren.



artistic ability, and their technical skill! Believe me, this would not be a one-way communication.

Among the slides we had to judge this year, I enjoyed seeing the number of entries from outside the United States. The glass movement is growing worldwide, and I was particularly pleased to see how the quality of the European glass artists has improved. This trend was very evident at the Coburg exhibition last July.

Since the objective of **New Glass Review** is to show new glass and new talents, many good works by established artists were not included. I must also say that some interesting works were poorly photographed, and for this reason they did not qualify. That is the disadvantage of judging from slides. It also means that a seductively well-photographed object is sometimes considered to be better than it actually is. This is something to think about.

- Of all the exciting things I saw, I especially remember
- the sensual meeting between the fragile sheet of slumped glass and a twig in Komiko Kogura's **Torso No. 5**,
  - Howard Ben Tré's monumental **Bench**, which gives me the impression of a mighty, mythical power – a piece of furniture from an unknown, scary culture, and
  - Florian Lechner's **Splitterbild**, which, in all its simplicity, has a nervous sensibility – a violent fleet with no destination.

Bertil Vallien (BV)  
Artist and designer

## Note

In 1985, nearly 6,000 copies of the **New Glass Review 7** prospectus were mailed. Each entrant submitted a maximum of three slides. A total of 776 individuals and companies representing 30 countries submitted 2,138 slides. The 100 objects illustrated in this **Review** were selected by the four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to **New Glass Review** are retained in the Museum's archives, where they may be viewed by those interested in contemporary work in glass. Copies of slides published in any of the past **Reviews** may be purchased by special order from the Sales Department of the Museum. Copies of **New Glass Review 3** (1982) 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 generously submitted their slides for consideration. Special thanks are due to those who made this publication possible: Louise Bush, Phyllis Casterline, Barbara Miller, and Richard Price.

## Schlußbemerkung

1985 sind fast alle 6000 Exemplare der **New Glass Review 7** Prospekte versandt worden. Jeder Teilnehmer reichte maximal drei Dias ein. Insgesamt schickten uns 776 Personen und Gesellschaften aus 30 Ländern 2138 Dias. Die 100 Objekte, die in diesem **Review** abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen auf die Beschreibung der Objekte, die sie auswählten, folgen.

Alle für **New Glass Review** eingereichten Dias werden in den Archiven des Museums zurückbehalten, wo sie von denen angesehen werden können, die sich für das zeitgenössische Glasschaffen interessieren. Kopien der Dias, die in jedem der vergangenen **Reviews** publiziert wurden, können auf besondere Bestellung von der Verkaufsabteilung des Museums erworben werden. Exemplare des **New Glass Review 3** (1982) sind dort ebenfalls erhältlich. Die Verkaufsabteilung kann auch alle vergangenen Ausgaben des **Review** auf schwarz-weiß Microfiche liefern.

The Corning Museum of Glass möchte all den Künstlern und Designern danken, die ihre Dias zur Beurteilung eingereicht haben. Besonderer Dank gebührt denen, die diese Publikation ermöglicht haben: Louise Bush, Phyllis Casterline, Barbara Miller und Richard Price.

Dieses dramatische Geschehen wurde von den Konservativen lächelnd übersehen. Sie glaubten, daß die Sache bald vorbei sein würde. Dies war aber nicht der Fall. Ein neues Konzept war geboren worden, und heute ist Studioglas vitaler als je zuvor. Das ironische Lächeln wandelte sich in bewundernde Blicke, und die Studioglasbewegung ist nun eine Quelle der Inspiration für die gesamte Glaswelt.

Über Jahre hinweg war The Corning Museum of Glass eine wichtige Stütze dieser begeisterten Bewegung. **New Glass Review** ist ein Beispiel dafür. Von Anfang an war dieser jährlich erscheinende Katalog dazu gedacht, neue Leistungen in der Glaswelt zu reflektieren und zu dokumentieren.

Seit neuestem ist **New Glass Review** mehr und mehr zu einem Katalog des „freien Kunstglases“ geworden. Ich bedauere dies. Ich glaube zwar fest, daß die aufregendsten Dinge nach wie vor in diesem Bereich geleistet werden, aber aus vielerlei Gründen sollte **New Glass Review** Aktivitäten in anderen Bereichen anregen und stimulieren, indem eine breitere Auswahl getroffen wird. Diese mag Arbeiten von Künstlern einschließen, die

- es vorziehen, sich auf stillere Art und Weise auszudrücken,
- das traditionelle Handwerk pflegen, indem sie Farbe, Form und Funktion verfeinern,
- Glas für die Produktion von kleineren und größeren Serien gestalten.

Als Juror war es mein Anliegen, diese Gruppe zu unterstützen, aber ich fand, daß sie unter den eingereichten Dias nur spärlich vertreten war. Die seit neuestem praktizierte Betonung auf Glaskunst in ihrer avantgardistischen Form scheint sie verschreckt zu haben. Es gab keine Dias von dem aufregenden neuen Glas aus Italien und sehr wenige von künstlerisch guten Glasprodukten. Wo waren die Handwerker, die noch den Mut haben, mit sublimer Einfachheit zu arbeiten? Wo bleibt das Bemühen um funktionale Schönheit?

Ich kenne die Probleme, aber es ist an der Zeit, **New Glass Review** neu zu definieren, wie es Tom Buechner in **New Glass Review 5** zur Diskussion stellte.

Laßt uns sagen, daß eine Kategorie „Produktdesign“ sein könnte. Dies würde zum einen die Industrie ermutigen, daran teilzunehmen. Ihre Designer und Künstler könnten auf die Aufnahme ihrer neuen Produkte in **New Glass Review** mit demselben Stolz und derselben Freude verweisen wie zur Zeit die Künstler. Eine größere Leserschaft käme dann in den Genuß des **Review**, und es stellte einen potenten Kommunikator zwischen der Fabrik und dem Künstler dar. Langfristig gesehen würde die Industrie designbewußter werden und der künstlerischen Entwicklung mehr Unterstützung und Gelder angedeihen lassen. Alle würden davon profitieren. Man stelle sich nur vor, was die Studio-Glaskünstler mit ihrem einzigartigen Wissen um die Seele des Glases, ihren künstlerischen Fähigkeiten und technischem Geschick an Beiträgen für die Industrie leisten könnten. Man glaube mir, dies wäre keine einseitige Kommunikation.

Unter den Dias, die wir dieses Jahr zu beurteilen hatten, sah ich mit Vergnügen die Anzahl der Beiträge von außerhalb der Vereinigten Staaten. Die Glasbewegung wächst weltweit, und ich war besonders erfreut zu sehen, wie sich die Qualität der europäischen Glaskünstler verbessert hat. Dieser Trend war in der Coburger Ausstellung im vergangenen Juli offensichtlich.

Da es das Ziel des **New Glass Review** ist, neues Glas und neue Talente zu zeigen, wurden viele Arbeiten von etablierten Künstlern nicht aufgenommen. Ich muß auch sagen, daß einige interessante Arbeiten schlecht fotografiert waren und sich aus diesem Grunde disqualifizierten. Das ist der Nachteil, wenn man anhand von Dias juriiert. Es bedeutet aber auch, daß ein verführerisch gut fotografiertes Objekt manchmal für besser gehalten wird, als es eigentlich ist. Man sollte darüber nachdenken.

Von all den aufregenden Dingen, die ich sah, kann ich mich besonders erinnern an

- das sinnliche Zusammentreffen einer fragilen Scheibe heiß verformten Glases mit einem Zweig in Komiko Koguras **Torso No. 5**,
- Howard Ben Trés monumentales **Bench**, das einem sofort den Eindruck einer mächtigen mythischen Kraft vermittelt – ein Möbelstück aus einer unbekanntem, unheimlichen Kultur – und
- Florian Lechners **Splitterbild**, welches bei aller Einfachheit nervöse Sensibilität besitzt – ein erregendes Vlies ohne Ziel.

Bertil Vallien (BV), Künstler und Designer

Übersetzungen: Rosita Bernstein, M.A.







## Artists and Objects\*

**1 Mark Abildgaard**  
California, United States  
*Glass Totems*  
Sand-cast/Sandgegossen  
H. 96 cm, W. 30 cm  
SF



1

**2 Hank Murta Adams**  
Tennessee, United States  
*EB*  
Glass and copper; cast, blown/  
Glas und Kupfer; gegossen,  
geblasen  
H. 50.8 cm, W. 25.4 cm  
TSB, SF, BV



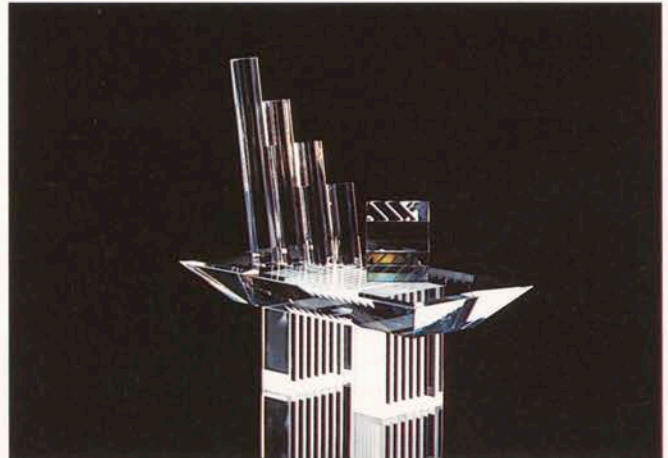
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**3 Blanka Adensamová**  
Czechoslovakia  
*The Leaves I*  
Melted glass; cut, polished, etched,  
engraved/Formgeschmolzenes  
Glas; geschliffen, poliert, geätzt,  
graviert  
H. 25 cm, W. 15 cm  
TSB, AL

**4 Peter S. Aldridge**  
New York, United States  
*Timescape III: Points in Time*  
Optical glass; cast, cut/Optisches  
Glas; gegossen, geschliffen  
H. 300 cm, W. 300 cm  
TSB, SF

**5 Judy Bally Jensen**  
Texas, United States  
*Venus and Nommo on the Temple  
of the Hairy Star*  
Reverse painting on etched glass/  
Hinterglasmalerei auf geätzttem  
Glas  
H. 91.4 cm, W. 81.3 cm  
SF, AL

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



4



3



5

**6 Angela Jane Beebe**

England

*119/1/13 Large Mono Wine Glass*  
Free-blown, machine-finished/Frei  
geblasen, maschinelles Finish  
H. 16.3 cm, W. 8.5 cm  
TSB

Lampworked glass/Vor der Lampe  
geblasen  
H. 14 cm, W. 5 cm  
SF

**7 Howard Ben Tré**

Rhode Island, United States

*Bench 1*  
Cast/Gegossen  
H. 71.1 cm, L. 139.7 cm, W. 33 cm  
TSB, SF, BV

**10 Laura Bosse**

Ohio, United States

*Veiled Entrapment*  
Slumped sheet glass, copper  
pipes/Heißverformtes Flachglas,  
Kupferröhren  
H. 14 cm, W. 30 cm  
BV

**8 Tatiana Best-Devereux**

England

*Enclosed Conical Form*  
Kiln-fused, cut, polished/Im Ofen  
verschmolzen, geschliffen, poliert  
L. 28 cm  
SF, BV

**9 Frederick Birkhill**

Michigan, United States

*Pillow Bottle*



6



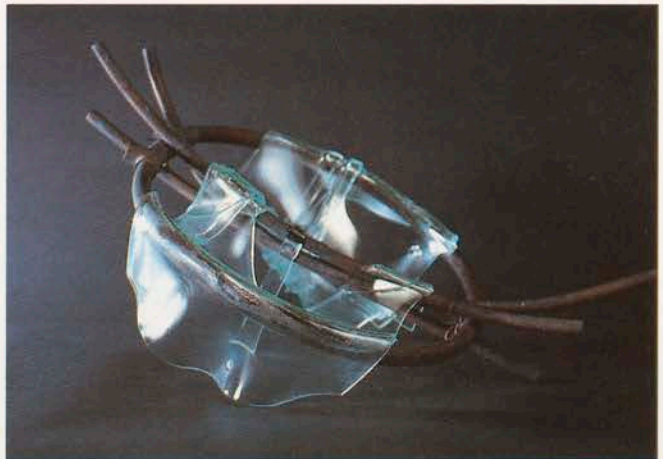
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**11 Amanda Brisbane**

Wales

*Untitled*

Blown and painted body with applied enameled handles/  
Geblasener und bemalter Körper mit angesetzten emailbemalten  
Henkeln

H. 30 cm, W. 43 cm  
TSB, SF

sandstrahlbearbeitet, poliert  
H. 18.5 cm, W. 5.7 cm  
TSB, SF, BV

**14 Michael Noel Carman**

England

*Bowl*

Kiln-formed with copper foil inclusions/Heißverformt mit Einschüssen von Kupferfolie  
H. 3.5 cm, W. 19 cm, D. 18 cm  
BV

**12 Curt Brock**

Tennessee, United States

*Stone Vessel*

Blown, cut/Geblasen, geschliffen  
H. 35.6 cm, W. 30.5 cm  
SF, BV

**15 Ed Carpenter**

Oregon, United States

*Detail of one of 12 windows for the First Community Church, Dallas, Texas*

Rolled and blown glass; leaded; fused glass fiber cloth/Gewalztes und geblasenes Glas; verbleit; aufgeschmolzenes Glasfasergewebe  
H. 579.1 cm, W. 457.2 cm  
TSB, AL

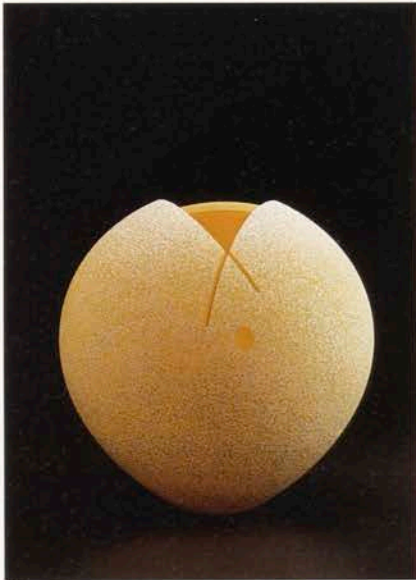
**13 Keith Brocklehurst**

England

*Shadow Box*

Cast, ground, sandblasted, polished/Gegossen, geschliffen,

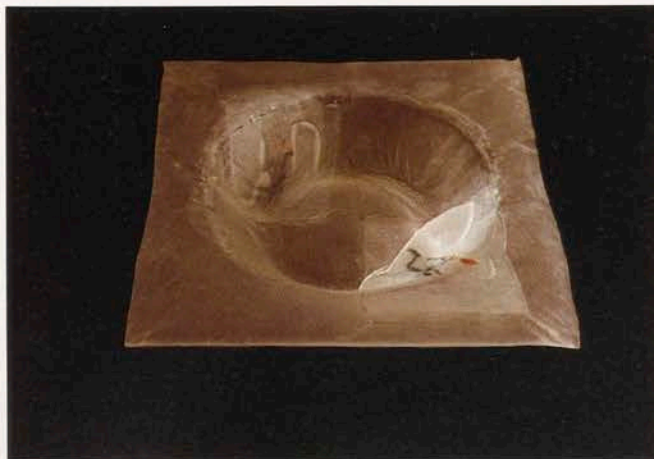
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15



**16 Jerry Carter**

Maryland, United States

*Apertura*

Glass and marble mosaic; etched/  
Glas- und Marmorosaik; geätzt  
H. 60 cm, W. 76 cm  
TSB, AL

strahlbearbeitet  
H. 51 cm, W. 18 cm  
TSB, SF, BV

**19 Jerzy Chodurski**  
Poland

*Polish Angel No. 015*

Glass panel; laminated,  
enameled, kiln-fired, sandblasted,  
cut/Glasbild; laminiert, email-  
bemalt, gebrannt, sandstrahlbe-  
arbeitet, geschliffen  
H. 60 cm, W. 50 cm  
TSB, SF, AL

**20 Elijah Cobb**

New York, United States

*Androgynous Antelope*

Neon and antelope bones on clear  
plexiglass/Neon und Antilopen-  
knochen auf farblosem Plexiglas  
H. 100 cm, W. 91.5 cm  
BV



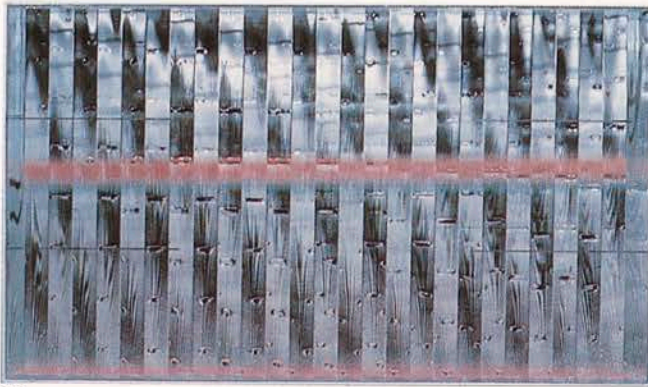
16

**17 Sydney Cash**

New York, United States

*Pink Emanations*

Optically kinetic construction:  
steel, glass, and drawing/  
Optisch-kinetische Konstruktion:  
Stahl, Glas und Zeichnung  
H. 38 cm, W. 67 cm, D. 15 cm  
TSB, AL, BV



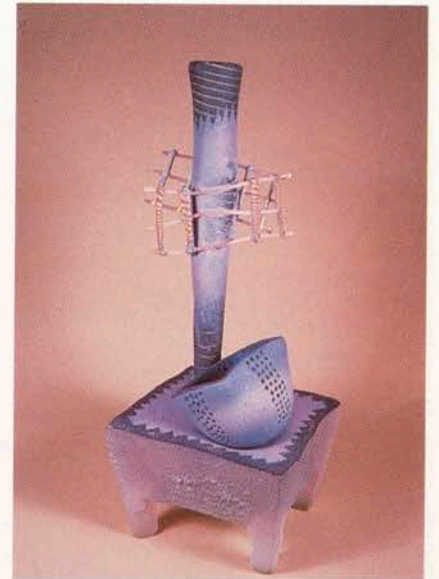
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**18 José Chardiet**

Connecticut, United States

*African Ritual Still Life*

Blown, sand-cast, sandblasted/  
Geblasen, sandgegossen, sand-



18

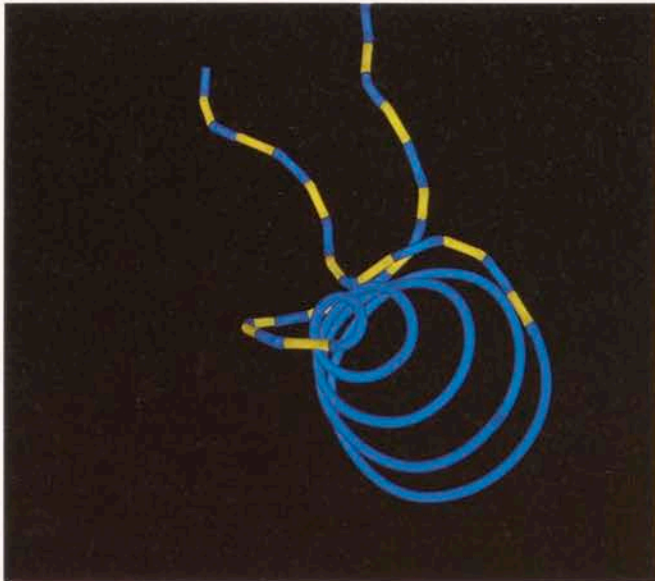


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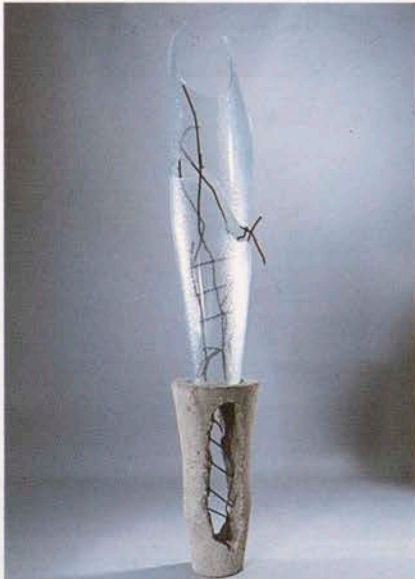
**21 Patrick Collentine**  
California, United States  
*Welt-Traumhaftigkeit II*  
Colored tubing, illuminating gas/  
Farbglasröhren, gasbeleuchtet  
H. 100 cm, W. 48 cm  
AL, BV

**24 Lauren Cummings**  
Maryland, United States  
*Hybrid*  
Blown, acid-etched/Gebblasen,  
geätzt  
H. 41 cm, W. 20 cm  
TSB

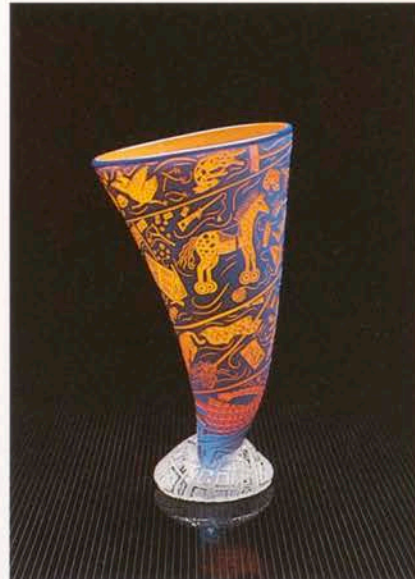
**22 Sheryl A. Cotleur**  
Ohio, United States  
*Within*  
Slumped glass, welded metal,  
concrete/Heißverformtes Glas,  
geschweißtes Metall, Beton  
H. 196 cm, W. 36 cm, D. 45 cm  
BV

**25 Dan Dailey**  
Massachusetts, United States  
*Herdng a Beast*  
Blown, sandblasted,  
acid-polished/Gebblasen, sand-  
strahlbearbeitet, säurepoliert  
H. 30 cm, W. 25 cm  
TSB, SF

**23 Kéké Cribbs**  
Washington, United States  
*Hurricane Jezebel*  
Blown (by Richard Marquis),  
sandblasted/Gebblasen (von  
Richard Marquis), sandstrahl-  
bearbeitet  
H. 30.5 cm, W. 17 cm  
BV



22



23



14

24



25

**26 Monica Damian-Eyrignoux**

France

*Hommage*

Blown, cut, hand- and wheel-polished, engraved, assembled/Gebblasen, geschliffen, hand- und maschinenpoliert, graviert, montiert  
H. 80 cm, W. 22 cm  
TSB, AL

**27 Catherine Doss**

Alaska, United States

*If They Ask What It Is, Tell Them Whatever They'd Like*

Fused glass on concrete block wall/Verschmolzenes Glas auf Betonblockwand  
Approx. 9.2 sq m  
TSB, AL

**28 Neal Drobnis**

Rhode Island, United States

*Ring*

Mold-blown/Formgeblasen  
H. 35 cm, W. 80 cm  
BV

**29 Paulo DuFour**

Louisiana, United States

*Indenture*

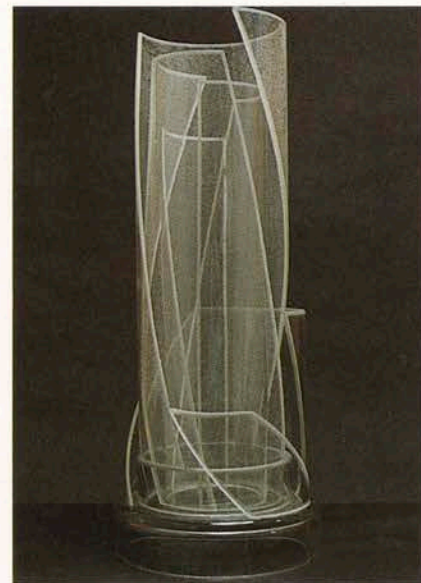
Laminated/Laminiert  
H. 71.1 cm, W. 116.8 cm  
TSB

**30 Stephen Dale Edwards**

Washington, United States

*Man*

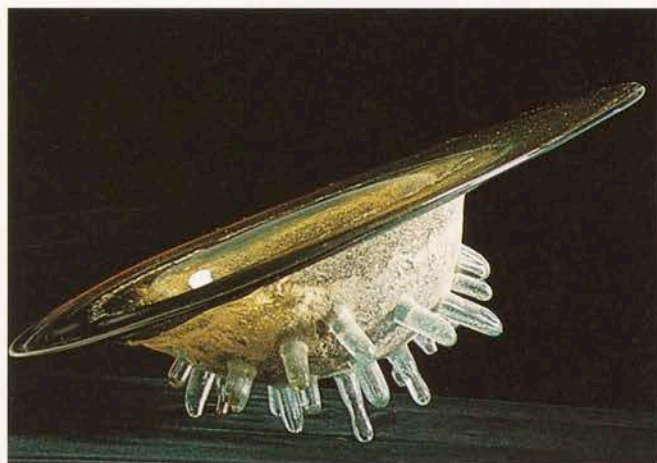
Cast optical glass with white concrete torso/Gegossenes optisches Glas mit weißem Beton-Torso  
H. 105 cm, W. 80 cm  
TSB



26



27



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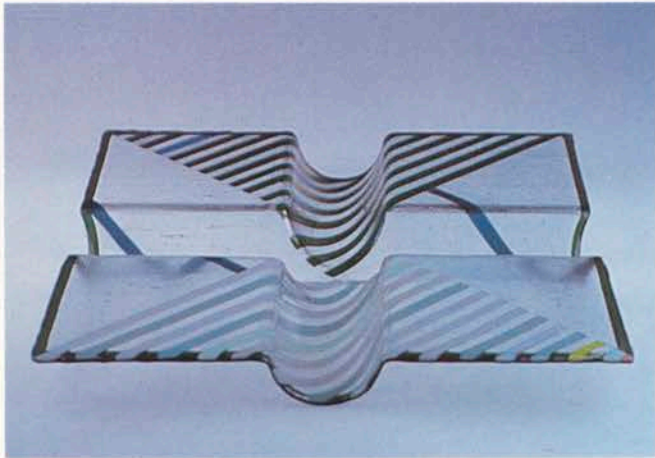


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31

**31 Judi Elliott**

Australia

*Untitled*

Fused, slumped/Verschmolzen, heißverformt  
H. 8 cm, W. 46 cm  
TSB, BV

**34 Thomas M. Fleming**

Wisconsin, United States

*Crucified Contradictions*

Blown, slumped, found glass; assembled on anodized aluminum armature; sandblasted/ Geblasene, heißverformte Glasfundstücke; montiert auf eloxiertem Aluminium; sandstrahlbearbeitet  
H. 50 cm, W. 33 cm  
SF, BV

**32 Albinas Elskus**

New York, United States

*Pilchuck Experiment #1*

Painted, silver-stained, fired, sandblasted/Bemalt, Gelbbeize, sandstrahlbearbeitet  
H. 180 cm, W. 81 cm  
TSB, SF, BV

**35 Ulla Forsell**

Sweden

*Coburger Bamboo*

Blown, cased, and assembled tubes with slumped arrows/ Geblasene, überfangene und montierte Röhren mit heißverformten Pfeilen  
H. 100-160 cm  
TSB, SF, BV

**33 Thomas Farbanish**

New York, United States

*Aspic*

Mold-blown glass, carved wood, wax/Formgeblasenes Glas, geschnitztes Holz, Wachs  
H. 2,400 cm, W. 900 cm  
BV



32

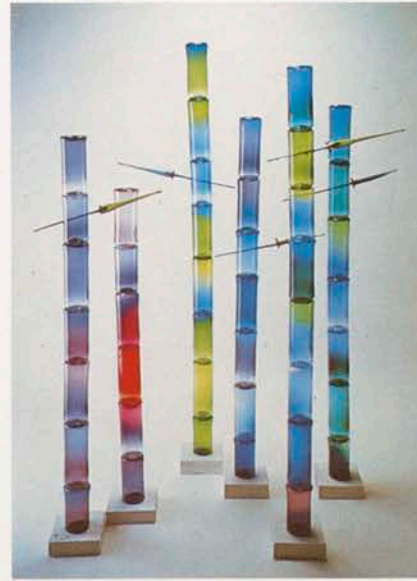


33



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34



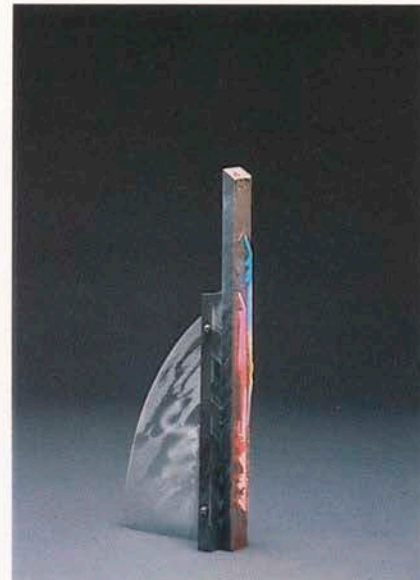
35

**36 Hans Frode**  
New York, United States

*Skyscraper*  
Sandblasted plate glass, neon tubes embedded in rubber, painted aluminum/Sandstrahlbearbeitetes Flachglas, Neonröhren in Gummi eingebettet, bemaltes Aluminium  
H. 51 cm, W. 21 cm  
BV

**38 Ulrica Hydman-Vallien**  
Sweden

*Free Relationship*  
Blown, sandblasted, enameled/  
Geblasen, sandstrahlbearbeitet,  
emailbemalt  
H. 70 cm, W. 35 cm  
TSB, SF



36

**37 Jiří Hrabec**  
Czechoslovakia

*Reclining Woman*  
Engraved/Graviert  
H. 8 cm, W. 8 cm  
TSB, SF, BV



37

**39 Toshio Iezumi**  
Japan

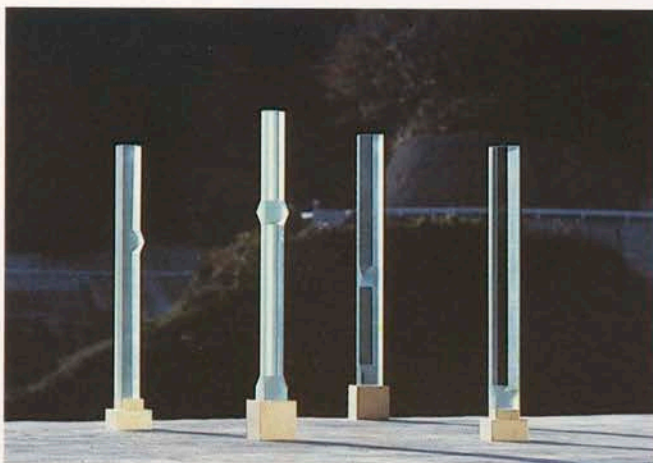
*Glass in Space*  
Glass and stone; laminated, cut,  
polished/Glas und Stein,  
laminiert, geschliffen, poliert  
H. 62 cm, W. 10 cm  
TSB

**40 Iris Arc Crystal**  
California, United States

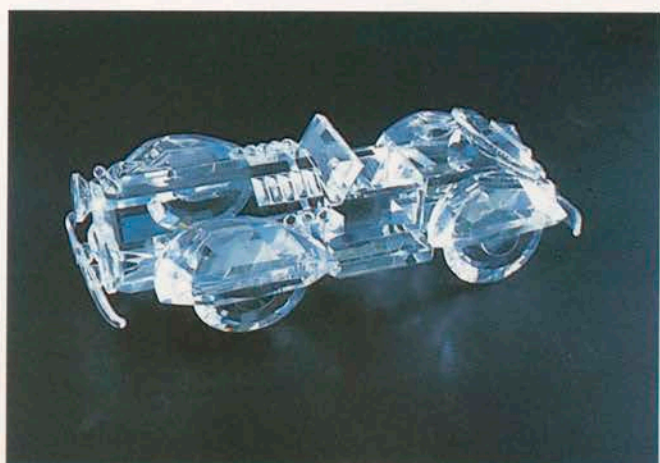
*Limited Edition Classic Car*  
Cut glass/Geschliffenes Glas  
L. 12 cm, W. 4.5 cm  
TSB



38

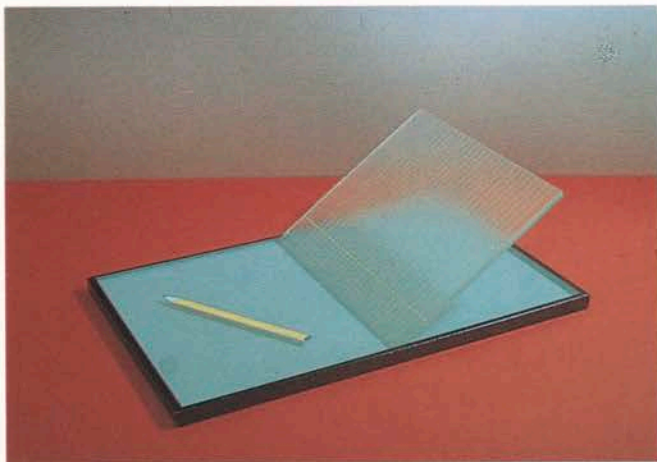


39



40





**41 Margie Jervis and Susie Krasnican**  
Virginia, United States

*Notebook*  
Plate glass with fired-on glass enamels; cut, ground, epoxy-joined/Flachglas mit aufgebranntem Email; geschliffen, poliert, verklebt  
H. 11.5 cm, W. 35 cm  
TSB, BV

**42 Shelley Jurs**  
**Jurs Architectural Glass**  
California, United States

*Untitled*  
Steel and glass/Stahl und Glas  
H. 243.8 cm, W. 182.9 cm  
AL

**43 Janet Kelman**  
Michigan, United States  
*Monster No. 1*  
Fused and slumped glass; sand-

blasted, enameled/Verschmolzenes und heißverformtes Glas; sandstrahlbearbeitet, emailbemalt  
H. 12.5 cm, W. 22.5 cm  
TSB

**44 Mark Kobasz**  
Pennsylvania, United States

*Kennett*  
Sand-cast glass, oak, oil paint, concrete/Sandgegossenes Glas, Eiche, Ölfarbe, Beton  
H. 71 cm, W. 22 cm  
TSB, SF, BV

**45 Kimiko Kogure**  
California, United States

*Tarso*  
Slumped and sandblasted plate glass, wood/Heißverformte und sandstrahlbearbeitete Flachglasplatte, Holz  
H. 112 cm, W. 71 cm, D. 13 cm  
TSB, AL, BV

41



42



43



18

44



45

**46 Rika Kuroki**  
 Japan  
*Untitled*  
 Mixed media; slumped, fused/  
 Mixed media; heißverformt, ver-  
 schmolzen  
 H. 15 cm, W. 100 cm  
 TSB, AL, BV

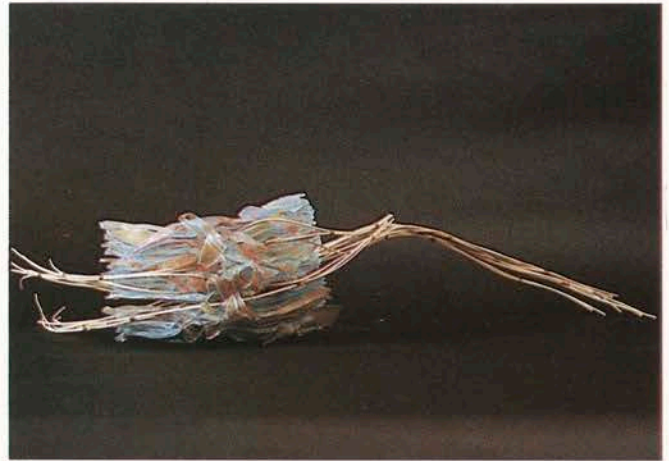
**47 Lisa Lebow**  
 California, United States  
*Blue Head, Red Door*  
 Blown and cut plate glass, acrylic  
 and oil paints, pastels, wood/  
 Geblasenes und geschliffenes  
 Flachglas, Acryl- und Ölfarbe,  
 Pastellkreide, Holz  
 H. 62 cm, W. 96.5 cm  
 AL, BV

**48 Florian Lechner**  
 Federal Republic of Germany  
*Splitterbild*

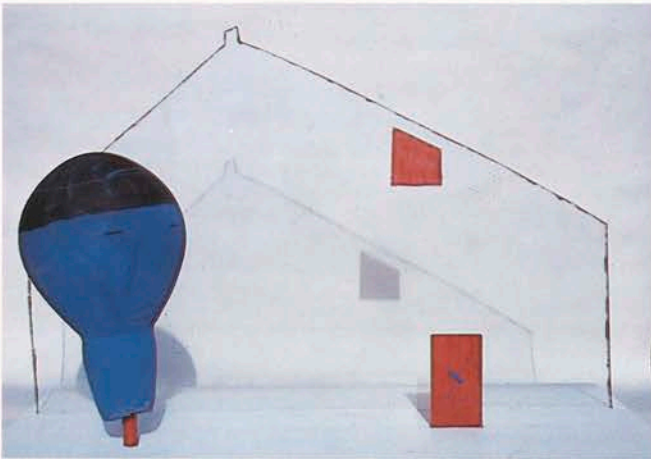
Glass fragments/Glasfragmente  
 H. 133 cm, W. 133 cm  
 SF, AL, BV

**49 Kevin Lockau**  
 Canada  
*Line Versus Light*  
 Laminated smoked glass,  
 iridescent flat glass, Oriental lead  
 printing characters/Laminiertes  
 Rauchglas, irisierendes Flach-  
 glas, orientalische Bleidruckbuch-  
 staben  
 H. 20.5 cm, W. 14 cm  
 SF, BV

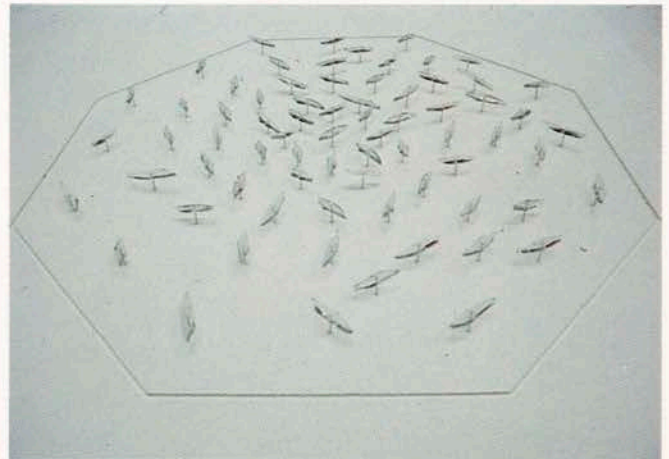
**50 Bert van Loo**  
 The Netherlands  
*Cleaved*  
 Glass, lead, silicone, acrylic/Glas,  
 Blei, Silikon, Acryl  
 H. 40 cm, W. 55 cm  
 TSB, BV



46



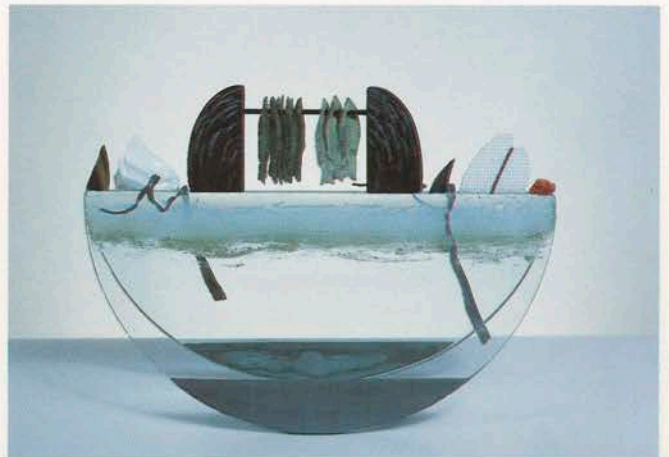
47



48



49



50





51

**51 Erella Lustig**  
Ohio, United States  
*Division I*  
Pâte de verre/Pâte de verre  
H. 13 cm, Diam. 18 cm  
SF

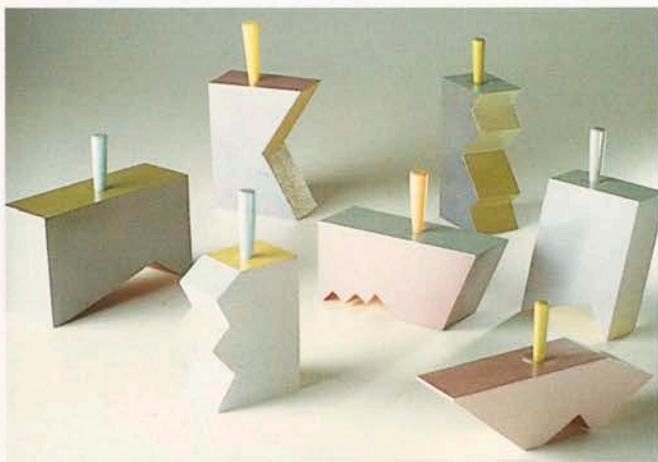
Geblasen, mit Aufschmelzungen  
H. 20 cm, W. 14 cm  
TSB, SF, BV

**52 Andrew Magdanz and Susan Shapiro**  
Massachusetts, United States  
*Series Avery*  
Perfume bottle grouping: blown, cut, enameled/Parfümflaschen-gruppierung: geblasen, geschliffen, emailbemalt  
H. (average) 13 cm, W. 13 cm  
TSB, SF, BV

**54 Joachim Marx**  
Federal Republic of Germany  
*Aktmodell (Nude)*  
Laminated flat glass with iridescent foil; etched, stained, sandblasted/Laminiertes Flachglas mit irisierender Folie; geätzt, eingefärbt, sandstrahlbearbeitet  
H. 53 cm, W. 68 cm  
TSB, SF

**55 Matt Meis**  
California, United States  
*Violet Hold*  
Blown glass, wood, and oil paint construction/Konstruktion aus geblasenem Glas, Holz und Ölfarbe  
H. 38 cm, W. 55 cm  
TSB, AL, BV

**53 Paul Marioni**  
Washington, United States  
*The Visitor*  
Blown, with hot applications/



52

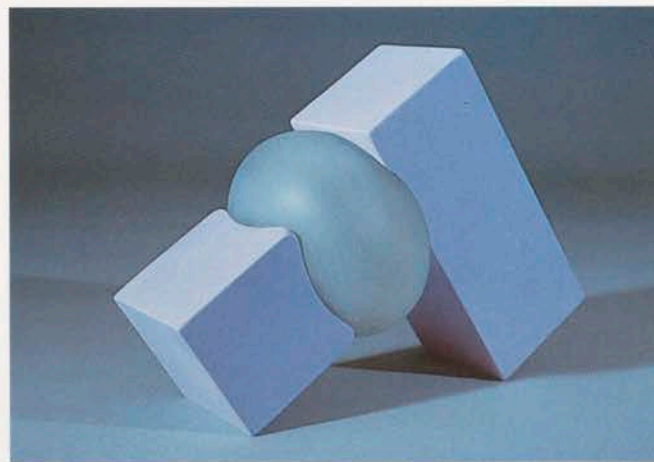


53



20

54



55

**56 Richard Craig Meitner**

The Netherlands

*Botton Violation*

Blown and enameled glass,  
painted wood/Gebblasenes und  
emailbemaletes Glas, bemaltes  
Holz

H. 65 cm

TSB, SF, BV

bemaltem „Sculpee“-Stopfen

H. 26 cm, W. 22 cm

TSB, SF, BV

**59 Benjamin Moore**

Washington, United States

*Crystal Columns (Ruby)*

Blown, with applied lip and foot/  
Gebblasen, mit angesetzter Lippe  
und Fuß

H. 48 cm, W. 11 cm

TSB, BV

**57 Sien van Meurs**

The Netherlands

*Bow and Arrow*

Slumped/Heißverformt

H. 15 cm, L. 80 cm

SF, BV

**60 Ian Mowbray**

Australia

*Matchless*

Fused and cut strips; re-fused,  
slumped/Verschmolzene und  
geschliffene Streifen; neuver-

schmolzen, heißverformt

H. 6 cm, W. 45 cm

TSB, SF

**58 Nancy Monk**

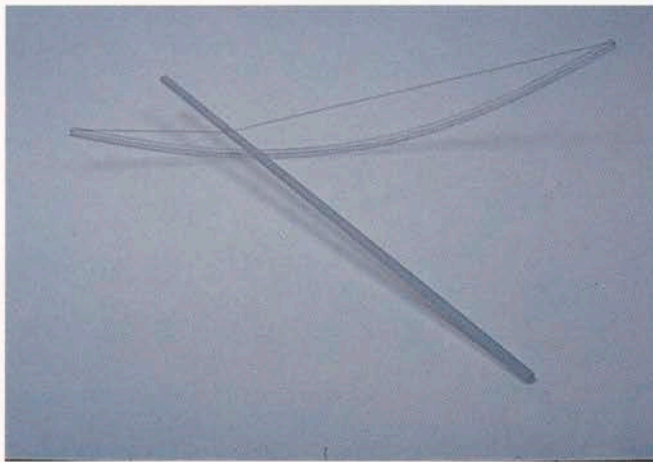
California, United States

*Twins*

Blown, etched, painted, with  
painted "Sculpee" stopper/  
Gebblasen, geätzt, bemalt, mit



56



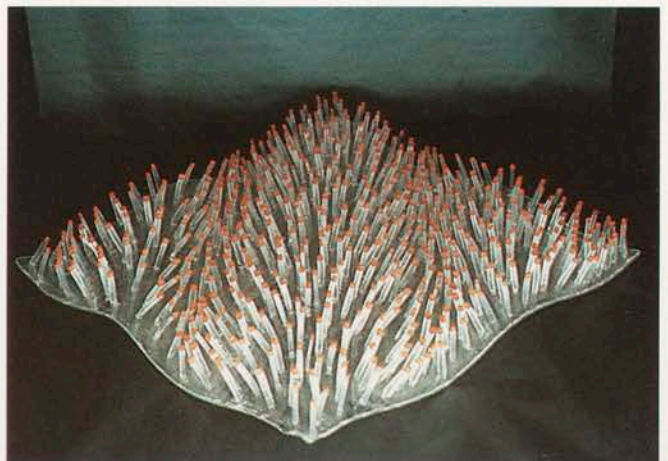
57



58

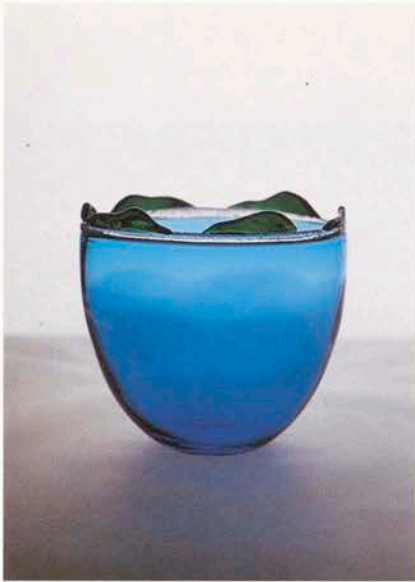


59



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61

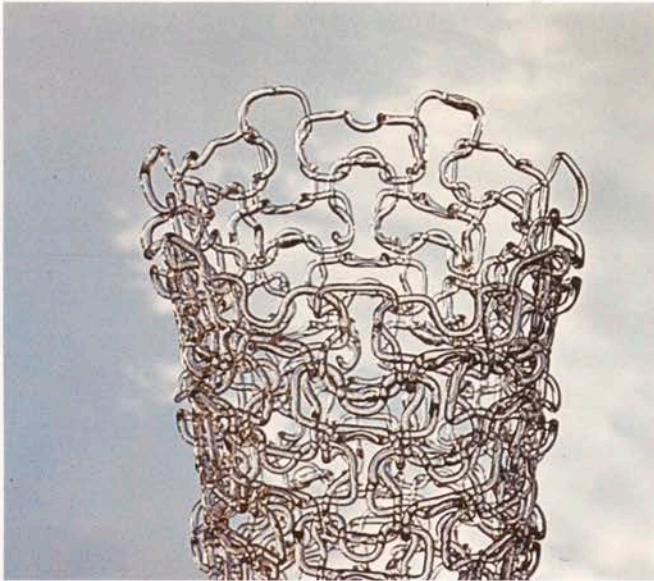
**61 Shinichi Muro**  
 Japan  
*Islands*  
 Blown/Gebblasen  
 H. 15 cm, W. 16 cm  
 TSB, BV

**64 Lukas Novotny**  
 California, United States  
*Swimming in the Pool*  
 Cut, polished, laminated/  
 Geschliffen, poliert, laminiert  
 H. 14.5 cm, W. 23 cm  
 TSB, AL, BV

**62 Anna Maria Nagy**  
 Rumania  
*Space Composition*  
 "Fashioned" glass/„In Fassung“  
 gebrachtes Glas  
 H. 200 cm, W. 100 cm  
 TSB

**65 Tim O'Neill**  
 Oregon, United States  
*Loreto Series Bowl*  
 Fused, slumped/Verschmolzen,  
 heißverformt  
 H. 15.2 cm, W. 36.8 cm  
 TSB, SF

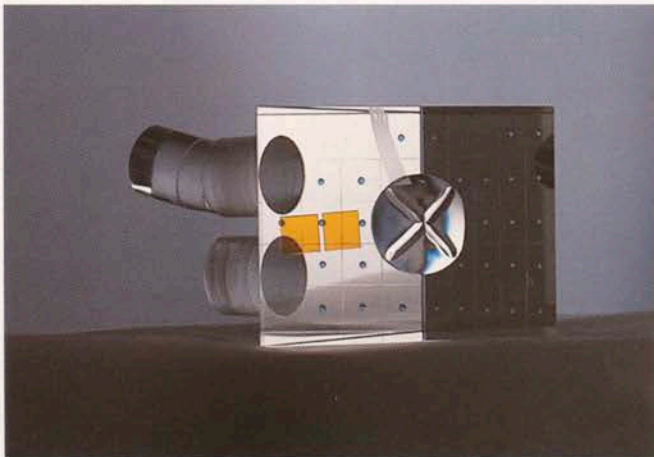
**63 Stephen R. Nelson**  
 Pennsylvania, United States  
*Untitled*  
 Cast/Gegossen  
 H. 32 cm, W. 27 cm  
 TSB, SF



62



63



22

64



65

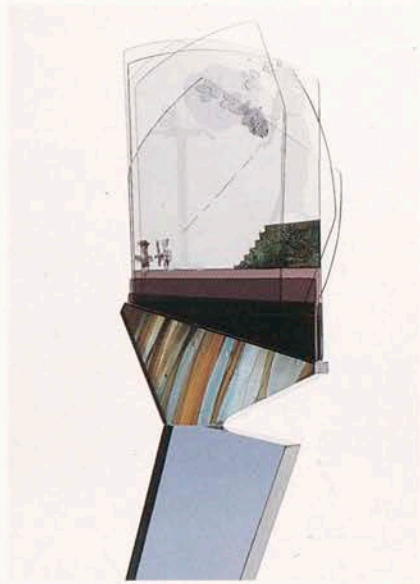
**66 Robert Palusky**  
 New York, United States  
*Ginny Where Ya Bound*  
 Laminated float glass with photo transparency; sandblasted, acid-etched, painted, cut, polished/Laminiertes Floatglas mit transparentem Foto; sandstrahlbearbeitet, geätzt, bemalt, geschliffen, poliert  
 H. 66 cm, W. 20.3 cm  
 TSB, AL

**68 Ronald Pennell**  
 England  
*Help Those Fertile Turtles*  
 Optical glass block; wheel-engraved/Optischer Glasblock; Radgravur  
 H. 6.5 cm, W. 6.5 cm  
 TSB, SF

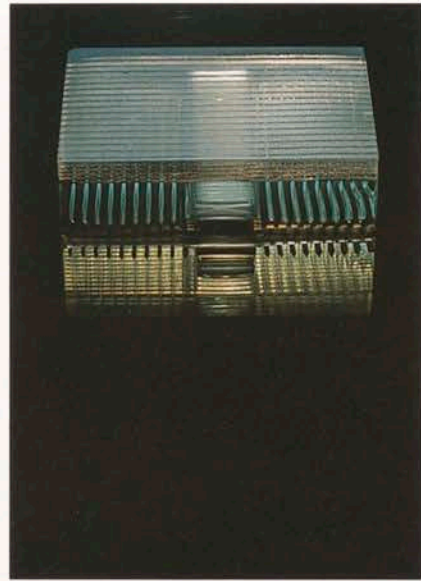
**69 Narcissus Quagliata**  
 California, United States  
*Glass Painting*  
 Leaded stained glass/Verbleites Farbglas  
 H. 365.8 cm, W. 1,554.5 cm  
 TSB, SF, AL

**67 Thomas Patti**  
 Massachusetts, United States  
*Night Vision (Compacted Air-Frame)*  
 Copper, stainless steel, glass, polycarbonate plastic; retro-cast/Kupfer, rostfreier Stahl, Glas, Kunststoff; gegossen  
 H. 11.4 cm, W. 16.5 cm  
 TSB, SF, BV

**70 Gil Reynolds**  
 Oregon, United States  
*Nothing Heavy Here*  
 Fused/Verschmolzen  
 H. 12 cm, W. 24 cm  
 AL, BV



66



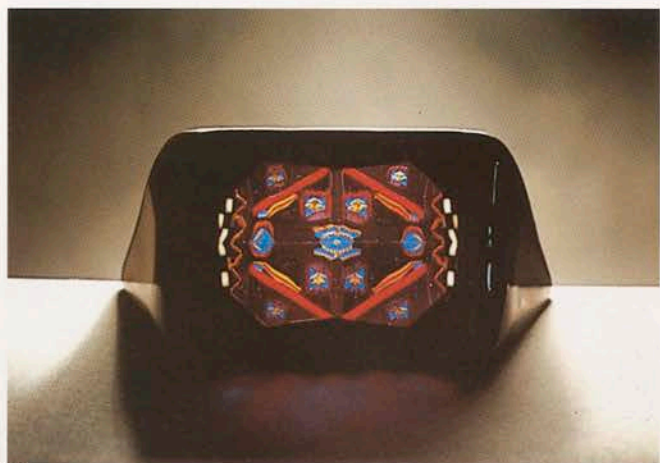
67



68

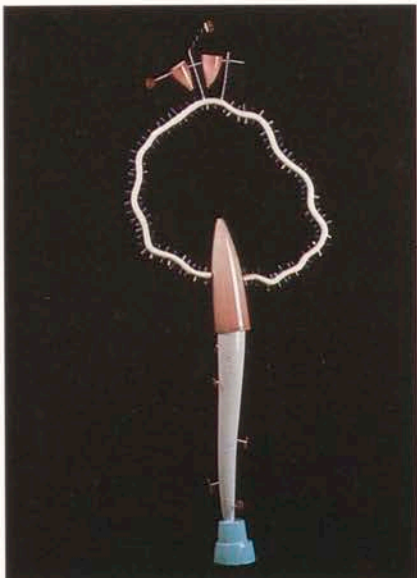


69



70





71

**71 Amy Roberts**  
Washington, United States

*Pinned Tu-Tu*  
Blown glass and mixed-media  
construction/Konstruktion aus  
geblasenem Glas and  
mixed-media  
H. 150 cm, W. 80 cm  
TSB, SF, BV

Painted/Bemalt  
H. 85 cm, W. 65 cm  
TSB, SF

**74 Timo Sarpaneva**  
**littala Glassworks**  
Finland

*Blues Collection*  
Bowls, vases, and carafes:  
cobalt blue and opal glass; blown/  
Schalen, Vasen und Karaffen:  
kobaltblaues und Opalglas;  
geblasen  
H. 16 cm, W. 16 cm  
BV

**72 Ivo Rozsypal**  
Czechoslovakia

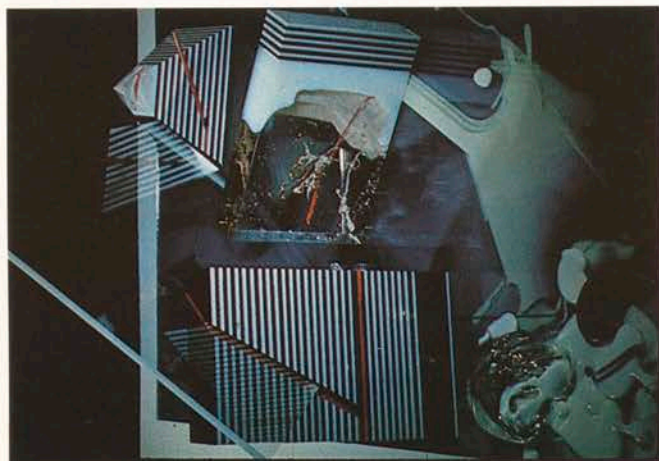
*Air, Water, Earth, Civilization*  
Painted flat glass with  
hand-shaped and laminated/cut  
applications/Bemaltes Flachglas  
mit handgeformten und laminier-  
ten/geschliffenen Applikationen  
H. 160 cm, W. 160 cm, D. 40 cm  
TSB, SF

**75 Michael Scheiner**  
Rhode Island, United States

*Glass House*  
Blown glass with Hydrocal and  
lead/Gebblasenes Glas mit  
Hydrocal und Blei  
H. 230 cm, W. 200 cm  
BV

**73 Gizela Šabóková**

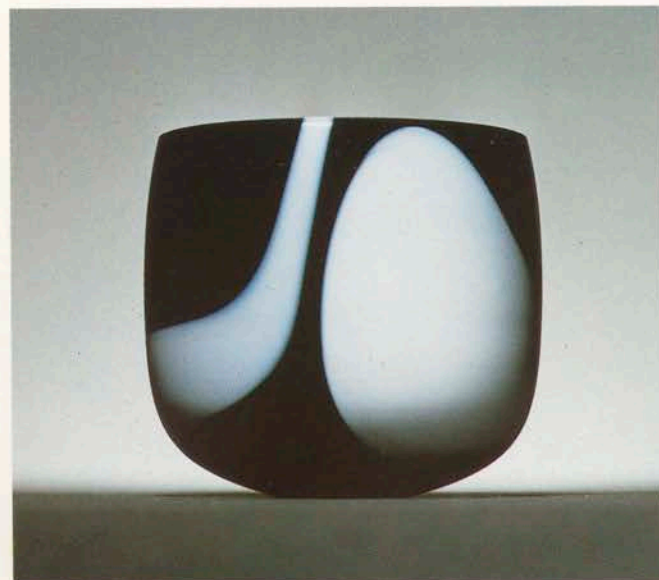
Czechoslovakia  
*Portrait No. 1*



72



73



24

74



75

**76 Sharon Sherman**  
 Pennsylvania, United States

*Untitled*

Blown and polished glass with brass, steel, and silver wire/  
 Geblasenes und poliertes Glas mit Messing, Stahl und Silberdraht  
 H. 31 cm, W. 22 cm  
 AL, BV

**77 Ryoji Shibuya**  
 The Netherlands

*Shrine of the Stone #1*

Mold-blown glass, laminated and cut plate glass; painted; cement base/  
 Formgeblasenes Glas, laminiertes und geschliffenes Flachglas; bemalt; Zementsockel  
 H. 52.5 cm, W. 60 cm  
 TSB, AL, BV

**78 Terrence E. Smith-Lamothe**  
 Canada

*William Graham Family Memorial*  
 Leaded glass/Verbleites Glas  
 H. 425 cm, W. 177 cm  
 TSB, AL

**79 Robin A. Stanaway**  
 New York, United States

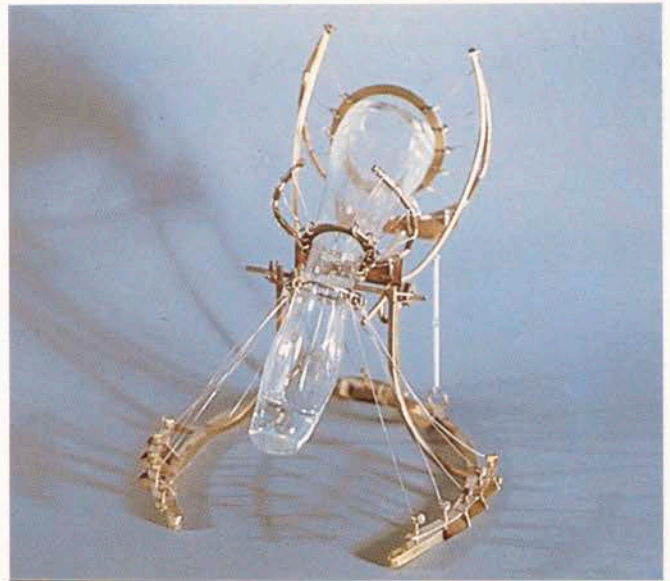
*Neo Ruin*

Installation: silica sand and stucco structure, broken and sandblasted plate glass, sand-cast figures/  
 Gebäude aus Sand und Stuck, zerbrochenes und sandstrahlbearbeitetes Flachglas, sandgegossene Figuren  
 H. 177.8 cm, W. 195.6 cm  
 BV

**80 Susan Stinsmuehlen Renaissance Glass Company**  
 Texas, United States

*Splash, Dash, Dots, and Dels*

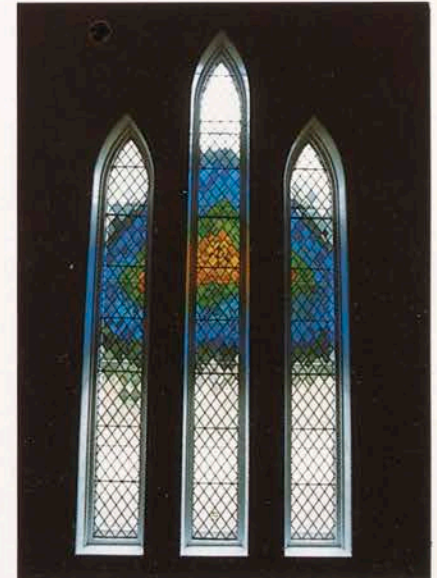
Glass screen: leaded glass with copper and blown rondels by William Morris; etched, painted, beveled/  
 Glasschirm: verbleites Glas mit Kupfer und geblasenen Rundscheiben von William Morris; geätzt, bemalt, schräg abgeschliffen  
 H. 210 cm, W. 280 cm  
 TSB, SF, AL, BV



76



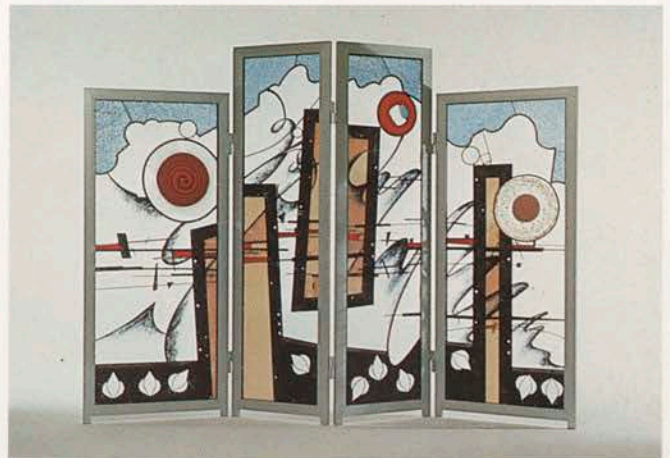
77



78

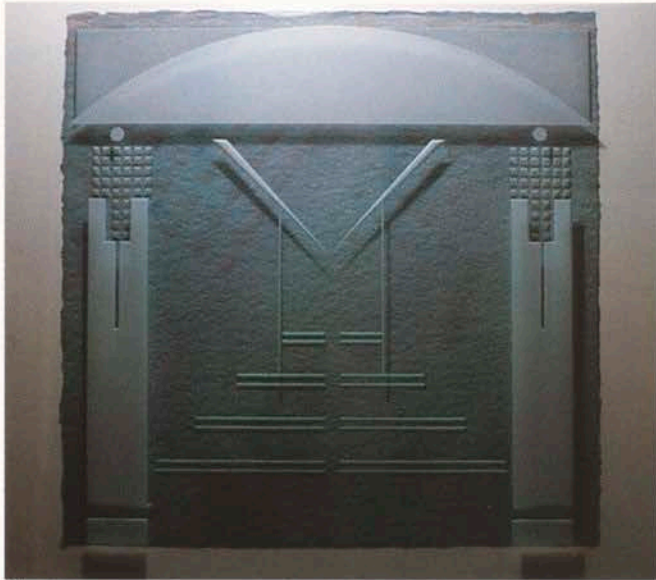


79



80





81

**81 Yuichi Taniguchi**  
Georgia, United States

*Memory & Romance*  
Double-etched glass with acrylic  
and watercolor/Zweifach  
geätztes Glas mit Acryl- und  
Wasserfarbe  
H. 23 cm, W. 23 cm  
TSB, AL, BV

strahlbearbeitet  
H. 43 cm, W. 18 cm  
SF

**82 David Taylor**  
England

*Carved Scent Bottle*  
Blown, cut, carved, acid-polished/  
Geblasen, geschliffen, geschnitzt,  
säurepoliert  
H. 19 cm, W. (base) 9 cm  
TSB, SF



82

**83 Frances V. Tennent**  
Canada

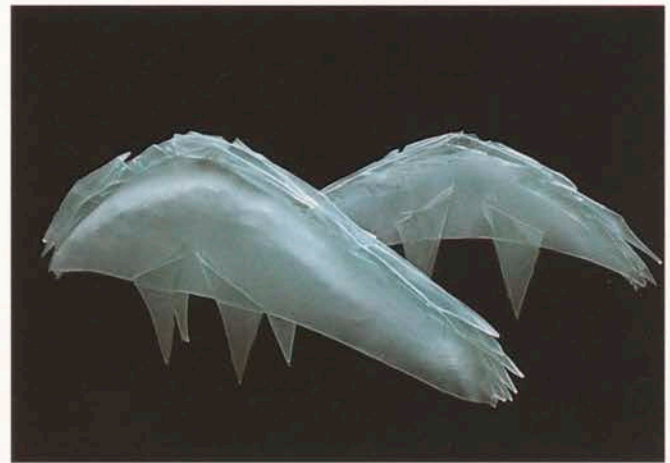
*Animal Architecture*  
Plate glass; fused, sandblasted/  
Flachglas; verschmolzen, sand-

**84 Andrew Terris**  
Canada

*Glass Sculpture for the  
Halifax Sheraton Hotel*  
Plate glass, one- and two-way  
mirror; ground, sandblasted,  
glued/Flachglas, Ein- und Zwei-  
wegspiegel; geschliffen, sand-  
strahlbearbeitet, verklebt  
H. 140 cm, W. 472 cm, D. 15 cm  
TSB

**85 Barbara Tolchinsky**  
Ohio, United States

*Corydon*  
Fused, enameled/Verschmolzen,  
emailbemalet  
H. 32.4 cm, W. 42.5 cm  
AL



83



26



85

84

**86 David Traub**  
 England  
 Vase  
 Blown, acid-etched; repolished rim/Gebblasen, geätzt; Rand aufpoliert  
 H. 17 cm, W. 18 cm  
 TSB, BV

Overlay, sandblasted (insculpture-diatreta)/Überfang, sandstrahlbearbeitet (innenplastisch, diatretartig)  
 H. 4 cm, W. 9 cm  
 TSB

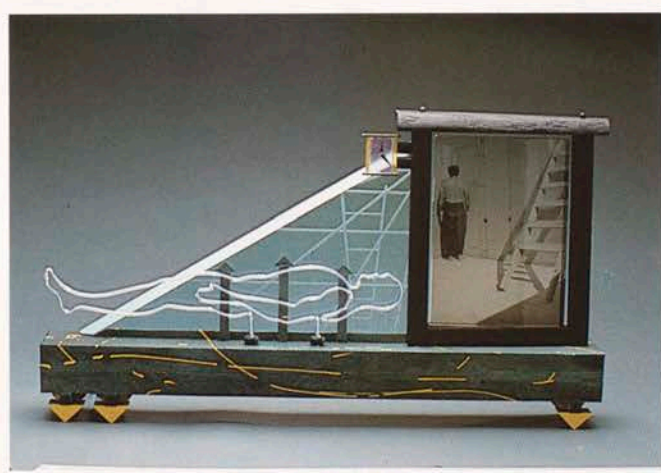
**87 Mary Van Cline**  
 Massachusetts, United States  
*The Unbearable Lightness of Being*  
 Photosensitive glass block, neon, Pyrex, torched wood; painted/Fotosensitiver Glasblock, Neon, Pyrex, geschwärztes Holz; bemalt  
 H. 62 cm, W. 20 cm  
 TSB, BV

**89 Valentin M. Vanetik**  
 Vermont, United States  
*Fortress, Perspective*  
 Crystal; cast, polished/Kristall; gegossen, poliert  
 H. 30 cm, W. 12 cm  
 TSB, AL, BV

**90 Jorma Vennola**  
 Iittala Glassworks  
 Finland  
*Jackpot*  
 Cut glass and wood/Geschliffenes Glas und Holz  
 H. 40 cm, W. 60 cm  
 SF, BV



86



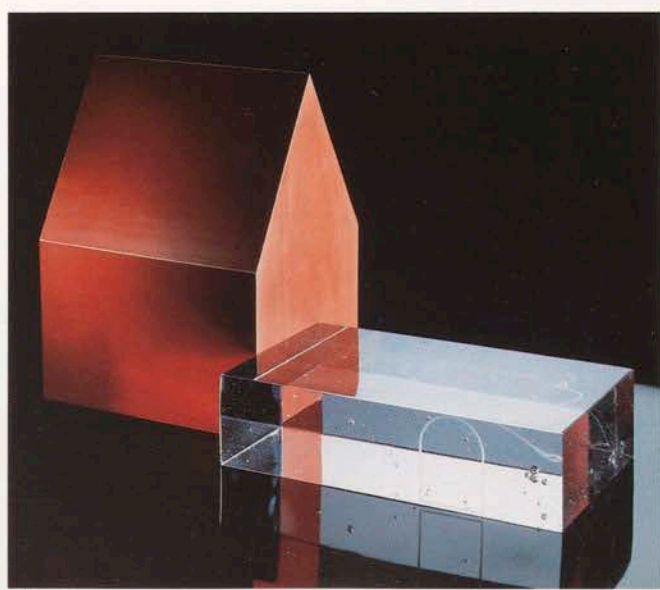
87



88



89



90





91

**91 Ann P. Wählström**  
 New York, United States  
*Untitled*  
 Blown/Gebblasen  
 H. 20 cm, W. 20 cm  
 TSB, BV

**92 Walther-Glas GmbH**  
 Federal Republic of Germany  
*Opera*  
 Serving bowl: pressed crystal glass with sandblasted handles/  
 Anbietschale: gepreßtes Kristallglas mit sandstrahlmattierten Henkeln  
 H. 12 cm, W. 25.5 cm  
 TSB, SF

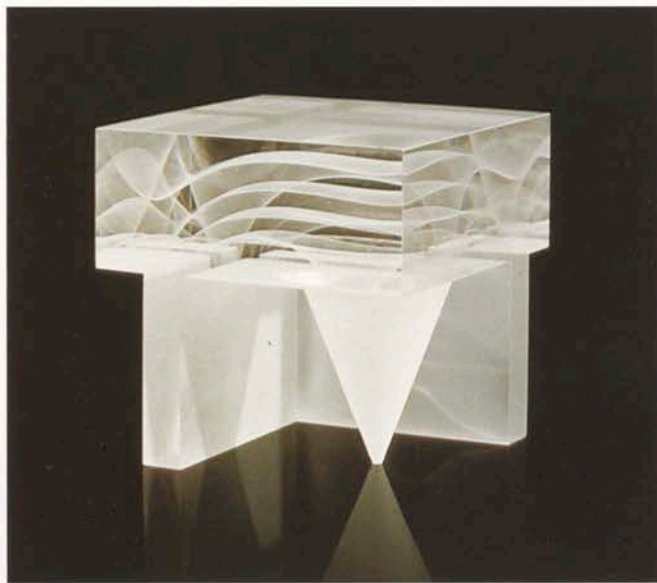
**93 Steven Weinberg**  
 Rhode Island, United States  
*Untitled*  
 Crystal; cast/Kristall; gegossen  
 H. 18 cm, W. 18 cm  
 TSB, SF, BV

**94 Dick Weiss**  
 Washington, United States  
*A Sea-Time Story for M. M. + W. W., No. 2*  
 Stained glass with blown rondels by Sonja Blomdahl/William Morris/Farbglastenster mit geblasenen Rundscheiben von Sonja Blomdahl/William Morris  
 H. 180 cm, W. 135 cm  
 TSB, SF

**95 Murt Wildsmith**  
 Canada  
*Clocktower #2*  
 Hot-cast and kiln-cast glass with enamels; smoke-fired stoneware clay with enamels/In unterschiedlichen Verfahren gegossenes Glas mit Email; rauchgebrannter Steingutton mit Emailfarben  
 H. 35 cm, W. 35 cm  
 TSB, AL, BV



92



93



28

94



95



**96 Frans Willebrands**

The Netherlands

*Plate-Object I*

Melted black flat glass on red cylindrical glass form; sandblasted/Schwarzes Flachglas auf rote Zylinderform aufgeschmolzen; sandstrahlbearbeitet  
H. 4 cm, L. 64 cm, Diam. 38 cm  
TSB, SF, AL, BV

**97 Rachael Woodman**

England

*Heavy Crystal Bowl*

Blown in Swedish overlay technique; cut, beveled, sandblasted, acid-polished/In schwedischer Überfangtechnik geblasen; geschliffen, facettiert, sandstrahlbearbeitet, säurepoliert  
H. 18 cm, W. 20 cm  
SF

**98 Richard Yelle**

Massachusetts, United States

*Wrapped Vase*

Blown Blenko vase with wire, spray paint, and pencil; acid-etched/Gebblasene Blenko-Vase mit Draht, gesprühte Farbe und Bleistift; geätzt  
H. 58 cm, W. 20 cm  
TSB, SF

**99 Yan Zoritchak**

France

*Structure de Lumière*

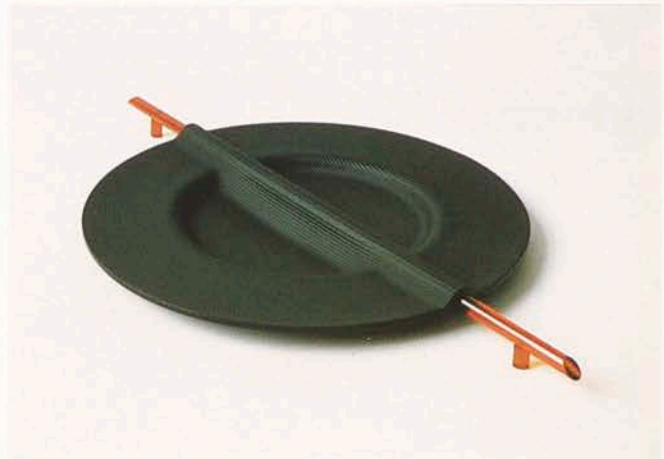
Industrial glass and polarized light/Industrieglas und polarisiertes Licht  
H. 17 cm, W. 23 cm  
AL

**100 Catherine Zurchin**

Ohio, United States

*Kenotaphion*

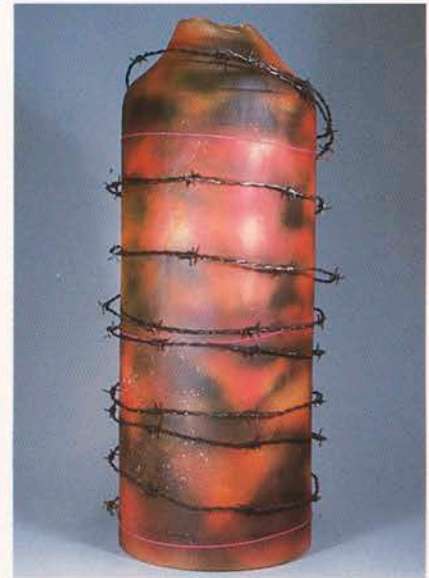
Blown glass, wood, plaster, gauze, putty, paint/Gebblasenes Glas, Holz, Gips, Gaze, Kitt, Farbe  
H. 67 cm, W. 70 cm  
TSB, SF



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# **Bibliography**

of recently published  
articles and books on glass

# **Bibliographie**

kürzlich erschienener  
Artikel und Bücher  
über Glas



# Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

This list includes publications added to The Corning Museum of Glass Library since the bibliography for *New Glass Review* 6.

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:

*American Art Glass Quarterly*  
*Glass Art Society Journal*  
*Glass Review* (Czechoslovakia)  
*Glass Studio*  
*Neues Glas*  
*New Work*  
*Stained Glass*

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

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

Diese Liste führt die Publikationen auf, die im Anschluß an die Bibliographie für die *New Glass Review* 6 in die Bibliothek des Corning Museum of Glass aufgenommen wurden.

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

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

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

*American Art Glass Quarterly*  
*Glass Art Society Journal*  
*Glass Review* (Tschechoslowakei)  
*Glass Studio*  
*Neues Glas*  
*New Work*  
*Stained Glass*

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

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

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

### ANONYMOUS

- "A. et M. Begou: le verre entoure le vase"  
*L'Atelier des Métiers d'Art*, no. 99, June 1985, pp. 12-13, ill.  
Paris exhibition.
- "A. C. C. Presents Awards for Achievement in the Crafts"  
*Craft International*, April/May/June 1985, p. 34.  
Maurice Heaton.
- "Alberi di luce"  
*Casa Vogue*, no. 156, Oct. 1984, p. 254, ill.  
Neon sculptures by Nanda Vigo.
- "American Designers Receive Awards for Crystal Designs from Saint Louis"  
*China, Glass & Tableware*, v. 103, no. 8, Aug. 1985, p. 6, ill.
- "Anne Gould Hauberg's Light Touch"  
*New Work*, no. 21/22, Winter/Spring 1985, p. 28, ill.  
Glass and metal lamps by Benjamin Moore and Walter White.
- "Art du verre actualité internationale au Musée des Beaux-Arts de Rouen (jusqu'au 15 septembre)"  
*Verre Actualités*, no. 67, June 1985, pp. 32-33, ill.
- "Art et miroiterie: la fontaine de Jutta Cuny"  
*Verre Actualités*, no. 56, March 1984, pp. 22-26, ill.  
Mirrored fountain sculpture designed by Cuny for Saint-Gobain Vitrage site, Paris.
- "Art 'Flows' to a Wider Public"  
*Pilkington News*, Sept. 19, 1984, p. 5, ill.  
London sculptor creates large glass piece outside Tate Gallery.
- "Artistic Lead Crystal from Czechoslovakia"  
*Continental Homewares*, Spring 1985, p. 54, ill.  
Work by Podedbrady glassworks in collaboration with the College of Applied Arts.
- "Au colloque international: Verre et Architecture de Sars-Poteries"  
*Verre Actualités*, no. 57, April 1984, p. 22+, ill.  
Second colloquium, April 1983.
- "Auch die Schweiz hat eine Glasmacherin"  
*Die Schaulade*, no. 9, Sept. 1984, p. 1752, ill.  
Jacqueline Krebs at Glasi Hergiswil.
- "Ausstellung: Neues Glas aus Japan/Exhibition: New Glass from Japan"  
*Neues Glas*, no. 4, Oct./Dec. 1985, pp. 266-267, ill.  
Work of 30 Japanese glass artists at State Museum of Baden, Karlsruhe.
- "Ausstellungen: Glasobjekte von Willi Pistor"  
*Glas + Rahmen*, no. 7, 1985, p. 288+.  
Spring exhibit, Essener Glasgalerie.
- "Baschet Sound Sculptures on View in Kent, Conn."  
*Antiques & The Arts Weekly*, v. 13, no. 22, May 31, 1985, p. 18, ill.  
Molded metal and glass musical pieces.
- "Benjamin Moore, Inc."  
*New Work*, no. 21/22, Winter/Spring 1985, p. 26, ill.
- "Bernhard Schagemann neuer Leiter der Glasfachschule Zwiesel"  
*Die Schaulade*, v. 60, no. 3, March 1985, p. 708, ill.
- "Berufsschüler aus Hadamar zur Ausbildung in Frankreich"  
*Glaswelt*, v. 38, no. 2, Feb. 1985, p. 120, ill.  
Hadamar students begin exchange program with training school in Tournon, France.
- "Bratislava: Biennale des Métiers d'Art"  
*La Revue de la Céramique et du Verre*, no. 20, Jan./Feb. 1985, p. 46, ill.  
Juried European ceramic and glass show, Autumn 1984.
- "CGCA Program - Rewarding Experience"  
*The Journal, A Newsletter for Friends of Wheaton Village*, v. 8, no. 4, 1985, p. 2, ill.  
Creative Glass Center Fellows.
- "Chihuly 'Seaform' Glass on View as Featured Object"  
*Renwick Quarterly*, Sept./Oct./Nov. 1985, p. [4], ill.
- "Circus Comes to the Clinical Center to Stay: A Glasswork Created by Friar Jerry Hovanec"  
*The NIH Record* (National Institutes of Health, Bethesda, Md.), v. 37, no. 11, May 21, 1985, p. 3, ill.
- "Clay, Glass to Have National Gallery"  
*Craft News*, v. 10, no. 7, Oct. 1985, p. 10.  
Proposed gallery in Waterloo, The Canadian Clay and Glass Gallery.
- "Close-Up"  
*Design in Finland 1985*, p. 70, ill.  
Sarpaneva piece, Claritas series.
- "Coburg Glass Prize of 1985"  
*Glass Review*, v. 39, no. 11, 1984, p. 23, ill.  
Announcement of the competition.
- "Le Colloque normand"  
*L'Atelier des Métiers d'Art*, no. 92, Oct. 1984, pp. 24-25, ill.  
Sars-Poteries, April 1984.
- "Commissions"  
*Craft Work*, no. 9, Autumn 1985, p. 9, ill.  
Engraved trophy bowl by Ken Wilson.
- "Commissions: Herb Babcock"  
*American Craft*, v. 45, no. 2, April/May 1985, p. 71, ill.  
Blown glass and silver sculpture.
- "Cooper-Hewitt Selects 14 Boehm Designs from Rosenthal Line for Exhibit"  
*China, Glass & Tableware*, v. 103, no. 8, Aug. 1985, p. 8, ill.  
Wineglasses.
- "Craft Choice"  
*Craft Work* (Edinburgh), no. 7, Spring 1985, p. 24, ill.  
Goblets by David Kaplan and Annica Sandström.
- "Craftworld: ACC Honors 13"  
*American Craft*, v. 45, no. 2, April/May 1985, p. 92.  
Award to Maurice Heaton by American Craft Council.
- "Creative Glass Center of America: A Rewarding Experience for 1985 Recipients"  
*The Journal, A Newsletter for Friends of Wheaton Village*, v. 8, no. 2, 1985, pp. 2-3, ill.  
Jeff Burnett, Erik Halvorson, Leonard DiNardo, Valentin Vanetik.
- "Crystal Producer Forms Link with Glass Artists"  
*Glass* (U.K.), v. 62, no. 11, Nov. 1985, p. 395.  
Royal Brierley acquires "The Foundry" to market studio glass, under direction of artists Jill Devine and Jane Beebe.
- "Czechoslovak Glass in Athens"  
*For You from Czechoslovakia*, no. 3, 1985, p. 80, ill.  
Exhibition, Spring 1985.
- "Czechoslovak Glass in Copenhagen"  
*Glass Review*, v. 40, no. 5, 1985, p. 28, ill.  
Exhibition, 1984.
- "Design of the Year: Environments.  
Gallery Nilsson"  
*ID (Industrial Design)*, v. 32, no. 4, July/Aug. 1985, p. 32, ill.
- "Deux nouvelles boutiques du verre à Paris"  
*Verres Actualités*, no. 62, Dec. 1984, pp. 21-23, ill.  
New glass galleries in the Pompidou Center; work by Joël Linard and Véronique Monod.
- "Du beau verre pour ce centenaire"  
*Verres Actualités*, no. 68, Sept. 1985, pp. 30-33, ill.  
Competition for perfume flasks sponsored by Truphème to commemorate centennial.
- "L'Eclairage d'ambiance"  
*Table et Cadeau*, no. 260, April 1985, pp. 62-69, ill.  
New lamps and lighting.



- "En trolde er ikke nem at taemme"  
*Glas & Mennesker*, no. 1, March 1980,  
pp. 11-12, ill.  
Glass by Sidse Werner for Holmegaard.
- "Environmentals by Paul Stankard"  
*Paperweight News*, v. 7, no. 2, July 1985, p. 15.
- "The Exhibition of Bohemia Crystal Company in the Silver Jubilee Pavilion on the Occasion of the International and National Exhibition Held in Perth in West Australia in March 1985"  
*For You from Czechoslovakia*, no. 3, 1985, p. 79.
- "Exhibition of Glass Sculpture Opens April 6 at Heller"  
*Antiques & The Arts Weekly*, v. 13, no. 13, March 29, 1985, p. 34.  
Jay Musler, Sidney Hutter, Margie Jervis, Susan Krasnican.
- "Exhibitions"  
*Craft Arts*, no. 3, June/Aug. 1985, pp. 101-104, ill.  
Joel Philip Myers, Keith Rowe, Dan Dailey, Linda MacNeil, Anne Ferguson, Michele Fermanis.
- "Exhibitions: Australian Portfolio"  
*Craft Arts*, no. 2, Jan./March 1985, pp. 106-110, ill.  
Canberra show, including work by Helmut Hiebl, Denis O'Connor, Setsuko Ogishi, Peter Viesnik.
- "Expos de l'été"  
*Table et Cadeau*, no. 263, Aug./Sept. 1985,  
pp. 84-85, ill.  
Large exhibit at Rouen, Isgard Moje in Paris, Swedish glass at Centre Culturel Suédois.
- "Expositions Calendrier: The Glasshouse à Rouen et à Paris"  
*Le Courrier des Métiers d'Art*, no. 40, Jan./Feb. 1985, p. 28, ill.
- "Feature: Miniatures"  
*Bergstrom-Mahler Museum Preview*, no. 7, Feb./March/April 1985, p. [6], ill.  
Lampwork artist Francis Whittemore, Jr.
- "Federica Marangoni"  
*New Work*, no. 21/22, Winter/Spring 1985,  
p. 26, ill.
- "Les 'Filles' d'Olivier Juteau et Philippe Merloz (du 16 mai au 30 juin)"  
*Verre Actualités*, no. 65, April 1985, p. 38, ill.  
Paris exhibit.
- "Florida Gallery Hosts Collectors' Weekend and Glass Invitational"  
*The Crafts Report*, v. 11, no. 109, Jan. 1985,  
p. 15, ill.
- "Fujita and Glancy Exhibition at Heller Gallery"  
*Antiques & The Arts Weekly*, v. 12, no. 48, Nov. 30, 1984, p. 40.  
Glass boxes by Kyohei Fujita and carved, electroformed sculptures by Michael Glancy.
- "Furnishings"  
*Metropolis*, v. 5, no. 3, Oct. 1985, pp. 38-55, ill.  
Bowls and other tableware by Maslach, Wahlstrom, Harmon, Guggisberg, Baldwin, and others; etched table by C. Van der Hurd.
- "Galleries and Exhibitions"  
*Craft Australia*, no. 3, Spring 1984, p. 99, ill.  
Richard Clements' bottles.
- "Galleries and Exhibitors"  
*Craft Australia*, no. 2, Winter 1985,  
pp. 94-95, 98, 102, ill.  
Recent work by Australian glass artists.
- "Galleries and Exhibitors"  
*Craft Australia*, no. 3, Spring 1985, pp. 91, 94, ill.  
Neon and mixed-media sculpture by Neil Roberts, stained glass by Cedar Prest.
- "Galleries and Exhibitors"  
*Craft Australia*, no. 4, Summer 1985, p. 96, ill.  
Bowl by Colin Heaney.
- "Gallery: Glass"  
*American Craft*, v. 45, no. 4, Aug./Sept. 1985,  
p. 77, ill.  
Work by Adams, King, Brock, Nygren, Glasner, Wirkkala.
- "Gallery: Glass"  
*American Craft*, v. 45, no. 5, Oct./Nov. 1985, p. 79, ill.  
Work by Pappenheimer, Gonzalez, Dane, Ruffner, Buechner, McGlauchlin.
- "Gallery: Glass"  
*American Craft*, v. 45, no. 6, Dec. 1985/Jan. 1986,  
p. 75, ill.  
Work by Higgins, Harper, McDonnell, Anderson, Thiewes, Mason.
- "Gestaltungswettbewerb: Junges Handwerk Nordrhein-Westfalen"  
*Kunst + Handwerk*, no. 3, May/June 1984,  
pp. 146-148, ill.  
Thomas Lemke.
- "Ginny Ruffner"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 28, ill.
- "Glas aus der Tschechoslowakei"  
*Die Schaulade*, v. 60, no. 5, May 1985,  
pp. 968-969, ill.  
Work by Toušková, Novák, Adensamová.
- "Glas-Symposium in Nový Bor"  
*Neues Glas*, no. 4, Oct./Dec. 1985, p. 272, ill.
- "Glaskunst der Gegenwart aus der CSSR"  
*Die Schaulade*, v. 59, no. 11, Nov. 1984,  
pp. 2094-2095, ill.
- "Glaskunst i Industriens Hus"  
*Glas & Mennesker*, v. 60, no. 1, March 1980, p. 2, ill.  
Glass wall pieces by Sidse Werner, Holmegaard.
- "Glaskunst zwischen Tradition und Moderne Ausstellung 'Tschechoslowakisches Glas '84' in Prag"  
*Die Schaulade*, no. 9, Sept. 1984,  
pp. 1749-1751 +, ill.
- "Ein Glasmuseum in Immenhausen als Geburtstagsgeschenk"  
*Porzellan + Glas*, no. 9, 1984, pp. 55-57, ill.  
New products from Süßmuth glassworks.
- "Glasorkesteret"  
*Glas & Mennesker*, v. 5, no. 9, April 1984,  
pp. 12-13, ill.  
Holmegaard's glass orchestra.
- "Die Glaspfeife als Taktstock"  
*Porzellan + Glas*, no. 9, 1984, p. 97, ill.  
Robert Coleman pieces at Glas-Galerie Nordend, Munich.
- "A Glass Act"  
*California College of Arts & Crafts Review*, v. 74, no. 1, Jan. 1985, p. 12, ill.  
News of the glass program students and alumni: Posner, Brand, Maslach, Musler, and others. [also Lipofsky, p. 10.]
- "Glass America 1985' to Open at Heller Gallery"  
*Antiques & The Arts Weekly*, v. 13, no. 1, Jan. 4, 1984, p. 58.  
Exhibit of 90 artists' work, slide lectures, and demonstrations.
- "Glass at Atlantic City Casino"  
*The Crafts Report*, v. 11, no. 117, Oct. 1985, p. 39, ill.  
Wheaton Village Creative Glass Center display.
- "Glass by Jersey Hands: 1985' Exhibit through November 3, 1985"  
*The Journal, A Newsletter for Friends of Wheaton Village*, v. 8, no. 4, 1985, p. 3, ill.  
Paperweights, lampwork, studio art glass by 19 N. J. artists.
- "Glass Collectors Convene"  
*Craft International*, Oct./Nov./Dec. 1985, p. 33.  
Seminar at Pilchuck.
- "Glass Commissions and Awards in Washington State Spotlight"  
*The Crafts Report*, v. 11, no. 119, Dec. 1985, p. 38.
- "A Glass Environment in London"  
*Neues Glas*, no. 4, Oct./Dec. 1985, p. 276.  
Plans for April 1986 glass and architecture conference.
- "Glass Happenings"  
*New Work*, continuing series: no. 21/22, Winter/Spring 1985 – no. 23/24, Summer/Fall 1985.  
News of exhibitions, competitions, workshops and courses, artists and teachers, etc.
- "Glass Jaw"  
*Crafts*, no. 74, May/June 1985, pp. 40-43, ill.  
Work from "Americans in Glass" exhibition.
- "Glasshouse de Londres"  
*La Revue de la Céramique et du Verre*, no. 23, July/Aug. 1985, p. 46, ill.  
Review of Paris exhibition of the London group.
- "Glassrikt i Småland"  
*Glassposten*, no. 3, 1984, pp. 9-11, ill.  
Orrefors.
- "Glossar/Technical Terms"  
*Neues Glas*, continuing series: no. 1, Jan./March 1985 – no. 4, Oct./Dec. 1985.
- "Graving – et krevende håndverk"  
*Glassposten*, no. 3, 1984, p. 20, ill.  
Engraving at Hadeland.
- "Harvey K. Littleton, eine Retrospektive/ A Retrospective"  
*Neues Glas*, no. 1, Jan./March 1985, pp. 29-32, ill.
- "Harvey Littleton Glass Sculpture"  
*High Museum of Art Calendar*, April 1985,  
p. 1, ill.  
Description of opening of retrospective exhibit.
- "Harvey Littleton Glass Sculpture"  
*High Museum of Art Calendar*, May 1985, p. 1, ill.  
Retrospective exhibit.
- "Harveys of Bristol"  
*Glass Technology*, v. 25, no. 5, Oct. 1984, p. 222, ill.  
Copy of 1815 decanter, commissioned by Harveys from Webb Corbett and engraved by John Marshall.
- "Heller Gallery Announces Two New Exhibitions"  
*Antiques & The Arts Weekly*, v. 13, no. 6, Feb. 8, 1985, p. 66.  
Dan Dailey, Linda MacNeil.
- "The History of Murano Is Inseparable from the History of Glass"  
*Continental Homewares*, Spring 1985,  
pp. 44-47, ill.
- "In Frankfurt 'Zeitgenössisches deutsches Kunsthandwerk'"  
*Die Schaulade*, v. 59, no. 11, Nov. 1984,  
pp. 2086-2087, ill.
- "In the News; Laliq Glass: The Tradition Continues"  
*Collectors Mart*, Jan./Feb. 1985, p. 6, ill.
- "Informationen"  
*Neues Glas*, continuing series: no. 1, Jan./March 1985 – no. 4, Oct./Dec. 1985.  
News of exhibitions, conferences, new books, etc.
- "Internationale Glaskunst-Ausstellung in Rouen"  
*Die Schaulade*, v. 60, no. 8, Aug. 1985, p. 1552, ill.
- "James Harmon"  
*New Work*, no. 21/22, Winter/Spring 1985,  
p. 25, ill.
- "Jean-Paul Van Lith"  
*La Revue de la Céramique et du Verre*, no. 23, July/Aug. 1985, p. 42, ill.  
Review of a Paris show.
- "John Barlow Perthshire Paperweights Loan"  
*Bergstrom-Mahler Museum Preview*, no. 6, Nov./Dec./Jan. 1984-1985, p. 3.  
106 Perthshire weights, ca. 1969-1984.
- "Journal/Design: Schmuckdosen"  
*Du, die Zeitschrift für Kunst und Kultur*, no. 10, 1985, p. 101, ill.  
Lead crystal jewelry boxes by Zurich craftsmen Juri and Peter Zernisch.
- "Karl Wiedmann zum 80. Geburtstag"  
*Die Schaulade*, v. 60, no. 8, Aug. 1985,  
pp. 1642-1643, ill.  
Work by Wiedmann in Freiburg exhibition.
- "Königlicher Pokal von Theresienthal für Prinzessin Anne"  
*Die Schaulade*, v. 60, no. 4, April 1985, p. 766, ill.
- "Kristall und Licht. Das große Herbstthema von Riedel-Glas"  
*Die Schaulade*, v. 60, no. 8, Aug. 1985,  
pp. 1640-1641, ill.
- "Krystall fra Böhmen funkler i både slott og bestestuer"  
*Glassposten*, no. 4, 1984, p. 12, ill.  
Three Czech pieces.
- "Kunsthåndwerk Baden-Württemberg 1984"  
*Kunst + Handwerk*, no. 3, May/June 1984,  
pp. 153-155, ill.  
Lamp-blown work by Walter Bahr.
- "Kurzübersicht/Vitae"  
*Neues Glas*, continuing series: no. 1, Jan./March 1985 – no. 4, Oct./Dec. 1985.  
Artists' biographies.
- "Lasiaka: Die GlasZeit/The Glass Age"  
*Neues Glas*, no. 3, July/Sept. 1985,  
pp. 188-193, ill.  
An interview with Timo Sarpaneva.
- "Lasting Successes"  
*Design in Finland 1985*, pp. 38-43, ill.  
Older designs still in demand: Aalto "wave" vase, Kaj Frank bowls and Luna series, Wirkkala drinking glasses.
- "Lazin Lighting"  
*New Work*, no. 21/22, Winter/Spring 1985,  
p. 28, ill.



- "Lek i glas"  
*Form*, v. 81, no. 5 (634), 1985, p. 50, ill.  
English summary.  
Neon by Hans Frode, stained glass by Siegfried Heim, baptismal font by Tom Möller.
- "Littleton Show at Craft Museum in New York"  
*Antiques & The Arts Weekly*, v. 12, no. 48, Nov. 30, 1984, p. 79.
- "Lundberg Studios. Eickholt Glass Company"  
*Bergstrom-Mahler Museum Preview*, no. 8, May/June/July/Aug. 1985, p. 7, ill.
- "Marvin Lipofski [Lipofsky], 'Number One'"  
*L'Atelier des Métiers d'Art*, no. 92, Oct. 1984, pp. 26-27, ill.
- "Meet a New Paperweight Artist"  
*The Gatherer* (Wheaton Village), v. 8, no. 2, July 1985, p. 3, ill.  
David Plasket.
- "Merlin Glass"  
*The Glass Cone*, no. 7, Sept. 1985, p. 6.  
Studio glass shop in Liskeard, Cornwall.
- "Michael Bang"  
*Glas & Mennesker*, v. 1, no. 2, Aug. 1980, pp. 4-7, ill.  
Holmegaard designer.
- "Michael D. Jones"  
*Collector Editions*, v. 13, no. 1, Spring 1985, p. 78, ill.
- "Miniatures in Bohemian Glass"  
*For You from Czechoslovakia*, no. 1, March 1985, pp. 32-38, ill.  
Traditionally styled pieces from Crystalex, Chříbská, Poděbrady, etc.
- "The Modern Spirit: Glass from Finland"  
*Form-Function-Finland*, no. 3, 1985, p. 29, ill.  
Exhibition at Cooper-Hewitt Museum.
- "Nachtmann Bleikristall  
Kunsthåndwerkliche Tradition seit mehr als 150 Jahren"  
*Die Schaulade*, v. 60, no. 8, Aug. 1985, pp. 1536-1537, ill.
- "Når visionen bliver virkelighed"  
*Glas & Mennesker*, v. 5, no. 10, Aug. 1984, pp. 6-8, ill.  
Forming a footed bowl designed by Per Lütken.
- "National Art Glass '85"  
*del Mano Gallery & Studio Newsletter*, v. 3, no. 4, July 1985, p. 1, ill.  
Summer exhibition of 51 U. S. glass artists.
- "Neon Bubbles"  
*Ylem* (Orinda, Cal.), v. 5, no. 3, June 1985, p. 5.  
Kennan Herrick, California neon artist.
- "Neon New York"  
*New Work*, no. 21/22, Winter/Spring 1985, p. 27, ill.
- "Neon Sculpture Controversy in Tacoma"  
*Interior Design*, v. 56, no. 5, May 1985, p. 70, ill.  
Stephen Antonakos work, Tacoma Dome.
- "New Shows Opening at Heller Gallery"  
*Antiques & The Arts Weekly*, v. 13, no. 9, March 1, 1985, p. 11.  
William Carlson, Joel Philip Myers.
- "New Work in *New Work*"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 25, ill.  
Linda Lichtman, Max Leser.
- "New Work in *New Work*: Robert Dane"  
*New Work*, no. 21/22, Winter/Spring 1985, p. 29, ill.
- "New Zealand Society of Artists in Glass: An Occasion, 'The Phillips Studio Glass Award'"  
*British Artists in Glass Newsletter*, Feb. 1985, pp. 7-8.
- "News: Glassmakers Abroad"  
*Crafts*, no. 76, Sept./Oct. 1985, p. 9, ill.  
British glassmakers at Coburg Glass Prize and exhibition at Musée des Beaux-Arts, Rouen.
- "News: Oiva Toikka in Japan"  
*Form-Function-Finland*, no. 4, 1985, p. 58, ill.  
Finnish glass designer wins competition.
- "North Carolina Glass '84,'  
eine Lobmeyr-Ausstellung"  
*Die Schaulade*, v. 60, no. 3, March 1985, p. 576, ill.
- "Nouvelles pâtes"  
*L'Atelier des Métiers d'Art*, no. 92, 1984, pp. 28-29, ill.
- "Old Wine and New Glasses"  
*Canada Today/d'aujourd'hui*, v. 15, no. 7, 1984, p. 7, ill.  
Goblets by Robert Held.
- "One of Our Own..."  
*The Gatherer* (Wheaton Village), v. 8, no. 1, March 1985, pp. 4-5, ill.  
Glassmaker Jeffrey Sammartino at Wheaton Village.
- "Ontario Crafts Council 1985 Annual Meeting"  
*CraftNews*, v. 10, no. 6, Aug. 1985, p. 6.  
First Indusmin Glass Award to James Grace, Ontario College of Art.
- "An Open Path"  
*For You from Czechoslovakia*, no. 2, June 1985, pp. 26-27, ill.  
Sculptures and painted glass by Gizela Šabóková.
- "Orrefors-Kristallbuch"  
*Die Schaulade*, v. 59, no. 11, Nov. 1984, p. 2108, ill.  
Glass book made by four Orrefors glasscutters.
- "Our Very Own..."  
*The Gatherer* (Wheaton Village), v. 8, no. 2, July 1985, pp. 4-5, ill.  
Paperweights by Tony DePalma.
- "The Past and the Present of Glass Production at Kyjov"  
*Glass Review*, v. 40, no. 6, 1985, pp. 6-8, ill.  
Container glass plant.
- "Per Lütken"  
*Glas & Mennesker*, no. 1, March 1980, pp. 4-6, ill.  
An interview with Holmegaard glassworker Lütken.
- "Portfolio: Leonard DiNardo"  
*American Craft*, v. 45, no. 6, Dec. 1985/Jan. 1986, p. 50, ill.
- "Portfolio: Michael Cohn"  
*American Craft*, v. 45, no. 2, April/May 1985, p. 35, ill.
- "Praise an Beeble Glass"  
*The Glass Cone*, no. 7, Sept. 1985, p. 6.  
Norman Clark studio near Camborne, Cornwall.
- "Un premier 'Studio Glass' en Suisse"  
*Revue des Industries d'Art Offrir*, no. 216, July/Aug. 1985, pp. 46-48, ill.  
Philip Baldwin and Monica Guggisberg studio.
- "Preparations for the 2nd International Glass Symposium"  
*Glass Review*, v. 40, no. 3, 1985, p. 29, ill.
- "Prinzessin von Wales besuchte Royal Brierley Crystal"  
*Die Schaulade*, v. 60, no. 8, Aug. 1984, pp. 1644-1645, ill.  
Engraved panel by S. Scott, commemorative goblets, engraved Noah's Ark gift.
- "A Rainbow of Colored Crystal"  
*Collector Editions*, v. 13, no. 2, Summer 1985, pp. 26-27, ill.
- "Readers' Glass Art"  
*American Art Glass Quarterly*, v. 3, no. 1, 1985, pp. 4-11, ill.
- "Recent Exhibitions"  
*Glass Studio*, no. 45, March/April 1985, p. 46, ill.  
Neal Drobnis, Dan Dailey, Linda MacNeil, David Schwartz.
- "Renwick Featured Object"  
*National Museum of American Art Newsletter*, Sept. 1985, p. 2, ill.  
Chihuly piece.
- "Rosenthal Studio-Häuser"  
*Die Schaulade*, v. 59, no. 11, Nov. 1984, p. 2045, ill.  
Paperweights by Swedish artists.
- "Saint Louis Crystal Prizewinners"  
*American Craft*, v. 45, no. 4, Aug./Sept. 1985, p. 94.  
Five U. S. students win design competition.
- "Schott célèbre son centenaire"  
*Verre Actualités*, no. 64, March 1985, pp. 28-30, ill.  
Schott Glaswerke, past and present.
- "Schulen: Berufsschüler aus Hadamar zur Ausbildung in Frankreich"  
*Glas + Rahmen*, no. 2, 1985, p. 74, ill.
- "The Scottish Crafts Collection"  
*Craft Work*, no. 10, Winter 1985, p. 4, ill.  
Dave Kaplan/Annica Sandstrom Graal and sandblasted bowl.
- "Seminar: Ausstellungen"  
*Glas + Rahmen*, no. 4, 1985, p. 141.  
Symposium at Frauenau, and exhibits at Waldmuseum, Zwiesel and Glasmuseum, Frauenau.
- "Sointu: Small Objects Pure in Line"  
*Interior Design*, v. 56, no. 3, March 1985, p. 144, ill.  
Glass by Baldwin-Guggisberg of Nonfoux, Switzerland.
- "Special Exhibit"  
*The Gatherer* (Wheaton Village), v. 8, no. 1, March 1985, p. 6.  
Paperweights, etc., in "Three Generations in Glass: Erickson, Vandermark, Merritt."
- "Statement through Art"  
*The Journal, A Newsletter for Friends of Wheaton Village*, v. 8, no. 3, 1985, p. 2, ill.  
Glass vessel by Leonard DiNardo.
- "Steuben's Latest New Works View Two Different Cities"  
*American Glass Review*, v. 106, no. 2, Aug. 1985, p. 8, ill.  
Work by Bernard X. Wolff and Paul Schulze.
- "Tapio Wirkkala 1915-1985"  
*Gifts & Decorative Accessories*, v. 86, no. 7, July 1985, p. 182+, ill.
- "Things Seen"  
*Design*, no. 435, March 1985, p. 23, ill.  
Neon sculpture by Londoner Peter Freeman.
- "Tschechoslowakisches Glas '84: Querschnitt durch die Glasmacherkunst vom Mittelalter bis zur Avantgarde"  
*Porzellan + Glas*, no. 10, 1984, pp. 26-28, ill.  
English summary.  
Prague exhibition of 2,000 pieces of Czech glass in three sections: historical, modern, and commercial.
- "Tyrone Crystal"  
*The Gift Buyer International*, v. 21, no. 9, May 1985, p. 22.  
Irish company established 1970.
- "Uniquement le verre"  
*Table et Cadeau*, no. 255, Nov. 1984, p. 35, ill.  
New gallery of contemporary glass, Paris.
- "Veart: brillanti visioni"  
*Vetro Informazione*, v. 5, no. 25, Jan./Feb. 1985, p. 34, ill.  
Designs by Mario Ticcò.
- "Verre actualité. Prix: le flacon Truphème [et] Coburg 85"  
*L'Atelier des Métiers d'Art*, no. 100, July/Aug. 1985, p. 38, ill.  
Awards to Véronique Monod, François Paire.
- "Verre contemporain"  
*Table et Cadeau*, no. 255, Nov. 1984, p. 33, ill.  
Exhibit at a Strasbourg gallery of 400 European pieces.
- "Le Verre, dans tous ses états"  
*L'Atelier des Métiers d'Art*, no. 94, Dec. 1984/Jan. 1985, pp. 4-5, ill.  
Brief reviews of 1984 shows at Strasbourg and Paris.
- "Le Verre dans tous ses états"  
*Connaissance des Arts*, no. 394, Dec. 1984, p. 116, ill.  
Large exhibit of work of European glass artists at Strasbourg gallery.
- "Verre d'art au Japon: un premier prix pour Yan Zoritchak qui représentait l'Europe et la France"  
*Verre Actualités*, no. 69, Oct. 1985, p. 52+, ill.  
Award-winning Zoritchak piece in "World Glass Now '85."
- "Verre et vin"  
*Verre Actualités*, no. 58, May 1984, p. 19, ill.  
European glass at Saint-Emilion exposition, result of a search for new drinking vessel forms.
- "Verrerie et cristallerie européennes"  
*Revue des Industries d'Art Offrir*, no. 216, July/Aug. 1985, pp. 30-46, ill.  
Major French, German, Austrian, etc. firms for production tableware.
- "I vetri di Venini in mostra negli Stati Uniti"  
*Abitare*, no. 229, Nov. 1984, p. 5, ill.  
English summary.  
Venini glass at Heller Gallery, Spring 1984.
- "Via dalle pазze mode"  
*Casa Vogue*, no. 162, April 1985, p. 268, ill.  
English summary.  
VeArt light, designed by Jeannot Cerruti.
- "Victor Trabucco's Glass Magic"  
*Paperweight News*, v. 7, no. 2, July 1985, pp. 6-8, ill.
- "Von Gral: 'Jade'-Objekte"  
*Die Schaulade*, no. 10, Oct. 1984, pp. 1868-1869, ill.  
Livio Seguso and Hans Janssen collaborate on pieces produced at Gral-Kristallglas.
- "Vu aux salons: le verre"  
*Le Courrier des Métiers d'Art*, no. 41, March 1985, p. 9, ill.  
French work seen in January shows.



"Vu: symboles, symboliques"  
*L'Atelier des Métiers d'Art*, no. 98, May 1985,  
 p. 6, ill.  
 Philippe and Christiane Andrieux in Paris show.

"William Dexter"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 31, ill.

"Winners... in a Recent Crystal Design  
 Competition Held by the Cristalleries de  
 Saint Louis"  
*Collector Editions*, v. 13, no. 2,  
 Summer 1985, p. 14.

"World Crafts Council: Bratislava Biennial"  
*Craft International*, Jan./Feb./March 1985,  
 p. 28, ill.  
 European glass and ceramic competition held in  
 Czechoslovakia, 1984.

"The Wright Stuff"  
*Collector Editions*, v. 13, no. 1, Spring 1985,  
 pp. 19-20, ill.  
 Includes Russel Wright's glassware of 1951.

"Záznaky I"  
*Umění a Remesla*, no. 1, 1985, pp. 30-31, ill.  
 English summary.  
 Summer 1984 exhibition in Prague, results of a  
 symposium held in Škrdlovice in 1983.

"Zeitgenössisches Glas in Europa"  
*Die Schaulade*, v. 59, no. 11, Nov. 1984, p. 2042.  
 Exhibit in Strasbourg gallery.

"Zweiter Coburger Glaspreis 1985"  
*Die Schaulade*, v. 60, no. 9, Sept. 1985, p. 1832.

"2. Internationales Glassymposium in Frauenau"  
*Die Schaulade*, v. 60, no. 8, Aug. 1985, p. 1684, ill.

"The 7th Triennial of Engraved Glass"  
*For You from Czechoslovakia*, no. 2, June 1985,  
 p. 83, ill.  
 At Moravian Gallery, Brno.

"The 1984 Education Supplement"  
*Craft Australia*, no. 1, Autumn 1985, pp. 58-88.  
 Student craft work, including glass sculpture,  
 jewelry, stained glass.

ADCOCK, CRAIG  
 "Perceptual Edges: The Psychology of  
 James Turrell's Light and Space"  
*Arts Magazine*, v. 59, no. 6, Feb. 1985,  
 pp. 124-128, ill.  
 Constructions using optical devices.

"Why Marcel Duchamp's Old Hat Still Addresses  
 the Situation to the Nines"  
*Arts Magazine*, v. 59, no. 7, March 1985,  
 pp. 72-77, ill.  
 Duchamp's "Large Glass" and Laddie John Dill's  
 sand, glass, and neon work of 1971.

ADLEROVÁ, ALENA  
 "In Erinnerung an Dalibor Tichý/In Remembrance  
 of Dalibor Tichý"  
*Neues Glas*, no. 4, Oct./Dec. 1985, p. 269, ill.

"Užití umění po roce 1945: tendence a proudy"  
*Umění a Remesla*, no. 2, 1985, pp. 26-33, ill.  
 English summary.  
 Applied art after 1945, including glass by Lišková,  
 Roubíček, Libenský, Cigler, and others.

"Záznaky III: skleněné plastiky Livia Segusa"  
*Umění a Remesla*, no. 1, 1985, pp. 84-85, ill.

AHNOFF, LISBET  
 "Textil och glas på Röhsska"  
*Form*, v. 80, no. 6-7 (629), 1984, p. 60, ill.  
 Bowls by Eva Ullberg.

AKRON, OHIO.  
 AKRON ART MUSEUM  
*Five Perspectives: Henry Halem, Patrick Kelly,  
 Edward Mayer, John Pearson, Judith Salomon*  
 Akron, O.: the museum, 1983, 32 pp., ill.  
 Ohio artists [Halem, only, in glass].

ALDRIDGE, PETER  
 "Peter Aldridge"  
*Glass Art Society Journal 1984-1985*,  
 pp. 68-69, ill.

AMERICAN GLASS NOW III  
 [s.l.: Takako Sano; Yamaha Corporation, 1981],  
 68 pp., ill.  
 In Japanese only.  
 Work of 55 artists in traveling exhibition.

ANDERSON, NOLA  
 "Ausglass '85"  
*Craft Australia*, no. 2, Winter 1985, pp. 89-91, ill.  
 Sydney conference and exhibition.

ARONSON, CLAIRE  
 "Semi-Automatic Art Glass"  
*Arts Magazine* (Minneapolis Institute of Arts), v. 8,  
 no. 5, May 1985, pp. 24-26, ill.  
 Minneapolis studio: Hodder, Jones, Koller,  
 Schiller, Shea.

ASCHENBRENNER, MICHAEL  
 "Analysis: Personal Imagery"  
*Glass Art Society Journal 1984-1985*,  
 pp. 70-71, ill.

"Michael Aschenbrenner"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 29, ill.

AURICH, GISELA  
 "Peter Kerzdörfer: Von der Technik zur freien  
 Gestaltung"  
*Kunst + Handwerk*, no. 1, Jan./Feb. 1985,  
 p. 38, ill.

AUSTIN, TEXAS. LAGUNA GLORIA  
 ART MUSEUM  
*Tradition + Innovation: Decorative Art by Castle,  
 Chihuly, Paley, Woodman*  
 Austin, Tex.: the museum, 1985, [14] pp., ill.

BAKER, COZY  
*Through the Kaleidoscope*  
 Annapolis, Md.: Beechcliff Books, 1985,  
 144 pp., ill.  
 Individuals and firms making kaleidoscopes today.

BALDWIN, PHILIP W.  
 "Reflections on the Baden Conference:  
 'Should There Be Production Studio Glass?'"  
 July 27-9, '84"  
*British Artists in Glass Newsletter*,  
 Feb. 1985, p. [9].

BARCELONA. CASA ELIZALDE  
*Esculturas de vidrio de Egidio Constantini*  
 Barcelona: Ajuntament de Barcelona, Districte de  
 l'Eixample, 1984, 31 pp., ill.  
 Exhibit of sculptural work.

BARTLETT, KAREN TALLAKSEN  
 "A Show of Hands"  
*Exhibit 129, Magazine of Art*, July/Aug. 1985,  
 pp. 2-3, ill.  
 Hans Godo Fräbel hand sculptures.

BERLIN. STAATLICHER KUNST-  
 HANDEL DER DDR. STUDIO-GALERIE  
*Marlies Ameling Glas* (Text by Gisela Haase)  
 Berlin: the gallery, 1984, [14] pp., ill.

BERNSTEIN, ROSITA  
 "Ein Beispiel für privates Mäzenatentum in  
 Frankreich/An Example for Private Patronage in  
 France"  
*Neues Glas*, no. 3, July/Sept. 1985,  
 pp. 176-178, ill.  
 Perfume bottle entries in a competition organized  
 by Truphème.

"Felix Droese - Glasarbeiten/Glass Art"  
*Neues Glas*, no. 1, Jan./March 1985, pp. 20-23, ill.  
 Sculpture and collages.

"Die Gruppe RIM, Theater und Glas/The Group  
 RIM, Theatre and Glass"  
*Neues Glas*, no. 3, July/Sept. 1985,  
 pp. 171-174, ill.  
 Raymond Martinez, Ingrid Maillot, Michel Mourlot:  
 sculptors, stage designers, glassworkers.

"Sentimental Gardens von/by  
 Federica Marangoni"  
*Neues Glas*, no. 4, Oct./Dec. 1985, p. 268, ill.

BERNSTEIN, RUBY  
 "An Automatic Move for David Lewin"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 14, ill.

"Molly Stone Speaks Her Own Design Language"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 15, ill.

BILL KANE: SELECTED  
 PHOTOGRAPHY AND NEON WORKS  
 1983 (Text by Andrea Liss)  
 Dallas, Tex.: Foster Goldstrom, Inc., 1983,  
 26 pp., ill.

BIRMINGHAM, ALABAMA. MUSEUM  
 OF ART  
*400 Years of Belgian Art: A Series of Special  
 Exhibitions Sponsored by the 1978 Birmingham  
 Festival of Arts*  
 Birmingham, Ala.: the museum, 1978, [60] pp., ill.  
 Includes "Craftsmen of the Southeast" check list:  
 glass by Jack Brewer, Jon Kuhn, Michael Taylor.

BLACK, PATRICIA  
 "Growing Up: The Maturation of Crafts as Fine Art"  
*Collectors Mart*, Jan./Feb. 1985, pp. 33-36, ill.  
 Kathleen Eggert, David White.

BLASCHKE, SVEND  
 "Et skørt orkester i eksportens tjeneste"  
*Glas + Menesker*, no. 1, March 1980, p. 14, ill.  
 Tours of the Holmegaard glass orchestra.

BLEKEN, METTE  
 "Severin Brörby: Med harmoni som mål i glassets  
 verden"  
*Kunst + Antikviteter*, no. 5/6, 1985, pp. 16-17, ill.  
 Interview with Hadelands glass designer.

BLENCH, BRIAN J. R.  
 "Open Eye Gallery - Contemporary British Glass"  
*Craft Work*, no. 10, Winter 1985, p. 30, ill.  
 Review of summer exhibition in Edinburgh gallery.

BOETHIUS, LENA  
 "Formrevy: Glasblåsardebud"  
*Form*, v. 81, no. 2/3 (632), 1985, p. 118, ill.  
 Plates, vase by Helena Gibson and Reino Björk.

BOISE, IDAHO. BOISE GALLERY OF  
 ART  
*Contemporary Glass: A Decade Apart* (Text by  
 David Willard)  
 Boise, Ida.: the gallery, 1984, [30] pp., ill.  
 12 artists.

BOLELLI, FRANCO  
 "Conversazione con Brian Eno: l'arte del cristallo"  
*Casa Vogue*, no. 162, April 1985, pp. 244-248, ill.  
 English summary.  
 Video performance artist uses various glass pieces  
 from Daum, Baccarat, Orrefors, Fontana Arte.

BONNET, JEAN-CLAUDE  
 "Objekte von/Objects by Mattei Négréanu"  
*Neues Glas*, no. 3, July/Sept. 1985, p. 204, ill.

BOOKHARDT, D. ERIC  
 "Large Glass Installations" at the Contemporary  
 Arts Center, New Orleans"  
*Glass Art Society Journal 1984-1985*,  
 pp. 104-107, ill.  
 Exhibit, 1984.

BOTTI MONTI, ADRIANA  
 "Italiani a New York: belli, ricchi e famosi"  
*Casa Vogue*, no. 164, June 1985, pp. 240-247, ill.  
 "Biro" vases by Venini, "Nuvola" vases by  
 Seguso, bowl and glasses by Carlo Moretti.

"Un soffio millenario"  
*Casa Vogue*, no. 162, April 1985, pp. 249-257, ill.  
 English summary.  
 Venetian glass: Moretti, Salviati, Barovier & Toso,  
 etc.

BOUTZ, DONOVAN  
 "The Boutz Family Glassblowers in America"  
*Glass Art Society Journal 1984-1985*, p. 72, ill.

BRANDFORD, JOANNE SEGAL  
 "Empire State Crafts Alliance Fourth Annual  
 Members' Meeting"  
*Craft International*, July/Aug./Sept. 1985,  
 pp. 31-32.  
 Held at Corning, N. Y.

BRANDFORD, JOANNE SEGAL and  
 HARNER, SANDRA DICKEY  
 "Exhibitions: Sacramento, Crocker Art Museum"  
*Craft International*, July/Aug./Sept. 1985, p. 44.  
 Lipofsky work.

BRAY, CHARLES  
 "Meeting at Rouen"  
*British Artists in Glass Newsletter*, Feb. 1985,  
 pp. 8-9.  
 Rencontre Internationale de Renouveau de Verre,  
 Sept. 1984.

BREMEN. MONICA TRÜJEN [GALLERY]  
*Junges Glas - International*  
 Bremen: Monica Trüjen Antiquitäten Glas, 1984,  
 [19] pp., ill.  
 Exhibition of work of 25 artists.

BRNO. MORAVSKÁ GALÉRIE V BRNĚ  
*Jaroslav Svoboda, sklo*  
 Brno: the gallery, together with Horácká Galérie v  
 Novém Městě na Moravě, 1985, 62 pp., ill.  
 English summary.  
 Selection of work 1970-1984.



7. Triennale řezaného a rytého skla  
Brno: the gallery, 1985, [54] pp., ill.  
Russian and English summaries.  
Current work of 46 Czech artists.

**BROADHEAD, SARAH; TAYLOR, FIONA;** and others

"Thoughts and Reports: BAG Conference 1984, Held at Sunderland Polytechnic"  
*British Artists in Glass Newsletter*, Feb. 1985, pp. [10-13].  
Reviews of the workshops.

**BRODIE, DAVID** and **LEAH**

"Orchid Paperweights of the Glass Artist Paul Stankard"  
*American Orchid Society Bulletin*, v. 46, no. 11, Nov. 1977, pp. 1021-1024, ill.

**BROOKLYN, N. Y. THE BROOKLYN MUSEUM**

*Working in Brooklyn: Sculpture*  
Brooklyn, N. Y.: the museum, 1985, 32 pp., ill.  
Includes glass and metal objects by Christopher Wilmarth.

**BUŠTA, KAREL**

"Innovation = Progress = Success"  
*Glass Review*, v. 40, no. 6, 1985, pp. 2-5, ill.

**BUYERS BOOK OF AMERICAN CRAFTS, 1985**

New Paltz, N. Y.: American Craft Enterprises, 1985, 119 pp., ill.  
Glass, pp. 73-79; Architectural installations, pp. 11-14.

**CARPENTER, JAMES**

"James Carpenter"  
*New Work*, no. 21/22, Winter/Spring 1985, p. 23, ill.

**CARTIGNY, GEORGETTE**

"Exports Gain in French Crystal"  
*Gifts & Decorative Accessories*, v. 86, no. 9, Sept. 1985, pp. 96-98+, ill.  
New products from Daum, St. Louis, Baccarat, Lalique.

"Murano Glass Builds upon Design, Craftsmanship"

*Gifts & Decorative Accessories*, v. 86, no. 1, Jan. 1985, pp. 126-127, ill.

**CASPER, GERRIE**

"Nature Reflected in Contemporary Glass"  
*Bergstrom-Mahler Museum Preview*, no. 8, May/June/July/Aug. 1985, pp. 2-5, ill.  
Summer exhibit of nine artists at the museum.

**CHAMBERS, KAREN S.**

"Bertil Vallien & Ulrica Hydman-Vallien: Designs for Art and Living"  
*New Work*, no. 21/22, Winter/Spring 1985, pp. 6-9, ill.

"A Clear View"

*New Work*, no. 21/22, Winter/Spring 1985, p. 2, ill.  
Overview of studio glass design.

"Collection of Modern International Glass Art Established"

*New Work*, no. 23/24, Summer/Fall 1985, p. 34.  
At Ebeltoft, Denmark.

"A Conversation with William Heesen"

*New Work*, no. 21/22, Winter/Spring 1985, pp. 13-15, ill.

"Dana Zámečnicková: Artist and Magician"

*Craft International*, Jan./Feb./March 1985, pp. 20-21, ill.

[Also in  
*New Work*, no. 23/24, Summer/Fall 1985, pp. 20-21, ill.]

"The Difficulty of Simplicity"

*New Work*, no. 23/24, Summer/Fall 1985, pp. 26-27, ill.  
Howard Ben Tré.

"Exhibitions. London: Coleridge Gallery"

*Craft International*, Jan./Feb./March 1985, pp. 45-46.  
1984 graduates of British art schools.

"Exhibitions: Los Angeles"

*Craft International*, April/May/June 1985, p. 44.  
Elly Sherman, David Rible.

"Exhibitions: New Orleans"

*Craft International*, July/Aug./Sept. 1985, pp. 42-43.  
Review of Robert Willson work at Tulane, Stephen Day and group shows at various galleries, G.A.S. at Contemporary Arts Center.

"Exhibitions: Philadelphia"

*Craft International*, April/May/June 1985, p. 40.  
Henry Halem, Richard Marquis, Therman Statom.

"Exhibitions: Rochester, Dawson Gallery"

*Craft International*, July/Aug./Sept. 1985, pp. 38-39.

Review of work of nine glass artists.

"Exhibitions: Seattle"

*Craft International*, Oct./Nov./Dec. 1985, p. 45.  
Review of shows at Pilchuck and at three city galleries.

"Flora Mace and Joey Kirkpatrick: Partners in Glass"

*New Work*, no. 23/24, Summer/Fall 1985, pp. 8-9, ill.

"Phenomenon of Process Pictured"

*New Work*, no. 23/24, Summer/Fall 1985, pp. 16-17, ill.  
Thomas Bang.

"The Pilchuck Experience"

*Craft International*, Jan./Feb./March 1985, p. 35, ill.

"Reviews"

*New Work*, no. 23/24, Summer/Fall 1985, pp. 37-41, ill.

Author reviews 1985 exhibitions across the country.

"Reviews: Exhibitions"

*New Work*, no. 21/22, Winter/Spring 1985, pp. 40-46, ill.

1984 shows by Pilchuck faculty, Chihuly, Shaffer & Chung, and others; also Jan. 1985 "Glass America" at Heller Gallery.

"Steuben's Clear Role in American Design: An Interview with Paul Schulze"

*New Work*, no. 21/22, Winter/Spring 1985, pp. 20-22, ill.

**CHAMBERS, KAREN S. and ELLIOT, KATE**

"GAS Student Exhibition"

*Glass Art Society Journal 1984-1985*, pp. 131-133, ill.

At Corning conference.

**CHIKÁN, BÁLINT**

"Kineteam: a Mobil művészeti csoport kiállítására"

*Művészet*, v. 25, no. 12, 1984, pp. 56-57, ill.  
Exhibit in Sopron, Hungary, includes sculpture by Béla Szatmári.

**CIBOT, ELISABETH**

"Harvey Littleton, pionnier du verre artisanal aux Etats-Unis"

*La Revue de la Céramique et du Verre*, no. 15, March/April 1984, pp. 33-35, ill.

"Olivier Juteau"

*La Revue de la Céramique et du Verre*, no. 20, Jan./Feb. 1985, pp. 32-33, ill.

**CLAMAGERAN-VAUDOUR, CATHERINE**

"Optique sur le verre"

*La Revue de la Céramique et du Verre*, no. 20, Jan./Feb. 1985, pp. 27-29, ill.

Preview of international glass exhibit, Musée des Beaux-Arts, Rouen.

**CLEGG, TESSA**

"Report of 1984 BAG Conference"

*British Artists in Glass Newsletter*, Feb. 1985, p. [5].

At Sunderland Polytechnic, Sept. 1984.

**CLIFTON, MARK** and **BOSSELET, DENIS**

"La Verrerie 1950 en Italie"

*La Revue de la Céramique et du Verre*, no. 22, May/June 1985, pp. 14-17, ill.

**COBB-LEVISON, DONNA**

"Glass at the Gardens 1984"

*Glass Artist's Fellowship*, April 1985, p. 3.  
Juried show at the Denver, Col., Botanic Gardens.

**COBURG, KUNSTSAMMLUNGEN DER VESTE COBURG**

*Zweiter Coburger Glaspreis für moderne Glasgestaltung in Europa/Second Coburg Glass Prize for Modern Studio Glass in Europe/Deuxième Prix de Cobourg de l'art du verre contemporain en Europe* (Ed. by Joachim Kruse.

Text by Joachim Kruse, Minni Maedebach, Susanne Netzer)

Coburg: the museum, 1985, 432 pp., ill.

July-Oct. 1985 exhibition.

**COHEN, EDIE LEE**

"Art Glass Lamps from the Pilchuck School"

*Interior Design*, v. 56, no. 5, May 1985, pp. 284-285, ill.  
Benjamin Moore and Walter White.

"Foreshortening the Perspective"

*Interior Design*, v. 56, no. 3, March 1985, pp. 282-285, ill.

Sculpture by Peter Yenawine and sandblasted panels by Cara Lee in San Francisco office building.

**COLEMAN, ROBERT**

"Handblown Art Glass"

*Creative Crafters Journal*, no. 3, Fall 1985, pp. 18-22, ill.

Author's work.

**COLORADO SPRINGS, COLORADO. FINE ARTS CENTER**

*Photography II and Crafts/84*

Colorado Springs, Col.: the art center, 1984, [16] pp., ill.

[Col. Springs Craft Biennial/84 and Col. Photography II shown together.]

Includes glass by Karbler, David, Nickerson.

[s.l.] **CONCORDIA ART GALLERY**

*François Houdé: Glass Work*

(Text by Alan Pringle)

[s.l.: the gallery, 1985, 8 pp.]

Canadian artist.

**COPENHAGEN. GLASVAERKSTEDET**

*Glasværkstedet: Anja Kjaer and Darryle Hinz*

Copenhagen: Glasværkstedet, [1985?], 20 pp., ill.  
English summary.

Introduction to the glass studio and a selection of their glass.

**COPIER, A. D.**

"Two Tracks in Glass: *Sectio Divina* and *Autonomous Studies*"

*Glass Art Society Journal 1984-1985*, pp. 58-61, ill.

The author's work.

**CORSINI, GIULIANA** and **ZIGHETTI, ALESSANDRA**

"Giochi elettrizzanti"

*Casa Vogue*, no. 160, Feb. 1985, pp. 162-165, ill.

New lamps and lighting from Italian designers.

**CRAYFORD, MICHAEL**

"Events & Reviews: 3rd National Art Glass Biennial"

*Craft Arts*, no. 3, June/Aug. 1985, p. 91, ill.

At Wagga Wagga City Art Gallery, Australia.

**CRISP, PETER**

"A Crisp Portfolio"

*Craft Arts*, no. 1, Oct./Dec. 1984, pp. 69-76, ill.

**DAILEY, DAN**

"Dan Dailey"

*New Work*, no. 21/22, Winter/Spring 1985, p. 24, ill.

"Massachusetts College of Art"

*Glass Art Society Journal 1984-1985*, p. 130.

Glass program.

**DARMSTADT. HESSISCHES LANDESMUSEUM**

*Glass from Australia and New Zealand*

(Compiled and edited by Jenny Zimmer)

Sydney: Ken Lockwood, Craft Arts Pty., 1984, 88 pp., ill.

Work of 45 artists.

**DARZAC, NATHALIE**

"Événements: Verre contemporain en Europe à Strasbourg, du 1<sup>er</sup> au 31 décembre"

*Le Courrier des Métiers d'Art*, no. 40,

Jan./Feb. 1985, pp. 4-5, ill.

Juried invitational exhibit of European artists.

**DAYTON, OHIO. THE DAYTON ART INSTITUTE**

*The 1985 Ohio Selection*

Dayton, O.: the institute, 1985, [36] pp., ill.

Juried invitational. Includes glass by Jane Bruce, Christopher Ries.

**DE FOREST, ANN**

"Crafts Integrating Design"

*ID (Industrial Design)*, v. 32, no. 3, May/June 1985, p. 68, ill.

Two exhibits at Philadelphia galleries, including work by Karla Trinkley and William Dexter.



**DE VECCHI, LERNER**

"La Métamorphose du verre"  
*Vogue Décoration*, no. 2, June 1985, p. 48, ill.  
 English summary.  
 Glass furniture and vessels seen at Palazzo della Triennale, Milan.

**DESIGN IN SWEDEN**

Stockholm: The Swedish Institute in collaboration with Svensk Form/the Swedish Society of Crafts and Design, 1985, 142 pp., ill.  
 Glass and glass designers, organizations, schools.

**DETROIT, MICHIGAN. DETROIT ARTISTS MARKET**

*Michigan Glass 1982*  
 Detroit, Mich.: Detroit Artists Market, 1982, [13] pp., ill.  
 Second biennial exhibition.

**Michigan Glass 1984**

Detroit, Mich.: Detroit Artists Market, 1984, [13] pp., ill.  
 Third biennial exhibition.

**DETROIT, MICHIGAN. THE DETROIT INSTITUTE OF ARTS**

*Design in America: The Cranbrook Vision 1925-1950*  
 New York, N. Y.: Harry N. Abrams, Inc., 1983, 352 pp., ill.  
 Harvey Littleton, pp. 232-233.

**DIETSCH, DEBORAH**

"Houston Power: Outside Inside"  
*Interiors*, v. 144, no. 8, March 1985, pp. 158-161, ill.  
 Glass wall sculpture by DeWain Valentine.

**DORTMUND. MUSEUM FÜR KUNST UND KULTURGESCHICHTE DER STADT DORTMUND**

*Lasiaka. Glas Zeit: Timo Sarpaneva, Suomi-Finland* (Text by Timo Sarpaneva)  
 Dortmund: commissioned by Dortmunder Museumsgesellschaft zur Pflege der Bildenden Kunst e. V. aus Anlaß der Auslandskulturtagung der Republik Finland for the museum, 1985, 85 pp., ill.  
 Exhibition, May/June 1985.

**DOUGLAS, DIANE**

"Americans in Glass"  
*Glass Art Society Journal 1984-1985*, pp. 98-103, ill.  
 Critique of the 1984 Leigh Yawkey Woodson exhibit.

**DRDÁČKÁ, PAVLA**

"Ateliérové sklo v Dánsku"  
*Umění a Remesla*, no. 1, 1985, pp. 18-23, ill.  
 English summary.  
 Glass studios in Denmark.

"The Cut Glass of František Janák"  
*Glass Review*, v. 40, no. 8, 1985, pp. 16-20, ill.

"Czechoslovak Glass '84' Exhibitions"  
*Glass Review*, v. 39, no. 12, 1984, pp. 2-4, ill.  
 Interviews with artists about the displays.

"The Exhibition of Works from the Glass Symposium"  
*Glass Review*, v. 40, no. 6, 1985, p. 16.  
 At Jablonec nad Nisou, July-Sept. 1985.

"Original Works in the Sphere of Unique Glass"  
*Glass Review*, v. 39, no. 12, 1984, pp. 17-36, ill.  
 Contemporary section of "Czechoslovak Glass '84."

**DRDÁČKÁ, PAVLA and ŽÁČKOVÁ, AGÁTA**

"Medallions"  
*Glass Review*, v. 39, no. 12, 1984, pp. 37-42, ill.  
 Biographies of 90 Czech glass artists.

**DŮ RUSQUEC, CLAIRE**

"Nantes. Image/Objet"  
*La Revue de la Céramique et du Verre*, no. 20, Jan./Feb. 1985, p. 45.  
 Group show in Nantes of French glassmakers.

"Paris: Galerie d'Amon"  
*La Revue de la Céramique et du Verre*, no. 20, Jan./Feb. 1985, p. 41, ill.  
 Autumn 1984 glass exhibits: *pâte de verre*, blown, etc.

"Le Verre contemporain en Europe"  
*La Revue de la Céramique et du Verre*, no. 21, March/April 1985, p. 45, ill.  
 Review of Dec. 1984 exhibition in Strasbourg.

**DUBOFF, LEONARD B.**

"Home Studios Revisited"  
*Glass Studio*, no. 45, March/April 1985, pp. 38-41.  
 Tax deductions.

**DUGRENIER, ROBERT and NAPACK, SUSAN**

"Robert DuGrenier"  
*New Work*, no. 21/22, Winter/Spring 1985, p. 25, ill.

**DUYKER, EDWARD**

"Coming Home: Glass from Chris Comins"  
*Craft Australia*, no. 4, Summer 1985, pp. 70-71, ill.

**EBERT, JOSEF**

"Berufsbildung: Gemeinsam Schritt für Schritt ans Ziel"  
*Glaswelt*, v. 38, no. 4, April 1985, pp. 274-278, ill.  
 Programs in glass painting, engraving, etc., at Glasfachschule, Rheinbach.

**ECKENWALDER, SUSAN**

"From the Hand, to the Spirit"  
*Ontario Craft*, v. 10, no. 2, June 1985, p. 9, ill.  
 Daniel Crichton.

**EDWARDS, STEPHEN DEE**

"Aqueous Abstractions in Glass"  
*Glass Art Society Journal 1984-1985*, p. 73, ill.  
 Author's work.

**EHN, MÄRIT**

"Barare av liv"  
*Form*, v. 80, no. 8 (630), 1984, p. 55, ill.  
 Ann Wärf.

"Formrevy: Svenskt Glas i Paris"  
*Form*, v. 81, no. 7 (636), 1985, p. 50, ill.  
 Exhibition at Swedish Cultural Center.

"Frusna drömmar av glas"  
*Form*, v. 80, no. 6-7 (629), 1984, p. 61, ill.  
 Gallery exhibit of glass by Åsa Brandt.

**EISCH, ERWIN**

"Japanische Impressionen/Impressions from Japan"  
*Neues Glas*, no. 3, July/Sept. 1985, pp. 194-195, ill.  
 Glass conference in Tsumagoi, March 1985.

**ELSKUS, ALBINAS**

"Gatherings: A First for Japan"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 34, ill.  
 March 1985 conference at Tsumagoi.

**ENDT, EVERT and BIAGINI, JEAN**

"International Research Center"  
*Glass Art Society Journal 1984-1985*, p. 130.  
 CIRVA, at Aix-en-Provence.

**ENGDAHL, BRITTMARIE**

"Formrevy: Tom Möller"  
*Form*, v. 81, no. 2-3 (632), 1985, p. 120, ill.  
 Carafe and glasses by Möller for Lindshammar.

**ERFURT. GALERIE AM FISCHMARKT**

*Schmuck und Glas Erfurt '84* (Ed. by Peter Möller)  
 Erfurt: Druckerei Fortschritt, 1984, 91 pp., ill.  
 Exhibition, outgrowth of two symposiums held in Lauscha in 1980 and 1983.

**ERICSSON, ANNE-MARIE**

*Arthur Percy: konstnär och formgivare*  
 Stockholm: Nordiska Museet, 1980, 162 pp., ill.  
 English summary.  
 Swedish artist and designer at Gullaskruf glassworks in 1950s.

**ERIE, PENNSYLVANIA. ERIE ART MUSEUM**

*Sculptural Glass Invitational*  
 (Text by William Warmus)  
 [s. l.]: Erie Art Museum and the art galleries of Allegheny College, Meadville, Pa., 1985, 16 pp., 15 postcards.  
 15 artists of Pa., N. Y., Ohio.

**ERTEMAN, KATHY**

"Kathy Erteman"  
*The Studio Potter*, v. 13, no. 1, Dec. 1984, p. 25, ill.  
 Potter combines porcelain with glass.

**FAILING, PATRICIA**

"James Turrell's New Light on the Universe"  
*ARTnews*, v. 85, no. 4, April 1985, pp. 70-78, ill.

**FAWCETT, SHIRLEY and PEARMAN, HUGH**

"Out of the Shadows"  
*Design*, no. 439, July 1985, pp. 26-33, ill.  
 Survey of lamps and lighting.

**FERNLUND, SIEGRUN**

"Formrevy: Gröna Rummet"  
*Form*, v. 81, no. 5 (634), 1985, p. 21, ill.  
 Signe Persson Melins vase.

**FIELD, STEPHANIE OUTFRIDGE**

"Stephen Skillitzi"  
*Craft Australia*, no. 2, Winter 1985, p. 107.  
 Review of exhibit, Brisbane.

**FISCHBEIN, JOHANNA**

"Critical Eye: Graham Stone"  
*Craft Australia*, no. 3, Spring 1985, p. 105.  
 Review of exhibit of Stone's work in Paddington, Australia.

**FRANTÁL, ZDENĚK**

"Lighting Fixtures with the ZBS Mark"  
*Glass Review*, v. 40, no. 4, 1985, pp. 21-27, ill.  
 Chandeliers by Železnobrodské Sklo concern.

**FRANTZ, JOHN PARRIS**

"Dateline: Chicago"  
*Home Lighting & Accessories*, v. 68, no. 6, June 1985, p. 154+, ill.  
 Company duplicating Frank Lloyd Wright lamps designed between 1892 and 1920.

**FRAUENAU. GLASMUSEUM**

*Erster Bayerwald Glas-Preis*  
 (Text by Alfons Hannes)  
 Grafenau: Morsak-Verlag, 1984, 132 pp., ill.

*Lampengeblasenes Glas: Geschichte, Technologie; Die Glasbläserei Schmid*  
 (Ed. by Lothar Nebel)

[s. l.]: s. n., 1985], 50 pp., ill.  
 Exhibition of old and new lampworked glass, essays by several authors, work and illustrated techniques of Wolfgang Schmid.

*10 Jahre Glasmuseum Frauenau, 25 Jahre Studioglas-Bewegung/10th Anniversary of the Frauenau Glass Museum, 25 Years of Studio Glass Movement*

Frauenau: the museum, 1985, 68 pp., ill.  
 Program for second international symposium, May 15-18, and exhibition, May 15-Aug. 11, 1985.

**FREIBURG. AUGUSTINERMUSEUM**

*Karl Wiedmann: Glastechnik und Kunsthandwerk*  
 (Catalog by Eva Schmitt, Maria Schüly)  
 Freiburg: the museum, 1985, 78 pp., ill.

**FRENCH, CHRISTOPHER**

"Glassworks"  
*Glass Art Society Journal 1984-1985*, pp. 113-116, ill.  
 20 artists in 1984 exhibit,  
 University of California at Davis.

**GARDNER, PAUL V.**

"Creative Glass Center of America"  
*Glass Art Society Journal 1984-1985*, pp. 134-135, ill.

**GAYNOR, ELIZABETH**

*Finland, Living Design*  
 New York: Rizzoli International Publications, 1984, 250 pp., ill.  
 Includes Nuutajärvi, Iittala, Alvar Aalto, Tapio Wirkkala, Timo Sarpaneva, etc.

**GEBRAUCHSGLAS – AUS DEM GLASSTUDIO? EIN BERICHT ÜBER DAS 6. INTERNATIONALE SEMINAR IM GLASSTUDIO BADEN**

(Verantwortlich: Peter Rath, Lobmeyr)  
 Vienna: Lobmeyr, 1984, 36 pp., ill.  
 Report on the sixth international seminar entitled "Production Glass from the Studio?" held in Baden, July 1984.

**GEHR, CHRISTA**

"Das Glasperlenspiel der Helga Oexle"  
*Glaswelt*, v. 38, no. 8, Aug. 1985, p. 662, ill.  
 Hanging glass bead sculptures.

**GELNAR, MICHAL**

"Záznamy: Mladý mistr sklář"  
*Umění a Remesla*, no. 3, 1985, p. 57, ill.  
 English summary.  
 Petr Novotný, young glassmaker at Crystalex, Nový Bor.



**GETLEIN, FRANK**

*John Safer*  
Washington, D. C.: Joseph J. Binns, 1982,  
36 pp., ill.  
Traveling exhibition organized by the Cheekwood  
Fine Arts Center, Nashville, Tenn.

**GIRARD, SYLVIE**

"Catherine Zoritchak"  
*La Revue de la Céramique et du Verre*, no. 21,  
March/April 1985, pp. 38-39, ill.

"Expositions, actualité, événements: Cristal 85"  
*La Revue de la Céramique et du Verre*, no. 23,  
July/Aug. 1985, p. 42, ill.  
Czech exhibition at Biot.

"Vu: reflexion sur la reflexion"

*L'Atelier des Métiers d'Art*, no. 98, May 1985,  
pp. 4-5, ill.  
Roger Narboni and Patrick Desserme in  
Paris show.

**GIRARD, SYLVIE and  
DU RUSQUEC, CLAIRE**

"Patrick Desserme: bombeur de verre"  
*La Revue de la Céramique et du Verre*,  
no. 22, May/June 1985, pp. 36-39, ill.  
Slumped glass.

**GLANCY, MICHAEL**

"Michael Glancy"  
*Glass Art Society Journal 1984-1985*,  
pp. 74-75, ill.

**GLASS ART SOCIETY 1985**

**RESOURCE CATALOG**  
(Comp. by Steven M. Maslach)  
[Corning, N. Y.]: Glass Art Society, 1985,  
[22] pp., ill.

**GLASS NOW '83**

[s.l.: Takako Sano; Yamaha, 1983], 32 pp., ill.  
In Japanese.  
Exhibition of 45 American and four European  
glass artists, sponsored by Nippon Gakki Co.

**GLASS NOW '84**

[s.l.: Takako Sano; Yamaha, 1984], 32 pp., ill.  
In Japanese.  
Exhibition of 44 American and nine European  
artists, sponsored by Nippon Gakki Co.

**GLASS NOW '85**

[s.l.: Takako Sano; Yamaha 1985], 32 pp., ill.  
In Japanese.  
Annual international exhibition, sponsored by  
Nippon Gakki Co.

**GLEIZES, SERGE**

"Richard Meitner"  
*L'Atelier des Métiers d'Art*, no. 100,  
July/Aug. 1985, p. 40, ill.

**GLOWEN, RON**

"Ceremonial Sculptures"  
*ARTweek*, v. 16, no. 37, Nov. 9, 1985, p. 3, ill.  
Ann Gardner's spirit poles and masks.

"Clay/Glass Parleys"

*American Craft*, v. 45, no. 5,  
Oct./Nov. 1985, p. 96.  
August seminar at Pilchuck.

**GOEBEL, HELEN**

"Creating Intrigue with Neon"  
*The Free China Journal*, v. 11, no. 25, June 30,  
1985, p. 3, ill.  
Exhibition in Taipei.

**GOODMAN, ROBERT M.**

"Reviews: Challenge Exhibition No. 2:  
Mark Kobasz, Jo Spohn, Timothy Tracz"  
*New Art Examiner*, v. 12, no. 7,  
April 1985, p. 64.  
Sand-cast glass sculpture by Kobasz.

**GRAY, R. D.**

"National Meeting Studio Glass Seminar,  
Manchester University"  
*The Glass Cone*, no. 7, Sept. 1985, p. 8.  
Centered around "Americans in Glass" exhibition.

**GREENBERG, CLEMENT**

"Glass as High Art"  
*Glass Art Society Journal 1984-1985*, p. 15.

**GREENE, FRED A.**

"Notes from Europe"  
*Home Lighting & Accessories*, v. 68, no. 5,  
May 1985, p. 38, ill.  
Visiting the Seguso firm, Murano.

**GREENSBORO, NORTH CAROLINA.**  
**GREEN HILL CENTER FOR  
NORTH CAROLINA ART**  
*Ten Years - Ten Artists, 1974-1984*  
Greensboro, N. C.: the center, 1984, 52 pp., ill.  
Includes Harvey Littleton glass.

**GRENON, ARIANE**

"Le Verre... un matériau tout neuf"  
*Le Courrier des Métiers d'Art*, no. 45,  
July/Aug. 1985, p. 1, ill.  
International glass exhibition at Rouen, especially  
the French contributions.

**GRIFFITHS, HAYDN**

"Young Makers"  
*Craft Work*, no. 10, Winter 1985, pp. 8-9, ill.  
Fiona Shelton's neon sculptures.

**GROW, LAWRENCE, ed.**

*The Catalogue of Contemporary Design. A Style  
and Source Book of Interior Decoration from  
'30s Modern to Post-Modern*  
New York, N. Y.: Macmillan Publishing Co.,  
Collier Books, 1983, 255 pp., ill.  
Architectural glass, lighting.

**GRÜNDIG, RITA**

*Brigitte Mahn-Diederich: Glas, Metall, Holz,  
Porzellan*  
Halle: Druckhaus Freiheit, n. d. [1983?],  
40 pp., ill.  
Bowls, flasks, tableware by East German designer.

**HAMPSON, FERDINAND**

*Insight: A Collector's Guide to Contemporary  
American Glass*  
Huntington Woods, Mich.: Elliot Johnston  
Publishers, 1985, u. p., 18 chapters, ill.  
Work of 104 artists, personal descriptions of their  
creative processes.

**HARNED, RICHARD S.**

"Richard S. Harned"  
*Glass Art Society Journal 1984-1985*,  
pp. 62-63, ill.  
Neon and light constructions.

**HARPER, CARRIE**

"Carrie Harper"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 31, ill.

**HARROD, TANYA**

"Exhibitions: Class of '84"  
*Crafts*, no. 72, Jan./Feb. 1985, p. 46, ill.  
London's Coleridge gallery show.

**HARTMANN, ANTONÍN**

"The Present Mission of Artistic Crafts in  
Czechoslovakia"  
*Glass Review*, v. 39, no. 10, 1984, pp. 2-13, ill.  
Architectural panels and three-dimensional work  
from many Czech glassmaking centers.

"The 9th Symposium at Škrdlovice"

*Glass Review*, v. 39, no. 10, 1984, pp. 24-27, ill.

**HARVIE, ASHLEY**

"Art Trek"  
*Art & Antiques*, Jan. 1985, p. 14+, ill.  
Artist Joe McShane's glass spheres become  
coated with metallic colors during space shuttle  
flight.

**HAVLOVÁ, HANA**

"The Success of Czechoslovak Glassmakers in  
Switzerland"  
*For You from Czechoslovakia*, no. 1, March 1985,  
pp. 24-25, ill.  
May 1984 symposium in Hergiswil and work of  
René Roubíček, Miluše Roubíčková-Kytková.

**HAYOT, MONELLE**

"Les dernières tendances du Salon du Meuble de  
Milan"  
*L'Oeil*, no. 364, Nov. 1985, pp. 53-59, ill.  
New lamps and lighting.

**HELLER, DOUGLAS**

"The New Glass Seen"  
*Glass Art Society Journal 1984-1985*,  
pp. 117-119, ill.  
Six artists in 1984 exhibit of large-scale sculptures,  
Oneonta, N. Y.

**HIDA, TOYOZIRÓ**

"An Impression about 'International Glassware  
Show '85'"  
*Glass* (Tokyo), no. 18, March 1985, pp. 24-26, ill.  
In Japanese.

**HIGGINS, MICHAEL**

"Things We Have Made with Slumping and Fusing"  
*Glass Art Society Journal 1984-1985*,  
pp. 144-145, ill.

**HILL, ROSEMARY**

"Design for Living: Looking on Glass"  
*Country Life*, v. 177, no. 4581, June 6, 1985,  
pp. 1560-1561, ill.  
Work of Annette Meech and Anna Dickenson.

"Double Act"

*Crafts*, no. 75, July/Aug. 1985, pp. 16-21, ill.  
Bowls by Rachael Woodman and Neil Wilkin.

**HILTON, ERIC**

"Inner and Outer Space"  
*Glass Art Society Journal 1984-1985*,  
pp. 76-79, ill.

**HOBERT, KAREN**

"Reviews: Neon"  
*New Work*, no. 21/22, Winter/Spring 1985, p. 44.  
Boston exhibit, 1984.

**HOLLISTER, PAUL**

"Jay Musler's Painted Glass: The Face of Anger"  
*Neues Glas*, no. 1, Jan./March 1985, pp. 12-19, ill.

"Klaus Moje"

*American Craft*, v. 44, no. 6, Dec. 1984/Jan. 1985,  
pp. 18-22, ill.

"Reviews: Robert DuGrenier"

*New Work*, no. 23/24, Summer/Fall 1985, p. 38, ill.

"USA Studio Glass before 1962/vor 1962"

*Neues Glas*, no. 4, Oct./Dec. 1985,  
pp. 232-240, ill.

"Four pioneers and true originals":  
Maurice Heaton, Frances and Michael Higgins,  
Edris Eckhardt.

**HOLT, STEVEN**

"The Depth of Surface"  
*ID (Industrial Design)*, v. 32, no. 1, Jan./Feb. 1985,  
pp. 34-39+, ill.  
Includes sculpture by Dorit Brand.

**HONOLULU, HAWAII.**

**HONOLULU ACADEMY OF ARTS**  
*DeWain Valentine 1985* (Text by Melinda Wortz)  
Honolulu, Hawaii: the academy and the author,  
1984, 36 pp., ill.

**HOPPER, SHARI MAXSON**

"An Interview with Klaus Kugler"  
*Glass Art Society Journal 1984-1985*,  
pp. 152-153, ill.  
Maker of colored glass rods.

**HORGEN-ZURICH.**

**HEIDI SCHNEIDER GALERIE**  
*Glas Künstlerinnen Glas aus Europa*  
(Text by Rosemarie Lierke,  
Isgard Moje-Wohlgemuth)  
Horgen: the gallery; Lucerne: Glas-Galerie Luzern,  
1985, folder of 48 leaves, ill.  
Work of 20 women artists.

**HOŘÍN, I.**

"Czechoslovak Chandeliers in Paris"  
*Glass Review*, v. 40, no. 7, 1985, p. 13, ill.

**HOUSSARD, FRANÇOISE**

"Signe + couleur, l'effet verre"  
*L'Atelier des Métiers d'Art*, no. 97, April 1985,  
pp. 27-29, ill.  
Catherine Zoritchak.

**HOWARD, PETER WREN**

"Preparation for Cameo Making, Part 2"  
*The Glass Cone*, no. 5, March 1985, p. 6.

**HŘIVNA, JOSEF**

"New Products from Crystalex"  
*Glass Review*, v. 40, no. 2, 1985, pp. 2-9, ill.

**HUBERT, CHRISTIAN, ed.**

"Art du verre, actualité internationale, 1985.  
Verriers à Rouen"  
*Métiers d'Art*, no. 29, June 1985, pp. 3-85, ill.  
Single issue on the work and biographies of artists  
appearing in Rouen Exposition Internationale,  
Musée des Beaux-Arts.

**HUGHES, GRAHAM**

"Alexander the Great"  
*Arts in Review* (London), v. 37, no. 18, Sept. 13,  
1985, pp. 448-449, ill.  
Sculptor makes world's largest hologram, to be  
exhibited in Los Angeles gallery.



"International Glass"  
*Arts in Review* (London), v. 37, no. 9, May 10, 1985, pp. 229-230.  
Review of exhibitions at Coleridge gallery.

#### HUNTER, SAM

*Chryssa*  
New York, N. Y.: Harry N. Abrams, Inc., 1974, 76 pp., ill.

#### HUNTINGTON, WEST VIRGINIA. HUNTINGTON GALLERIES

*Exhibition 280: Works Off Walls*  
Huntington, W. Va.: the galleries, 1985, [14] pp., ill.  
Includes work of nine glass artists.  
*New American Glass: Focus West Virginia*  
(Text by G. Eason Eige)  
Huntington, W. Va.: the galleries, 1984, 12 pp., ill.  
Valerie Arber, William Carlson, Stephen Dee Edwards, Jay Musler.

#### HURST, BRENDA

"Exhibitions: Los Angeles"  
*Craft International*, Oct./Nov./Dec. 1985, p. 44.  
Review of two gallery shows, "National Art Glass '85" and "Klaus Moje."

"Exhibitions: Los Angeles,  
Kurland/Summers Gallery"  
*Craft International*, July/Aug./Sept. 1985, p. 43.  
Review of Susan Stinsmuehlen collages.

#### HUTH, URSULA

"Der Kongress küsst/Kissing Congress"  
*Neues Glas*, no. 3, July/Sept. 1985, pp. 200-201.  
Second International Frauenau Symposium, May 1985.

#### ICHENDORF, KOLLEKTION 1973

Ichendorf-Ichendorf/Bez Köln:  
Ichendorfer Glashütte, [1973], 66 pp., ill.  
Tableware catalog.

#### INGÓLFSSON, ADALSTEINN

"Through a Glass Brightly: A Creative Couple Breaks New Ground"  
*Iceland Review*, Jan. 1984, pp. 35-40, ill.  
Sigrún O. Einarsdóttir and Sören Larsen.

#### ISLES, GEOFFREY

"Geoffrey Isles"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 30, ill.

#### JANJIGIAN, ROBERT

"A Fresh Force in Lighting from Italy – Matteo Thun and Collezione Stillight"  
*Interiors*, v. 145, no. 4, Nov. 1985, p. 38, ill.

#### JAROŠOVÁ, HELENA

"The Telč Experiment"  
*Glass Review*, v. 40, no. 1, 1985, pp. 22-24, ill.  
Exhibition of glass sculpture by 30 Czech glass artists.

#### JAULIN, ALINE

"Quartz-diffusion à Paris"  
*La Revue de la Céramique et du Verre*, no. 20, Jan./Feb. 1985, p. 44, ill.  
Group show of French glassmakers.

#### JERVIS, SIMON

"Echoes over Two Centuries: Two Newly Acquired Italian Tables at the V & A"  
*Country Life*, v. 177, no. 4581, June 6, 1985, p. 1586+, ill.  
1950 Carlo Mollino plywood and glass table.

#### KAIPIAINEN, MARJA

"Avocado Came to Town"  
*Form-Function-Finland*, no. 3, 1985, pp. 19-21, ill.  
Glass designer Jorma Vennola.

#### KALABISOVÁ, ZDENKA

"An Interesting Confrontation"  
*Glass Review*, v. 40, no. 2, 1985, pp. 20-25, ill.  
Meeting and exhibition of work of four former students of Libenský's: Grebeníčková, Zoričák, Valkema, Handl.

"Simplicity, Purity, Beauty... Prince Sigvard Bernadotte's Crystal Collection"  
*Glass Review*, v. 40, no. 4, 1985, pp. 18-19, ill.  
Line of Swedish-designed Bohemian glass.

#### KAMM, GEORGE

"Artist Sketch: Gordon Smith"  
*The Paperweight Gaffer*, v. 10, no. 1, April 1985, p. 1.  
New Jersey paperweight artist.

KÄMPFER, FRITZ and  
BEYER, KLAUS G.  
*Kunsthandwerk im Wandel*  
Berlin: Verlag der Nation, 1984, 280 pp., ill.  
Work of 20 East German glassmakers, pp. 95-142.

KARL-MARX-STADT, STAATLICHER  
KUNSTHANDEL DER DDR,  
GALERIE SCHMIDT-ROTTLUFF  
Volkhard Precht (Text by Gisela Haase)  
Karl-Marx-Stadt: the gallery, 1984, [14] pp., ill.

#### KAUFMANN, ALOIS

"Hostienpokal aus Nachtmann Bleikristall für Papsst Johannes Paul II"  
*Nachtmann Glashüttenpost*, no. 6, April 1985, pp. 4-5, ill.  
Communion Pokal made by Nachtmann for John Paul II.

#### KAUFMANN, EDGAR, JR.

"A True Artist: Finland's Tapio Wirkkala 1915-1985"  
*Interior Design*, v. 56, no. 8, Aug. 1985, pp. 196-201, ill.

#### KEEBLE, K. COREY

"In Review: Robin Fineberg and Peter Keogh"  
*Ontario Craft*, v. 10, no. 2, June 1985, pp. 18-19, ill.  
Toronto show.

#### KEHLMANN, ROBERT

"An Interview with Clement Greenberg"  
*Glass Art Society Journal 1984-1985*, pp. 28-34, ill.

#### KLEIN, ALAN

"Glass as a Sculptural Medium"  
*Glass Art Society Journal 1984-1985*, p. 80, ill.

#### KLEIN, DAN

"Exhibitions: Born of Fire & Earth"  
*Crafts*, no. 72, Jan./Feb. 1985, p. 50, ill.  
31 pieces from contemporary collection at Turner Museum, University of Sheffield.

"Graal – Taking Up the Challenge"  
*Craft Work*, no. 6, Winter 1984, pp. 14-16, ill.  
David Kaplan and Annica Sandström of Lindean Mill Glass, Scotland.

#### KLIVAR, MIROSLAV

"Characteristic... Typical..."  
Vilém Veselý's Outstanding Glass"  
*Glass Review*, v. 40, no. 3, 1985, pp. 26-28, ill.

"The Contribution of the School of Glass-making at Železný Brod to Art Culture"  
*Glass Review*, v. 40, no. 6, 1985, pp. 9-16, ill.

"A Creator of the Modern Style of Pressed Glass"  
*Glass Review*, v. 40, no. 1, 1985, pp. 10-15, ill.  
Rudolf Jurníkl.

"The Prague Exhibition of Livio Seguso's Glass Sculptures"  
*Glass Review*, v. 40, no. 2, 1985, p. 19, ill.  
Summer 1984.

#### KLOPPMAN, LORRAINE

"Clear Perspectives"  
*Craft Arts*, no. 3, June/Aug. 1985, pp. 53-55, ill.  
Work of Czech-born Ivor Polak of Sydney.

"Early Roman Glass"  
*Craft Arts*, no. 2, Jan./March 1985, pp. 33-36, ill.  
Replicas of pieces in the Louvre and Museum of National Antiquities being made in Cologne today.

#### KOČÁRKOVÁ, JAROSLAVA

"A Life Jubilee"  
*Glass Review*, v. 39, no. 11, 1984, pp. 19-22, ill.  
Václav Hanuš.

#### KONTNIK, LEWIS T.

"International Holography Exhibition"  
*New Art Examiner*, v. 13, no. 2, Oct. 1985, pp. 57-58.  
Review of Lake Forest, Ill. show.

#### KOPLoS, JANET

"Art with Glass"  
*Horizon*, v. 28, no. 1, Jan./Feb. 1985, pp. 9-16, ill.  
11 studio glass artists.

#### KRAUS, RAINER

"Volkhard Precht, Individualität und Traditionsbewusstsein/Individualism and Respect for Tradition"  
*Neues Glas*, no. 4, Oct./Dec. 1985, pp. 255-257, ill.

KRISTALLGLASWERK HIRSCHBERG.  
PREISLISTE BLEIKRISTALL,  
KRISTALL, FARBGLAS  
Stadt Allendorf: Kristallglaswerk Hirschberg der Veba-Glas AG, 1972, 50 pp., ill.

#### KŘÍŽ, JAN

"Václav Machač's Glass Sculptures"  
*Glass Review*, v. 40, no. 2, 1985, pp. 16-18, ill.

#### KRÜGER, CATRIN

"Eine Frauen-Ausstellung:  
Glas – Künstlerinnen – Glas aus Europa"  
*Glas-Informationsbulletin Schweiz*, no. 2, 1985, pp. 3-4, ill.  
Exhibition of women glass artists held in Lucerne and Horgen.

#### KRUSE, JOACHIM

"Zweiter Coburger Glaspreis für moderne Glasgestaltung in Europa"  
*die Kunst*, no. 9, Sept. 1985, pp. 710-712, ill.  
English summary.  
Coburg Glass Prize exhibit.

#### KULVIK, BARBRO

"Iceland: The Environment an Inspiration"  
*Form-Function-Finland*, no. 4, 1984, pp. 46-55, ill.  
Glass by Leifur Breiddjörð, Sigrun Einarsdóttir, Sören Larsen.

#### KUMLIN, EWA AXELSON

"Formrevy: Svensk vår i New York"  
*Ann*, v. 81, no. 5 (634), 1985, p. 25, ill.  
Ann Wählström glass at Gallery Nilsson.

#### KUSPIT, DONALD

"Dan Graham: Prometheus Mediabound"  
*Artforum*, v. 23, no. 9, May 1985, pp. 75-81, ill.  
Glass and mirror constructions.

#### "Pictographs of an Outsider"

*Art in America*, v. 73, no. 2, Feb. 1985, pp. 116-127, ill.  
Neon constructions.

#### KUTAČ, VINCENC

"Contemporary Czechoslovak Household and Art Glass"  
*For You from Czechoslovakia*, no. 3, Sept. 1984, pp. 24-29, ill.

"From the Hands of Moravian Glassmakers"  
*Glass Review*, v. 40, no. 5, 1985, pp. 2-5, ill.

#### LANDON, BARBARA; MASLACH, JULIA; SEDESTROM, CAROL; and others

"Small Studio Panel: Marketing"  
*Glass Art Society Journal 1984-1985*, pp. 160-165.  
At Corning conference.

#### LANGHAMER, ANTONÍN

"From the Workshops of Master Glassmakers"  
*Glass Review*, v. 40, no. 1, 1985, p. 27, ill.  
Exhibit of traditionally styled contemporary tableware by four Czech firms.

"High Appreciation of the Work of Czechoslovak Glass Artists"  
*Glass Review*, v. 40, no. 4, 1985, pp. 27-28, ill.  
Libenský and Brychtová receive Rakow Award.

"Ivo Rozsypal: Ten Years of Artistic Cooperation with Crystalex"  
*Glass Review*, v. 40, no. 6, 1985, pp. 22-27, ill.

"Jaroslav Brychtá – In Memoriam"  
*Glass Review*, v. 40, no. 8, 1985, pp. 13-15, ill.

"Jozef Soukup, An Artist of All-round Interests"  
*Glass Review*, v. 40, no. 1, 1985, pp. 19-21, ill.

"The Return of Glass Artist Jan Novotný"  
*Glass Review*, v. 40, no. 1, 1985, pp. 16-18, ill.

#### LARSEN, SØREN S. and EINARSDÓTTIR, SIGRÚN O.

"Nordic Glass '85 – Iceland"  
*Neues Glas*, no. 3, July/Sept. 1985, pp. 196-198, ill.  
Conference of 40 Nordic artists.

#### LATHRUP VILLAGE, MICHIGAN. HABATAT GALLERIES

*Evolution, Resolution*  
Lathrup Village, Mich.: the galleries, 1984, [14] pp., ill.  
Dexter, Hodder, Huss, Morris, Seide, Trinkley.  
*Howard Ben Tré* (Text by John Perreault)  
Lathrup Village, Mich.: the galleries, 1985, 25 pp., ill.



*Images Past & Future: Jon Kuhn, Robert Hurstone*  
Lathrup Village, Mich.: the galleries, 1984,  
[10] pp., ill.

**LAYTON, PETER**

"British Studio Glass"  
*Glass Art Society Journal 1984-1985*, p. 171.

**LAYTON, PETER and  
MCCLURE, LIZ**

"Japan 1985: 1st International Glass Conference"  
*British Artists in Glass Newsletter*, June 1985,  
pp. [9-16].

**LEVIN, ROBERT**

"Perrier au Gratin – Life in the Fast Lane in  
Burnsville, N. C."  
*Glass Art Society Journal 1984-1985*,  
pp. 81-83, ill.

**LEVINE, MELINDA**

"BASAG"  
*American Craft*, v. 45, no. 4, Aug./Sept. 1985,  
pp. 10-17, ill.  
22 artists of Bay Area Studio Art Glass.

**LEWIN, DAVID**

"New Work in New Work: David Lewin"  
*New Work*, no. 21/22, Winter/Spring 1985,  
p. 32, ill.

**LIÈGE, RAMADA ART GALLERY**

*Perspectives des arts décoratifs liégeois /  
Perspectives in Liegeois Decorative Arts:*  
Yvan Guilmot, Louis Leloup, Alain Lovenberg  
Liège: Ramada Hotel, 1985, [60] pp., ill.

**LINKER, KATE**

"Reviews: Bruce Nauman"  
*Artforum*, v. 23, no. 5, Jan. 1985, pp. 86-87.  
Sculptures with neon.

**LIU, ROBERT K.**

"Svatopluk Kasalý: Czechoslovakian Glass Artist"  
*Ornament*, v. 8, no. 4, May 1985, pp. 16-21, ill.  
Jewelry and body ornaments.

**LOCKWOOD, KEN**

"Events & Reviews: Ausglass '85"  
*Craft Arts*, no. 2, Jan./March 1985, p. 99, ill.  
Fourth National Conference of Australian  
Association of Glass Artists, Sydney.

**LOEFFLER, ROBERT**

"Contemporary Hungarian Art in Glass"  
*Glass Art Society Journal 1984-1985*,  
pp. 120-123, ill.

**LONIER, TERRI**

"Linda MacNeil – Artistic Innovation in Glass/  
Künstlerische Innovation in Glas"  
*Neues Glas*, no. 2, April/June 1985, pp. 60-65, ill.

**LOO, BERT VAN**

"Glass-Art"  
*British Artists in Glass Newsletter*,  
Feb. 1985, pp. [13-14].  
Author discusses his work.

**LOS ANGELES, CALIFORNIA.**

**KURLAND/SUMMERS GALLERY**  
*Colin Reid*  
Los Angeles, Cal.: the gallery, 1984, [16] pp., ill.  
British artist uses wax casting technique.

**LOVE, NANCY**

"A Touch of Glass"  
*Art & Auction*, v. 8, no. 6, Dec. 1985, p. 42+, ill.  
Seattle as center of studio glass activity.

**LYNGAARD, FINN**

*Moderne International Glaskunst Ebeltoft*  
[s. l.]: Finn Lyngaard/Christensen & Djervad,  
1984, [12] pp., ill.  
Lyngaard's new project of a collection of  
international glass art in Denmark.

**MACHATÁ, OLGA**

"Ceramics + Glass + Photography"  
*Glass Review*, v. 40, no. 1, 1985, p. 26, ill.  
Prague exhibit includes work of Dalibor Tichý.

**MACK, JAMES**

"Pacific Glass, New Zealand"  
*Craft Australia*, no. 3, Spring 1984, pp. 49-55, ill.  
63-piece exhibition tours New Zealand.

**MAGGI, LAURA**

"Se ne parla: a Londra. sei giovani artisti del vetro"  
*Casa Stile*, v. 12, no. 136, Jan. 1985, p. 191, ill.  
English summary.  
Work of five artists at "The Glasshouse," London.

"Se ne parla: architettura, vetri, tappeti"

*Casa Vogue*, no. 162, April 1985, pp. 220-221, ill.  
English summary.  
Four exhibits: Carder show, Corning;  
series at Glass Museum, Murano; Simon Moore  
work for Venini; Muranese glass at Parma.

**MARIK-TASNÁDI, KLÁRA**

"Magyar üvegek külföldi múzeumokban"  
*Művészet*, no. 3, March 1985, pp. 27-29, ill.  
Hungarian glassware in museums.

**MARŠIKOVÁ, JAROMÍRA**

"Contemporary Bohemian Glass in Architecture"  
*For You from Czechoslovakia*, no. 3, Sept. 1985,  
pp. 24-27, ill.

"Jaroslava Brychtová – in Honour of Her Birthday"  
*For You from Czechoslovakia*, no. 3, Sept. 1984,  
pp. 10-13, ill.

"Nový Bor Is Universal"

*For You from Czechoslovakia*, no. 2, June 1985,  
pp. 54-63, ill.

**MASLACH, STEVEN**

"Territorial Exclusives: What's in It for Me?"  
*The Craft Report*, v. 11, no. 113, May 1985, p. 1+.  
Contracts with galleries.

**MATHEWS, SUE**

"Annual Students' Show [and]  
Creative Glass Work"  
*Craft Arts*, no. 3, June/Aug. 1985, pp. 95-96, ill.  
British glass artist Brendan Mooney.

**MATOUŠ JAN**

"Bohemian Chandelier Trimmings"  
*Glass Review*, v. 39, no. 11, 1984, pp. 2-6, ill.

**MAVILLA, MARYLEE**

"An Afternoon with Paul Joseph Stankard"  
*The Gatherer* (Wheaton Village), v. 8, no. 3,  
Sept. 1985, pp. 4-5, ill.

**MAY, MARY**

"Hans' Stand"  
*The Artist's Magazine*, v. 2, no. 9, Sept. 1985,  
n. p., ill.  
Hans Godo Fräbel hand sculptures.

**MCKENZIE, KEN**

"Our Glass Studio: Denis and Rhonda O'Connor"  
*Craft Australia*, no. 2, Winter 1985, pp. 48-50, ill.  
Glassmakers in Wagga Wagga.

**MEHUN-SUR-YÈVRE.**

**LES GRANDS MOULINS**  
*Le Vitrail et le verre*  
Mehun-sur-Yèvre: Centre Régional des Métiers  
d'Art, 1985, [72] pp., ill.

**MEISEL, ALAN R.**

"Exhibitions: San Francisco, Dorothy Weiss  
Gallery"  
*Craft International*, July/Aug./Sept. 1985, p. 45.  
Hank Murta Adams.

**MEITNER, RICHARD**

"Gerrit Rietvald Academy"  
*Glass Art Society Journal 1984-1985*, p. 124, ill.  
Glass program, Amsterdam.

**MÉRIAUX, LOUIS**

"L'Été du verre à Sars-Poteries"  
*L'Atelier des Métiers d'Art*, no. 98, May 1985,  
p. 24, ill.  
Mini-symposium in July 1985.

**MERRILL, NANCY O.**

"New Accession: A Venini Glass Handkerchief  
Vase"  
*The Chrysler Museum Bulletin*, v. 15, no. 9,  
Sept. 1985, p. [6], ill.

**MIAMI, FLORIDA.**

**BIACARDI ART GALLERY**  
*Sculpture in Glass by Harvey K. Littleton*  
Miami, Fla.: the gallery, 1985, [7] pp., ill.

**MICHELSON, MAUREEN**

"Bottle Village: Divine Disorder"  
*Glass Magazine*, v. 10, no. 1, Jan./March 1983,  
pp. 30-40, ill.

**MILBURN, JEFFREY**

"Janice Tubbesing"  
*New Work*, no. 21/22, Winter/Spring 1985,  
p. 27, ill.

**MILLER, BONNIE J.**

"Working at 'The Pratt'"  
*New Work*, no. 21/22, Winter/Spring 1985,  
pp. 31-32, ill.  
Glassmaking at Seattle's Pratt Fine Arts Center.

**MOJE, KLAUS**

"International Glass Education"  
*Glass Art Society Journal 1984-1985*,  
pp. 127-129, ill.  
Author's student and teaching experiences.

**MOODY, FRED**

"Glass: Northwest Artists Shatter the Image"  
*Pacific Magazine* (Insert in *The Seattle Times*),  
Aug. 18, 1985, pp. 6-11+, ill.  
Pitchuck and studio glass artists of the Northwest,  
especially Chihuly, Blomdahl, Moore.

**MORRIS, SHIRLEY**

"Fineberg – Glass Sculptor"  
*Canadian Collector*, v. 20, no. 2, March 1985,  
p. 92, ill.  
Exhibition at Brampton, Ont.

**MORTON, RHONDA L.**

"USArts: Strategies for the Eighties: Corning"  
*Horizon*, v. 28, no. 9, Nov. 1985, pp. 25-31, ill.  
Alex Brand and Ann Dee Greenberg studio.

**MULCAHY, KATHLEEN**

"The Fear of Angels: Small Fires"  
*Glass Art Society Journal 1984-1985*, pp. 84-85, ill.

**MŽYKOVÁ, MARIE**

"From the Work of Young Glassmakers"  
*Glass Review*, v. 40, no. 7, 1985, pp. 22-24, ill.  
Recent Libenský school graduates:  
Jaroslav Róna, Tatána Vojteková, Zdeněk  
Lhotský.

"Pavel Trnka's Glass Objects"

*Glass Review*, v. 40, no. 3, 1985, pp. 23-25, ill.

**NACHMAN, ROGER**

"The Games Series: New Work from  
Warren Langley"  
*Craft Australia*, no. 3, Spring 1985, pp. 18-23, ill.

**NAGY, ZOLTÁN**

"Fűvőpróbák"  
*Művészet*, no. 3, March 1985, pp. 36-41, ill.  
Glass by Márton Horváth.

**NAVARRA, DOUGLAS**

"An Opinion"  
*New Work*, no. 21/22, Winter/Spring 1985, p. 4.  
Evaluating glass shows.

"Reviews: Jon Clark"

*New Work*, no. 21/22, Winter/Spring 1985,  
p. 43, ill.  
Oct./Nov. 1984 show.

**NELSON, STEPHEN R.**

"Stephen R. Nelson"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 30, ill.

**NETZER, SYLVIA**

"Neon, an Electric Memoir"  
*Craft International*, Oct./Nov./Dec. 1985,  
pp. 38-39.  
Review of a documentary film on neon.

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Corning, N. Y.: The Corning Museum of Glass,  
1985, 57 pp., ill.  
[Now added to *Neues Glas*, no. 2, 1985.]

**NEW HAVEN, CONNECTICUT.**

**YALE UNIVERSITY ART GALLERY**  
*The Folding Image: Screens by Western Artists  
of the Nineteenth and Twentieth Centuries*  
(Text by Michael Komanecky and Virginia Fabbri  
Butera)  
New Haven, Conn.: the gallery, 1984, 312 pp., ill.  
Stained glass, etched, etc. screens in styles from  
Art Nouveau to contemporary. Includes work by  
Patsy Norvell.

**NEW YORK, NEW YORK.**

**THE COOPER-HEWITT MUSEUM**  
*The Modern Spirit – Glass from Finland* (Text by  
Marketta Kahma)  
[Riihimäki]: Suomen Lasimuseo, 1985,  
47 pp., ill.  
Exhibition organized by the Finnish  
Glass Museum, the Museum of Applied Arts, and  
the Finnish Society of Arts & Crafts.



NEW YORK, NEW YORK.  
HIRSCHL & ADLER MODERN  
Christopher Wilmarth: *Layers. Works from 1961-1984* (Text by Dore Ashton)  
New York, N. Y.: the gallery, 1984, 47 pp., ill.

NEYLON, JOHN  
"Vicki Torr: The Lure of Glass"  
*Craft Australia*, no. 4, Summer 1985, pp. 30-33, ill.  
Fused pieces by Australian artist.

NICKL, PETER  
"Kunsthåndwerk aus Ungarn: Tendenzen '85"  
*Kunst + Handwerk*, no. 1, Jan./Feb. 1985, pp. 40-42, ill.  
Hungarian glass by Bohus, Lugossy, Buczkó.

NICOLA, GÜNTER  
"Junge Europäische Glasgestalter/  
Young European Glass Artists"  
*Neues Glas*, no. 2, 1985, pp. 73-74, ill.  
At International Handicrafts Fair in Munich.

"Kunsthåndwerk auf der IHM"  
*Kunst + Handwerk*, no. 3, May/June 1985, pp. 134-143, ill.  
Glass by Jiří Nekovář, van Ginneke, Barbara Bauer, Simon Moore, Bogartz.

"Nicht nur gute Form – Leistungswettbewerb der Handwerksjugend"  
*Kunst + Handwerk*, no. 6, Nov./Dec. 1984, p. 354, ill.  
Student pieces.

"Willi Pistor und Schüler/and Students:  
Glasfachschule Hadamar"  
*Neues Glas*, no. 4, Oct./Dec. 1985, pp. 262-264, ill.

"2. Coburger Glaspreis: Die europäische Überraschung/The European Surprise"  
*Neues Glas*, no. 3, July/Sept. 1985, pp. 179-187+, ill.

"2. Coburger Glaspreis – Ein Vorbericht"  
*Kunst + Handwerk*, no. 4, July/Aug. 1985, pp. 236-237, ill.

NIJEUWEGEIN, THE NETHERLANDS.  
ZWOLSCHE ALGEMEENE N.V.  
*Architectonische- en geometrische glassculpturen*  
Nieuwegein: Zwolsche Algemeene, 1984, [55] pp., ill.  
Optical glass sculptures by 23 European artists.

NOVÁKOVÁ, MILADA  
"K tradici, současnosti a perspektivám českého lisovaného skla"  
*Bulletin Moravské Galerie v Brně*, no. 37, 1984, pp. 66-67, ill.  
Exhibition of contemporary pressed glass.

NOVÝ BOR. NÁRODNÍ PODNIK  
UMĚLECKÉ SKLO  
*Umělecké sklo: Česká sklářská tradice a výsledky činnosti Národního Podniku Umělecké Sklo* (Text by Karel Hettes)  
Nový Bor: Národní Podnik Umělecké Sklo; Prague: Uměleckopřmyslové Muzeum, 1952, 31 pp., ill.  
Czech tableware, mosaics, stained glass, 1949-1952.

NOVÝ BOR. SKLÁŘSKÉ MUZEUM V NOVÉM BORU  
Jiří Suháček: *sklo – kresby. Výběr sklářské tvorby 1974-1984*  
Nový Bor: the museum (branch of Muzea Skla a Bižuterie v Jablonci nad Nisou), 1985, [27] pp., ill.

*Výstava výsledků: 1. mezinárodního symposia v Novém Boru 1982*  
Olomouc: Výtiskly Moravské tiskařské závody, [1983], 1 p. folder, ill.  
Exhibition results for the 1982 Nový Bor symposium.

OFFENBACH. STADTMUSEUM  
*Fünzig Jahre* (Text by René Reichard and Christina Schroeter)  
Offenbach: the museum, 1984, 81 pp., ill.  
Glass of the 1950s, especially Scandinavian and Italian, pp. 18-41.

ORREFORS GALLERY 1984-1985  
Orrefors, Sweden: Orrefors Glasbruk, 1985, 133 pp., ill.  
Biographies and work of 13 artists.

L'ORSA, VIGDIS  
"Kosta – Sveriges eldste glassverk"  
*Glassposten*, no. 4, 1984, pp. 18-19, ill.  
Kosta Boda pieces.

"På leting etter noe som ikke er skapt"  
*Kunst + Antikviteter*, no. 3, 1984, pp. 16-17, ill.  
Willy Johansson retrospective exhibit, Oslo.

ÖSTERBERG, REGINA  
"Likt såppubblor"  
*Form*, v. 81, no. 7 (636), 1985, p. 53, ill.  
Gunnar Cyrén.

PALLASMAA, JUHANI  
"The Arduous Art of Simplicity"  
*Form-Function-Finland*, no. 3, 1985, pp. 10-15, ill.  
Tapio Wirkkala.

PANENKOVÁ, DUĀA  
"Pressed Glass from Jablonec Glassworks"  
*Glass Review*, v. 40, no. 5, 1985, pp. 24-26, ill.

PARIS. CENTRE CULTUREL  
SUÉDOIS  
*Un art du feu: la verrerie contemporaine en Suède*  
Paris: the center, 1985, 63 pp., ill.  
Major Swedish glass artists and their work.

PARIS. GALERIE D. M. SARVER  
A. M. Begou  
[Paris: the gallery], 1985, 10 pp., ill.  
*Meitner* (Text by Yvonne Brunhammer)  
Paris: the gallery;  
Frankfort: SM Galerie Edith Gottschalk, 1985, [16] pp., ill. English summary.

PARIS. GALERIE DES  
CHEVAU-LÉGERS  
*1950-1960. Tableaux, sculptures, céramiques, verreries, luminaires, éléments de mobilier, mobilier, tapisseries, tapis* [sale catalog]  
Versailles: Perrin-Royère-Lajeunesse, 1985, 30 pp., ill.  
Barvier, Leerdam, Sarpaneva, etc.

PARKMAN, ELMERINA  
"Meet Washington's Friar Jerry Hovanec"  
*Gatherings*, v. 6, no. 3, Oct. 1982, p. 5.

PARKMAN, PAUL  
"Concluding Remarks"  
*Glass Art Society Journal 1984-1985*, pp. 166-167, ill.  
At Corning conference.

PARRY, ELSA B.  
"Dale Chihuly: Teamwork and Spontaneity"  
*American Art Glass Quarterly*, v. 3, no. 1, 1985, pp. 42-59, ill.

PEARSON, KATHERINE  
*American Crafts: A Sourcebook for the Home*  
New York, N. Y.: Stewart, Tabori and Chang, 1983, 239 pp., ill.  
"Glass Art," pp. 113-123.

PEILL-GLÄSER. KATALOG 73/74  
Düren: Peill & Putzler Glashüttenwerke, [1973, 60] pp., ill. English summary.  
Tableware catalog for 1973-1974.

PEISER, MARK  
"Mark Peiser"  
*Glass Art Society Journal 1984-1985*, pp. 86-87, ill.

PERRY, PAMELA  
"Exhibitions: Boston. David Bernstein Gallery"  
*Craft International*, April/May/June 1985, pp. 42-43.  
Review of student work from The Mass. College of Art.

"Exhibitions: Boston. David Bernstein Gallery"  
*Craft International*, July/Aug./Sept. 1985, p. 40, ill.  
Review of Flora Mace/Joey Kirkpatrick, Marsha and Kurt Runstadler, Linda MacNeil work.

PETRI, GUNILLA  
"Formevy: Exotiskt juvelglas"  
*Form*, v. 81, no. 1 (631), 1985, p. 50, ill.  
Ulrica Hydman-Vallien.

PHILIPPE, JOSEPH  
*Louis Leloup, créateur verrier à audience internationale*  
[s.l.: s.n. Louis Leloup?, 1985].  
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Liège: Ramada Hotel, 1985, [18] pp., ill.

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Liège: Ramada Hotel, 1985, [17] pp., ill.

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[Auckland, N.Z.]: New Zealand Society of Artists in Glass Inc. and Philips Electrical Industries of New Zealand Ltd., 1984, [14] pp., ill.  
Exhibition and sale.

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PITTSBURGH, PENNSYLVANIA.  
MUSEUM OF ART, CARNEGIE INSTITUTE  
*Carnegie International 1982*  
Pittsburgh, Pa.: the museum, 1982, [162] pp., ill.  
Includes three glass and steel works by Christopher Wilmarth.

PLOCEK, MIROSLAV  
"Beautiful Bohemian Glass"  
*For You from Czechoslovakia*, no. 1, March 1985, pp. 61-63, ill.

"Bohemian Crystal"  
*For You from Czechoslovakia*, no. 3, Sept. 1985, pp. 18-21, ill.

PODZEMNÁ, ALENA  
"Karel Volf"  
*Glass Review*, v. 40, no. 8, 1985, pp. 10-13, ill.  
Lighting glass designer at Valašské Meziříčí.

POHL, J.  
"Bohemian Glass Display in Japan"  
*For You from Czechoslovakia*, no. 3, 1985, p. 82.

POIRIER, MAURICE  
"Christopher Wilmarth: The Medium Is Light"  
*ARTnews*, v. 84, no. 10, Dec. 1985, pp. 68-75, ill.

PRAGUE. GALERIE  
ČESKOSLOVENSKÝ SPISOVATEL  
Bohumil Eliáš: *Obrazy sklo*  
(Text by Miroslav Klivar)  
Prague: Svaz Českých Výtvarných Umělců, 1985, [8] pp., ill.  
Exhibition of Czech artist's paintings and glass sculptures.

PROCTER, STEPHEN  
"Colin Reid – Variations"  
*Neues Glas*, no. 1, Jan./March 1985, pp. 24-28, ill.

RADIMÁKOVÁ, EMÍLIA  
"The International Arts and Crafts Exhibition in Bratislava"  
*Glass Review*, v. 40, no. 7, 1985, pp. 14-21, ill.  
Work of many Czech glass designers.

RAKOW, LEONARD and JULIETTE K.  
"Something New in Paperweights – Diatreta and Insculpture"  
*Annual Bulletin of the Paperweight Collectors' Association*, 1984, pp. 14-19, ill.  
Barry Sautner's cameo weights made by sandblasting.

REBER, ALOIS  
"Das Mitarbeiterporträt: Max Marik aus Riedlhütte"  
*Nachtmann Glashüttenpost*, no. 6, April 1985, pp. 6-7, ill.  
Glassmaker at Riedlhütte.

REISER, BEVERLY  
"Upward Profiles"  
*Ylem* (Orinda, Cal.), v. 5, no. 4, Aug. 1985, p. 8, ill.  
Author's neon and sandblasted mirror construction.

REYKJAVÍK, ICELAND.  
KJARVALSSTADIR  
*Crafts U.S.A.* (Text by Marian O'Brien and Pamela Bremeit)  
Reykjavik: the museum, 1983, 128 pp., ill.  
Work of 12 glass artists in 1983 exhibit.

RICHARDS, TIMOTHY  
"Performing Objects: Technology without Purpose"  
*Leonardo*, v. 17, no. 4, 1984, pp. 237-240, ill.  
Light displays and other projects.



**RICHARDSON, MARGARET**

"Douglas Navarra's Glass Precisionism"  
*New York*, no. 23/24, Summer/Fall 1985,  
 pp. 18-19, ill.

"Exhibitions: New York Experimental Glass  
 Workshop"

*Craft International*, Jan./Feb./March 1985, p. 39.  
 Neon sculptures by Pedro de Campos  
 Rosado and Negro.

"New York Experimental Glass Workshop  
 Exhibition: 'In the Beginning'"  
*Craft International*, April/May/June 1985, p. 38.  
 Three artists who founded NYEGW:  
 Janna Longarce, Joe Upham, Richard Yelle.

"Reviews: 'Artists from the New York Experimental  
 Glass Workshop'"  
*New York*, no. 21/22, Winter/Spring 1985,  
 pp. 40-41.  
 Summer 1984 exhibit.

"Reviews: Pedro de Campos Rosado and Negro"  
*New York*, no. 21/22, Winter/Spring 1985, p. 44.  
 Neon show, NYEGW, 1984.

**RICKE, HELMUT**

"Erster Bayerwald Glas-Preis"  
*Kunst + Handwerk*, no. 2, March/April 1985,  
 pp. 79-83, ill.  
 Frauenau competition.

Erster Bayerwald Glas-Preis/First 'Bayerwald'  
 Glass Competition"  
*Neues Glas*, no. 1, Jan./March 1985,  
 pp. 33-37+, ill.

"Nachmals: Bayerwald Glaspreis an Franz Xaver  
 Hoeller/Again: Bavarian Forest Glass Prize to  
 Franz Xaver Hoeller"  
*Neues Glas*, no. 2, 1985, pp. 93-94, ill.

**RIGNAULT, GÉRARD**

"Un lever de rideau"  
*L'Atelier des Métiers d'Art*, no. 93, Nov. 1984,  
 pp. 28-29, ill.  
 World Crafts Council biennial show at Bratislava.

**RIIHIMÄKI, SUOMEN LASIMUSEO**

*Lasia: Saksan Demokraattisesta Tasavallasta –  
 Historiaa ja Nykyäikää / Glas aus der Deutschen  
 Demokratischen Republik – Geschichte und  
 Gegenwart*

(Text by Angela Grzesiak and Fritz Kämpfer)  
 [Riihimäki: the museum; Leipzig: Grassimuseum,  
 1984], 63 pp., ill.  
 Exhibit of glass from the DDR, past and present.  
 1984 *Veistoksia Lasissa: Glas-Galerie Luzern –  
 Glasi Hergiswil – Suomen Lasimuseo*  
 Riihimäki: the museum, 1985, 47 pp., ill.  
 Exhibition of glass sculptures by 22 European  
 artists.

**RINALDI, PAOLO**

"Elementi luminosi"  
*Casa Vogue*, no. 161, March 1985, p. 179, ill.  
 Neon by Maurizio Nannucci.

**RIPKA, LADISLAV**

"International Exhibition of Arts and Crafts Held in  
 Bratislava"  
*Craft International*, July/Aug./Sept. 1985, p. 31.  
 Glass awards given at exhibit held in Autumn 1984.

**ROBBINS, CHRISTINE**

"And You May Ask Yourself – Well... How Did I Get  
 Here?"  
*Glass Art Society Journal 1984-1985*,  
 pp. 90-92, ill.

**RODGER, ROBIN**

"Review of 6th Annual Exhibition"  
*Scottish Glass Society Newsletter*,  
 no. 18, June 1985, pp. 8-11.  
 Scottish Glass Society show and sale held at  
 Caithness, May 1985.

**ROMANÒ, C.**

"Cristallo d'arte a Milano"  
*Casa Stile*, no. 134, Oct. 1984, pp. 22-23, ill.  
 Czech exhibition.

"Crystalex Nový Bor"  
*Casa Stile*, v. 12, no. 136, Jan. 1985,  
 pp. 112-114, ill.

"Sklo '84 Praga: il nuovo design"  
*Casa Stile*, no. 134, Oct. 1984, pp. 34-35, ill.  
 Glass by Libenský, Harcuba, Hlava, Rybák,  
 Drobnik.

**RÖTER, BERND**

"Material und Form"  
*Kunst + Handwerk*, no. 4, July/Aug. 1985,  
 pp. 234-235, ill.

Craft exhibition in Paris and in Mainz; glass by  
 Molnar, Wallstab, Moje, Moje-Wohlgemuth.

**ROUEN. MUSÉE DES BEAUX-ARTS**

*Art du verre: Actualité internationale*  
 Rouen: the museum, 1985, [23] pp., ill.  
 International exposition, June-Sept. 1985,  
 organized by the museum and Association  
 "Renouveau du Verre en Haute-Normandie."

**RUFFNER, GINNY MARTIN**

"Ginny Martin Ruffner"  
*Glass Art Society Journal 1984-1985*, p. 93, ill.

**RUSSELL, J. M.**

"A Touch of Glass"  
*Scots Magazine*, Dec. 1984, pp. 304-306, ill.  
 Anita Pate's sandblasted bowls.

**RYNNIMERI, VAL**

"Memphis in Toronto"  
*ID (Industrial Design)*, v. 32, no. 1, Jan./Feb. 1985,  
 p. 82, ill.  
 Includes champagne flute by Matteo Thun.

**SAN FRANCISCO, CALIFORNIA.**

FULLER GOLDEEN and  
 JIM BERGGRUEN GALLERIES  
*Celebration of Bay Area Art:  
 KQED Special Art Auction*  
 San Francisco, Cal.: KQED Special Art Auction  
 Committee, 1985, 68 pp., ill.  
 Includes glass by Nat Dean, Peter Gutkin,  
 Marvin Lipofsky.

**SASAKI CRYSTAL 1985 CALENDAR:**

*ART GLASS COLLECTION*  
 [s.l.]: Sasaki Glass Co., Ltd., [1984],  
 6 leaves, ill.  
 Work exhibited at "Glass '84 in Japan" by  
 Japan Glass Artcrafts Association.

**SAVE, COLETTE**

"De jour, comme de nuit"  
*L'Atelier des Métiers d'Art*,  
 no. 95, Feb./March 1985, pp. 14-15, ill.  
 Nimes show of luminous objects by  
 Mylaine Irlinger.

"Exposition internationale:  
 le verre s'installe à Rouen"  
*L'Atelier des Métiers d'Art*, no. 100,  
 July/Aug. 1985, pp. 38-39, ill.

"Forum Zurich"  
*L'Atelier des Métiers d'Art*, no. 94,  
 Dec. 1984/Jan. 1985, pp. 28-31, ill.  
 J.-D. Fleury, Yan and Catherine Zoritchak.

"Un groupe anglais bien rythmé"  
*L'Atelier des Métiers d'Art*, no. 96, March 1985,  
 pp. 28-29, ill.  
 Work of London's Glasshouse.

"Le Musée dans ses meubles"  
*L'Atelier des Métiers d'Art*, no. 100,  
 July/Aug. 1985, pp. 24-29, ill.  
 Interview with Yvonne Brunhammer describing the  
 Musée des Arts Décoratifs; includes glass by  
 Castiglioni, Lugosy, Colucci.

"Les Salons de Janvier"  
*L'Atelier des Métiers d'Art*,  
 no. 95, Feb./March 1985, pp. 4-9, ill.  
 Exhibits of transparent furniture and glass by  
 Jean-Louis Raymond.

**SAVE, COLETTE and**

**GIRARD, SYLVIE**  
 "Vu: Souffler n'est pas jouer; oser la porcelaine et  
 le verre; 'lumières, je pense à vous'"  
*L'Atelier des Métiers d'Art*, no. 99, June 1985,  
 pp. 4-5, ill.  
 Review of three exhibits in Paris:  
 Juteau and Merloz, Van Lith, and a lighting show.

**SAVE, COLETTE and**

**UMBDENSTOCK, JEAN-PIERRE**  
 "Le Visiteur étranger..."  
*L'Atelier des Métiers d'Art*, no. 95,  
 Feb./March 1985, pp. 16-19, ill.  
 Umbdenstock recounts his visits to Corning,  
 New York City, California.

**SCHAEFER, CLAUDE**

"François Vigorie"  
*La Revue de la Céramique et du Verre*,  
 no. 20, Jan./Feb. 1985, pp. 30-31, ill.  
 Sandblasted sculptures and vessels.

**SCHANTZ, KARL**

"In Review: Peter Zips"  
*Ontario Craft*, v. 9, no. 4, Dec. 1984, pp. 25-26, ill.

Large-scale sculptures of concrete, cement, glass,  
 and metal.

**SCHLÜTER, MOGENS**

"Gamle danske Glas"  
*Glas & Mennesker*, no. 1, March 1980, p. 15, ill.  
 Books about Danish glass.

**Jubiläumsskrift Musikforeningen URANIA**

*genem 100 år*  
 [Naestved: Musikforeningen URANIA;  
 Holmegaards Glasvaerk, 1984], 24 pp., ill.  
 Musical performing groups at Holmegaard  
 Glassworks, including glass band.

"40 års dansk glas"  
*Glas & Mennesker*, v. 3, no. 6, Sept. 1982,  
 pp. 6-9, ill.  
 Per Lütken, Holmegaard designer.

**SCHÜTZ, RENÉ**

"Americans in Glass: First Overview in a European  
 Museum"  
*Kultur Chronik*, no. 6, 1984, p. 52, ill.  
 Woodson exhibit at Düsseldorf Art Museum.

**SCOTTISH GLASS SOCIETY**

*6TH ANNUAL EXHIBITION AT  
 CAITHNESS GLASS, PERTH*  
 [s.l.]: the society, 1985, [8] pp.  
 List of exhibitors.

**SEEBOHM, CAROLINE**

"Hatched in Fire: The Making of a Masterpiece"  
*Connoisseur*, v. 215, no. 886, Nov. 1985,  
 pp. 120-123, ill.  
 Steuben "Swan Bowl" designed by Peter Aldridge  
 and Jane Osborn-Smith.

**SEIDEL, MIRIAM**

"Light (Art) in August"  
*New Art Examiner*, v. 13, no. 2, Oct. 1985,  
 pp. 65-66.  
 Review of group show, Philadelphia, that included  
 work by Lee Roy Champagne, Janet Biggs,  
 Dan Flavin.

**SEKORA, ONDŘEJ J.**

"Evropské umělecké řemeslo v Bratislavě"  
*Umění a Řemesla*, no. 2, 1985, pp. 38-42, ill.  
 English summary.  
 Yan Zoritchak, Ann Wärf, Daryle Hinz at Bratislava  
 International Craft Exhibition, 1984.

"Jubiläum Pavla Hlavý"  
*Umění a Řemesla*, no. 1, 1985, pp. 24-26, ill.  
 English summary.

"Lesk (a bída?) českého skla"  
*Umění a Řemesla*, no. 1, 1985, pp. 10-11.  
 English summary.  
 Review of the state of Czech artistic glass in 1984.

"Záznamy II: sklo v Telči"  
*Umění a Řemesla*, no. 1, 1985, pp. 43-46, ill.  
 English summary.  
 Review of 1984 exhibition at Telč Castle.

**SELIGMAN, RUTH**

"Allen David, Glass Sculptor and Painter"  
*Glass Magazine*, v. 10, no. 1, Jan./March 1983,  
 pp. 20-29, ill.

**SELMAN, LAWRENCE H.**

"Paul Stankard's Spirits under the Earth"  
*Paperweight News*, v. 7, no. 3, Oct. 1985,  
 pp. 11-12+, ill.  
 Stankard's new "environmental" weights.

**SHAEFFER, BARBARA**

"Erickson Glass 1943-1961"  
*Glass Review (Ohio)*, v. 15, no. 1, Jan. 1985,  
 p. 31, ill.  
 Bremen, Ohio, glassmaker.

**SHANAHAN, PATRICK**

"Cut & Blow: Six Glassmakers in Their Workshops"  
*Crafts*, no. 72, Jan./Feb. 1985, pp. 24-27, ill.  
 Simon Moore, Deborah Fladgate, Tessa Clegg,  
 Stephen Proctor, Arlon Bayliss,  
 Tatiana Best-Devereux.

**"On Your Marks"**

*Crafts*, no. 76, Sept./Oct. 1985, pp. 16-19, ill.  
 New glass by craft graduates.

**SHAPIRO, L. D. and others**

"K 125-letju stekol nogo zavoda 'Krasnyi Mai'"  
*Steklo i Keramika*, no. 4, 1985, pp. 4-8, ill.  
 "Toward the 125th anniversary of the  
 Krasnyi Mai glassworks.



**SHAW, PHILLIDA**  
"Glass Information Service"  
*Scottish Glass Society Newsletter*,  
no. 17, Jan. 1985, item 3.  
Newly established British glass referral service,  
London.

**SILBERMAN, ROBERT**  
"Decorative Arts. 'Americans in Glass':  
A Requiem?"  
*Art in America*, v. 73, no. 3, March 1985,  
pp. 47-53, ill.  
Triennial show touring Europe.

**SIMPSON, RICHARD V.**  
"Perthshire Paperweights, Ltd."  
*Hobbies*, v. 89, no. 11, Jan. 1985, pp. 34-35, ill.

**ŠIŇANSKÁ, JANA**  
"Brusič"  
*Umění a Remesla*, no. 3, 1985, pp. 50-51, ill.  
English summary.  
Glasscutter Jan Štohanzl.

**ŠINDELÁŘ, DUŠAN**  
*Estetika sklářské tvorby*  
Prague: Státní Pedagogické Nakladatelství, 1974,  
121 pp., ill.  
Glass from various Czech designers and factories,  
1960s to 1974.

**SINKOVITS, PÉTER**  
"Azüveg nyelvén szölvé"  
*Művészet*, no. 3, March 1985, pp. 30-35, ill.  
Interview with Zoltán Bohus.  
"Üvegterek"  
*Művészet*, no. 3, March 1985, pp. 22-26, ill.  
Lugossy, Bohus, and others.

**SINZ, DAGMAR**  
"Glas unter europäischer Flagge"  
*Kunst + Handwerk*, no. 6, Nov./Dec. 1984,  
pp. 334-335, ill.

"Contemporary Glass in Europe" show at  
Galerie Paskine de Gignoux, Strasbourg.

"Kaleidoskop – Eindrücke von der französischen  
Glasszene/Kaleidoscope – Impressions of the  
French Glass Scene"  
*Neues Glas*, no. 3, July/Sept. 1985,  
pp. 166-170, ill.

"Paris: Wiedereröffnung Musée des  
Arts Décoratifs"  
*Kunst + Handwerk*, no. 4, July/Aug. 1985,  
pp. 222-223, ill.

**SKALICKÝ, ALEXANDR**  
"Dílo Věry Liškové"  
*Umění a Remesla*, no. 1, 1985, pp. 27-29, ill.  
English summary.  
Works of Věra Lišková.

**SKARLANTOVÁ, JANA and  
LESAY, JOZEF**  
"The Best Product of 1984"  
*Glass Review*, v. 40, no. 7, 1985, pp. 2-12, ill.  
Czech tableware, vases, bottles, etc.

**SLAVIN, MAEVE**  
"The New Design Hits Texas"  
*Interiors*, v. 144, no. 7, Feb. 1985, pp. 102-107, ill.  
Memphis products in a Dallas showroom.

**SLIVKA, ROSE, ed.**  
*The Crafts of the Modern World*  
New York, N. Y.: Horizon Press in collaboration  
with the World Crafts Council, 1968, 224 pp., ill.  
Includes glass and stained glass from  
Scandinavia, Italy, Czechoslovakia,  
the Netherlands, U. S. A.

**SMELTZER, NANCY**  
"Capuchin Friar, a Former Potter, Now Helps  
Support His Monastery by Selling His Glass"  
*The Crafts Report*, v. 11, no. 119, Dec. 1985,  
p. 15, ill.

**SMITS, KATHY**  
"Behold: Stuart Abelman"  
*Bergstrom-Mahler Museum Preview*,  
no. 10, Nov./Dec./Jan. 1985-1986, p. 2, ill.

"Shop News: Paul Stankard"  
*Bergstrom-Mahler Museum Preview*,  
no. 9, Sept./Oct. 1985, p. [5], ill.  
Biography of the paperweight maker.

**ŠNAJDR, IVAN**  
"Modern Drinking Glass"  
*Glass Review*, v. 40, no. 5, 1985, pp. 6-8, ill.  
Sets from Crystalex, Nový Bor.

**SPAULDING, RICHARD**  
"The Glass Eye Sees Ahead"  
*New Work*, no. 21/22, Winter/Spring 1985,  
pp. 10-12, ill.  
Interview with Rob Adamson and Charles Parriott  
of the Seattle studio.

**SPECTOR, NANCY**  
"Finnish Craftsmanship"  
*ID (Industrial Design)*, v. 32, no. 3, May/June 1985,  
p. 66, ill.  
Tapio Wirkkala.

**SPIELMANN, HEINZ**  
"Erwerbungen für die Moderne Abteilung im Jahre  
1983"  
*Jahrbuch des Museums für Kunst und Gewerbe  
Hamburg*, v. 3, 1984, pp. 255, 260-262, ill.  
11 studio glass acquisitions.

**ST. LOUIS, MISSOURI.  
THE GREENBERG GALLERY**  
*Diego Giacometti* (Text by John Armbruster and  
Willy Rotzler)  
St. Louis, Mo.: the Greenberg Gallery;  
New York, N. Y.: Marisa Del Re Gallery, 1985,  
52 pp., ill.  
Exhibit includes glass tables.

**STAEBLER, WENDY**  
"Tunnel of Light"  
*Interiors*, v. 144, no. 9, April 1985, pp. 130-131, ill.  
Architectural design and Swedish glass displays  
in Nilsson Gallery, Soho.

**STARÁ, EVA**  
"Jozef Soukup jubilující"  
*Umění a Remesla*, no. 1, 1985, pp. 6-7, ill.

**STENSMAN, MAILIS**  
"Formrevy: Bertil Vallien – Glaspris i Coburg"  
*Form*, v. 81, no. 7 (636), 1985, p. 50.

"Formrevy: Centrifugerat"  
*Form*, v. 81, no. 5 (634), 1985, p. 29, ill.  
Lars Hellsten.

"Formrevy: Glasbilder"  
*Form*, v. 81, no. 5 (634), 1985, p. 22, ill.  
Ann Wärrf piece.

**STOCKHOLM. NATIONALMUSEUM**  
*Frya fria: Svenskt studioglas*  
Stockholm: the museum, 1984, 20 pp., ill.  
1984 exhibition: Åsa Brandt, Ulla Forsell, Anders  
Wingård, Ann Wärrf.

*Svenskt Glas '83: Prisbelönt Design*  
Stockholm: the museum, 1984, 30 pp., ill.  
Catalog of the exhibit.

*Swedish Glass: Awarded Design*  
Stockholm: The National Swedish Industrial Board  
in collaboration with the Swedish Glassworks,  
[1984], 73 pp., ill.

**STRASBOURG. GALÉRIE PASKINE  
DE GIGNOUX**  
*Verre contemporain en Europe*  
Strasbourg: Edition N. P. Engel, 1984,  
[16] pp., ill.  
Work of 50 artists.

**STRAUS, CEES**  
"Glass Evokes Emotions – The Art of Richard  
Meitner/Glas weckt Emotionen – Kunst von  
Richard Meitner"  
*Neues Glas*, no. 2, 1985, pp. 82-87, ill.

**STUTTGART. DESIGN CENTER DES  
LANDESGEWERBEAMT  
BADEN-WÜRTTEMBERG**  
*Deutsche Auswahl 1984. Ausstellung gut  
gestalteter Industrieprodukte*  
(Ed. by Helga Baumann, Wolfgang Berger)  
Stuttgart: Landesgewerbeamt  
Baden-Württemberg, 1984, 479 pp., ill.  
German "selection of well-made commercial  
products": tableware, vases, drinking sets from  
various German firms, pp. 173-196.

**SUDA, KRISTIÁN**  
"Das Glasobjekt – Raum der Zeichnung/The Glass  
Object – The Space of Drawings"  
*Neues Glas*, no. 4, Oct./Dec. 1985, pp. 258-261, ill.  
Work of Jaromír Rybák.

**ŠULC, OTA**  
"Moser, Glass of High Quality"  
*Glass Review*, v. 40, no. 1, 1985, pp. 2-6, ill.

**SÜSSMUTH. GLAS-VERNISSAGE**  
Immenhausen: Süssmuth-Glas und Kunstedition,  
1984, 139 pp., ill.  
Catalog of tableware, lamps, vases.

**SŮVA, VLADIMÍR**  
"The 'First Lady' of Czech Glass-making"  
*For You from Czechoslovakia*, no. 2, June 1985,  
pp. 20-25, ill.  
Ludvíka Smrčková.

**SVOBODA, JAROSLAV**  
"The Skrdlovice Glassworks"  
*Glass Review*, v. 39, no. 10, 1984, pp. 14-23, ill.

**SYDNEY, AUSTRALIA. CRAFTS  
COUNCIL CENTRE GALLERY**  
*Art Works Glass: An Exhibition about Glass, and  
the Meaning of Materials*  
[Sydney]: Crafts Council of New South Wales,  
1985, 21 pp., ill.  
16 artists.

**SZVERLE, MÁRIA**  
"Egyedi üvegek gyáron belül"  
*Művészet*, no. 3, March 1985, p. 51, ill.  
Two pieces by Finnish artist Oiva Toikka.

**TALABA, MARK**  
"Profile: Sydney Cash"  
*Glass Magazine*, v. 10, no. 1, Jan./March 1983,  
pp. 15-19, ill.

**TERRIS, COLIN**  
"Paperweight – or Art Form?"  
*Craft Work*, no. 6, Winter 1984, pp. 20-21, ill.  
Author's work at Caithness.

**THORNE, PAMELA**  
"Glass Artists' Gallery"  
*Craft Australia*, no. 2, Winter 1984, p. 97, ill.  
Maureen Cahill and others establish gallery in  
Paddington, Sydney.

**TOKYO. THE GLASS GALLERY  
KUDAN**  
*First Japan Pâte de verre Competition, Organized  
by The Glass Loving Peoples Association*  
(Text by Tsuneo Yoshimizu)  
Kawasaki: the association and  
The Tokyo Glass Art Institute, 1984, 32 pp., ill.

**TORONTO, ONTARIO.  
THE ART GALLERY  
AT HARBOURFRONT**  
*Celebration '84: A Sense of Occasion*  
Toronto: Ontario Crafts Council, 1984, 32 pp., ill.  
Traveling craft exhibition with glass by  
Martha Henry, Daniel Crichton, Ruth Thiessen.

**TORONTO, ONTARIO.  
KOFFLER GALLERY**  
*Unique Glass from Finland. By the Finnish  
Society of Crafts and Design*  
(Text by Marketta Kahma)  
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*Scottish Glass Newsletter*, no. 16, Nov. 1984,  
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**TUCKER, JOHN G.**  
"Light & Design: Energetic Art"  
*Interior Design*, v. 55, no. 11, Nov. 1984,  
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Rocky Pinciotti, Richard Harned.

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"A Conversation with Paul Seide"  
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Morris, Dale Chihuly, Ira Sapir.

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**VAN CLINE, MARY**

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*New Work*, no. 23/24, Summer/Fall 1985, p. 29, ill.

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"Régi finn üvegyártás – mai finn üvegművészet"  
*Művészet*, no. 3, March 1985, pp. 47-50, ill.  
 Mirkkala and other Finnish glass.

**VARSTAIR, ANDREW**

"Good and Bad News from the Exhibition"  
*British Artists in Glass Newsletter*,  
 June 1985, pp. [25-26].  
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**VENICE, MUSEO D'ARTE MODERNA  
DI CA' PESARO**

*Robert Willson*  
 Venice: the museum, 1984, [18] pp., ill.  
 Exhibition catalog of Willson's work made in  
 Murano.

*Robert Willson: A Story in Glass*  
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 Exhibition of 42 sculptures made in Alfredo Barbini  
 glass furnace, Murano.

**VERCELLONI, ISA**

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*Casa Vogue*, no. 161, March 1985, pp. 160-167, ill.  
 English summary.  
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**VILADAS, PILAR**

"Art for Whose Sake?"  
*Progressive Architecture*, no. 4, April 1985,  
 p. 29, ill.  
 Neon sculpture by Stephen Antonakos, Tacoma,  
 Wash.

"A Sense of Proportion"  
*Progressive Architecture*, no. 4, April 1985,  
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 Dan Flavin fluorescent light sculpture in a studio.

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*Neues Glas*, no. 4, Oct./Dec. 1985, p. 286, ill.

**WALLSTAB, KURT**

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*American Art Glass Quarterly*, v. 3, no. 1, 1985,  
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**WARMUS, WILLIAM**

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*New Glass Review* 6, 1985, pp. 30-42, ill.

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*New Work*, no. 23/24, Summer/Fall 1985,  
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*Glass Art Society Journal 1984-1985*,  
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**WATSTEIN, ESTHER**

"The Fused Glass of Bruce Laughlin"  
*GlassCraftNews*, v. 1, no. 11, 1985, pp. 26-27, ill.

**WATTS, DAVID**

"Rakows Honoured by Corning Library"  
*Glass Circle News*, no. 30, Dec. 1984, p. 5.

"The World Moser Club of Giant Goblets"  
*Glass Circle News*, no. 30, Dec. 1984, p. 6.  
 Drinking glasses in the shape of human forms  
 designed by Metelak, 1956.

**WECHSLER, MAX**

"Reviews: Mario Merz"  
*Artforum*, v. 24, no. 1, Sept. 1985, pp. 134-135, ill.  
 Clay and glass constructions, Zurich.

**WEISS, DICK**

"Review: Pilchuck Glass Show,  
 Traver-Sutton Gallery"  
*Glass Studio*, no. 45, March/April 1985,  
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*Form*, v. 80, no. 8 (630), 1984, p. 53, ill.  
 Paula Barton.

"Formrevy: Grattis-"  
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 Drinking glasses by Jörgen Pudeck.

**WIKEN, CAROL**

"Botanicals within Glass"  
*Hobbies (now Antiques & Collecting Hobbies)*,  
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 Paul Stankard.

**WILSON, LYNDAL**

"Warren Langley, Glass from Australia"  
*Neues Glas*, no. 2, 1985, pp. 75-78, ill.

**WILSON, THOMAS**

"Glass Art – To a High Degree of Finish"  
*Craft Work*, no. 6, Winter 1984, pp. 17-19, ill.  
 Scottish artist Alison McConachie.

**WINTER-IRVING, CELIA**

"Cybernetic Sculpture"  
*Craft Arts*, no. 1, Oct./Dec. 1984, pp. 48-50, ill.  
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 others, pp. 55-67.

**WORTZ, MELINDA**

"Los Angeles: Lynda Benglis"  
*ARTnews*, v. 84, no. 6, Summer 1985, p. 101, ill.  
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*Home Lighting & Accessories*, v. 67, no. 12,  
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 Morgantown, W. Va.

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 New Furnace for This Hand-Glass Plant"  
*American Glass Industry*, v. 105, no. 7, Jan. 1985,  
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"Tokyo Glass Art Institute"  
*Glass Art Society Journal 1984-1985*,  
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**ZABEL, MURRA**

"Monica Guggisberg/Philip Baldwin:  
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*Neues Glas*, no. 4, Oct./Dec. 1985, pp. 246-250, ill.

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*Raoul Goldoni: Staklo, bronca, crteži/Glas,  
 Bronze, Zeichnungen*  
 Zagreb: the museum, 1984, [58] pp., ill.  
 Circulating exhibition, includes glass tableware  
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**ZIEK, BHAKTI and  
GOODWIN, MARK**

"Kingdom of the Gods and Goddesses"  
*American Craft*, v. 45, no. 6, Dec. 1985/Jan. 1986,  
 pp. 32-37, ill.  
 Folk sculpture in Chandigarh, India,  
 garden includes thousands of glass bangles.

**ZIGHETTI, ALESSANDRA**

"Trasparenze da tavola"  
*Casa Vogue*, no. 162, April 1985, pp. 260-261, ill.  
 English summary.  
 Table glasses by Paolina Alamanni and Michael  
 Bang for Holmegaard.

**ZIMMER, JENNY**

"The First Overseas Travelling Exhibition of  
 Australian Glass: Darmstadt 1984, Romont 1985,  
 Chartres 1986"  
*Craft Arts*, no. 2, Jan./March 1985, pp. 52-56+, ill.

"Glass"  
*Craft Australia Yearbook 1984*  
 (Ed. by Ken Lockwood), pp. 47-75, ill.  
 Both hot and flat glass by many Australian artists.

"Overseas Studio Glass"  
*Craft Arts*, no. 1, Oct./Dec. 1984, pp. 23-28, ill.  
 Latest trends in British and European studio glass.

**ZORITCHAK, YAN and**

**DESAIX, CLAUDE**  
 "La Fête du verre à Coburg"  
*L'Atelier des Métiers d'Art*, no. 101, Sept. 1985,  
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*Glass Art Society Journal 1984-1985*,  
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*The Antique Collector*, v. 56, no. 8, Aug. 1985, p. 25, ill.  
Lancet windows in Essex church by Penelope Neave.
- "Album: Ned Smith"  
*Arts Magazine*, v. 59, no. 8, April 1985, pp. 48-49, ill.  
Stone and glass mosaics on wood.
- "Arie Lynn, AIA"  
*Stained Glass*, v. 80, no. 3, Fall 1985, pp. 242-243, ill.  
Synagogue windows in Nashville, Tenn.
- "BSMGP Symposium, 11th May"  
*Stained Glass 1985* (The Magazine of the British Society of Master Glass-Painters), Autumn 1985, pp. 8-11, ill.  
Review of the 18 participating artists' slide presentations.
- "Commissions"  
*American Craft*, v. 45, no. 4, Aug./Sept. 1985, pp. 70-71, ill.  
Church panels by Roal Enix and freestanding leaded glass cube defining a conference room by Maya Rodoczy.
- "Commissions"  
*American Craft*, v. 45, no. 5, Oct./Nov. 1985, pp. 72-73, ill.  
Windows by Arthur Stern, Anita Bracalente/Jerry Sinks.
- "Commissions"  
*Craft Work*, no. 6, Winter 1984, p. 6, ill.  
Stained glass window by Susan Bradbury and engraved bowl by Alison Kinnaird.
- "Commissions: Richard Posner"  
*American Craft*, v. 45, no. 6, Dec. 1985/Jan. 1986, p. 69, ill.  
Glass mural and cast glass block walls, Veteran's Hospital lobby, Seattle.
- "Commissions: Virginia Hoffman"  
*American Craft*, v. 45, no. 1, Feb./March 1985, p. 75, ill.  
Sandblasted screen for private home.
- "Company Histories"  
*The Edge*, v. 5, no. 6, June 1985, pp. 9-10+.  
Descriptions of 50 companies currently making and/or selling stained glass and stained glass supplies.
- "Coup d'oeil sur le vitrail"  
*Verres Actualités*, no. 62, Dec. 1984, pp. 4-10, ill.
- "Craftwork Portfolio"  
*Craft Work*, no. 9, Autumn 1985, pp. 24-25, ill.  
"Glashaus" in Glasgow.
- "Czechoslovak Glass for Islamic University"  
*Glass Review*, v. 40, no. 8, 1985, pp. 25-26, ill.  
Cut and engraved colored panels with stylized designs.
- "David Ruth"  
*Stained Glass*, v. 79, no. 4, Winter 1984-1985, pp. 322-325, ill.  
Recent fused works.
- "Environments & Applications: Doorways and Entries. Peter Green, Peter Mollica, Eleanor Mussen, Jean Myers, Florence Welborn, Susan Williams"  
*Stained Glass*, v. 80, no. 1, Spring 1985, pp. 9-20, ill.
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*Stained Glass*, v. 80, no. 3, Fall 1985, pp. 209-217, ill.  
Work by Center City Stained Glass, Nostalgic Glass Works, and Glassbutcher's Art.
- "Environments & Applications: Heads"  
*Stained Glass*, v. 79, no. 4, Winter 1984-1985, pp. 313-321, ill.  
Work by Millard, Quagliata, Elskus, Snell.
- "Environments & Applications: Lighting"  
*Stained Glass*, v. 80, no. 2, Summer 1985, pp. 105-119, ill.  
Work by Marco Zubar, Glassbutcher's Art, Helen K. Olsen, Quagliata, Ray King, Paul Crist.
- "Etched Glass Panels Highlight Convention Center"  
*Glass Digest*, v. 64, no. 8, Aug. 15, 1985, pp. 131-132, ill.  
32 panels by M. Ferguson in Glacier National Park.
- "Farbglas-Fenster für die Pauluskirche in Hannover"  
*Glas + Rahmen*, no. 15, Aug. 1984, p. 758+, ill.  
Church windows by Wolfgang Rafter.
- "Die Fensterwand von Ludwig Schaffrath"  
*Kunst in Hessen und am Mittelrhein 23 + 24*, 1984, pp. 32-33, ill.  
Includes commentary by Schaffrath on his work.
- "Folio: Nativities of Frederick Cole"  
*Stained Glass*, v. 79, no. 4, Winter 1984-1985, pp. 345-349, ill.
- "Förseglat i glas"  
*Form*, v. 81, no. 5 (634), 1985, p. 48, ill. English summary.  
Laminated, mirrored panels in airport by Birgitta Ahlin and Sirkka Lehtonen.
- "Glaskunst: Kompositionen aus gebündelten Glasstreifen"  
*Glaswelt*, v. 38, no. 7, July 1985, p. 612, ill.  
Panels by Heide-Astrid Betz-Schlierer in Rouen exhibition.
- "Glasmalerei"  
*Kunst in Hessen und am Mittelrhein 23 + 24*, 1984, pp. 122-145, ill.  
Contemporary German artists; Americans Bunnell, Kehlmann, and Marioni.
- "Glass Architecture"  
*Monthly Bulletin for the Glass Industry* (Cerglas Ltd.), no. 588, March 1985, p. 1.  
Brief article on daring designs and unexpected problems.
- "Glass Art Hawaii '85"  
*Facets* (Stained Glass Association of Hawaii), June/July 1985, p. 1.  
Review of spring exhibition.
- "Glass Information Centre"  
*Scottish Glass Society Newsletter*, no. 18, June 1985, p. 4.  
British organization for information, contacts, sources on all aspects of glass, especially architectural glass.
- "The Glazed Look"  
*CraftNews*, v. 10, no. 5, July 1985, p. 1, ill.  
Four panels by Ontario high school students.
- "Hand-Crafted Glass Panels"  
*Glass* (U.K.), v. 62, no. 3, March 1985, p. 114, ill.  
Six engraved panels by John Eley.
- "Hetley-Hartley Wood Competition"  
*Stained Glass 1985* (The Magazine of the British Society of Master Glass-Painters), Autumn 1985, pp. 3-4.
- "Innovative Glass Sculpture"  
*Glass* (U.K.), v. 62, no. 1, Jan. 1985, p. 39, ill.  
Outdoor glass sculpture planned for photography museum in Yorkshire.
- "International Glass Craft Expo Set for Las Vegas"  
*The Crafts Report*, v. 11, no. 113, May 1985, p. 39.
- "John Bera: A Stained Glass Window for Rotary International"  
*Stained Glass*, v. 80, no. 3, Fall 1985, p. 241, ill.  
On view in Evanston, Ill.
- "Lacquered in Three Dimensions"  
*Interior Design*, v. 56, no. 2, Feb. 1985, pp. 220-223, ill.  
Freestanding leaded glass walk-in cube by Maya Rodoczy.
- "Laffey, Powning Win New CCC Awards"  
*CraftNews*, v. 10, no. 7, Oct. 1985, p. 5, ill.  
Barbara Laffey of Toronto receives Canadian Crafts Council award for stained glass project.
- "News from Members: Joseph Nuttgens, Lydia Marouf"  
*Stained Glass 1985* (The Magazine of the British Society of Master Glass-Painters), Spring 1985, pp. 12-13.
- "Notes & Commissions"  
*Craft Work* (Edinburgh), no. 7, Spring 1985, p. 6, ill.  
Church window in Woodhorn by Sarah Richardson; four panels by John Clark for Coatbridge centenary.
- "Of Interest to Pros"  
*The Edge*, irregular series: v. 5, no. 1, Jan. 1985 - v. 5, no. 10, Oct. 1985.  
News of workshops, seminars, etc.
- "Photography Assists Glass Engravers"  
*Glass* (U.K.), v. 62, no. 11, Nov. 1985, p. 431, ill.  
Sandblasting method to reproduce antique woodcuts and engravings.
- "Portfolio: John David Forsgren"  
*American Craft*, v. 45, no. 1, Feb./March 1985, p. 36, ill.  
Wall of leaded glass panels in Richmond, Va. bank building.
- "Portfolio: Paul Housberg"  
*American Craft*, v. 45, no. 4, Aug./Sept. 1985, p. 41, ill.
- "Présence d'un illustre graveur tchèque au Japon"  
*Revue des Industries d'Art Offrir*, no. 216, July/Aug. 1985, p. 49, ill.  
Czech engraver Bohuslav Horáček in Japan.
- "Se ne parla: figure sotto cristallo"  
*Casa Vogue*, no. 163, May 1985, p. 227, ill.  
Painted glass figures by Dady Orsi.
- "Simboli e segni da parete"  
*Casa Stile*, no. 155, Sept. 1984, pp. 372-374, ill. English summary.  
Tiles of Venetian murrhine glass.
- "Solar-Architektur"  
*Glas + Rahmen*, no. 20, 1984, pp. 1042-1062, ill.
- "Stained Glass Screen for the City of Cardiff"  
*Glass Technology*, v. 26, no. 3, June 1985, pp. 123-124, ill.  
Designed by von Stockhausen as gift from Stuttgart to Cardiff.
- "Window on the World: Visionary's Windows"  
*The Illustrated London News*, v. 273, no. 7042, May 1985, p. 17, ill.  
Laurence Whistler engraved windows for a church in Dorset.

ACERBI, ADELAIDE

"Era una scuderia"  
*Casa Vogue*, no. 164, June 1985, pp. 152-157, ill.  
Studio home with glass columns lit inside with pink neon.

AN AMERICAN ART FORM:

GLASSMAKING AND ENGRAVING  
Elmira, N.Y.: Chemung Canal Trust Co., [1985], [10] pp., ill.  
Series of 26 engraved panels on Corning glassmaking made for bank building.

ANDERSON, NOLA

"Architectural Glass: The Peeling Studio"  
*Craft Australia*, no. 2, Winter 1984, pp. 27-32, ill.  
Sydney artists Peter and Leigh Campbell.

ARMSTRONG, SUE

"Ideas Find Expression"  
*Craft Work* (Edinburgh), no. 1, Aug. 1983, p. 21, ill.  
Panel by Sax Shaw.

BAILEY, JANICE

"A Dazzling Addition to the Big D"  
*Interiors*, v. 144, no. 10, May 1985, p. 70, ill.  
Infomart, Dallas, based on Crystal Palace.

BALTIMORE, MARYLAND. ART

GLASS ALLIANCE OF MARYLAND  
*The Second Biennial Feet of Glass National Competition*  
Baltimore: the Alliance, [1985], [8] pp., ill.

BAMFORD, JOAN

"Glass Through the Ages"  
*Essex Countryside*, v. 25, no. 247, Aug. 1977, p. 69, ill.  
Brief history of British glass and an engraved piece by Peter Dreiser.

BARCELONA. CASA ELIZALDE

*Homenatge a Joan Miró. 1er Concurs Internacional de Vitalls*  
Barcelona: Ajuntament de Barcelona; Departament de Cultura de la Generalitat de Catalunya; Ministerio de Cultura, 1984, 47 pp., ill.  
Jan./Feb. exhibition of European stained glass.



**BARCELONA. CONSTRUMAT,  
SALÓN INTERNACIONAL DE  
CONSTRUCCIÓN**

*Vitral 85*  
Barcelona: Construmat, 1985, 35 pp., ill.  
Exhibition of work of European stained glass  
artists.

**BARTLETT, KEN**

"Ken Bartlett"  
*Craft Australia*, no. 3, Spring 1984,  
pp. 62-64, ill.

**BEASLEY, JERRY**

"What's New from Expo 85"  
*Glass Artist's Fellowship Newsletter*  
(Denver), Oct. 1985, pp. 5-8.  
New products for stained glass-making shown  
at trade show.

**BEEH-LUSTENBERGER, SUZANNE**

"H. G. von Stockhausens Glaswand in der St.  
David's Hall in Cardiff, Wales / H. G. von Stock-  
hausen's Glass Screen in the St. David's Hall in  
Cardiff, Wales"  
*Neues Glas*, no. 2, 1985, pp. 88-90, ill.

**BELL, LARRY**

*Chairs in Space: The Book of the Game*  
Taos, N.M.: Webb Design Studio, 1984,  
47 pp., ill.

**BENDER, RODNEY**

"The Howard Martin Memorial Window"  
*The Journal of Stained Glass*  
(British Society of Master Glass-Painters),  
v. 18, no. 1, 1983-1984,  
pp. 81-83, ill.  
Window by Schreiter at Swansea College of Art.

**BERNSTEIN, ROSITA**

"Bilder der Welt/Images of the World,  
Glass-Panels by Jürgen Drewers-Reisinger"  
*Neues Glas*, no. 3, July/Sept. 1985, p. 206, ill.

**BLENCH, BRIAN**

"A Comment on Humanity"  
*Craft Work*, no. 6, Winter 1984, pp. 22-24, ill.  
Engraved work by Alison Kinnaird.

**BOLWELL, ALAN**

"Games in Glass"  
*GlassCraftNews*, v. 1, no. 12, 1985, pp. 5-7, ill.  
Stained glass sign by author for Berkeley,  
Cal. game store.

**BONN.  
STÄDTISCHES KUNSTMUSEUM**

*Felix Droese: Über die menschliche Fleischfarbe*  
Bonn: the museum, 1985, 135 pp., ill.  
Includes glass sculpture.

**BOOKER, CHRISTOPHER**

"Windows on the World"  
*Scottish Glass Society Newsletter*,  
no. 19, Oct. 1985, p. 3.  
The work of Laurence Whistler.

**BRADBURY, WAYNE**

"Glass at the Botanic Gardens 1985"  
*Glass Artist's Fellowship Newsletter*  
(Denver), Oct. 1985, pp. 3-4.

**BREMEN.  
MONICA TRÜJEN [GALLERY]**

*Glas: Bilder von Karin und Nico Baarlink,  
Klaus Jansen; Collagen von Peter Brake;  
Leuchtoobjekte von Hans Maier-Poebing*  
Bremen: the gallery, 1985, [9] pp.

**BROWN, MELISSA**

"Perspectives: Memorials, Not Monuments"  
*Progressive Architecture*, no. 9,  
Sept. 1985, p. 43+, ill.  
New York Vietnam Veterans' memorial of  
glass brick.

**BRUNNER, ASTRID**

"Stained Glass Seminar in Toronto"  
*American Craft*, v. 44, no. 6, Dec. 1984/Jan. 1985,  
pp. 95-96.  
Sept. 1984.

**BUTLER, FRANCES**

"Shadow in the Visual Arts"  
*American Craft*, v. 45, no. 1, Feb./March 1985,  
pp. 44-51, ill.  
Sandblasted mirrored glass screens  
by Nat Dean. Posner's imagery in Portland  
fence wall.

**CARLSON, WILLIAM**

"Chicago Board Options Exchange:  
"Optional Refractions" by William Carlson"  
*American Craft*, v. 45, no. 1,  
Feb./March 1985, pp. 28-29, ill.

**CARPENTER, ED**

"Pilchuck Kurs: Architectural Glass Design"  
*Neues Glas*, no. 1, Jan./March 1985, pp. 10-11, ill.  
Report on course given by the author and Tim  
O'Neill at Pilchuck.

**CARTER, JENNY**

"Diamond Cuts Glass"  
*Craft Work*, no. 6, Winter 1984, pp. 8-9, ill.  
Scottish engraver Brendan Collins.

**CHAMBERS, KAREN S.**

"Relating to Pedro de Campos Rosado's Sculpture"  
*New Work*, no. 23/24, Summer/Fall 1985, p. 10, ill.

**LES CHAPELLES DU ROSAIRE À  
VENCE PAR MATISSE ET DE NOTRE-  
DAME-DU-HAUT À RONCHAMP PAR  
LE CORBUSIER**

Paris: Editions du Cerf, 1955, 109 pp., ill.

**CHARTRES. CENTRE  
INTERNATIONAL DU VITRAIL  
LE VITRAIL CONTEMPORAIN  
EN ALLEMAGNE**

(Text by S. Beeh, J. Poensgen, J. Schreiter,  
H.-G. von Stockhausen)  
Lyon: La Manufacture, 1985, 131 pp., ill.

**CHARTRES.  
LA GALERIE DU VITRAIL**

*Vitraux des U.S.A.: "Associates," The Stained  
Glass Association of America*  
Chartres: the gallery, 1985, [12] pp., ill.  
Exhibition of 20 artists' works, May-July 1985.

**CHENG SHANGJUN**

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*Glass Review*, v. 40, no. 2, 1985,  
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 glass and bottles set in cement.

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PATRICE**

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*Glass Studio*, no. 45, March/April 1985,  
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*CraftNews*, v. 9, no. 8, Nov. 1984, p. 2, ill.  
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*CraftNews*, v. 10, no. 7, Oct. 1985, p. 11, ill.  
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"Liverpool Parish Church"

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*Craft Arts*, no. 3, June/Aug. 1985, p. 90, ill.  
Recent commissions.

**QUAGLIATA, NARCISUS**

"Susan Stinsmuehlen: Dissonance in Glass"  
*American Art Glass Quarterly*, v. 3, no. 1, 1985, pp. 22-33, ill.

**REUSCH, ASTRI**

"Personal Experimental Work"  
*Glass Art Society Journal 1984-1985*, pp. 88-89, ill.

**REYNOLDS, GIL**

"Kiln Forum"  
*Glass Studio*, no. 45, March/April 1985, pp. 58-59, ill.  
Sara Gallin, Ray Ahlgren, Emily Brock, Gil Reynolds.

**RICKARD, STEPHEN**

"Some Practical Advice to 'Improvers'"  
*The Glass Engraver*, no. 41, Autumn 1985, pp. 29-32.  
Equipment for beginning engravers.

**RICKE, HELMUT**

"Johannes Hewel, Bilder aus Glas/Pictures on Glass"  
*Neues Glas*, no. 4, Oct./Dec. 1985, pp. 241-245, ill.

**RIIHIMÄKI, SUOMEN LASIMUSEO**

*Mary Jane Gregory: Kiinniotettu valo/ Fångat ljus/Captured Light*  
Riihimäki: the museum, 1985, 16 pp., ill.  
In Finnish, Swedish, English.  
American-born artist and teacher living in Liminka, Finland.

**RINALDI, PAOLO**

"Vetrare domestiche: le tras-pareti"  
*Casa Vogue*, no. 162, April 1985, pp. 262-267, ill.  
English summary.  
Panels, doors, dividers in decorative colored glass.

**ROBERTSHAW, URSULA**

"Painting with Light"  
*The Illustrated London News*, v. 273, no. 7042, May 1985, p. 72, ill.  
"Metamorphoses" panel by Patrick Reyntiens.

**ROMANET, Z. I.**

"Le Vitrail parmi la céramique en Limousin"  
*Verre Actualités*, no. 65, April 1985, pp. 32-33, ill.  
Stained glass studio, Limoges.

**SAVE, COLETTE**

"Vu: le vitrail et le verre"  
*L'Atelier des Métiers d'Art*, no. 96, March 1985, p. 27, ill.  
Review of exhibition at new Centre Régional des Métiers d'Art in Mehun-sur-Yèvre.

**SCHACHEL, ROLAND L.**

"Wie ein gläsernes Meer, mit Feuer gemengt. Zu den Glaskunstwerken von Lydia Roppolt"  
*Alte und Moderne Kunst*, v. 30, no. 200, 1985, pp. 24-27, ill.  
Austrian church windows by Roppolt.

**SCHNEIDER, PETER**

"Besichtigung in der Glaswerkstatt der Dombauhütte Köln"  
*Glaswelt*, v. 38, no. 6, June 1985, p. 524, ill.  
Students at Cologne workshop.

**SCHREITER, JOHANNES**

"Shimpei Sato: Balance von Fläche und Linie/ Balance of Space and Line"  
*Neues Glas*, no. 4, Oct./Dec. 1985, pp. 251-254, ill.

**SHAW, BRONSON**

"International Exhibition of Stained Glass in Hommage to Joan Miro, Casa Elizalde, Barcelona, January and February, 1985"  
*Stained Glass 1985* (The Magazine of the British Society of Master Glass-Painters), Spring 1985, p. 15.

**SIBBETT, ED, JR.**

*Bevels and Jewels Stained Glass Pattern Book*  
New York, N. Y.: Dover Publications, 1985, 64 pp., ill.

*Birds and Butterflies Stained Glass*

*Pattern Book: 94 Designs for Workable Projects*  
New York, N. Y.: Dover Publications, 1984, 60 pp., ill.

*Ornamental Flower Stained Glass*

*Pattern Book: 83 Designs for Workable Projects*  
New York, N. Y.: Dover Publications, 1984, 60 pp., ill.

**SLATER, CLARE**

"Yvonne Williams: The Piercing Elegance of Glass"  
*Ontario Craft*, v. 9, no. 4, Dec. 1984, pp. 7-9, ill.  
Toronto stained glass artist, working since the 1930s.

**SNELL, MARIE**

"Michigan Glass Month"  
*Stained Glass*, v. 79, no. 4, Winter 1984-1985, pp. 350-353, ill.  
Work shown at a stained glass exhibit held in Pontiac.

[STAINED GLASS: HOW TO MAKE THREE-DIMENSIONAL GLASSES]

Tokyo: Bijutsu Shuppan-Sha, [Stained Glass Art School], 1984, 128 pp., ill.  
In Japanese only.

STUDIO ONE ART GLASS GIFT DESIGNS: A COLLECTION OF PATTERNS USING WHEEL ENGRAVED BEVELS

South Milwaukee, Wis.: Studio One Art Glass, 1984, 32 pp., ill.

**SUDA, KRISTIÁN**

*XIII výtvarné léto maloskalska – výstavní síň na Malé Skále*  
(Výsledky pracovního setkání výtvarníků 1984/1985, 11 výtvarníků 1984/1985)  
[s.l. Prague?: s.n., 24 pp.], 12 slides.  
11 Czech flat glass artists, the result of glass competition of 1984/1985, Visual Arts exhibition in Malé Skále hall.

**SWANSON, JOHN**

"What's Happening in Stained Glass?"  
*Glass Digest*, v. 64, no. 7, July 15, 1985, pp. 77-80, ill.

**SWASH, CAROLINE**

"The Crafts Factor in Architecture and Building"  
*Stained Glass 1985* (The Magazine of the British Society of Master Glass-Painters), Autumn 1985, pp. 7-8.  
London conference and exhibition arranged by Art and Architecture Ltd., April 1985.

"The Fiftieth Anniversary of the Stained Glass

Department at WGIHE, Swansea"  
*Stained Glass 1985* (The Magazine of the British Society of Master Glass-Painters), Autumn 1985, pp. 4-6, ill.  
Courses of study and former students of West Glamorgan Institute of Higher Education.

**TOWSE, JOHN**

"Stipple Engraving by James Denison-Pender"  
*Glass Circle News*, no. 32, July 1985, p. 3.

**VÁMOSSY, FERENC**

"Építészet és üvegművészet – napjainkban"  
*Művészet*, no. 3, March 1985, pp. 18-21, ill.  
Use of glass in Hungarian architecture today.

**VILADAS, PILAR**

"Cultural Exchange"  
*Progressive Architecture*, no. 3, March 1985, pp. 91-94, ill.  
Japanese architect uses terrazzo made with bottle glass in a N. Y. showroom.

**VOGT, PAUL**

"Profile: John Forsgren"  
*Glass Studio*, no. 45, March/April 1985, pp. 4-5+, ill.

**VONROENN, KENNETH**

"Architectural Considerations in the Design of Stained Glass"  
*Glass Studio*, no. 44, Nov./Dec. 1984, pp. 23-32, ill.  
10 examples of successful projects.

**VORONOV, N. V.**

*Mikhail Mikhailovich Taravev*  
Leningrad: Izdatel'stvo "Khudozhnik RSFSR," 1983, [100] pp., ill.  
Post-war Russian designer; includes mosaics.

**WARD, C. WHITNEY**

"Light, Color, Glass"  
*Americana*, v. 13, no. 3, July/Aug. 1985, pp. 42-45, ill.  
Massachusetts stained glass artist Lyn Hovey.

**WARDELL, JUDY and RANDY**

*Patterns for Terrariums & Planters*  
Belleville, Ont.: Wardell Publications, 1984, 68 pp., ill.

*Stained Glass Wall Decorations.*

*Patterns for Clocks, Mirrors and Picture Frames*  
Belleville, Ont.: Wardell Publications, 1985, 36 pp., ill.

**WARNER, MARIANNE**

*The Art of Stained Glass: 4 Projects You Can Make at Home*  
Emmaus, Pa.: Rodale Press, Inc., 1984, 41 pp., ill.

**WEIS, HELENE**

"Benoit Gilsoul"  
*Stained Glass*, v. 80, no. 3, Fall 1985, pp. 244-249, ill.  
Interview with N. Y. artist.

**WERDIN, DON**

"Teaching a Successful Stained Glass Class"  
*The Edge*, v. 5, no. 3, March 1985, pp. 9-10+, pp. 9-10+.

**WHISTLER, LAURENCE**

"David Peace: The Show and the Book"  
*The Glass Engraver*, no. 40, Summer 1985, p. 34.

*Scenes and Signs on Glass*

Woodbridge, Suffolk: Cupid Press, 1985, 30 pp., ill.

**WICHERT, GEOFFREY**

"Gail O'Neill's Windows for St. Vincent's Hospital Chapel, Portland, Oregon"  
*New Work*, no. 21/22, Winter/Spring 1985, pp. 46-47, ill.

**WICHERT, GEOFFREY and**

**WEISS, DICK**  
"Lithuanian Stained Glass"  
*Stained Glass*, v. 80, no. 3, Fall 1985, pp. 258-262, ill.

**WILEY, MICHAEL**

"A Need for Collaboration"  
*Stained Glass 1985* (The Magazine of the British Society of Master Glass-Painters), Autumn 1985, pp. 12-14.  
Between architects and artists.

**WILSON, CECIL**

"Epoxy Sculpting Compound"  
*Stained Glass*, v. 79, no. 4, Winter 1984-1985, pp. 338-339, ill.  
Large dalle and epoxy resin window in California bank.

**ZIGHETTI, ALESSANDRA**

"Riservato al classico"  
*Casa Vogue*, no. 163, May 1985, pp. 256-265, ill.  
English summary.  
Screens designed by Donatella Zaccaria, Mario Ticco.

**ZIMMER, JENNY**

"Australian Glass Abroad"  
*Glass Studio*, no. 45, March/April 1985, pp. 53-57, ill.



# TECHNOLOGY (after 1945) / TECHNOLOGIEN (nach 1945)

## ANONYMOUS

"Glass Cutting Techniques"  
*Glass Magazine*, v. 35, no. 5, May 1985,  
pp. 64-65.  
Seminar given at National Glass  
Association.

"Grosvenor – A Touch of Glass"  
*Glass* (U. K.), v. 62, no. 2, Feb. 1985,  
p. 65, ill.  
Firm using production line glass engraving.

"Stourbridge Crystal Industry Review"  
*Glass* (U. K.), v. 62, no. 5, May 1985,  
pp. 191-195, ill.  
Current production of four firms.

"Water Weakens Glass"  
*Glass Art Society Journal 1984-1985*,  
pp. 154-155.  
American Chemical Society paper.

## ATTEW, JANE

"LPG in the Glassmaking Industry"  
*Glass* (U. K.), v. 62, no. 1, Jan. 1985,  
p. 21+, ill.  
Fuel at The Glass House of Langham Glass Ltd.

## BERETS, CHUCK and GUTTENTAG, S.

"Shipping and Insurance: Boxing Glass  
for Shipment"  
*The Edge*, v. 5, no. 9, Sept. 1985,  
pp. 10-12, ill.  
Part 2: "After the Delivery: The Problems of  
Incoming Freight," p. 18+. Part 3: "How Others  
Ship: A Survey," p. 24+.  
Especially for beveled and stained glass shipment.

## BINGHAM, JOHN M.

*Glass Bandsaws*  
Louisville, Col.: the author (paper presented at the  
April 1982 symposium at Sars-Poteries), 1982,  
7 pp., ill.  
Includes descriptive flyers from companies that  
sell glass bandsaws.

## BIRKILL, FREDERICK

"A Concise History of Lampworking"  
*Glass Art Society Journal 1984-1985*,  
pp. 146-149, ill.  
Also includes author's work.

## BLANTHORN, BRIAN

"Kiln Working Guide"  
*British Artists in Glass Newsletter*,  
June 1985, pp. [17-18].

## BROUL, JULIUS

"Sklo pro Národní divadlo v Praze"  
*Sklář a Keramik*, v. 34, no. 12, 1984,  
pp. 361-364, ill. English summary.  
Glass for the National Theater in Prague.

## BROWN, C. M.

"Technical Tips: Simple Geometric Shapes"  
*GlassCraftNews*, v. 1, no. 9, 1985, pp. 8-9, ill.  
Part 2: v. 1, no. 10, 1985, pp. 10-13, ill.  
Part 3: v. 1, no. 12, 1985, pp. 12-13, ill.  
Using geometric shapes in stained glass design.

## CARBERRY, EDWARD

*Glassblowing: An Introduction to Artistic and  
Scientific Flameworking*  
Marshall, Minn.: MGLS Publishing,  
1985, 260 pp., ill.

## CONROW, BOB

"Cutting Glass: Doing It Right Can Be Tricky"  
*Glass Art Magazine* (For the Business of Stained  
and Decorative Glass), v. 1, no. 1,  
Nov. 1985, pp. 24-25+, ill.

## DOBBINS, NORMAN

"Glass Etching, Part 3: Shading"  
*GlassCraftNews*, v. 1, no. 9, 1985, pp. 5-7+, ill.  
Part 4: "Sandblasting Equipment," v. 1, no. 10,  
1985, pp. 22-24+, ill. Part 5: "Blasting Cabinets,  
Abrasives, Safety Equipment,"  
v. 1, no. 11, 1985, pp. 18-19, ill.

## FREY, THOMAS G.

*Glass Chemistry for Studio Glassmakers*  
San Luis Obispo, Cal.: California Polytechnic  
State University, 1984, [18] photocopied pp.  
Lecture notes, class outline, and handouts for  
course offered at Cal.  
Polytechnic State University.

## GRANT, ARTHUR

"Patinas"  
*Facets* (Stained Glass Association of Hawaii),  
March 1985, p. 3.  
Application of a patina to lead,  
zinc, or copper stained glass design lines.

## HAJDAMACH, CHARLES R.

"Showcase: The History of Sandblasting"  
*The Glass Cone*, no. 4, Dec. 1984,  
pp. 3-5, ill.

## HEATON, MAURICE

"Techniques in Slumping"  
*Glass Art Society Journal 1984-1985*,  
p. 143.

## HERBERT, STAN

"Stuart's Get It Right"  
*Glass* (U.K.), v. 62, no. 5, May 1985,  
p. 196+, ill.  
Productivity at Stuart Crystal.

## HOLZMANN, G. and WEISNER, CH.

"Mirrors with Decoratively Ground Edges"  
*Glass* (U.K.), v. 62, no. 9, Sept. 1985,  
pp. 336-337, ill.  
Various edge styles and the grinding methods.

## IGLEHART, ED

"Colouring Borosilicate Glass for Lampworking"  
*British Artists in Glass Newsletter*,  
June 1985, pp. [20-24].

## ISENBERG, SEYMOUR

"Ask Dr. Isenberg"  
*GlassCraftNews*, continuing series:  
no. 9, 1985 – no. 12, 1985.  
Advice for the stained glass hobbyist.

## KOTZ, MARY LYNN

"The Campaign for Art Hazards Legislation"  
*ARTnews*, v. 84, no. 10, Dec. 1985,  
pp. 49-55, ill.  
Includes hazards in stained glass studios.

## LABINO, DOMINICK

"Chemical and Physical Properties of Glass"  
*Glass Art Society Journal 1984-1985*,  
pp. 138-142, ill.

## LAWRIE, JOHN

"Safety Sense"  
*Craft Work*, no. 6, Winter 1984, p. 28.  
Glassmaking hazards.

## LEIGH, JOHN EDWARD

"Photographing Glass"  
*The Glass Engraver*, no. 40, Summer 1985,  
pp. 32-34.  
Especially engraved glass.

## LERCH, DALE W.

"The Techniques of Fine Soldering"  
*GlassCraftNews*, v. 1, no. 10, 1985,  
pp. 14-16+, ill.

## LÜHRS, KLAUS P.

*Glass Engraving: Basic Techniques*  
Neukirch, Bodensee: Hobby-Time  
Bastel-System, 1985, 48 pp., ill.

## MACAVOY, THOMAS C.

"Corning Glass Works – Present and Future"  
*Glass Art Society Journal 1984-1985*,  
pp. 46-48, ill.

## MADDY, DOROTHY L.

"Silkscreening on Glass, Part 1"  
*GlassCraftNews*, v. 1, no. 9, 1985,  
pp. 24-27, ill. Part 2: "Photosilkscreening,"  
v. 1, no. 10, 1985, pp. 6-10, ill.

## MARTIN, NICHOLAS

"Legionnaire's Disease"  
*Scottish Glass Society Newsletter*,  
no. 18, June 1985, p. 3.  
Health hazard for engravers who engrave "wet."

## MASCARI, PATRICIA

"Glass Gazette: New Process Makes  
Glass Etching Easier"  
*Glass Magazine*, v. 35, no. 8, Aug. 1985,  
p. 37, ill.

"New Devices Cut Glass With Water"  
*Glass Magazine*, v. 35, no. 7, July 1985,  
pp. 82-83, ill.

## MASLACH, STEVEN

"Technical Resource List for the Glass Artist"  
*Glass Art Society Journal 1984-1985*,  
pp. 156-157.

## MERIKALLIO, MIKKO

"Some Notes on a Low-Energy Cullet Melter" [in]  
*Lastitutkimuksia – Glass Research II (1985)*,  
ed. by Heikki Matiskainen and Kaisa Koivisto,  
Riihimäki: Suomen Lasimuseo (The Bulletin of  
the Finnish Glass Museum), 1985, pp. 55-62, ill.  
English summary.  
Furnace for studio work.

## NIXON, WILLIAM C., JR.

"Glass Frosting Problems and How to Correct  
Them"  
*Glass Industry*, v. 66, no. 9, Aug. 10, 1985,  
pp. 14-16+, ill.  
Acid etching imperfections.

## NOBLE, ANNIE

"Glasswalls for Racquetball and Squash Courts"  
*Glass Magazine*, v. 35, no. 2, Feb. 1985,  
pp. 32-35, ill.

## PRICE, PRISCILLA

"Museum Practices: Packing, Lighting,  
Photography, and Conservation"  
*Glass Art Society Journal 1984-1985*,  
p. 54.

## REYNOLDS, GIL

"On the Road to Kilnwork: In Search of a  
Glassworkers Kiln"  
*Glass Studio*, no. 45, March/April 1985,  
pp. 14-15+, ill.

## RICKARD, STEPHEN

"On Using Tim Appleyard's Waterbench"  
*The Glass Engraver*, no. 39,  
Spring 1985, p. 16+.

## SLEZÁK, FRANTIŠEK

"Skleněná fasáda Nové scény Národního  
divadla"  
*Sklář a Keramik*, v. 34, no. 12, 1984,  
pp. 364-367, ill. English summary.  
Glass front wall, National Theater in Prague.

## VON DREHLE, CARIN

"Exporting and Shipping – A Few Pointers"  
*British Artists in Glass Newsletter*,  
June 1985, pp. [27-30].  
From a talk by Maurice Latham, Craft Council.

## WEINBERG, STEVEN

"Glass Casting Techniques"  
*British Artists in Glass Newsletter*,  
Feb. 1985, pp. [15-21], ill.

## WHITWELL, HUGH

"Engraving with Water"  
*The Glass Engraver*, no. 41, Autumn  
1985, pp. 34-37, ill.

## ZSCHOMMLER, W.

*Precision Optical Glassworking: A Manual for  
Craftsmen and Designers*  
London: MacMillan Publishers in cooperation  
with the International Society for Optical  
Engineering (SPIE v. 472),  
1984, 312 pp., ill.



# FILMS AND VIDEOTAPES / FILME UND VIDEOKASSETTEN

## *A Century Plus of Making Art Glass*

Produced for Kokomo Opalescent Glass Co. by KI Productions, 1982  
20 min., color, sound  
The history and manufacture of opalescent glass at Kokomo.  
(Kokomo Opalescent Glass Co., P.O. Box 2265, Kokomo, Ind. 46902)

## *Christopher Lee*

Produced by KPBS-TV, San Diego State University, San Diego, Cal., 1984  
9 min., color, sound  
The work of contemporary glass artist Christopher Lee.

## *Community Camera: Paul Schulze and Steuben Glass*

Corning Community College, Corning, N. Y., n.d. (1975?)  
30 min., color, sound  
Various aspects of designing, Steuben Glass, and Schulze's work.  
(Library, Corning Community College, Corning, N. Y. 14830)

## *Creations from Fire: Carder Steuben Glass*

Produced for The Rockwell Museum by Insights, 1985  
13 min., color, sound  
Some of the techniques and objects of Frederick Carder.  
(The Rockwell Museum, Cedar Street, Corning, N. Y. 14830)

## *Crystal Dreams*

Produced by NBC Today Show, 1983  
5 min., color, sound  
Dale Chihuly and his work.  
(NBC, Room 902, 30 Rockefeller Plaza, New York, N. Y. 10020)

## *Crystal Pallets: DeFence of Light*

Produced by Richard Posner, 1983  
4 min., color, sound  
Posner's 50-foot glass picket fence and some of his other work.

## *Dreams into Glass*

WSKG Public Television, 1984  
4 min., color, sound  
A review of the Gallé exhibition at The Corning Museum of Glass.

## *GAS II and GAS III*

Henry Halem, 1972, 1973  
12 min. each, silent  
Informal recordings of the Glass Art Society meetings in Penland, N.C. and Williamstown, W.Va. (Fenton Art Glass Co.)

## *Glass [Mark Stanley]*

KTCA-2 Twin Cities Public Television, 1979  
11 min., color, sound  
The work of glass artist Mark Stanley.

## *Hisatoshi Iwata*

Yurakucho Seibu Ginza, 1985  
Exhibition at the store in Tokyo, Sept. 6-18, 1985.

## *History of Stained Glass*

Centre Productions, 1984  
24 min., color, sound  
Stained glass from A.D. 900 to the 20th century.  
(Centre Productions, 1800 30th St., Suite 207, Boulder, Colo. 80301-9989)

## *Holmegaard*

Holmegaards Glasvaerker, 1959  
20 min., color, sound  
Blowing and working glass at Holmegaard.  
(Holmegaards Glasvaerker A/S, Fensmark, DK 4700 Naestved, Denmark)

## *Hot Glass*

Bruce Stewart, 1982  
11 min., color, sound  
Dale Chihuly at work.  
(Bruce Stewart, P.O. Box 1270, San Francisco, Cal. 94101)

## *Images in Stained Glass*

Communications by Design, 1983  
13 min., color, sound  
Modern stained glass windows, glassblowing, and the leading process.  
(Big M Stained Glass Corp., 5903 Corson Ave. S., Seattle, Wash. 98108)

## *Lalique: An Enduring Legacy*

Jacques Jugeat, Inc., 1985  
13 min.  
(Jaques Jugeat, Inc., 225 Fifth Ave., New York, N. Y. 10010)

## *Look: Windy Water, Fiery Sand*

Røsler/Paalgard, 1984  
15 min., color, sound  
Glassblowing and working by some contemporary Norwegian artist.  
(Alexander Røsler, Theresesgt. 5A, Oslo 3, Norway)

## *Modern Glass: A World Tour of Glass Artists*

Insights, 1983  
6 min., color, sound  
Tom Buechner III at Vitrix Glass, Corning, N. Y.  
(Insights, 22 S. Van Dorn Rd., Ithaca, N. Y. 14850)

## *Not a Transparent Art*

MacNeil/Lehrer Report, 1984  
6 min., color, sound  
Studio glass, Dale Chihuly, and Pilchuck.  
(Media Services Dept., Educational Broadcasting Corp., 356 W. 58th St., New York, N. Y. 10019)

## *Stained Glass*

Centre Productions, 1983  
18 min., color, sound  
The making of stained glass and the creation of a stained glass window.  
(Centre Productions, 1800 30th St., Suite 207, Boulder, Colo. 80301-9989)

## *Sydney Cash*

Sydney Cash, n.d. (1985?)  
6 min., color, sound  
The artist's wall sculptures are shown and discussed.

## *Twenty Artists – Twenty Views*

Habatat Galleries, 1982  
16 min., color, sound  
A video exhibit of the work of 20 contemporary glass artists.  
(Habatat Galleries, 28235 Southfield Rd., Lathrup Village, Mich. 48076)

## *Träume aus Glas*

Düsseldorf, 1985  
15 min., color, sound (music only)  
A video record of an exhibition of the work of Zdenek Kepka.



# Galleries and Museums

The following list is based upon the replies to a 1985 survey. It includes commercial and non-commercial institutions which have either a permanent display or at least one major exhibition each year of contemporary glass. Galleries or museums wishing to be cited in *New Glass Review 8* must send a letter requesting to be placed on the survey list to *New Glass Review*, The Corning Museum of Glass, Corning Glass Center, Corning, New York 14831 no later than September 1, 1986. Those not returning survey forms will be removed from this list.

## Australia / Australien

**BEAVER GALLERIES**  
81 Denison Street  
Deakin, ACT 2600, Australia

**CITY ART GALLERY**  
40 Gurwood Street  
Wagga Wagga, NSW 2650, Australia

**CRAFT CENTRE GALLERY**  
100 George Street, The Rocks  
Sydney, NSW 2000, Australia

**NATIONAL GALLERY OF VICTORIA**  
180 St. Kilda Road  
Melbourne, Victoria  
3004 Australia

## Belgium / Belgien

**TRANSPARENCE**  
28, rue Sainte-Anne  
1000 Brussels, Belgium

## Canada / Kanada

**GALERIE VERRE D'ART**  
1518 Sherbrooke West  
Montreal, Quebec H3G 1L3, Canada

**THE GLASS ART GALLERY, INC.**  
21 Hazelton Avenue  
Toronto, Ontario M5R 2E1, Canada

**SANDRA AINSLEY ARTFORMS**  
Hazelton Lanes  
55 Avenue Road  
Toronto, Ontario M5R 3L2, Canada

**THOMAS GALLERY**  
460 River Avenue  
Winnipeg, Manitoba R3L 0C7, Canada

## Czechoslovakia / Tschechoslowakei

**MORAVSKÁ GALÉRIE V BRNĚ /  
MORAVIAN GALLERY AT BRNO**  
Husova 14  
Brno, PSC 600 00, Czechoslovakia

## England

**BRITISH CRAFTS CENTRE**  
43 Earham Street, Covent Garden  
London WC2H 9LD, England

**COLERIDGE**  
192 Piccadilly  
London W1V 9LG, England

**CRAFTS COUNCIL**  
12 Waterloo Place  
London SW1Y 5AU, England

**THE GLASSHOUSE**  
65 Long Acre  
London WC2, England

**YEW TREE GALLERY**  
Ellastone, nr. Ashbourne  
Derbyshire DE6 2HA, England

## Federal Republic of Germany / Bundesrepublik Deutschland

**BADISCHES LANDESMUSEUM**  
Schloss  
7500 Karlsruhe 1, Federal Republic of Germany

**ESSENER GLASGALERIE**  
Annastraße 74  
4300 Essen, Federal Republic of Germany

**GALERIE ANGELA HÖLLINGS**  
Wendenstraße 7  
3250 Hameln, Federal Republic of Germany

**GALERIE BERGMANN**  
Steinweg 19  
8630 Coburg, Federal Republic of Germany

**GALERIE L**  
Elbchaussee 31  
2000 Hamburg 50, Federal Republic of Germany

**GALERIE RADEMACHER**  
Gutenbergstraße 62  
6350 Bad Nauheim, Federal Republic of Germany

**GLAS DES 20. JAHRHUNDERTS**  
Theresienstraße 19, Eingang Fürstenstraße  
8000 Munich 2, Federal Republic of Germany

**GLASMUSEUM WERTHEIM**  
Mühlenstraße 24  
6980 Wertheim, Federal Republic of Germany

**HESSISCHES LANDESMUSEUM  
DARMSTADT**  
Friedensplatz 1

6100 Darmstadt, Federal Republic of Germany

**KUNSTGEWERBEMUSEUM,  
STAATLICHE MUSEEN  
PREUSSISCHER KULTURBESITZ**  
Tiergartenstraße 6

1000 Berlin 30, Federal Republic of Germany

**KUNSTMUSEUM DÜSSELDORF**  
Ehrenhof 5  
4000 Düsseldorf, Federal Republic of Germany

**KUNSTSAMMLUNGEN  
DER VESTE COBURG**  
Veste

8630 Coburg, Federal Republic of Germany

**LA GALLERIA, MARIANNE  
HOF-GRÜNBERG**  
Sandgasse, zw. Hauptwache und Paulskirche

6000 Frankfurt am Main 1,  
Federal Republic of Germany

**MONICA TRÜJEN,  
ANTIQUITÄTEN-GLAS**  
Parkstraße 73

2800 Bremen, Federal Republic of Germany

**SM-GALERIE EDITH GOTTSCHALK**  
Oeder Weg 29  
6000 Frankfurt 1, Federal Republic of Germany

**STUTTGARTER GLASGALERIE**  
Eberhardstraße 31  
7000 Stuttgart 1, Federal Republic of Germany

**TABERNAKEL**  
Rentzelstraße 6  
2000 Hamburg 13, Federal Republic of Germany

## France / Frankreich

**CLARA SCREMINI GALLERY**  
39 rue de Charonne  
75011 Paris, France

**GALERIE D'AMON**  
28 rue Saint-Sulpice  
75006 Paris, France

**GALERIE PASKINE DE GIGNOUX**  
39 rue du 22 Novembre  
67000 Strasbourg, France

**GALERIE SUZEL BERNA**  
24 rue Georges Clémenceau  
06600 Antibes, France

**GALERIE TERZA**  
192 Boulevard Saint-Germain  
75007 Paris, France

**GRENIER DE VILLATRE - GALERIE  
SOPHIE ET GERARD CAPAZZA**  
18330 Nançay, France

**QUARTZ**  
12 rue des 4 Vents  
75006 Paris, France

## Netherlands / Niederlande

**GALERIE INART**  
Paulus Potterstraat 22-24  
1071 DA Amsterdam, Netherlands

# Galerien und Museen

Die folgende Liste basiert auf Anträgen, die 1985 aufgrund einer Umfrage bei uns eingegangen sind. Eingeschlossen sind kommerzielle und nicht-kommerzielle Einrichtungen, die entweder ständig oder wenigstens eine wichtige Ausstellung von zeitgenössischem Glas jährlich präsentieren. Galerien und Museen, die wünschen, in *New Glass Review 8* aufgenommen zu werden, werden gebeten, dies in einem Schreiben zu formulieren und an *New Glass Review*, The Corning Museum of Glass, Corning Glass Center, Corning, New York 14831, zu senden. Einsendeschluß ist der 1. September 1986. Diejenigen, die diesen Antrag nicht mehr stellen, werden von der Liste wieder entfernt werden.

**GALLERY ROB VAN DEN DOEL**  
Anna Paulownastraat 105  
2518 BD The Hague, Netherlands

**STICHLING NATIONAL  
GLASMUSEUM**  
Lingedijk 28  
4142 LD Leerdam, Netherlands

## New Zealand / Neuseeland

**COMPENDIUM GALLERY**  
49 Victoria Road, Devonport  
Auckland 9, New Zealand

**DOWSE ART MUSEUM**  
P.O. Box 30396  
Lower Hutt, New Zealand

## Puerto Rico

**GALERIA FRAGIL**  
101 Sol Street  
Old San Juan, Puerto Rico 00901

## Sweden / Schweden

**GALLERI IKAROS**  
Storgatan 19  
411 24 Göteborg, Sweden

## Switzerland / Schweiz

**GALERIE TROIS**  
2 place de la Taconnerie  
CH-1204 Geneva, Switzerland

**GLAS - GALERIE LUZERN**  
Brandgässli 5/7  
6004 Lucerne, Switzerland

**HEIDI SCHNEIDER GALERIE**  
Löwengasse 5  
CH-8810 Horgen-Zürich, Switzerland

**VITRINE**  
Gerechtigkeitsgasse 73  
3011 Bern, Switzerland

## United States / Vereinigte Staaten

### ALASKA

**VITRICS**  
1032 West 25th  
Anchorage, Alaska 99503

### ARIZONA

**GALERIE NEW GLASS**  
2331 West Broadway  
Mesa, Arizona 85202

**THE HAND AND THE SPIRIT GALLERY**  
4222 North Marshall Way  
Scottsdale, Arizona 85258

### CALIFORNIA

**A SINGULAR PLACE**  
2718 Main Street  
Santa Monica, California 90405

**CALIFORNIA COLLEGE OF ARTS  
AND CRAFTS**  
Graduate Gallery  
5212 Broadway  
Oakland, California 94618

**CLEAR HORIZON GLASS GALLERY**  
867 West Harbor Drive  
San Diego, California 92161

**COMPOSITIONS IN ART GLASS  
AND WOOD**  
2801 Leavenworth (The Cannery)  
San Francisco, California 94133

**DEL MANO GALLERY**  
11981 San Vicente Boulevard  
Los Angeles, California 90049



**DESIGNS RECYCLED ART GALLERY**

619 North Harbor Boulevard  
Fullerton, California 92632

**DOROTHY WEISS GALLERY**

256 Sutter Street  
San Francisco, California 94108

**ELAINE POTTER GALLERY**

336 Hayes Street  
San Francisco, California 94102

**GALLERY EIGHT**

7464 Girard Avenue  
La Jolla, California 92037

**KURLAND/SUMMERS GALLERY**

8742 A Melrose Avenue  
Los Angeles, California 90069

**LANE GALLERY**

173 Horton Plaza  
San Diego, California 92101

**PLUMS CONTEMPORARY ARTS**

3119 North Maroa  
Fresno, California 93704

**RUTH BACHOFNER GALLERY**

804 North La Cienega Boulevard  
Los Angeles, California 90069

**THE SEEKERS COLLECTION & GALLERY**

4090 Burton Drive  
Cambria, California 93428

**SUSAN CUMMINS GALLERY**

32 Miller Avenue  
Mill Valley, California 94941

**WALTER/WHITE FINE ARTS**

Seventh at San Carlos  
Carmel, California 93921

**THE WORKS GALLERY**

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Long Beach, California 90803

**COLORADO****COHEN ART ENTERPRISES**

663 South Pearl Street  
Denver, Colorado 80209

**COLORADO SPRINGS FINE ARTS CENTER**

30 West Dale  
Colorado Springs, Colorado 80903

**DISTRICT OF COLUMBIA****ANNE O'BRIEN GALLERY**

1701 Pennsylvania Avenue NW  
Suite 101  
Washington, D.C. 20006

**MAURINE LITTLETON GALLERY**

3222 N Street NW  
Georgetown Court  
Washington, D.C. 20007

**SHERLEY KOTEN ASSOCIATES**

2604 Tilden Place NW  
Washington, D.C. 20008

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1090 Kane Concourse  
Bay Harbor Islands, Florida 33154

**HOLSTEN GALLERIES**

206 Worth Avenue  
Palm Beach, Florida 33480

**GEORGIA****GREAT AMERICAN GALLERY**

1925 Peachtree Road NE  
Atlanta, Georgia 30309

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Chicago, Illinois 60610

**ILLINOIS STATE MUSEUM**

Corner of Spring and Edwards Streets  
Springfield, Illinois 62706

**LOUISIANA****NEW ORLEANS MUSEUM OF ART**

City Park  
P.O. Box 19123  
New Orleans, Louisiana 70179-0123

**MAINE****MAPLE HILL GALLERY**

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Portland, Maine 04101

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20 Milk Street  
Portland, Maine 04101

**MARYLAND****TOMLINSON CRAFT COLLECTION, INC.**

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Baltimore, Maryland 21201

**TOMLINSON CRAFT COLLECTION, INC.**

711 West 40th Street  
Baltimore, Maryland 21211

**MASSACHUSETTS****HOLSTEN GALLERIES**

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Stockbridge, Massachusetts 01262

**SIGNATURE**

Dock Square  
North Street  
Boston, Massachusetts 02109

**SIGNATURE**

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**WESTMINSTER GALLERY**

132 A Newbury Street  
Boston, Massachusetts 02116

**MICHIGAN****C. CORCORAN GALLERY, INC.**

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Muskegon, Michigan 49440

**DETROIT GALLERY OF CONTEMPORARY CRAFTS**

301 Fisher Building  
Detroit, Michigan 48202

**DONNA JACOBS GALLERY LTD.**

574 North Woodward Avenue  
Second Floor  
Birmingham, Michigan 48011

**HABATAT GALLERIES**

28235 Southfield Road  
Lathrup Village, Michigan 48076

**ROBERT KIDD GALLERY**

107 Townsend Street  
Birmingham, Michigan 48011

**VENTURE GALLERY**

28235 Southfield Road  
Lathrup Village, Michigan 48076

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402 North Main Street  
Stillwater, Minnesota 55082

**MISSOURI****B. Z. WAGMAN GALLERY**

1157 St. Louis Galleria  
St. Louis, Missouri 63117

**THE SAINT LOUIS ART MUSEUM**

Forest Park  
St. Louis, Missouri 63110

**NEW HAMPSHIRE****KALEIDOSCOPE: BEAUTIFUL AND USEFUL THINGS**

Dartmouth Savings Bank Building  
Hanover, New Hampshire 03755

**NEW JERSEY****AMERICA HOUSE GALLERY**

24 Washington Street  
Tenafly, New Jersey 07670

**NEW JERSEY STATE MUSEUM**

205 West State Street, CN 530  
Trenton, New Jersey 08625

**NEW MEXICO****RUNNING RIDGE GALLERY**

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Santa Fe, New Mexico 87501

**NEW YORK****THE ARTISANS GALLERY**

6 Bond Street  
Great Neck, New York 11021

**BELLARDO LTD.**

100 Christopher Street  
New York, New York 10014

**THE BROWN HOUSE GALLERY**

107 North Main Street  
Naples, New York 14512

**COOPER-HEWITT MUSEUM, THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF DESIGN**

Fifth Avenue at 91st Street  
New York, New York 10128

**THE CRAFTSMAN'S GALLERY**

16 Chase Road  
Scarsdale, New York 10583

**GALLERY NILSSON**

138 Wooster Street  
New York, New York 10012

**HELLER GALLERY**

71 Greene Street  
New York, New York 10012

**JORICE ART GLASS GALLERY**

1057 Second Avenue  
New York, New York 10022

**THE NEW YORK EXPERIMENTAL GLASS WORKSHOP**

142 Mulberry Street  
New York, New York 10013

**NEW YORK STATE COLLEGE OF CERAMICS**

(Glass Department)  
Alfred University  
Alfred, New York 14802

**SOINTU INC.**

20 East 69th Street  
New York, New York 10021

**SOMERSTOWN GALLERY**

Route 100  
Somers, New York 10589

**NORTH CAROLINA****CHELSEA GALLERY**

Hinds University Center  
Western Carolina University  
Cullowhee, North Carolina 28723

**GREEN HILL CENTER FOR NORTH CAROLINA ART**

200 North Davie Street  
Greensboro, North Carolina 27401

**OHIO****ART INVESTMENTS GALLERY**

500 West Exchange Street  
Suite B-9  
Akron, Ohio 44302

**SARAH SQUERI GALLERY**

330 West Fourth Street  
Seventh Floor  
Cincinnati, Ohio 45202

**SYLVIA ULLMAN'S AMERICAN CRAFTS**

13010 Woodland Avenue  
Cleveland, Ohio 44120

**THE TOLEDO MUSEUM OF ART**

P.O. Box 1013  
Toledo, Ohio 43697

**OREGON****CONTEMPORARY CRAFTS GALLERY**

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Portland, Oregon 97201

**PENNSYLVANIA****PHILADELPHIA MUSEUM OF ART**

Benjamin Franklin Parkway  
P.O. Box 7646  
Philadelphia, Pennsylvania 19101

**SNYDERMAN GALLERY**

317 South Street  
Philadelphia, Pennsylvania 19147

**SWAN GALLERIES**

132 South 18th Street  
Philadelphia, Pennsylvania 19103

**SWAN GALLERIES**

8433 Germantown Avenue  
Philadelphia, Pennsylvania 19118

**THE WORKS GALLERY**

319 South Street  
Philadelphia, Pennsylvania 19147

**SOUTH CAROLINA****ARTISTIC SASS/PRIMARY ART, INC.**

14 Greenwood Drive  
Hilton Head, South Carolina 29928



**TENNESSEE**

GAZEBO  
529 Parkway  
Gatlinburg, Tennessee 37738

GAZEBO  
East Towne Shopping Center  
Knoxville, Tennessee 37924

**TEXAS**

HANSON GALLERIES  
Town & Country Center  
800 West Belt, G-137  
Houston, Texas 77024

HANSON GALLERIES  
5085 Westheimer  
Suite 3825  
Houston, Texas 77056

MATRIX GALLERY  
912 West 12th  
Austin, Texas 78703

PERCEPTION GALLERIES  
2631 Colquitt  
Houston, Texas 77098

**VIRGINIA**

THE CHRYSLER MUSEUM  
INSTITUTE OF GLASS  
Olney Road and Mowbray Arch  
Norfolk, Virginia 23510

ELECTRIC GLASS COMPANY  
1 East Mellen Street  
Hampton, Virginia 23663

**WASHINGTON**

FOSTER/WHITE GALLERY  
311 1/2 Occidental Avenue South  
Seattle, Washington 98104

MANDARIN GLASS GALLERY  
8821 Bridgeport Way SW  
Tacoma, Washington 98499

TRAVER SUTTON GALLERY  
2219 Fourth Avenue  
Seattle, Washington 98121

**WEST VIRGINIA**

HUNTINGTON GALLERIES  
2033 McCoy Road  
Huntington, West Virginia 25701

**WISCONSIN**

ART INDEPENDENT GALLERY  
623 Main Street  
Lake Geneva, Wisconsin 53147

BERGSTROM-MAHLER MUSEUM  
165 North Park Avenue  
Neenah, Wisconsin 54956

EDGEWOOD ORCHARD GALLERIES  
Peninsula Players Road  
Fish Creek, Wisconsin 54212

LEIGH YAWKEY WOODSON ART  
MUSEUM  
Franklin and Twelfth Streets  
Wausau, Wisconsin 54401

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Rozsypal, Ivo  
Šabóková, Gizela

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Pennell, Ronald  
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Traub, David  
Woodman, Rachael

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Bundesrepublik Deutschland**

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Muro, Shinichi

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Hydman-Vallien, Ulrica

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Carter, Jerry  
Cash, Sydney  
Chardiet, José  
Cobb, Elijah  
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Cotleur, Sheryl A.  
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Cummings, Lauren  
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Drobnis, Neal  
DuFour, Paulo  
Edwards, Stephen Dale  
Elskus, Albinas  
Farbanish, Thomas  
Fleming, Thomas M.  
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Jervis, Margie and Susie Krasnican (41)  
Jurs, Shelley  
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Lustig, Erella  
Magdanz, Andrew and Susan Shapiro (52)  
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Weiss, Dick  
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