

NewGlass Review 20

The Corning Museum of Glass



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The Corning Museum of Glass
Corning, New York 1999

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Jury Statements

The selection process was very different this year. There were two of us instead of the usual four. The Corning Museum's new curator of contemporary glass has not yet been appointed, and poor Dana Zámečnicková spent the January blizzard in various U.S. airports, Corning not among them. The 100 slides selected by Lois Moran and me were sent on to Dana, and it was only from these that she was able to make her selection. As a consequence, and in consultation with our partners at *Neues Glas*, the jurying of work created in 1999 will take place in December 1999 (the deadline for submitting slides will be October 15), and the selections will be published in the May 2000 issue of that periodical.

Next year's *New Glass Review* will also be different in another respect. David Whitehouse, the Museum's director, has announced a plan to include current work by well-established glass artists in addition to the present system. Although the *New Glass Review* has been relatively successful in providing a venue for new talent, it is limited to those who choose to submit to the selection system. However, some of the most significant figures in the field do not send us slides of their current work on an annual basis. Under the new plan, they will be invited to have work of their own choosing reproduced in a separate section of the *Review*. The artists selected by each year's jurors will be contacted, and the slides they send us in response will be published. The present system of open submission by anyone wishing to send slides will continue, with the full 100 choices of the jury reproduced as before.

* * *

I started buying glass for The Corning Museum of Glass in December 1950, and I have been a juror for the *New Glass Review* since it began. That's a long time, encompassing thousands upon thousands of choices and an endless stream of theories about what was happening and predictions about what might happen. (Some of those predictions, such as my expectation that the Studio Glass Movement would rescue the endangered handmade glass industry, were wrong.)

No sweeping perspectives this year. Instead, I am going to list 10 objects that I'd like to buy for myself if my wife would let me – which she won't because we already have too much stuff and are at that time in life when we should be cleaning out. I have never seen any of these objects, just the slides.

1. Chuck Boux (11). I am partial to lobsters, and I always admire people who can successfully use glass in both a representational and a decorative fashion. The alarming feelers on these orange beasts cross to make a border of X's in crazy juxtaposition with the reality of that pleasant dank green bowl.

2. Dan Dailey (19). Dan gives me much that I value: function, style, imaginative design, inventive detail, wit (those are Apache dancers!), good glass, good color, great craftsmanship – all put together with elegant and original taste. This is a work of art for which any ceiling should be happily raised.

3. Anja Isphording (34). Some things feel good even when they are held just by the eye. I want to cup my hands around this piece and sense the irregularity of all those bumps. What mystery it suggests! Why does the color stop short of the neck? What are those purple pebbles? Where leads that tapered cylinder?

4. Mie Ito (35). This box should melt. It looks so precious, so transient. Are these snow flowers? The petals are separate, unattached, making limp daisies solely by their arrangement. A formal structure, two identical slabs of frosted ice, is the pedestal for a casual and most decorative collapse.

5. Yuko Kikuzato (37). Who is supporting what? Do the bears with their big feet hold up the vase, or the vase the bears? And is the vase bellying out, or are those the bears' bellies? And is that pink and green cage an Asian diatreta? What an irresistible enigma!

6. Joel Philip Myers (49). Here's an old master I have long admired, with a fresh take on bottles, the commonest, most ancient of vessels. With simple things such as twisting, opalescence, and relative transparency – combined with a handsome arrangement – he makes stunning

Der Prozeß der Auswahl war in diesem Jahr ganz anders. Es gab zwei von uns, anstatt wie gewöhnlich vier. Die neue Kuratorin des Corning Museums für zeitgenössisches Glas war noch nicht ernannt worden und die arme Dana Zámečnicková verbrachte die Januar-Schneestürme auf verschiedenen amerikanischen Flughäfen, Corning war nicht darunter. Die 100 Dias, die von Lois Moran und mir ausgewählt wurden, wurden an Dana weitergeschickt, und es waren nur diese, aus denen sie ihre Wahl treffen konnte. Als Konsequenz, und in Beratung mit unseren Partnern bei *Neues Glas*, wird die Jurierung der Arbeiten, die 1999 entstanden sind, im Dezember 1999 stattfinden (Einsendeschluß für die Dias ist der 15. Oktober) und die Auswahl in der Mai-Ausgabe des Jahres 2000 der Zeitschrift veröffentlicht werden.

Die *New Glass Review* des nächsten Jahres wird auch in noch einer Hinsicht anders sein. David Whitehouse, der Direktor des Museums, hat einen Plan angekündigt, um aktuelle Arbeiten von bereits etablierten Künstlern in das jetzige System mit einzuschließen. Auch wenn die *New Glass Review* ziemlich erfolgreich einen Platz für neue Talente zur Verfügung gestellt hat, war sie immer auf die angewiesen, die sich entschieden, Arbeiten zur Auswahl einzureichen. Aber manche der bedeutendsten Szenepersönlichkeiten schicken uns nicht jedes Jahr Dias ihrer jüngsten Arbeit. Der neue Plan sieht vor, daß sie eingeladen werden, selbst Arbeiten zu wählen, die dann in einem separaten Teil der *Review* reproduziert werden. Die Künstler, die von den Juroren jedes Jahres ausgewählt werden, werden kontaktiert und die Dias, die sie als Antwort schicken, werden publiziert. Das gegenwärtige System des offenen Wettbewerbs, bei dem jeder, der will, Dias schicken kann, wird weiter fortbestehen, und sämtliche 100 von der Jury gewählten Arbeiten werden abgebildet wie zuvor.

* * *

Ich fing im Dezember 1950 an, für das Corning Museum of Glass Glas zu kaufen und war als Juror für die *New Glass Review* seit ihrem Anfang tätig. Das ist eine lange Zeit, angefüllt mit tausenden und aber-tausenden von Werken zur Auswahl und einem endlosen Strom an Theorien über das was passierte und Vorhersagen über das was passieren könnte. (Einige dieser Vorhersagen, wie zum Beispiel meine Erwartung, daß die Studio-Glasbewegung die gefährdete von Hand arbeitende Glasindustrie retten würde, waren falsch.)

Keine durchgreifenden Perspektiven in diesem Jahr. Statt dessen werde ich 10 Objekte auflisten, die ich gerne für mich kaufen würde, wenn meine Frau mich ließe – was sie nicht tun wird, weil wir bereits zuviel Kram haben und in einer Zeit im Leben sind, wo wir ausmisten sollten. Ich habe nie eines dieser Objekte gesehen, sondern nur die Dias.

1. Chuck Boux (11). Ich habe eine Vorliebe für Hummer, und ich bewundere immer Leute, die Glas sowohl auf eine repräsentative als auch auf eine dekorative Weise erfolgreich benutzen. Die beunruhigenden Fühler dieser orangefarbenen Bestien bilden eine Bordüre aus Xen in einer verrückten Nebeneinanderstellung auf dieser in Wirklichkeit angenehm dunkelgrünen Schale.

2. Dan Dailey (19). Dan gibt mir vieles was ich schätze: Funktion, Stil, phantasiereicher Entwurf, einfallsreiches Detail, Witz (es sind Apachentänzer!), gutes Glas, gute Farbe, großartiges Handwerk – alles zusammengebracht mit elegantem und originellem Geschmack. Dies ist eine künstlerische Arbeit für die man jeden Höchstpreis freudig erheben sollte.

3. Anja Isphording (34). Einige Dinge fühlen sich gut an auch wenn sie nur vom Auge gehalten werden. Ich möchte dieses Stück mit meinen Händen umschließen und die Unregelmäßigkeiten all dieser Beulen fühlen. Welche Geheimnisse es suggeriert! Warum hört die Farbe kurz vor dem Hals auf? Was sind diese purpurfarbenen Kiesel? Wo führt dieser spitz zulaufende Zylinder hin?

4. Mie Ito (35). Diese Kiste sollte schmelzen. Sie sieht so kostbar, so vergänglich aus. Sind das Schneeflocken? Die Blumenblätter sind einzeln, nicht befestigt, und wirken allein durch ihr Arrangement wie

stuff. Take a close look at the seams, the sags, and the variety of surfaces.

7. Barbara Nanning (50). Most interesting objects are about the relationship of the parts, about some original change in a well-known configuration. Here it's that age-old hemisphere on the cylinder, but the particular segment of the sphere (its extraordinary thickness, texture, and color), and the fatness of the base combine to intrigue.

8. Darren Petersen (61). How these Venetian delights continue to reinvent themselves! Technique may be cheap (usually to those who don't have it), but only a master could have put together this precious canoe of colored canes and cotton twists. I like frivolous elegance.

9. Youko Sano (72). The sagging bowl (from the sagging basket?) has been around for a long time, but here it's from the hands of an artist with another kind of sensitivity. The matrix of the horizontal strands of color is cut through by ribs of grooves – under and over, irregular, coming together to notch the glassy rim. It's sedate but a little barbaric.

10. Harumi Yukutake (98). I think this is made of glass rings of various diameters, held together with twists of copper wire, the ends of which stick up and out. It looks fuzzy, but it isn't. It must be prickly, like the protective surface of a sea urchin. But it's empty: you can see through it, and there's nothing to protect. Harumi's work suggests the containment of something alive.

These are the 10 I like in a most personal way. I will try to do a Big View next year.

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

Jurors obviously control exhibitions by their selections, but artists themselves have a sub rosa effect simply by sending to the competition or electing not to. The juror chooses from the buffet offered, and in this *Review* there were many excellent submissions as well as those typical of open competitions – pieces overwrought or underdeveloped, photographs impossible to read or suspiciously glamorized, etc.

What constitutes the "new" (and to whom) is a difficult point, especially when the arena is international. New? Novel? Original? Fresh? Distinct? Recent? Unfamiliar? One cannot always be certain in the rush of images. In the end, it is a matter of perceptions rather than definitive conclusions about the art of glass at this particular time and place.

During the slide viewing, I found myself responding quickly and positively to elegant and serene works such as those of Veronika Beckh, Lena Bergström, Barbara Nanning, Etsuko Nishi, and Åsa Sandlund. I welcomed the pieces by Stephen Procter, Georg Riedel, and Koichiro Yamamoto, among others, because, in addressing function, they shift aside the scrim of "art" that has dimmed our attention to things of use.

The riot of color often seen in the medium appears reined in here, to judge from the number of works in a single color or in no color at all. Exuberance is missing, but there is still delight and play, as in Rikie Shojiguchi's fishes slithering across the floor, Robert A. Mickelsen's sassy blossom, and the vivacious piece by Janusz Pozniak. Surprisingly, large-scale works were few, making those by Kait Rhoads and Zora Palova/Stepan Pala even more distinctive. Aseem Pereira's textile-like

schlappe Gänseblümchen. Eine formale Struktur, zwei identische Platten aus mattiertem Eis, ist der Sockel für einen lockeren und äußerst dekorativen Zusammenbruch.

5. Yuko Kikuzato (37). Wer trägt was? Halten die Bären mit ihren großen Füßen die Vase hoch, oder die Vase die Bären? Und baucht die Vase aus oder sind das die Bäuche der Bären? Und ist das pink- und grünfarbene Netz ein asiatisches Diatret? Was für ein unwiderstehliches Rätsel!

6. Joel Philip Myers (49). Hier ist ein alter Meister, den ich lange bewundert habe, mit einem frischen Blick auf Flaschen, den alltäglichsten und allerältesten Gefäßen. Mit einfachen Dingen wie Verdrehungen, Schillern und relativer Transparenz – kombiniert mit einem geschickten Arrangement – macht er erstaunliche Sachen. Sehen Sie sich die Nähte genau an, die Senkungen und die Vielseitigkeit der Oberflächen.

7. Barbara Nanning (50). Die interessantesten Objekte handeln vom Bezug der Teile untereinander, von irgendeiner originellen Veränderung in einer gut bekannten Konfiguration. Hier ist es die uralte Hemisphäre über dem Zylinder, aber es ist die Kombination von dem speziellen Segment des Kreises (seiner außerordentlichen Stärke, Textur und Farbe) und des fetten Unterteils, die beeindruckt.

8. Darren Petersen (61). Wie diese venezianischen Entzückungen sich immer wieder neu erfinden! Technik mag billig sein (gewöhnlich für die, die sie nicht beherrschen), aber nur ein Meister kann dieses kostbare Kanu aus farbigen Rohren und Baumwolltwist zusammengesetzt haben. Ich mag frivole Eleganz.

9. Youko Sano (72). Die durchhängende Schale (von dem durchhängenden Korb?) gibt es schon lange, aber hier stammt sie aus den Händen eines Künstlers mit einer anderen Art von Sensibilität. Die Matrix der horizontalen Farbschnüre wird durch Rippen von Riefeln durchschnitten – drunter und drüber, unregelmäßig, laufen sie zusammen, um den gläsernen Rand einzukerben. Es ist ruhig, aber ein bißchen barbarisch.

10. Harumi Yukutake (98). Ich denke, dies ist aus Glasringen mit unterschiedlichem Durchmesser gemacht, die von verschlungenem Kupferdraht zusammengehalten werden, dessen Enden ab- und hochstehen. Es sieht kraus aus, ist es aber nicht. Es muß stachelig sein wie die schützende Haut eines Seeigels. Aber es ist leer: man kann hindurch sehen und da gibt es nichts zu schützen. Harumis Arbeit spielt auf das In-Schach-Halten von etwas Lebendigem an.

Dies sind die 10, die ich auf sehr persönliche Weise mag. Ich werde versuchen, im nächsten Jahr einen Großen Überblick zu geben.

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

Juroren üben durch ihre Selektion ganz offensichtlich eine Kontrolle auf Ausstellungen aus, aber die Künstler selbst erzielen ebenfalls einen gewissen Effekt, indem sie sich an der Ausschreibung beteiligen oder beschließen es nicht zu tun. Der Juror wählt aus dem was sich darbietet aus, und bei dieser Review gab es viele exzellente Einreichungen aber auch solche, die für offene Wettbewerbe typisch sind – Stücke, die überladen sind oder unterentwickelt, Abbildungen, die man unmöglich entziffern kann oder die verdächtig überhöhen, etc.

Die Frage was das „Neue“ ausmacht (und für wen) ist schwierig, besonders wenn der Schauplatz international ist. Neu? Ungewöhnlich? Originell? Frisch? Anders? Modern? Ungewohnt? Man kann sich in der Flut der Bilder nicht immer sicher sein. Am Ende ist es eher eine Sache der Wahrnehmung als definitive Schlußfolgerungen über Glaskunst zu genau dieser Zeit und an diesem Ort.

Es ist mir aufgefallen, daß ich während der Diadurchsicht schnell und positiv auf elegante und ruhige Arbeiten reagierte, wie die von Veronika Beckh, Lena Bergström, Barbara Nanning, Etsuko Nishi, und Åsa Sandlund. Mir gefielen die Stücke von Stephen Procter, Georg Riedel, und Koichiro Yamamoto, unter anderem deshalb so gut, weil sie mit Blick auf die Funktion sich von der Illusion der „Kunst“ wegbewegen, die unsere Aufmerksamkeit für Gebrauchsgegenstände getrübt hat.

Die Orgie der Farben, die man in diesem Medium oft sieht, erscheint hier gezügelt, wenn man die Zahl der Arbeiten in Betracht zieht mit nur einer Farbe oder ganz ohne. Überschwang fehlt, dafür gibt es aber

hanging was particularly intriguing, inviting closer examination. Another I would like to see firsthand is the environment by Schotterwerkstatt. Judith Schaechter's well-rendered scene commands attention; so, too, does the echoing portrait by Dinah Hulet.

There is much to praise in this *New Glass Review* – and in the record created since the inception of the competition in 1976. How enjoyable and informative it is to page through the published editions of the *Review*, letting them take you forward and back with the field of glass. Whatever the debate concerning the “new” in glass, there is lasting merit in the Corning Museum's search to find it.

Lois Moran (LM)
Editor and Publisher
American Craft

A wave of happiness flooded me when I got the invitation from The Corning Museum of Glass. To serve as a member of this year's *New Glass Review* jury – and to join the distinguished company of those who have been jurors in the past – that means something! But I also have a number of personal reasons for excitement.

When, years ago, Thomas S. Buechner, then the director of the Corning Museum, was preparing the “Czechoslovakian Diary: 1980” exhibition, he actually started off my “career” as with a magic wand. Today, what is probably my largest and most complicated work, one that required more than a year to complete, is in the headquarters of Corning Incorporated. Finally, the Corning Museum collection offers contemporary artists a sobering reminder that almost all of the techniques they employ were already in use in antiquity – and much of what was produced then seems to be better and more contemporary than what is being created today. Take, for example, the cover in the form of a fish (see, e.g., Donald B. Harden and others, *Glass of the Caesars*, Milan: Olivetti, 1987, p. 49). Unbelievable! And that piece was made in the first century!

I therefore looked forward to visiting Corning – and was horrified at the same time. Here is just a sample of the things that were going through my mind:

How will I choose anything? Can you actually tell what a piece looks like, based solely on a slide? I know well enough how tricky photos can be – how you can photograph a small, unexciting piece and make it look monumental, or how you can ruin a decent piece with a really bad picture. When it comes to artists I don't know, how am I going to understand what their work really means? An object may not always be self-explanatory; indeed, it can be about something that is indecipherable if one cannot think in wider terms. And what about the artists I do know and recognize by their works? How can I judge their work objectively when I am a friend of theirs?

On top of all that, I know how popular *New Glass Review* is and how much effort Thomas S. Buechner, Susanne K. Frantz, and others have invested to make it important for glass and for artists, especially the young ones.

And, of course, I was mortified when I found out I would have to write a jury statement! I had only the slightest idea about how to write one, and I have enough problems explaining things to myself at times. So how could I hope to explain to others why I chose certain works and not others? On the other hand, I know that you can talk about such things and still not say anything significant.

But, as it happened, things did not turn out remotely as I had anticipated.

From Prague, I traveled to Boston and then, by some mysterious maneuver, to Philadelphia. Thanks to a snowstorm, I now know both of those airports perfectly, having been stuck there for two days. I never managed to reach Corning! I am probably the first member and non-member of the *New Glass Review* jury. And so, unfortunately (or maybe

Heiterkeit und Spiel wie bei Rikie Shojiguchi's Fischen, die über den Boden glitschen, Robert A. Mickelsen's frechen Blüten, und dem lebhaften Stück von Janusz Pozniak. Überraschenderweise gab es nur wenig großformatige Arbeiten, wodurch die von Kait Rhoads und Zora Palova/Stepan Pala noch deutlicher hervorstachen. Aseem Pereira's textilähnlicher Wandbehang war besonders faszinierend und lud zu einer genaueren Betrachtung ein. Eine weitere Arbeit, die ich gern direkt sehen würde, ist die Installation von Schotterwerkstatt. Judith Schaechter's subtil interpretierte Szene erheischt Aufmerksamkeit; das gilt ebenfalls für das Anklang findende Porträt von Dinah Hulet.

Es gibt an dieser *New Glass Review* – und dem Archiv, das seit der Gründung des Wettbewerbs 1976 entstanden ist – viel zu loben. Wie erfreulich und informativ ist es, die bisher veröffentlichten Ausgaben der *Review* zu durchblättern und sich vorwärts und rückwärts durch das Gebiet der Glaskunst führen zu lassen. Ungeachtet die Debatte um das „Neue“ im Glas, bleibt es das Verdienst des Corning Museums, sich darum zu bemühen es zu finden.

Lois Moran (LM)
Redakteurin und Herausgeberin
American Craft

Eine Welle von Glück durchströmte mich, als ich die Einladung vom Corning-Museum of Glass bekam. Als Mitglied der diesjährigen Jury für die *New Glass Review* zu amtieren – und sich dem ausgewählten Kreis derer zuzugesellen, die in der Vergangenheit Juror waren – das bedeutet etwas. Außerdem habe ich auch ein paar persönliche Gründe zur Freude.

Als, vor Jahren, Thomas S. Buechner, damals Direktor des Corning Museums, die Ausstellung „Czechoslovakian Diary: 1980“ vorbereitete, setzte er meine „Karriere“ wie mit einem Zauberstab in Gang. Heute befindet sich meine wahrscheinlich größte und komplizierteste Arbeit, eine, die mehr als ein Jahr erforderte um sie zu beenden, im Hauptfirmensitz von Corning. Schließlich bietet die Sammlung des Corning Museums zeitgenössischen Künstlern eine nüchterne Gedächtnisstütze, die daran erinnert, daß fast alle Techniken mit denen sie arbeiten, bereits in der Antike verwendet wurden – und vieles von dem was damals hergestellt wurde, scheint besser und zeitgenössischer zu sein, als das was heute geschaffen wird. Nehmen Sie, zum Beispiel, den Deckel in Form eines Fisches (bei, z. B. Donald B. Harden and others, *Glass of the Caesars*, Mailand: Olivetti, 1987, S. 49). Unglaublich! Und dieses Stück wurde im ersten Jahrhundert gemacht!

Ich freute mich deshalb auf den Besuch in Corning – und war gleichzeitig entsetzt. Hier ein Auszug der Dinge, die mir durch den Kopf gingen:

Wie werde ich irgendetwas wählen? Kannst du eigentlich, aufgrund eines einzigen Dias sagen, wie ein Stück aussieht? Ich weiß gut genug wie trickreich Fotos sein können – wie man ein kleines, langweiliges Stück fotografiert und es monumental aussehen läßt, oder wie man ein anständiges Stück durch ein wirklich schlechtes Bild ruinieren kann. Werde ich, wenn es um die Künstler geht, die ich nicht kenne, verstehen, was ihre Arbeit wirklich bedeutet? Ein Gegenstand kann sich nicht immer selbst erklären; selbstverständlich kann es sich um etwas handeln, das nicht zu entziffern ist, wenn man nicht in größeren Kategorien denken kann. Und was ist mit den Künstlern, die mir bekannt sind und die ich durch ihre Arbeiten wiedererkenne. Wie kann ich ihre Arbeit objektiv beurteilen, während ich mit ihnen befreundet bin?

Ein erster Stelle weiß ich aber wie populär die *New Glass Review* ist und wieviel Anstrengungen Thomas S. Buechner, Susanne K. Frantz, und andere investiert haben, um sie so bedeutend für das Glas und für die Künstler, besonders die jungen, zu machen.

Und, natürlich, war ich entsetzt, als ich herausfand, daß ich ein Jurystatement schreiben sollte! Ich hatte nur eine vage Idee, wie man eines schreibt, und ich habe genug Probleme, mir selbst manchmal Dinge zu erklären. Wie also konnte ich hoffen, anderen zu erklären, warum ich gewisse Arbeiten auswählte und andere nicht? Andererseits weiß ich, daß man über solche Dinge reden und dennoch nichts von Bedeutung sagen kann.

Aber, wie es sich so traf, stellten sich die Dinge nicht entfernt so dar, wie ich es erwartet hatte.

Cover in the form of a fish, cast, ground, wheel-cut, polished.

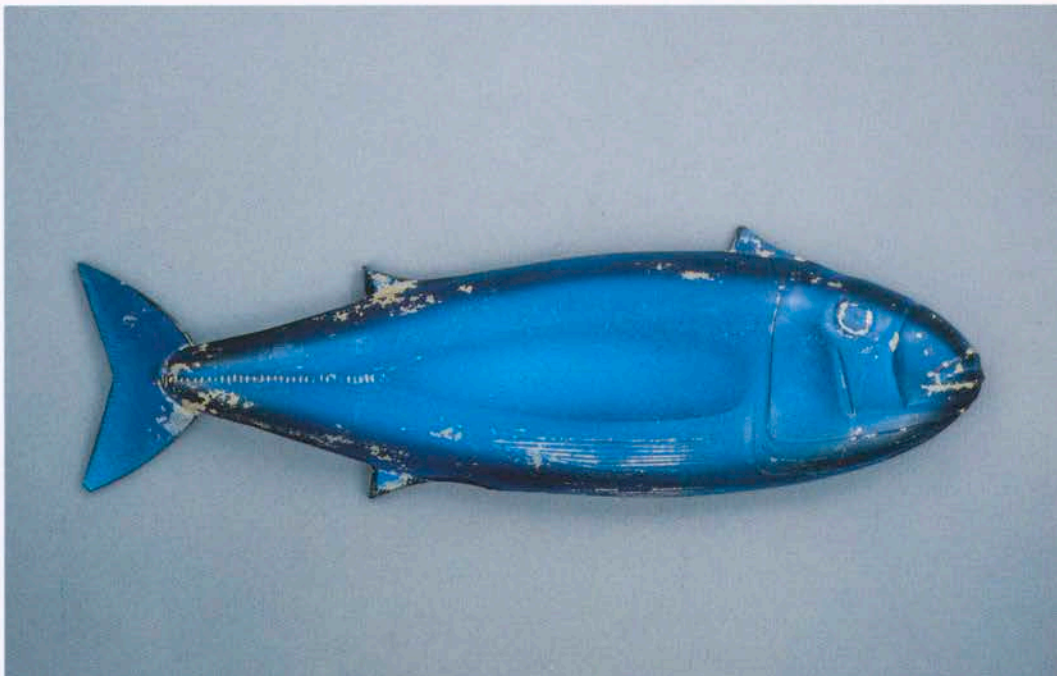
Probably Italy, probably 1st century A.D. L. 33.7 cm.

The Corning Museum of Glass (67.1.1).

Deckel in Form eines Fisches, gegossen, geschliffen, graviert poliert.

Wahrscheinlich Italien, wahrscheinlich 1. Jh. n. Chr.

L. 33.7 cm. The Corning Museum of Glass (67.1.1).



fortunately), I didn't get a chance to see all of the submitted works, but only the 100 chosen by the other two jurors.

Even that was enough of a dilemma! You see, I give preference to broad-minded and grand projects. I try to see everything in as wide a context as possible. To me, *everything is connected to everything else*. Literature, film, theater, multimedia presentations, architecture (which I studied, and in which glass is today and will be in the future one of the most important materials) – all of these are related to contemporary art. Of course, I see all sorts of things, even things that have nothing in common with glass. But if I should give some examples of those in the fine arts who use glass to express their ideas, I would have to include Marcel Duchamp, Christopher Wilmarth, Mario Merz, Robert Rauschenberg (Plexiglas), Kiki Smith, and Gaetano Pesce (whose beautiful chandeliers appeared in last year's *New Glass Review*). Wonderful glass works that are the result of collaboration with an architect (and not just freestanding objects) have also been produced by James Carpenter, Libenský and Brychtová, Václav Cigler, and Marian Karel. At the Prague Academy of Applied Arts, where Marian teaches "glass in architecture," students thus try to perceive glass in all its breadth, from small designs to projects in architecture or landscape.

To me, it is important that craftsmen, glassmakers, artists, and architects should learn to work with glass *as a material in its full expressive range*, and not limit themselves to just a few of its possibilities. Because glass is not only one of the oldest materials (as shown in the Corning Museum's collection) but also a material of the future, it has not yet been completely defined. Its almost unreal technical properties are always being pushed forward. Today, there are practically no limits, rules, or laws that exist in work with glass. It can be combined with any other material and technology.

Among this year's *New Glass Review* selections, only a few pieces captured my interest right from the beginning. Paul Marioni's *Tattoo'd Man* was probably the most effective work in this regard, but then again, he always holds my interest. I admire the range of his work – from beautiful little cups to works in architecture – and that work is always beautifully done, with each object demonstrating a different idea in a completely artistic manner.

I know very well how complicated and tricky a material glass can be. Glassmaking techniques require a lot of manual and craft skills that are not always connected with as much artistic invention. Glass thus very often remains in the craft sphere. There is always the danger that we will let ourselves become so bound by the technique and technology of glass that our ideas get lost along the way.

Von Prag reiste ich nach Boston und dann, durch irgendein geheimnisvolles Manöver, nach Philadelphia. Dank eines Schneesturms kenne ich jetzt diese beiden Flughäfen perfekt, da ich dort zwei Tage hängen geblieben bin. Es ist mir überhaupt nicht gelungen, Corning zu erreichen. Ich bin wahrscheinlich das erste Mitglied und Nichtmitglied der *New Glass Review* Jury. Und so erhielt ich unglücklicherweise (oder vielleicht glücklicherweise), nicht die Gelegenheit alle eingereichten Arbeiten zu sehen, sondern nur die 100, die von den anderen beiden Juroren ausgewählt worden waren.

Sogar das war ein hinreichendes Dilemma! Sehen Sie, ich gebe toleranten und großartigen Projekten den Vorzug. Ich versuche alles in einem Kontext zu sehen, der so groß wie möglich ist. Für mich ist alles mit allem verbunden. Literatur, Film, Theater, Multimediapräsentationen, Architektur (die ich studiert habe und in der Glas heute eines der wichtigsten Materialien ist und in Zukunft sein wird) – sie alle sind mit der zeitgenössischen Kunst verbunden. Natürlich sehe ich alle Arten von Dingen, sogar Dinge, die mit Glas nichts gemeinsam haben. Aber wenn ich einige Beispiele in der bildenden Kunst erwähnen darf, die Glas benutzen, um ihre Ideen auszudrücken, müßte ich Marcel Duchamp, Christopher Wilmarth, Mario Merz, Robert Rauschenberg (Plexiglas), Kiki Smith und Gaetano Pesce nennen (dessen schöne Kronleuchter im letzten Jahr in der *New Glass Review* erschienen). Wunderbare Glasarbeiten, die in Zusammenarbeit mit einem Architekten entstanden sind (und nicht nur Freiplastiken) stammen von James Carpenter, Libenský und Brychtová, Václav Cigler, und Marian Karel. An der Prager Akademie für Angewandte Kunst, an der Marian „Glas in der Architektur“ unterrichtet, versuchen Studenten deshalb, Glas in seiner ganzen Bandbreite wahrzunehmen, von kleinen Entwürfen bis zu Projekten in der Architektur oder der Landschaft.

Für mich es ist wichtig, daß Handwerker, Glasmacher, Künstler und Architekten lernen sollten, mit Glas *als einem Material in seiner ganzen ausdrucksvollen Bandbreite* zu arbeiten, und sich nicht einfach nur auf ein paar seiner Möglichkeiten zu beschränken. Weil Glas nicht nur eines der ältesten Materialien (wie die Sammlung des Corning Museums zeigt) sondern auch ein Material der Zukunft ist, ist es bis heute noch nicht völlig definiert. Seine fast unwirklichen technischen Eigenschaften werden ständig vorangetrieben. Heute gibt es praktisch keine Grenzen, Regeln oder Gesetze für die Arbeit mit Glas. Es kann mit jedem anderen Material und jeder anderen Technologie kombiniert werden.

Unter der diesjährigen Auswahl für die *New Glass Review* zogen nur wenige Stücke von Anfang an mein Interesse auf sich. Pauls Marionis

I thus chose a few works according to my best judgment, with the belief that they were made with passion and as the result of a creative struggle. Works produced on the basis of experience are very often decorative and not so exciting. Even an egg, under its geometrical shape, hides a life. In the same way, a vessel cannot have only geometry; it must have its own warm and living mystery.

There is only one art. There is no such thing as one big art and another art that is somehow smaller, decorative, and applied. It is inconceivable that applied art should straggle behind fine art in the depths of conception. They are both the very serious expression of a moment in time. Otherwise, they would be just a game, unworthy of a lifelong effort.

The longer I ponder the objects I chose, the closer they are to me. The most interesting works, I believe, were submitted by Jane Bruce, Ervín Černý, Yuji Obata, Laura de Santillana, Claudio Tiozzo, Willem Volkersz, and Jack Wax. (I couldn't help noticing that some of the trends in these works seem to come straight out of Prof. Josef Kaplický's text and recordings, made between 1928 and 1950. They are relevant to this day.)

We should not forget that, in art, there is no small or big work. There is only good or bad work.

Dana Zámečnicková (DZ)

Artist

Prague, Czech Republic

Tattoo'd Mari war wahrscheinlich in dieser Hinsicht das wirksamste, aber andererseits gehört ihm mein Interesse schon immer. Ich bewundere das Spektrum seiner Arbeit – von wunderschönen kleinen Tassen bis zu Arbeiten in der Architektur – und diese Arbeit ist immer wunderbar ausgeführt, wobei jedes Objekt eine andere Idee auf eine absolut künstlerische Weise darstellt.

Ich weiß sehr gut wie kompliziert und knifflig ein Material wie Glas sein kann. Die Techniken des Glasmachens erfordern viel manuelle und handwerkliche Geschicklichkeit, die aber nicht immer mit genauso viel künstlerischer Erfindungsgabe verbunden sind. Glas bleibt damit sehr oft in der Handwerksphäre. Es besteht immer die Gefahr, daß wir uns von der Technik und der Technologie des Glases so fesseln lassen, daß unsere Ideen unterwegs verloren gehen.

Ich wählte dementsprechend einige Arbeiten nach bestem Wissen, mit dem Glauben, daß sie mit Leidenschaft gemacht wurden und das Resultat einer kreativen Auseinandersetzung sind. Arbeiten, die auf der Basis von Erfahrung entstehen, sind sehr oft dekorativ und nicht so aufregend. Sogar ein Ei verbirgt unter seiner geometrischen Form ein Leben. Im selben Sinn kann ein Gefäß nicht nur aus Geometrie bestehen; es muß sein eigenes, warmes und lebendiges Mysterium haben.

Es gibt nur eine Kunst. Es gibt nicht irgendetwas wie eine große Kunst und eine andere Kunst die irgendwie kleiner, dekorativ und angewandt ist. Es ist unbegreiflich, daß angewandte Kunst in den Tiefen der Konzeption hinter den bildenden Künsten herzockeln soll. Sie sind beide der gleiche ernstzunehmende Ausdruck eines Augenblicks. Andernfalls wären sie nur ein Spiel, einer lebenslangen Anstrengung unwürdig.

Je länger ich über die Objekte nachdenke, die ich ausgewählt habe, desto näher sind sie mir. Die interessantesten Arbeiten, glaube ich, wurden von Jane Bruce, Ervín Černý, Yuji Obata, Laura de Santillana, Claudio Tiozzo, Willem Volkersz und Jack Wax eingereicht. (Mir ist aufgefallen, daß einige der Trends in diesen Werken direkt aus Prof. Josef Kaplickýs Text und Aufzeichnungen, die er zwischen 1928 und 1950 gemacht hat, zu stammen scheinen. Sie sind noch heute relevant.)

Wir sollten nicht vergessen, daß es in der Kunst keine kleine oder große Arbeit gibt. Es gibt nur gute oder schlechte Arbeit.

Dana Zámečnicková (DZ)

Künstlerin

Prag, Tschechische Republik

Note

In 1998, more than 6,000 copies of the *New Glass Review 20* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 924 individuals and companies representing 44 countries submitted 2,504 slides. The 100 objects illustrated in this *Review* were selected by three jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to *New Glass Review* are retained in the Rakow Library of The Corning Museum of Glass, where they may be viewed by the public. Copies of slides published in any of the past *Reviews* may be purchased by special order from the Museum's Sales Department. Copies of *New Glass Review 3* (1982), *13* (1992), *17* (1996), *18* (1997), and *19* (1998) are still available from the Sales Department, which can also supply all back issues of the *Review* in black-and-white microfiche.

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

Schlußbemerkung

1998 sind mehr als 6000 Einladungen für die *New Glass Review 20* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 924 Einzelpersonen und Firmen aus 44 Ländern 2504 Dias. Die 100 Arbeiten, die in dieser *Review* abgebildet sind, wurden von drei Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigefügt sind.

Alle für die *New Glass Review* eingereichten Dias werden in der Rakow-Bibliothek des Corning Museums of Glass gesammelt, wo sie der Öffentlichkeit zur Ansicht zugänglich sind. Kopien von Dias, die in den vergangenen *Reviews* erschienen sind, können durch Sonderbestellung bei der Verkaufsabteilung des Museums erworben werden. Ausgaben der *New Glass Review 3* (1982), *13* (1992), *17* (1996), *18* (1997) und *19* (1998) sind noch lieferbar. Alle alten Ausgaben der *Review* können auch auf Schwarzweiß-Mikrofiche geliefert werden.

Das Corning Museum of Glass möchte sich bei allen Künstlern und Designern bedanken, die ihre Dias zum Wettbewerb eingereicht haben. Besonderer Dank gilt jenen, die diese Ausgabe ermöglicht haben. Young Oak Bond, Louise Bush, Brandy Harold, Charlene Holland, Richard Price, Amber Pruden, Joan Romano, Jacolyn Saunders und Violet Wilson.

Jurors for the *New Glass Review* Competitions*

Representatives of The Corning Museum of Glass who have served as jurors for the *New Glass Review* competitions are Thomas S. Buechner (1980–1999), William Warmus (1980–1984) and Susanne K. Frantz (1986–1998). Visiting jurors are:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1998: **Lino Tagliapietra**, artist and glassblower, Murano, Italy; **David McFadden**, chief curator, American Craft Museum, New York, New York.

1999: **Lois Moran**, editor and publisher, *American Craft*, New York, New York; **Dana Zámečnicková**, artist, Prague, Czech Republic.

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

* Die Juroren sind nach den Jahren aufgeführt, in denen der Wettbewerb stattfand und die Ergebnisse veröffentlicht wurden. In jedem Fall wurde das von den Juroren ausgewählte Glas im Laufe des vorherigen Jahres gefertigt.

Countries Represented/Vertretene Länder

Australia

Belfrage, Clare
Bruce, Jane
Dougall, Keith
Gavan, Jane
George, Mel
Horn, Timothy
Pereira, Aseem
Procter, Stephen

Austria

Riedel, Georg

Brazil

Prado, Elizabeth G. Silva

Canada

Copping, Brad
Petersen, Darren
Shinkai, Miyuki
Webster, Kim A.
Zaryski, Tanya

Czech Republic

Černý, Ervín

Germany

Beckh, Veronika
Huth, Ursula
Isphording, Anja
Orlowski, Steffen
Ribka, Gerhard
Schotterwerkstatt

Great Britain

Adrakta-Thomas, Chrysta
Nishi, Etsuko
Pennell, Ronald
Phillips, Ingrid
Yamamoto, Koichiro

Italy

Di Fiore, Miriam
Santillana, Laura de
Tiozzo, Claudio

Japan

Ando, Hikari
Fujii, Yasuko
Hashimoto, Kazuyo
Ichikawa, Atsushi
Inoue, Tsuyoshi
Ito, Mie
Kikuzato, Yuko
Matsuura, Akane
Mizuyoshi, Yuko
Nishikawa, Makoto
Obata, Yuji
Oguchi, Yumi
Pepik & Brian
Sano, Takeshi
Sano, Youko
Shimazaki, Mikako
Shimonaka, Makiko
Shojiguchi, Rikie
Yonehara, Shinji
Yukutake, Harumi

Latvia

Ģibiete, Marta

The Netherlands

Biesheuvel, Edwin
Carlgren, Anna
Nanning, Barbara
van den Berg, Fleur

New Zealand

Walter, Layla

Poland

Stankiewicz-Szczerbik, Beata

Saudi Arabia

Maggi, Giuse

Slovak Republic (Slovakia)

Palova, Zora and Stepan Pala (56)

South Africa

van der Merwe, Elmarie

Sweden

Backström, Monica
Bergström, Lena
Hydman-Vallien, Ulrica
Rooth, Jonas
Wählström, Ann

United States

Aldridge, Peter
Bianchin, Cristiano
Blomdahl, Sonja
Boux, Chuck
Clark, Bryan M.
Clayman, Daniel
Cordes, Robert
Dailey, Dan
Hatz, Doni
Hulet, Dinah
Jory, James
Krasnican, Susie
Lillie, Jacqueline I.
Lipofsky, Marvin
MacNeil, Linda
Marioni, Paul
Marshall, Brent J.
Martin, Patrick
Mickelsen, Robert A.
Myers, Joel Philip
Paust, Karen
Pozniak, Janusz
Rhoads, Kait
Sandlund, Åsa
Santini, Emilio
Schaechter, Judith A.
Selvin, Nancy
Sterling, Lisabeth
Sugiki, Boyd
Takada, Mariko
Tanaka, Kana
Teich, Julio
Volkersz, Willem
Wax, Jack
Zika, Frank

Artists and Objects*

Künstler und Objekte*

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



1

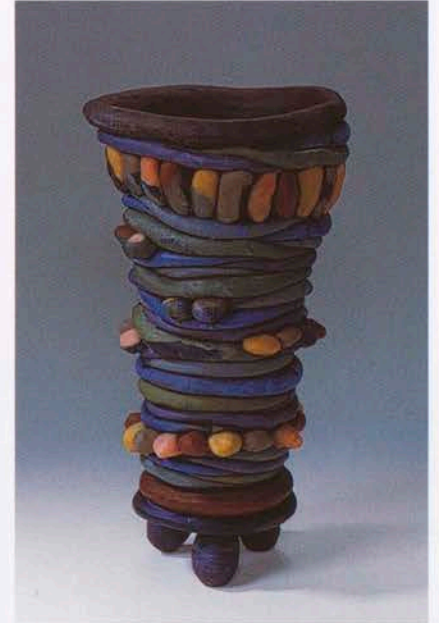
- 1. Chryssa Adrakta-Thomas**
38 Dorchester Way
Coventry CV2 2JA, England
Stala (Pendent Lamps, low voltage/Pendelleuchte, Nieder-volt)
Cut lead crystal; aluminum, steel
Geschliffenes Bleikristall; Aluminium, Stahl
Tallest/höchste: H. 58 cm, Diam. 6.5 cm
LM
- 2. Peter Aldridge**
42 Spencer Hill Road
Corning, New York 14830
A Moment in Time (detail)
Starphire glass, cut, polished, dichroic coatings, assembled
Starphire Glas, geschliffen, poliert, Dichroicbeschichtung, montiert
H. 300 cm
TSB, LM
- 3. Hikari Ando**
Koshiyasan Kamikijima Kijima-daira



2

Simotakai, Nagano 389-2303, Japan
Ishikoro
Pâte de verre
H. 52 cm, W. 27 cm, D. 27 cm
TSB

- 4. Monica Backström**
Boda Glasbruk, Smålands, Sweden
Jewellery
Layered, frosted, and cut glass
Mattiertes und geschliffenes Verbundglas
H. 5 cm, Diam. 2 cm
LM
- 5. Veronika Beckh**
Poigerstraße 18
D-91301 Forchheim, Bavaria, Germany
Contemplation (detail)
21 blown glass segments, cut, polished, sandblasted
21 geblasene Glassegmente, geschliffen, poliert, sandgestraht
H. 14 cm, Diam. 35 cm
TSB, LM, DZ



3



4



5

6. Clare Belfrage
 40 Regent Street
 Kensington, Adelaide 5068,
 Australia
Group of Forms II from "Line
 Drawings" Series
 Blown, cane-drawn, and acid-
 etched glass
 Geblasenes, gezogenes und
 säuregeätztes Glas
 Talles/höchste: H. 34 cm
 TSB, LM

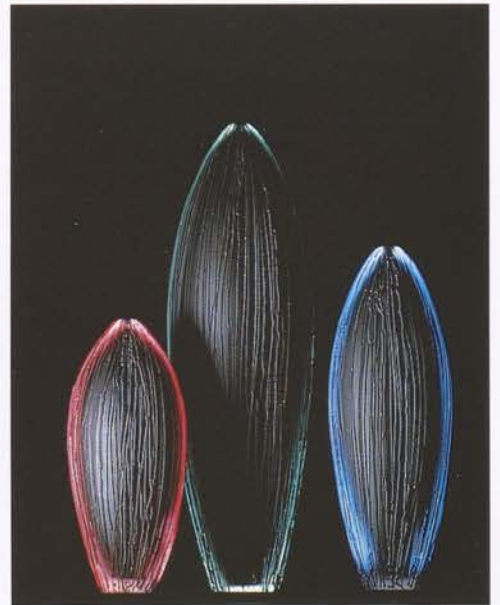
7. Lena Bergström
 Orrefors Kosta Boda AB
 Box 8
 S-380 40 Orrefors, Sweden
Vase
 Blown and cut glass
 Geblasenes und geschliffenes
 Glas
 H. 54 cm, W. 11.5 cm
 TSB, LM

8. Cristiano Bianchin
 Barry Friedman Ltd.
 32 East 67th Street
 New York, New York 10021
Nest Pod

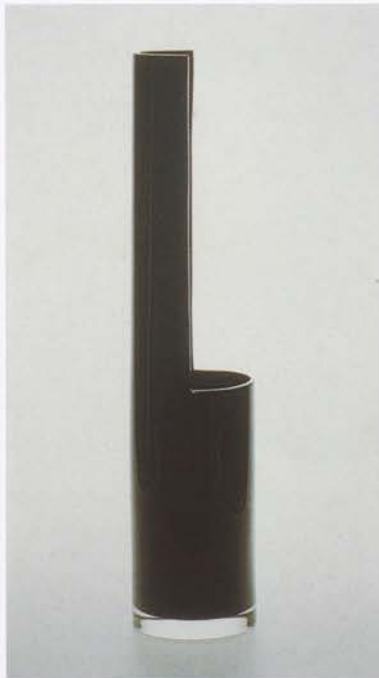
Blown glass, cold-worked with
battuto technique; hemp
 Geblasenes Glas, kalt bearbei-
 tet in *Battuto*-Technik; Hanf
 W. 38 cm, Diam. 11 cm
 LM

9. Edwin Biesheuvel
 Linnaeuslaan 30
 1431 JV Aalsmeer, The
 Netherlands
Core
 Blown crystal
 Geblasenes Kristall
 H. 40 cm
 LM

10. Sonja Blomdahl
 William Traver Gallery
 110 Union Street
 Seattle, Washington 98101
Turquoise/Violet
 Blown glass, *incalmo* tech-
 nique
 Geblasenes Glas, *Incalmo*-
 Technik
 H. 40 cm, W. 25 cm, D. 25 cm
 LM, DZ



6



7



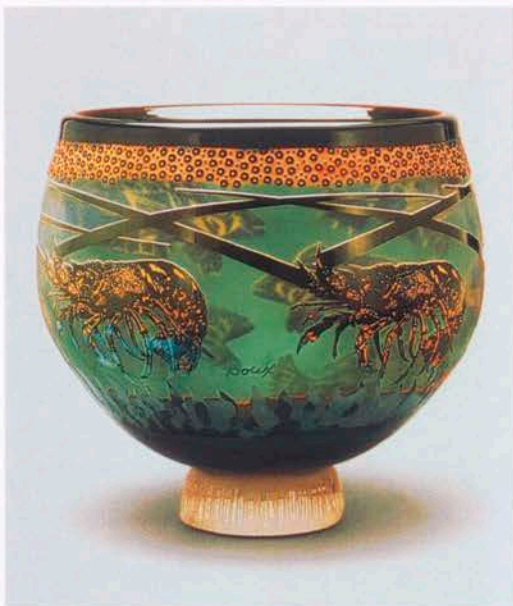
8



9



10



11

- 11. Chuck Boux**
 2318 16th Avenue North
 St. Petersburg, Florida 33713
Under the Coral Head
 Double overlay glass, Graal
 technique
 Doppelüberfangglas, Graal-
 technik
 H. 26 cm, W. 33 cm, D. 33 cm
 TSB, DZ

- 12. Jane Bruce**
 Canberra School of Art
 G.P.O. 804, Childers Street
 ACT 2601 Canberra, Australia
Clear Lidded Vessel
 Blown and wheel-cut glass
 Geblasenes und radgraviertes
 Glas
 H. 21 cm, W. 22 cm, D. 22 cm
 LM, DZ

- 13. Anna Carlgren**
 Bellamystrasse 91-93
 1053 BJ Amsterdam,
 The Netherlands
Carafe for a King
 Blown crystal, gilded with
 23.75-karat-gold leaf

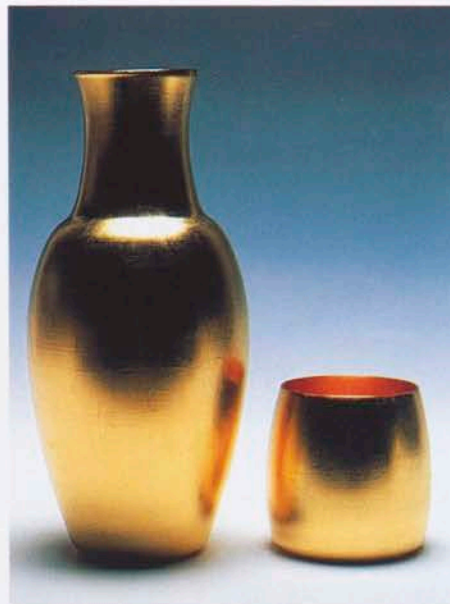
Geblasenes Glas, mit 23
 75karätigen Goldblättern ver-
 goldet
 H. 24 cm
 TSB, DZ

- 14. Ervín Černý**
 Nový Bor, Czech Republic
The Motorbike I
 Blown glass, enameled; plati-
 num, sandblasted, asphalt
 Geblasenes Glas, emailliert;
 Platin, sandgestrahlt, Asphalt
 H. 30 cm, W. 72 cm, D. 30 cm
 TSB, DZ

- 15. Bryan M. Clark**
 Providence, Rhode Island
Lidded Vessel
 Flameworked borosilicate
 glass
 Lampengearbeitetes Borosili-
 katglas
 H. 27 cm, W. 8.5 cm,
 D. 8.5 cm
 TSB



12



13



14



15

16. Daniel Clayman
 9 Newman Avenue
 Rumford, Rhode Island 02916

Cipe

Fuse-cast glass, cast bronze
 Verschmolzenes, gegossenes
 Glas, gegossene Bronze
 H. 25.4 cm, W. 36.8 cm,
 D. 44.5 cm
 TSB, LM

17. Brad Copping

Jack Lake Road
 Apsley, Ontario K0L 1A0,
 Canada

Diverge and Return

Cast and carved glass; wood,
 paint
 Gegossenes und geschliffenes
 Glas; Holz, Farbe
 H. 35.5 cm, W. 109 cm, D. 28 cm
 LM, DZ

18. Robert Cordes

Jacksonville, Florida

Bones

Blown glass
 Geblasenes Glas

Largest/größter: H. 40 cm,
 W. 9 cm, D. 9 cm
 TSB, LM

19. Dan Dailey

Leo Kaplan Modern
 41 East 57th Street, 7th Floor
 New York, New York 10022

Turning Nudes

Three blown gold shades with
 amethyst rim; fabricated, pati-
 nated, and gold-plated bronze
 Drei geblasene goldene Lam-
 penschirme mit Amethystrand;
 bearbeitete, patinierte und ver-
 goldete Bronze
 H. 74 cm, W. 37.5 cm,
 D. 37.5 cm
 TSB, LM

20. Miriam Di Fiore

Via Marco D'Oggiono No. 7
 20123 Milan, Italy

*Andar per legna (To Gather
 Firewood)*

Fused glass
 Verschmolzenes Glas
 H. 30 cm, W. 20 cm, D. 2 cm
 TSB



16



17



18



19



20



21

21. Keith Dougall

Westwood Farm, Kambah
Pool Road
ACT 2902 Kambah, Canberra,
Australia

Glass Weaving #9 (detail)
Hand-pulled glass cane,
slumped, woven with thread
Handgezogene Glasstäbe, ab-
gesenkt, mit Draht verflochten
Unrolled/auseinandergerollt:
H. 160 cm, W. 43 cm, D. 0.7 cm
TSB, LM

22. Yasuko Fujii

Toyama, Japan

Untitled
Cast glass
Gegossenes Glas
H. 62 cm, W. 24 cm, D. 12 cm
TSB, LM

23. Jane Gavan

18 Formosa Street
NSW 2047 Drummoyne,
Australia

Black Urn
Opaque glass beads, woven;
wire

Opake Glasperlen, gewebt;
Draht
H. 25.5 cm, W. 18 cm,
D. 18 cm
TSB, LM

24. Mel George

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

T424344
Cast and slumped glass
Gegossenes und abgesenktes
Glas
H. 7.5 cm, W. 13 cm, D. 13 cm
TSB, LM

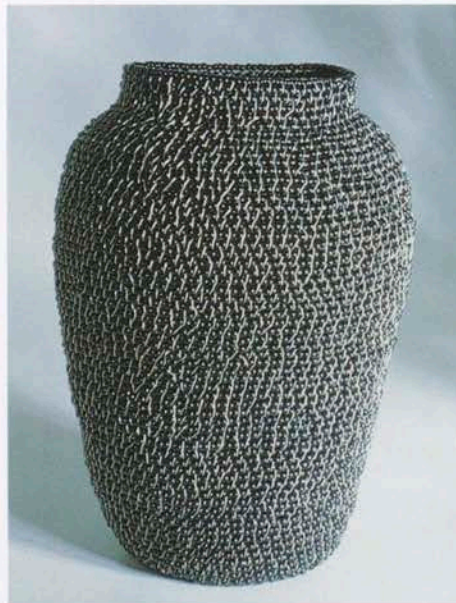
25. Marta Ģibiete

Rigas 3-2
LV-3401 Liepata, Latvia

Two Sisters
Melted glass; copper wire
Geschmolzenes Glas; Kupfer-
draht
H. 60 cm, W. 45 cm, D. 30 cm
LM, DZ



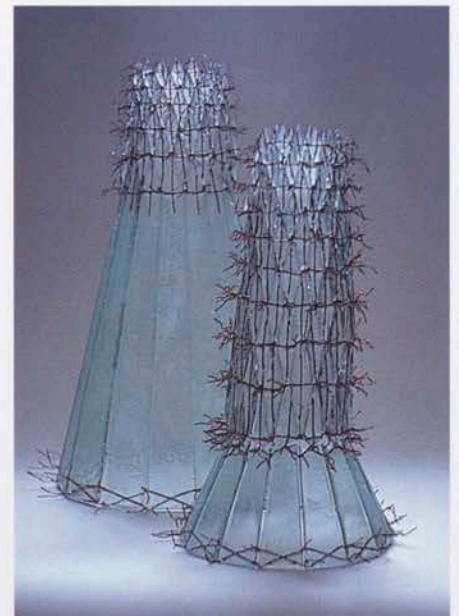
22



23



24



25

26. Kazuyo Hashimoto
 1-6-12 Tenjin
 1 Ikeda
 Osaka 563-0031, Japan
Woven Glass I
 Frameworked glass
 Lampengearbeitetes Glas
 H. 45 cm, W. 40 cm, D. 45 cm
 TSB, LM, DZ

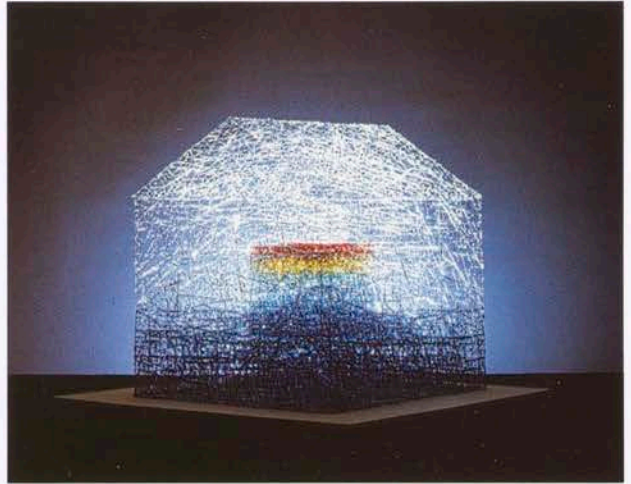
27. Doni Hatz
 Loveland, Ohio
Blue Claw Crab
 Blown and frameworked borosilicate glass
 Geblasenes und lampengearbeitetes Borosilikatglas
 H. 5 cm, W. 25 cm, D. 12.5 cm
 TSB

28. Timothy Horn
 Canberra, Australia
Pussy's Bow (passive aggression)
 Cast lead glass; bronze, nickel-plated
 Gegossenes Bleiglas; Bronze, vernickelt

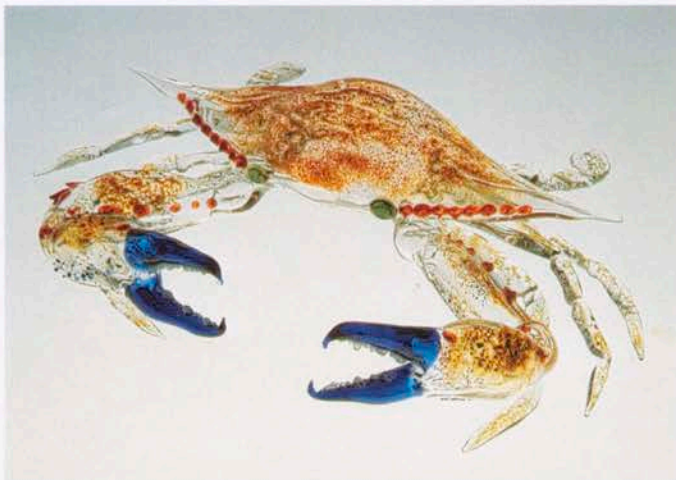
H. 80 cm, W. 65 cm, D. 10 cm
 TSB, DZ

29. Dinah Hulet
 P.O. Box 2012
 McKinleyville, California 95519
Into my life there came a man called George (detail)
 Frameworked glass (mosaic glass/murrine technique)
 Lampengearbeitetes Glas (Mosaikglas/Murrine-Technik)
 H. 30.5 cm, W. 17.8 cm, D. 0.6 cm
 TSB, LM

30. Ursula Huth
 Marktplatz 5a
 D-71093 Weil im Schönbuch, Germany
Sengang (variations with piece possible/Möglichkeit verschiedener Variationen)
 Pâte de verre, brass
 Pâte de verre, Messing
 H. 28 cm, W. 40 cm, D. 11 cm
 TSB



26



27



28



29



30



31

31. Ulrica Hydman-Vallien

Orrefors Kosta-Boda
Broms Vag 8
36194 Eriksmåla, Sweden
Snake Flowers
Blown glass
Geblasenes Glas
Tallest/höchste: H. 60 cm,
W. 20 cm
TSB, DZ

Cast, cut, and assembled
glass
Gegossenes, geschliffenes
und montiertes Glas
H. 32 cm, W. 18 cm, D. 18 cm
LM, DZ

32. Atsushi Ichikawa

267 Nibugata-Machi
Hachioji-shi, Tokyo 193-0822,
Japan
Power of Love
Cast glass; copper wire, feather,
paint
Gegossenes Glas; Kupfer-
draht, Federn, Farbe
H. 45 cm, W. 66 cm, D. 15 cm
TSB

34. Anja Isphording

Am Weiher 19
D-34431 Marsberg, Germany
Vessel
Kiln-cast glass, lost wax tech-
nique, ground, polished
Ofengegossenes Glas,
Wachsausschmelztechnik, ge-
schliffen, poliert
H. 22 cm, Diam. 18 cm
TSB, LM

35. Mie Ito

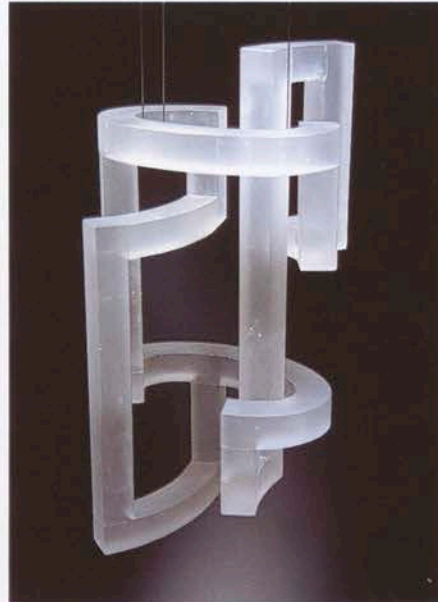
1-7-8 Saigawa Chofu
Shimonoseki-shi, Yamaguchi-
ken 752-0928, Japan
Untitled
Cast and fused glass
Gegossenes und verschmol-
zenes Glas
H. 10 cm, W. 15 cm, D. 15 cm
TSB, LM

33. Tsuyoshi Inoue

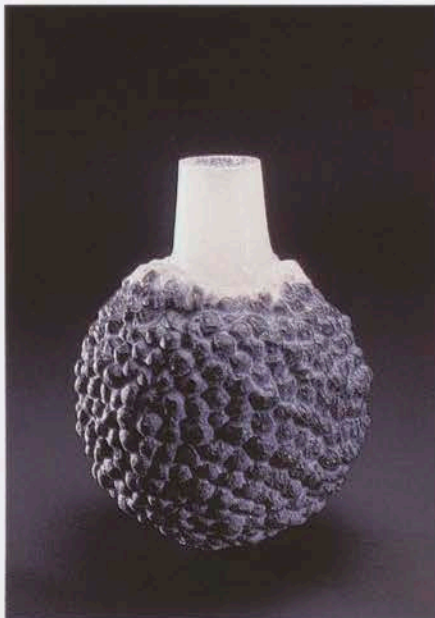
4-12-16 Sinkiba
Koto-ku, Tokyo 136-0082,
Japan
0<1<0



32



33



34



35

36. James Jory
 12824 Lillian Northeast
 Albuquerque, New Mexico
 87112-2121
Diatreta Figural Vase
 Lost wax casting
 Wachsaußschmelzguß
 H. 16 cm, W. 12 cm, D. 12 cm
 TSB

37. Yuko Kikuzato
 3-34-11 Nodake
 Ginowan-shi, Okinawa-ken
 901-2203, Japan
Animal Vessel
Pâte de verre, blown and
 enameled glass
Pâte de verre, geblasenes und
 emailliertes Glas
 H. 29 cm, W. 18 cm, D. 18 cm
 TSB

38. Susie Krasnican
 2000 Hermitage Avenue
 Silver Spring, Maryland 20902
Rain or Shine
 Sandblasted and enameled
 glass
 Sandgestrahltes und emaillier-
 tes Glas

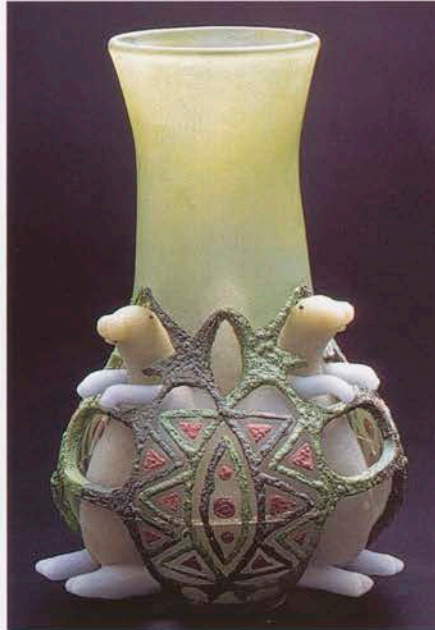
H. 88 cm, W. 56 cm, D. 1.27 cm
 LM, DZ

39. Jacqueline I. Lillie
 Rosanne Raab Associates
 35 East 75th Street
 New York, New York 10021
Neckpiece
 Glass beads knotted sepa-
 rately; silver-mounted, stain-
 less steel
 Glasperlen einzeln verknötet;
 auf Silber montiert, Edelstahl
 Rod: H. 15 cm, W. 1 cm
 TSB, LM

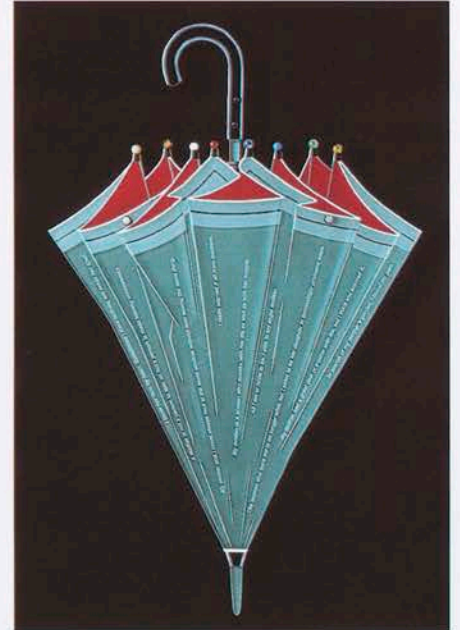
40. Marvin Lipofsky
 1012 Pardee Street
 Berkeley, California 94710-
 2628
Series IGS VI 1998 #2
 Mold-blown, cut, ground, sand-
 blasted, and acid-polished
 glass
 Formgeblasenes, geschnitte-
 nes, geschliffenes, sandge-
 strahltes und säurepoliertes
 Glas
 H. 28 cm, W. 58.5 cm,
 D. 41.5 cm
 TSB, DZ



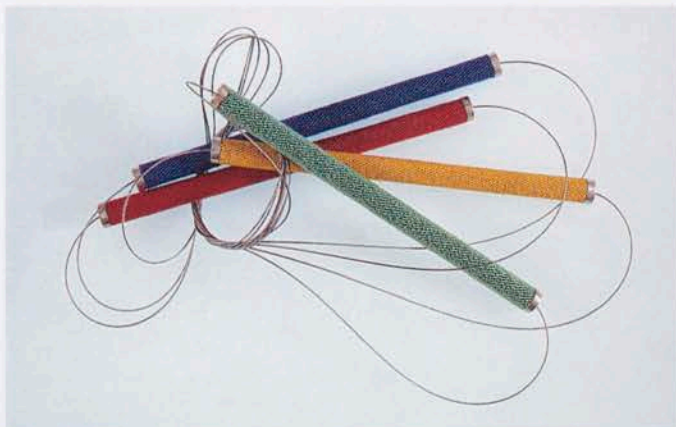
36



37



38



39



40



41

41. Linda MacNeil

2 North Road
Kensington, New Hampshire
03833-5605

Mesh Necklace

Pâte de verre, 24-karat gold-plated brass
Pâte de verre, Messing 24 Karat vergoldet
H. 5 cm, W. 2.5 cm
TSB

42. Giuse Maggi

P.O. Box 248
Dhahran Airport 31
Al Khobar, Saudi Arabia

Creation, Globe IV

Pâte de verre, kiln-formed
Pâte de verre, ofengeformt
Diam. 42 cm
TSB, LM

43. Paul Marioni

4136 Meridian Avenue North
Seattle, Washington 98103

Tattoo'd Man
Enameled glass
Emailliertes Glas
H. 64 cm, W. 64 cm, D. 2 cm
TSB, DZ

44. Brent J. Marshall

2943 Edgehill Road
Cleveland Heights, Ohio 44118

The Crossing II

Cast glass; stone
Gegossenes Glas; Stein
H. 30 cm, W. 71 cm, D. 30 cm
TSB

45. Patrick Martin

4018 Prytania Street
New Orleans, Louisiana 70115

Untitled

Blown glass; paint, metal
Geblasenes Glas; Farbe, Metall
H. 132.5 cm, W. 75 cm,
D. 67.5 cm
TSB, LM



42



43



44

20



45

46. Akane Matsuura
 5076-4 Minamihotaka Toyoshina-machi
 Minamiazumi-gun, Nagano
 Pref. 399-8201, Japan

Breath
 Blown and hot-worked glass
 Geblasenes und heiß bearbeitetes Glas
 H. 6.5 cm, W. 32 cm, D. 32 cm
 TSB, LM, DZ

47. Robert A. Mickelsen

700 Atlantis Road, #304
 Melbourne, Florida 32904
Organism Series – Sirius
 Flameworked, blown, sculpted, and sandblasted glass; paint
 Lampengearbeitetes, geblasenes, geformtes und sandgestrahltes Glas; Farbe
 H. 81 cm, W. 30.5 cm, D. 25.5 cm
 TSB

48. Yuko Mizuyoshi
 2-10-23 Kajiyama Tsurumi-ku
 Yokohama, Kanagawa 230-0072, Japan

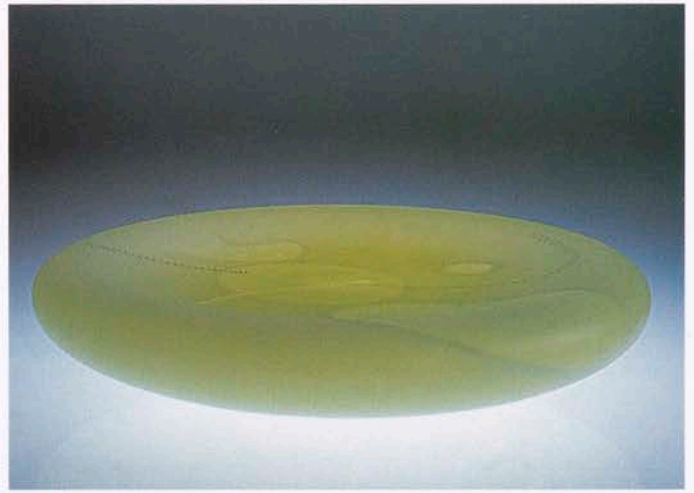
Fish Lamp (Black Arowana)
 Glass powder, fused, slumped
 Glaspuder, verschmolzen, abgeseht
 H. 16 cm, W. 41 cm, D. 12 cm
 TSB

49. Joel Philip Myers

R.R. 2, Box 372
 Bloomington, Illinois 61704
The Ghosts of War (detail)
 Blown, lustered, and enameled glass
 Geblasenes, verlüstertes und emailiertes Glas
 H. 150 cm, W. 150 cm, D. 80 cm
 TSB, LM, DZ

50. Barbara Nanning

Amsterdam, The Netherlands
Vessel Form
 Blown and sandblasted glass
 Geblasenes und sandgestrahltes Glas
 H. 11 cm, W. 24 cm, D. 24 cm
 TSB, LM



46



47



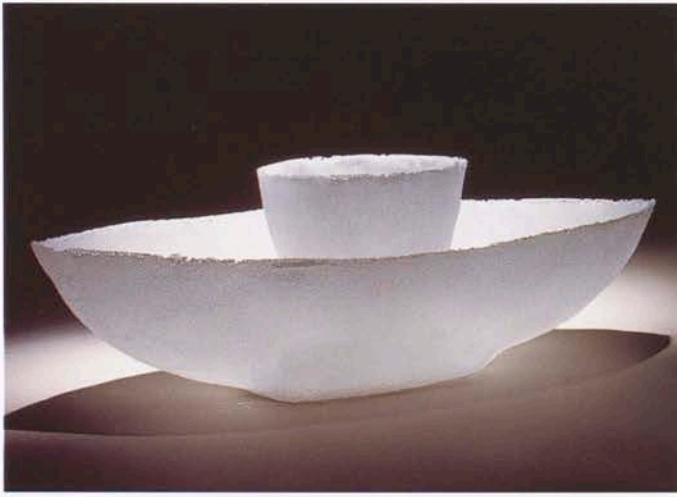
48



49



50



51

51. Etsuko Nishi

12 Stanhope Mews West, #4
London SW7 5RB, England

Lace Boat

Pâte de verre

H. 15 cm, W. 35 cm, D. 19 cm
TSB, LM, DZ

52. Makoto Nishikawa

2796-1 Yoshizukuri
Toyama, Toyama 930-0142,
Japan

The Age of the Moon

Kiln-cast and cut glass; metal-
work

Ofengegossenes und geschlif-
fenes Glas; Metall

H. 175 cm, W. 70 cm, D. 75 cm
TSB, LM

53. Yuji Obata

1-72 Aoki-cho
Toyota-shi, Aich-ken 470-0335,
Japan

Nest

Blown glass; wood, paint,
Celluloid toys
Gebblasenes Glas; Holz, Farbe,
Zelluloidspielzeug
H. 46 cm, W. 35 cm, D. 35 cm
TSB, DZ

54. Yumi Oguchi

16-1 WO Utatsu-machi
Kanazawa-shi, Ishikawa 920-
0832, Japan

Oou

Pâte de verre

H. 12 cm, W. 38 cm, D. 56 cm
LM

55. Steffen Orlowski

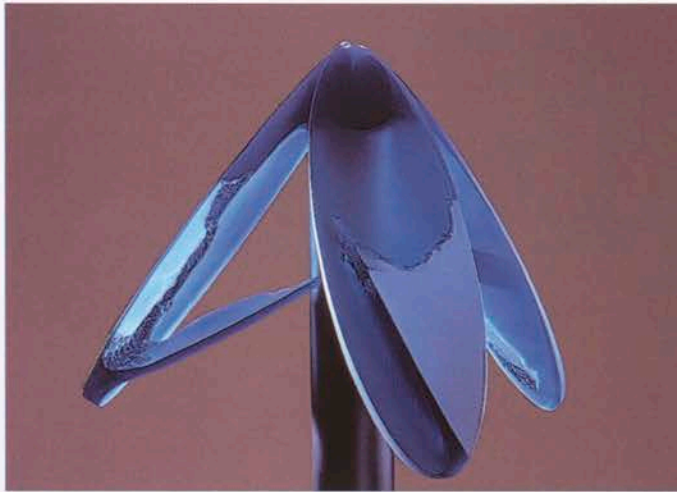
Schotterwerk 1
D-98724 Lauscha/Thüringen
Germany

To Come Up into Being

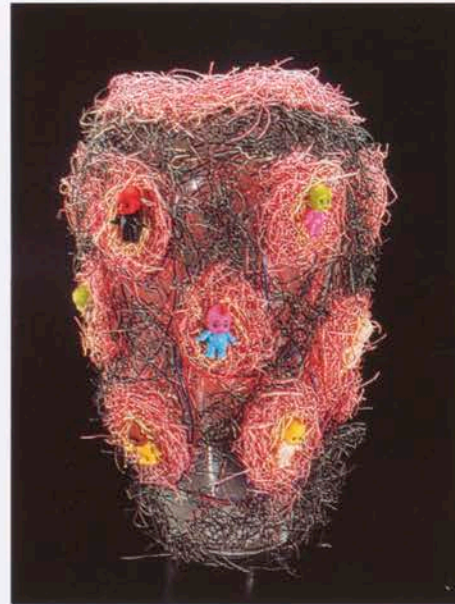
Blown glass

Gebblasenes Glas

H. 80 cm, W. 80 cm
TSB, LM



52



53



54



55

56. Zora Palova and Stepan Pala

Bratislava, Slovak Republic (Slovakia)

Light Transformer (detail)

Cast glass; metal
Gegossenes Glas; Metall
H. 5 m, W. 2.3 m, D. 40 cm
LM, DZ

57. Karen Paust

948 East Market Street
York, Pennsylvania 17403

Trying to Root

Glass beads; rocks, bones, thread, copper wire
Glasperlen; Steine, Knochen, Schnur, Kupferdraht
H. 66 cm, W. 46 cm, D. 8 cm
TSB

58. Ronald Pennell

School of Art and Design
University of Wolverhampton
Wolverhampton, England

Diverse Elements I

Cast, cut, polished, and incised glass; bronze, paint
Gegossenes, geschliffenes, poliertes und graviertes Glas;
Bronze, Farbe
H. 24 cm, W. 34 cm, D. 20 cm
TSB, DZ

59. Pepik & Brian

80 Nishikanaya
Toyama 930-0143, Japan

Vase No. 1

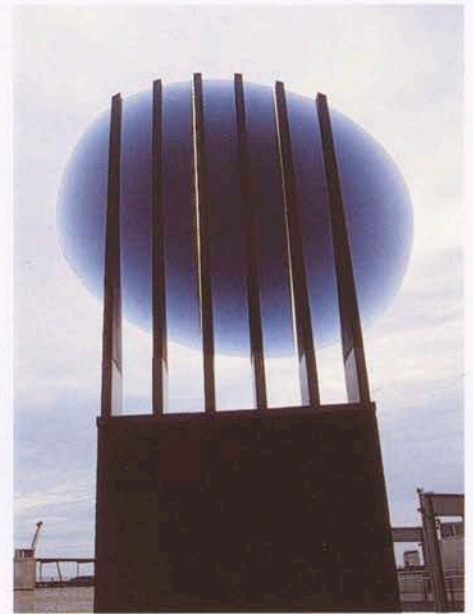
Blown, cut, and polished glass
Geblasenes, geschliffenes und poliertes Glas
H. 22 cm, W. 8 cm, D. 8 cm
TSB, LM, DZ

60. Aseem Pereira

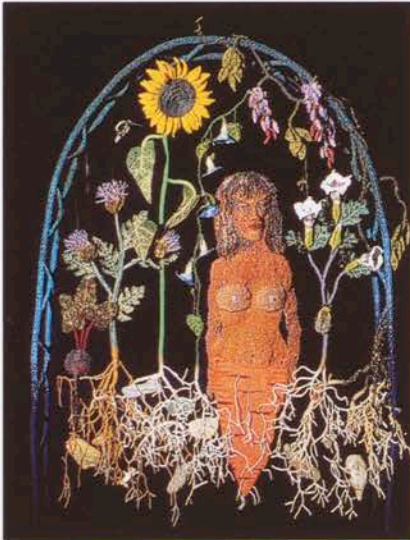
Bondi Beach, Australia

Untitled

Cut, drilled, and woven discarded bottles
Geschnittene, gebohrte und verwebte Altglasflaschen
H. 180 cm, W. 78 cm
TSB, LM



56



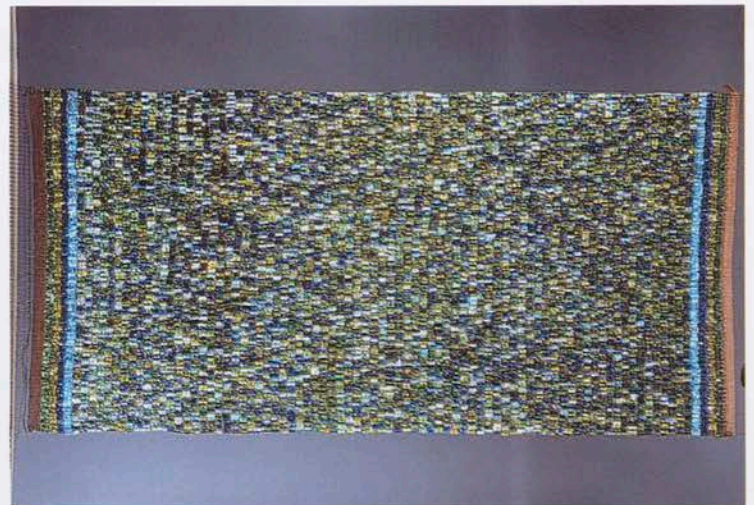
57



58



59



60



61

61. Darren Petersen

5331 44 Avenue
Red Deer, Alberta T4N 3J1,
Canada

Gondola

Fused and off-hand sculpted
zanfirico canes; gold leaf
Verschmolzenes und freihän-
dig geformte *Zanfirico*-Stäbe;
Blattgold
H. 12 cm, W. 42 cm, D. 11.5 cm
TSB

62. Ingrid Phillips

8 Leslie Place, 2F2
Edinburgh EH4 1NH, Scotland

Conceptacle Wall (detail)

Cast glass blocks with blown
inclusions
Gegossene Glasblöcke mit ge-
blasenen Einschlüssen
H. 40 cm, W. 40 cm, D. 6 cm
TSB

63. Janusz Pozniak

4136 Meridian Avenue North
Seattle, Washington 98103

Jester

Blown glass
Geblasenes Glas
H. 68.5 cm, W. 48.25 cm,
D. 33 cm
TSB, LM

64. Elizabeth G. Silva Prado

S. De Parnaiba, Brazil

Vase II

Fused and slumped glass;
glue
Verschmolzenes und abge-
senktes Glas; Kleber
H. 35 cm, W. 40 cm, D. 10 cm
TSB, LM, DZ

65. Stephen Procter

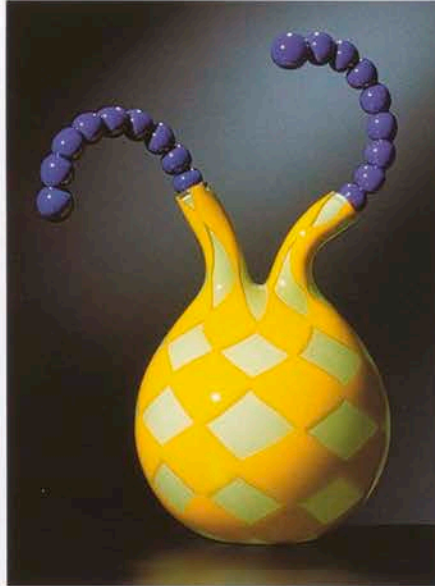
Canberra School of Art
G.P.O. Box 804
ACT 2601 Canberra, Australia

Opposite and Equal 2 ("Lati-
tudes" Series 1998)

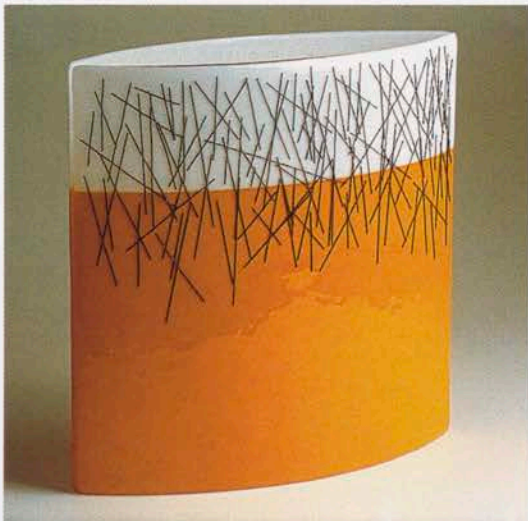
Fused, blown, cut, and en-
graved Bullseye glass
Verschmolzenes, geblasenes,
geschliffenes und graviertes
Bullseye-Glas
H. 9.5 cm, Diam. 29.5 cm
TSB, LM, DZ



62

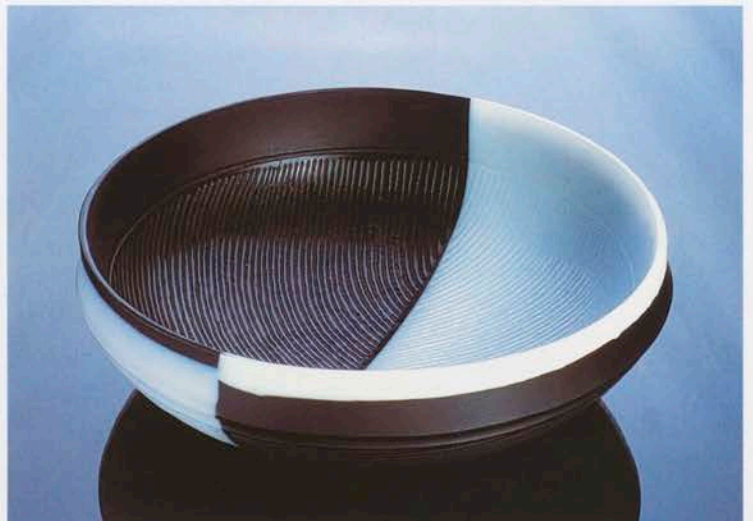


63



64

24



65

66. Kait Rhoads

William Traver Gallery
110 Union Street, Suite 200
Seattle, Washington 98101

Pas de deux

Fired enamels and slumped
glass tubing; waxed linen,
steel
Eingebrannte Emailfarben und
abgesenkte Glasröhren, ge-
wachstes Leinen, Stahl
H. 24 m, W. 30 m, D. 18 m
LM

67. Gerhard Ribka

Rügener Straße 4
D-63075 Offenbach am Main,
Germany

Untitled

Fused and enameled glass
Verschmolzenes und emaillier-
tes Glas
H. 30 cm, W. 10 cm, D. 0.7 cm
TSB

68. Georg Riedel

Kufstein, Tyrol, Austria

Vinum Tasting Glass
Blown glass
Geblasenes Glas
H. 17.5 cm
TSB, LM

69. Jonas Rooth

Toredalsvägen 65
144 63 Rönninge, Sweden

Pattern Object #1

Blown glass
Geblasenes Glas
H. 200 cm, W. 400 cm,
D. 30 cm
TSB

70. Åsa Sandlund

2841 Northwest 60th
Seattle, Washington 98107

Dimensions (detail)

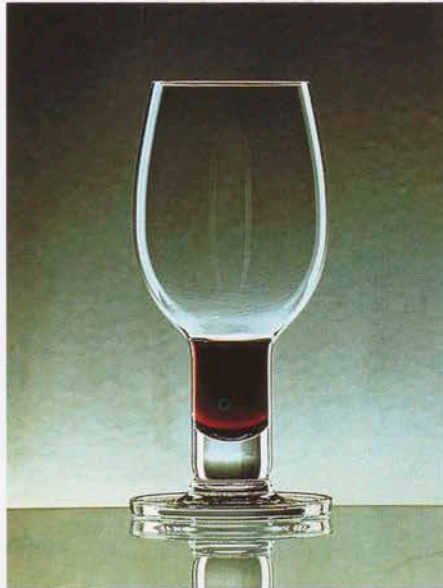
Blown, cut, and faceted glass
Geblasenes, geschliffenes und
facettiertes Glas
H. 45 cm, W. 12 cm
LM



66



67



68



69



70



71

71. Takeshi Sano

237-3 Furusawa
Toyama, Toyama 930-0151,
Japan

Soft Forms

Blown, cut, and polished glass
Gebblasenes, geschliffenes und
poliertes Glas

Tallest/höchstes: H. 35 cm,
W. 11 cm, D. 11 cm
TSB

72. Youko Sano

237-3 Furusawa
Toyama, Toyama 930-0151,
Japan

Warm Time, Warm Space

Blown, cut, and polished glass
Gebblasenes, geschliffenes und
poliertes Glas

H. 12 cm, W. 20 cm, D. 20 cm
TSB, DZ

73. Laura de Santillana

Venice, Italy

Shadow

Blown glass
Gebblasenes Glas

Tallest/höchste: H. 35 cm,

W. 40 cm, D. 20 cm
TSB, LM, DZ

74. Emilio Santini

216 Carter's Neck Road
Williamsburg, Virginia 23188-
2234

Uros

Flameworked glass; drawings
with crayon

Lampengearbeitetes Glas;

Pastellzeichnungen

H. 36 cm, W. 15 cm, D. 15 cm
TSB

75. Judith A. Schaechter

Snyderman Gallery
303 Cherry Street
Philadelphia, Pennsylvania
19106

Girl Dying Hair

Stained, sandblasted, en-
graved, and enameled glass;

copper foil
Farbiges Glas, sandgestrahlt,
graviert und emailliert, Kupfer-
folie

H. 48 cm, W. 68 cm
TSB, LM, DZ



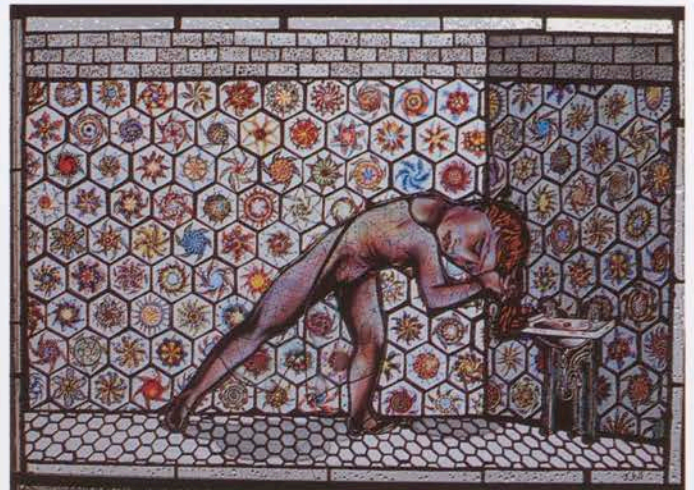
72



73



74



75

76. Schotterwerkstatt

Schotterwerk 1
D-98724 Lauscha, Germany
What's Your Title? (detail)
Flameworked and blown glass;
earth, grass seed
Lampengearbeitetes und ge-
blasenes Glas; Erde, Gras-
samen
H. 73 cm, W. 135 cm, D. 85 cm
LM

77. Nancy Selvin

Sybaris Gallery
202 East Third Street
Royal Oak, Michigan 48067
Set of Goblets/Martini Glasses
Flameworked glass
Lampengearbeitetes Glas
H. 22.9 cm, W. 10.2 cm
TSB

78. Mikako Shimazaki

Tomooka 4-7-12
Fukuoka, Jonanku 814-0112,
Japan

Sky Babies
Pâte de verre
H. 21 cm, W. 13 cm, D. 7.5 cm
TSB

79. Makiko Shimonaka

1-16-2 Ichihashi
Gifu 500-8381, Japan
Whisper Light
Blown and cast glass
Gebblasenes und gegossenes
Glas
H. 30 cm, W. 10 cm, D. 7 cm
TSB

80. Miyuki Shinkai

1224 East Georgia Street
Vancouver, British Columbia
V6A 2B1, Canada
*Underground – A Part of the
Rain Cloud Installation*
Cast glass; copper wire, wood,
paint
Gegossenes Glas; Kupfer-
draht, Holz, Farbe
H. 70 cm, W. 120 cm, D. 7 cm
TSB



76



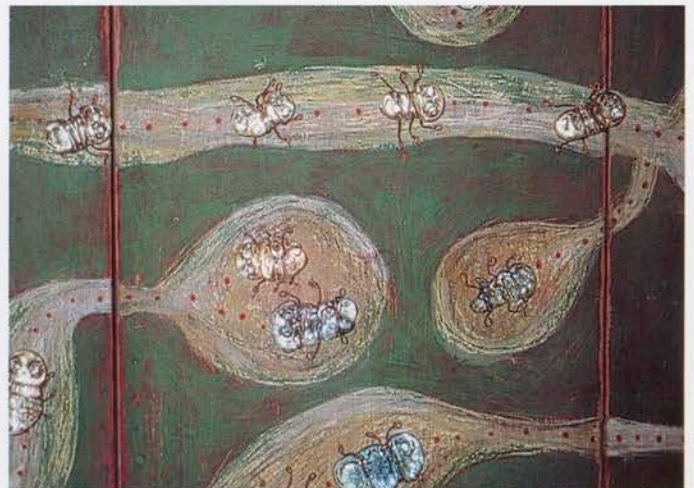
77



78



79



80



81

81. Rikie Shojiguchi

253-1 Shinsono-machi
Toyama, Toyama-ken 930-0993, Japan

Sake
Blown and cast glass
Gebblasenes und gegossenes Glas

H. 12 cm, W. 200 cm,
D. 350 cm
TSB, LM, DZ

Blown and engraved glass with color overlay
Gebblasenes und graviertes Glas mit Farbüberfang
H. 31 cm, W. 18.5 cm,
D. 18.5 cm
TSB

84. Boyd Sugiki

3501 58th Avenue Southwest
Seattle, Washington 98116

Life-line
Blown and etched glass
Gebblasenes und geätztes Glas
H. 42.5 cm, W. 90 cm, D. 30 cm
LM

82. Beata Stankiewicz-Szczerbik

Puszczykowska 14/1
50-559 Wrocław, Poland

I Don't Know
Pâte de verre
H. 40 cm, W. 40 cm, D. 3 cm
TSB

85. Mariko Takada

783 East Jackson Street,
Apt. A
San Jose, California 95112

Still Life - Orange
Blown glass
Gebblasenes Glas
H. 10 cm, W. 23 cm, D. 10 cm
TSB, LM

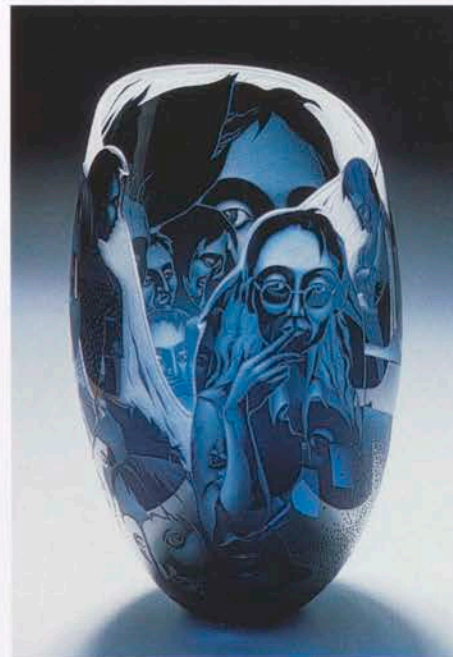
83. Lisabeth Sterling

Riley Hawk Gallery
2026 Murray Hill Road
Cleveland, Ohio 44106

Taking Steps



82

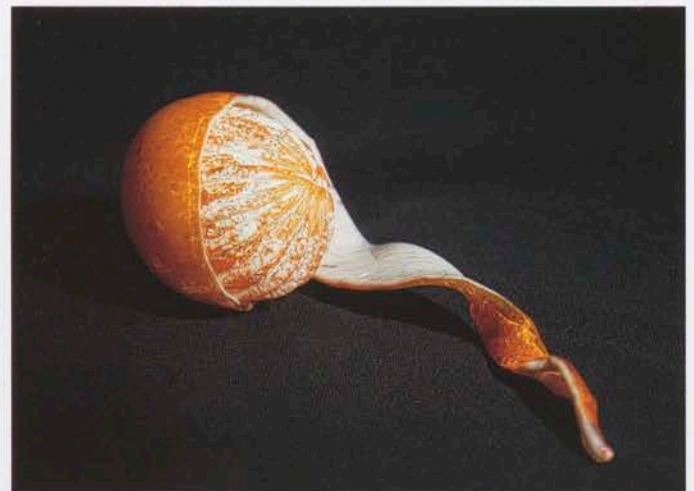


83



84

28



85

86. Kana Tanaka
 157 Ives Street, #3
 Providence, Rhode Island
 02906
Daydreaming Bubble
 Blown glass
 Geblasenes Glas
 H. 38 cm, W. 33 cm, D. 33 cm
 TSB

87. Julio Teich with the assistance of Steven Cornett
 4600 Waverly Avenue
 Richmond, Virginia 23231-1404
Vessel #1
 Cast, cut, ground, polished, and bonded glass
 Gegossenes, geschliffenes, graviertes, poliertes und geklebtes Glas
 H. 88.5 cm, W. 39.5 cm, D. 39.5 cm
 TSB

88. Claudio Tiozzo
 Riva Longa, 23
 30141 Murano (Venice), Italy

Superfici nascoste no. 5
 Fused and beveled glass
 Verschmolzenes und abgeschrägtes Glas
 H. 40 cm, Diam. 10 cm
 TSB, LM, DZ

89. Fleur van den Berg
 Kruisstraat 16a
 2312 BH Leiden, The Netherlands
Silent Monument
 Mold-melted, cut, and polished glass
 Formgeschmolzenes, geschliffenes und poliertes Glas
 H. 16 cm, W. 25 cm, D. 53 cm
 TSB, DZ

90. Elmarie van der Merwe
 Amatori 39, Harold Street
 7600 Stellenbosch, Republic of South Africa
Horn Series, I
 Blown glass; metal; synthetic hair
 Geblasenes Glas; Metall, künstliche Haare
 H. 60 cm, W. 22 cm, D. 16 cm
 TSB



86



87



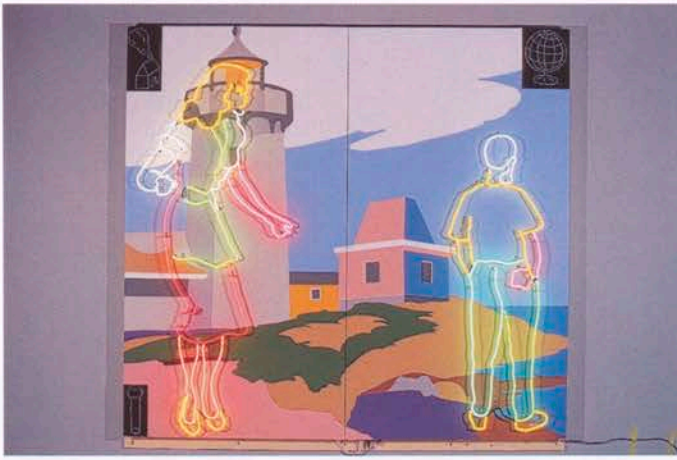
88



89



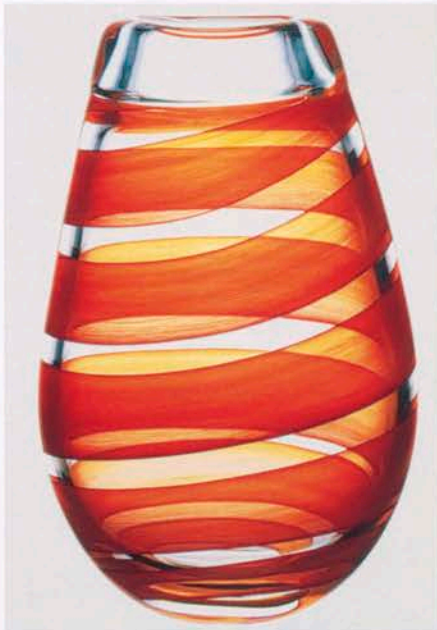
90



91

91. Willem Volkercz
 12299 Portnell Road
 Bozeman, Montana 59718
But You Can't
 Flameworked glass; neon,
 paint
 Lampengearbeitetes Glas;
 Neon, Farbe
 H. 221 cm, W. 231 cm,
 D. 18 cm
 TSB, LM, DZ

92. Ann Wählström
 Kosta Boda
 S-36052 Kosta, Sweden
Cyklon
 Blown glass; applied color
 Geblasenes Glas; aufgetragene
 Farbe
 H. 42 cm, W. 28 cm, D. 17 cm
 TSB, LM



92

93. Layla Walter
 3 Richebourne Street
 Kingsland, Auckland, New
 Zealand
Woven Rimmed Bowl #1
 Cast glass
 Gegossenes Glas



93

H. 12 cm, W. 35 cm, D. 35 cm
 TSB, DZ

94. Jack Wax
 Elliott Brown Gallery
 619 North 35th Street, #101
 Seattle, Washington 96103
Tane
 Blown, cut, and fabricated
 glass
 Geblasenes, geschliffenes und
 weiterbearbeitetes Glas
 H. 48 cm, W. 43 cm, D. 28 cm
 TSB, LM, DZ

95. Kim A. Webster
 Galerie Elena Lee
 1428, rue Sherbrooke Quest
 Montreal, Quebec H3G 1K4,
 Canada
Three Years Apart
 Blown glass; silkscreened
 enamel transfers, fired on
 Geblasenes Glas; Emailsieb-
 druck, eingebrannt
 H. 35 cm, Diam. 32 cm
 TSB, LM



94



95

96. Koichiro Yamamoto
 58 Herne Hill
 London SE24 9QP, England
6 Mugs
 Cast and polished glass
 Gegossenes und poliertes
 Glas
 H. 10 cm, W. 50.5 cm, D. 8 cm
 LM

97. Shinji Yonehara
 53 Nopporo-Yoyogi
 Ebetsu, Hokkaido 069-0817,
 Japan
Ancient Sounds
 Blown and sandblasted glass
 Geblasenes und sandgestrahl-
 tes Glas
 H. 32 cm, W. 34 cm, D. 34 cm
 LM

98. Harumi Yukutake
 6796 Kureha, #II-202
 Toyama, Toyama 930-0138,
 Japan
Polyp
 Cut and slumped glass; copper
 wire

Geschliffenes und abgesenk-
 tes Glas; Kupferdraht
 H. 44 cm, W. 34 cm, D. 34 cm
 TSB, LM, DZ

99. Tanya Zaryski
 13-1174 Kelsey Court
 Oakville, Ontario L6H 5E3,
 Canada
The Turquoise Vase
 Blown glass; paint
 Geblasenes Glas; Farbe
 H. 24.1 cm, W. 15.2 cm,
 D. 9.5 cm
 TSB

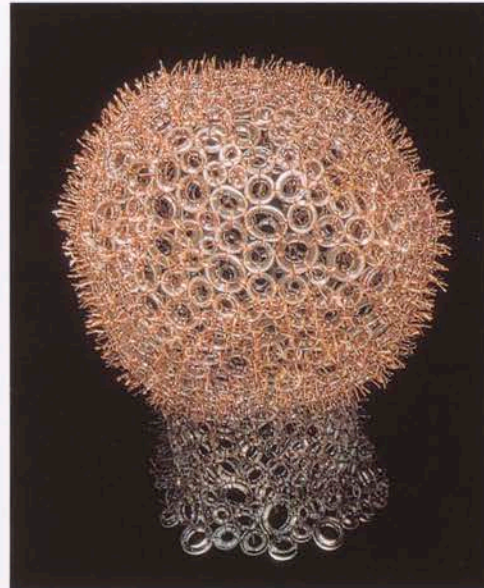
100. Frank Zika
 141 Cuesta Drive
 San Luis Obispo, California
 93405
Mask Fish and Fowl
 Kiln-formed and enameled
 glass, then tempered 6 mm
 P.P.G. Graylite
 Ofengeformtes und emaillier-
 tes Glas, auf 6 mm P.P.G.
 Graylite abgekühlt
 H. 170 cm, W. 70 cm, D. 4 cm
 TSB



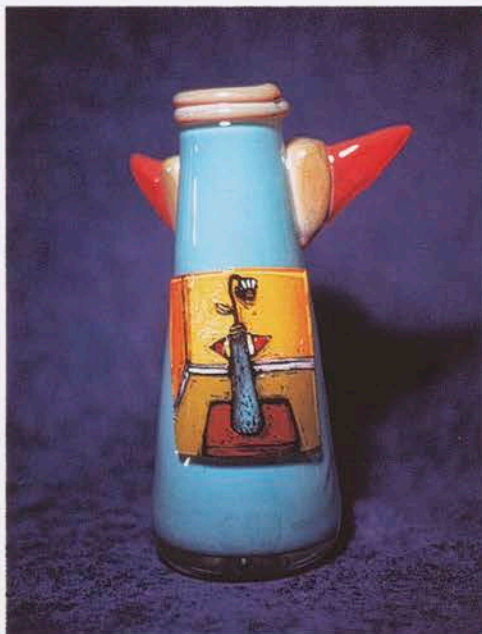
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97



98

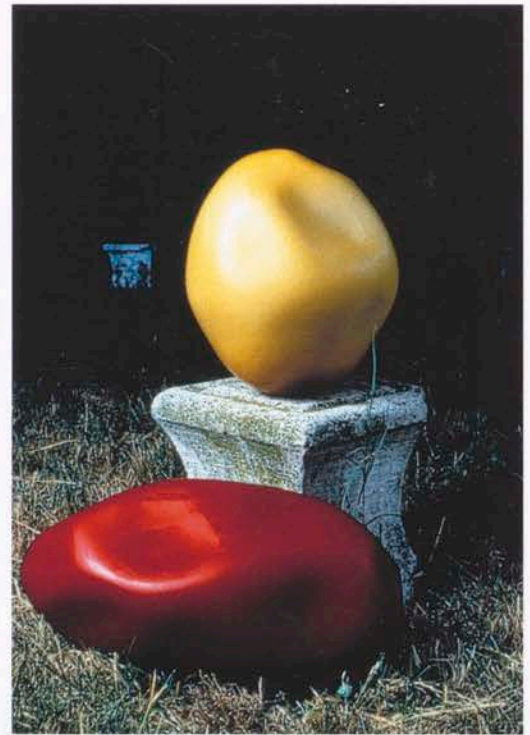


99



100

Laura de Santillana,
Italy
*Yellow Stone, Red
Stone*
Blown glass
Geblasenes Glas
H. (taller/höchster)
53 cm



Some Reflections on the Competition

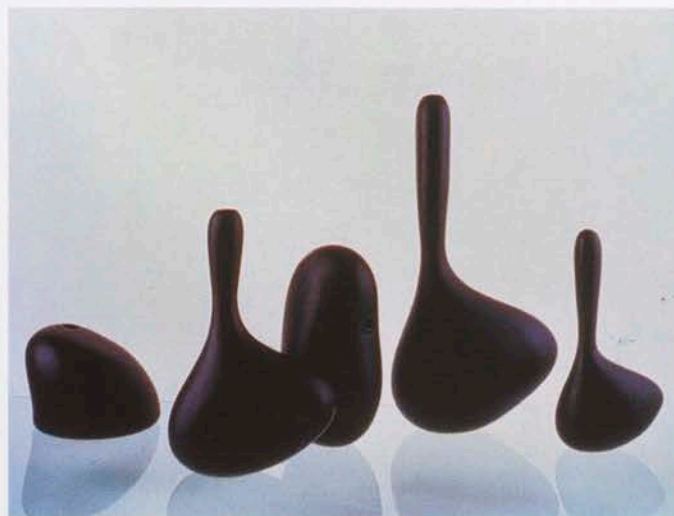
Einige Betrachtungen über den Wettbewerb

As a student of the fine and decorative arts and the newest member of the curatorial team at The Corning Museum of Glass, I found the experience of observing the *New Glass Review* competition to be both rewarding and enlightening. From this comprehensive overview of international glass, a variety of compelling themes emerged. The issue of "newness" prevailed. Change, from the subtle to the very dramatic, was omnipresent. In this article, I will highlight some of the trends and the esthetic, stylistic, and technical achievements that characterize the new glass of 1998.

The fascination with natural forms is as alive today as it was in 1937 with the appearance of Alvar Aalto's Savoy vase and the advent of Biomorphism as seen in the works of Jean Arp and Henry Moore. During that year, Moore wrote an essay titled "The Sculptor Speaks," in which he said, "There are universal shapes to which everybody is subconsciously conditioned and to which they can respond if their conscious control does not shut them off." In much the same way that "pebbles show nature's way of working with stone," the sculptural stones of **Laura de Santillana** and those of Chuck Lopez show an artist's way of working with glass. One sighs with delight at the sublime beauty achieved by Akane Matsuura in *Breath* (46) and the organic nature that embodies such sculptural vessels as *Ebony Grouping* by **Benjamin Edols** and **Kathy Elliott**, *Soft Forms* by Takeshi Sano (71), and *Emergence* by **Mark Thiele**. In *Moody Garden*, **Cristiano Bianchin** sheathes his bottles in hemp and sets them in sand, creating an intriguing assemblage of organic vessels that are at once familiar

Als Studentin der bildenden und angewandten Kunst und neuestes Mitglied im Kuratorenteam des Corning Museums of Glass empfand ich die Erfahrung, den *New Glass Review* Wettbewerb zu beobachten, sowohl lohnend als auch aufschlußreich. Aus dieser umfassenden Übersicht über internationales Glas, tauchte eine Vielzahl verlockender Themen auf. Das Thema der „Neuheit“ herrschte vor. Veränderung, vom subtilen zum dramatischen, war allgegenwärtig. In diesem Artikel werde ich einige von den Trends und den ästhetischen, stilistischen und technischen Leistungen hervorheben, die das neue Glas 1998 charakterisieren.

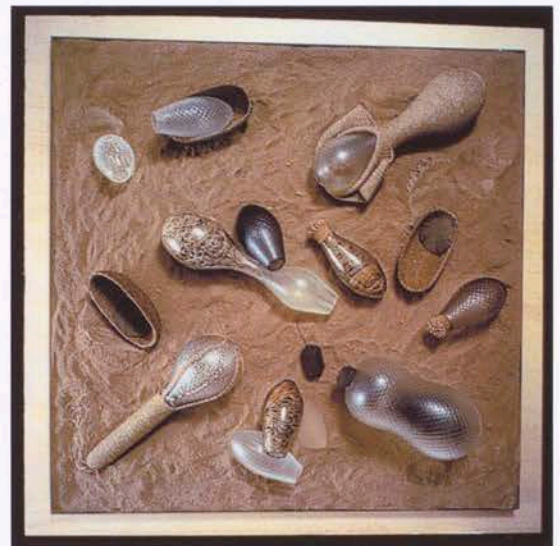
Die Faszination durch natürliche Formen ist heute genauso lebendig wie 1937, als Alvar Aaltos Vase Savoy auftauchte und den Beginn des Biomorphismus, wie man ihn von den Arbeiten Jean Arps und Henry Moores kennt, markierte. Während dieses Jahres schrieb Moore einen Essay mit dem Titel „The Sculptor Speaks (Der Bildhauer spricht)“, in dem er sagt: „Es gibt universelle Formen, von denen jeder unbewußt abhängig ist und auf die er reagieren kann, wenn die bewußte Kontrolle keine Sperre dafür bildet.“ Auf die gleiche Weise wie „Kieselsteine den Weg der Natur zeigen, mit Stein zu arbeiten“, zeigen die bildhauerisch bearbeiteten Steine von **Laura de Santillana** und von Chuck Lopez die Art des Künstlers bei der Bearbeitung von Glas. Man seufzt vor Freude bei der sublimen Schönheit, die Akane Matsuura in *Breath* (46) erreicht und der organischen Natur, die skulpturale Gefäße wie *Ebony Grouping* von **Benjamin Edols** und **Kathy Elliott**, *Soft Forms* von Takeshi Sano (71) und *Emergence* von **Mark Thiele** verkörpern. In *Moody Garden*



Benjamin Edols and Kathy Elliott, Australia
Ebony Grouping
Blown glass, wheel-cut
Geblasenes Glas, radgraviert
H. (tallest/höchster) 52 cm



Mark Thiele, Australia
Emergence
 Blown glass, lathe-worked
 Geblasenes Glas, ge-
 drechelt
 H. 19 cm



Cristiano Bianchin, Italy
Moody Garden
 Blown, cut, and ground glass; hemp; set in Sand
 Geblasenes, geschnittenes und geschliffenes Glas;
 Hanf; auf Sand arrangiert
 W. 99 cm, D. 99 cm

and foreign. Perhaps this affinity for organic forms is due in part to the revived interest in modernism in the decorative arts.

Organicism and growth characterize the lampworked compositions of the Japanese artist **Masami Koda**. Although *Muku*, *Orbit*, and *Kot Kot* are linked in their use of pods, each work entails a distinctly different approach: adaptations of a theme that exemplifies both the consistency and the versatility of this artist.

Another result of this fascination with organicism derives naturally from the use of blown glass. In 1952, Kaj Franck captured both the breath of the artist and the transience of a fleeting moment in the simplicity of *Saippuakulpa* (Soap bubbles), which he designed for the Nuutajärvi Glassworks in Finland. Among the artists who have produced elegant variations on this theme since then are Stephen Procter and Franz Höller. One of the most recent interpretations appears in Steffen Orlowski's ethereal outdoor installation *To Come Up into Being* (55). In this work, a multitude of bubbles appears to float upward from a grassy field cloaked in an early morning mist. A more whimsical version of the glass bubble appears in Kana Tanaka's *Daydreaming Bubble* (86). One even detects a faint bubble enclosing the woman's head in Beata Stankiewicz-Szczerbik's *pâte de verre* portrait *I Don't Know* (82). Such interpretations of the organic form exploit the plastic qualities of glass and appeal to our senses naturally, in much the same way that anthropomorphic vessels do.

It was particularly intriguing to note the number of entries that focus on anthropomorphic themes. In fact, bodily organs and parts of all types – torsos, skulls, and hearts, in particular – were recurrent themes in this year's competition. Some of the most poignant renderings of the heart appear in the works of **Annette Clarke**. The profound

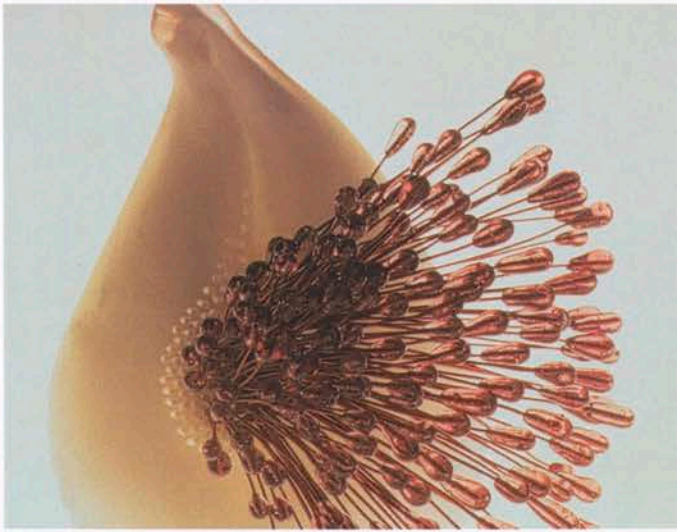
umhüllt **Cristiano Bianchin** seine Flaschen mit Hanf und legt sie auf Sand und kreiert so eine Assemblage aus organischen Gefäßen, die gleichzeitig vertraut und fremd sind. Vielleicht verdankt sich seine Affinität für organische Formen zu einem Teil dem wiedererwachten Interesse der modernen Einstellung gegenüber der angewandten Kunst.

Organismus und Wachstum charakterisieren die lampengearbeiteten Kompositionen des japanischen Künstlers **Masami Koda**. Obwohl *Muku*, *Orbit*, und *Kot Kot* durch ihre Verwendung von Schoten miteinander verbunden sind, bringt jede Arbeit eine eindeutig unterschiedliche Annäherung mit sich: Adaptionen eines Themas, das beides veranschaulicht, die Beständigkeit und die Vielseitigkeit des Künstlers.

Ein weiteres Ergebnis dieser Faszination durch Organik ergibt sich natürlicherweise durch den Einsatz von geblasenem Glas. Im Jahr 1952 fing Kaj Franck sowohl den Atem des Künstlers als auch die Vergänglichkeit des flüchtigen Augenblicks in der Einfachheit von *Saippuakulpa* (Seifenblasen) ein, die er für die Nuutajärvi Glashütten in Finnland entwarf. Zu den Künstlern, die seither elegante Variationen zu diesem Thema entworfen haben, gehören Stephen Procter und Franz Höller. Eine der jüngsten Interpretationen taucht in Steffen Orlowski's ätherischen Außeninstallation *To Come Up into Being* (55) auf. Bei dieser Arbeit scheint eine Vielzahl von Blasen über einer Wiese zu wehen, die in Morgennebel getaucht ist. Eine eher wunderliche Variante einer gläsernen Blase taucht in Kana Tanaka's *Daydreaming Bubble* (86) auf. Man entdeckt sogar eine schwache Blase, die in Beata Stankiewicz-Szczerbik's *pâte de verre* Portrait *I Don't Know* (82) den Kopf einer Frau umhüllt. Solche Interpretationen der organischen Form schlachten die plastischen Qualitäten



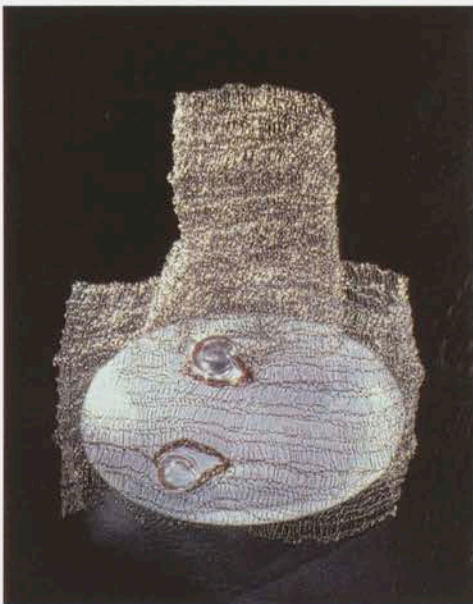
Masami Koda, United States
Orbit
 Lampworked glass; copper, paper
 Lampengearbeitetes Glas; Kupfer, Papier
 H. 52 cm



Annette Clarke, Australia
Untitled
Blown and lampworked glass; copper
Geblasenes und lampenarbeitetes Glas; Kupfer
H. 19 cm

peacefulness embodied in *Silence* is broken with *Untitled*. From the first of these works, a gathering of abstract ivory heart forms, one was plucked and punctured with a myriad of pins in the second work, causing us to gasp with pain at the sight of it. **Stephen Jon Clements** illuminates the sensuous qualities of the human figure and the seductive qualities of glass and wood, mounting an abstract, elliptical turquoise mask on a wooden body in *Emerald Demure*. Yet another variation on this theme—the use of wire as a *skin* enclosing the glass vessel — is seen in **Carole Frève's** *Second Skin*, Caitlin Johnson's *Spirit Encased*, Bonyun Yoan's *Untitled*, and Marta Gibiete's *Two Sisters* (25).

Wire was also paired with glass in a variety of large-scale weavings by two Australian artists, Keith Dougall and **Aseem Pereira**. In these works, glass is imbued with a textilelike quality in the form of two distinctly different "woven" curtains. Composed of hand-pulled and slumped glass cane, Dougall's *Glass Weaving #9* (21) appears like a glorified rag rug, its undulating pastel panels unfurled to the floor, where they are rolled neatly. Pereira's *Untitled* (60) is an extremely complex composi-



Stephen Jon Clements,
United States
Emerald Demure
Cast glass; mesquite wood
Gegossenes Glas;
Mesquite-Holz
H. 202 cm



von Glas aus und appellieren an unsere natürlichen Sinne auf ungefähr die gleiche Weise wie antropomorphe Gefäße.

Es war besonders spannend, die Zahl der Beiträge zu registrieren, die antropomorphe Themen in den Mittelpunkt stellen. In der Tat, Organe und Teile aller Art des Körpers, insbesondere – Torsi, Schädel und Herzen – waren immer wieder auftauchende Themen beim diesjährigen Wettbewerb. Einige der ergreifendsten Interpretationen des Herzens tauchen in den Arbeiten von **Annette Clarke** auf. Die tiefe Friedfertigkeit die durch *Silence* verkörpert wird, wird in *Untitled* aufgebrochen. Aus der einer der ersten dieser Arbeiten, einer Ansammlung von abstrakten Herzformen aus Elfenbein, wurde eine herausgerissen und in einer zweiten Arbeit von tausenden Nadeln durchstochen, die ein tiefes Luftholen verursachen wenn man sie zum ersten Mal sieht.

Stephen Jon Clements illuminiert die sinnlichen Qualitäten der menschlichen Figur und die verführerischen Eigenschaften von Glas und Holz, indem er bei *Emerald Demure* eine elliptisch türkis Masken auf einen hölzernen Körper montiert. Es gibt sogar noch andere Variationen über das Thema – die Verwendung von Draht als *Haut*, die das gläserne Gefäß umhüllt – wie bei **Carole Frève's** *Second Skin*, Caitlin Johnson's *Spirit Encased*, Bonyun Yoan's *Untitled*, und Marta Gibiete's *Two Sisters* (25).

Draht war auch in einer Vielzahl von großformatigen Webereien der beiden australischen Künstler Keith Dougall und **Aseem Pereira** mit

Carole Frève, Canada
Second Skin
Blown and molded glass; knitted steel and copper
Geblasenes und geschmolzenes Glas; gestrickter Stahl und Kupfer
H. 25 cm



Aseem Pereira, Australia
Untitled (detail)
Cut, drilled, and woven discarded glass bottles
Aufgeschnittene, gebohrte und verwebte Altglasflaschen
H. 1.8 m, W. 78 cm

tion of discarded glass bottles that are cut, drilled, and woven. In its richness of color and texture, as well as its architectural appeal, it is reminiscent of one of Jack Lenor Larsen's most important textiles, *Remoulade*.

Interesting interpretations of this textile theme were translated into vessels as well. Certainly one of the most stunning juxtapositions of glass and wire is Jane Gavan's *Black Urn* (23). Other examples are Layla Walter's cast glass and lead crystal *Woven Rimmed Bowl #1* (93), which was inspired by the Raranga Whakairo o Aotearoa weaving pattern of New Zealand, and Youko Sano's *Warm Time, Warm Space* (72).

Naturally, a large number of entries focused on the vessel. Although there were many original interpretations of the vessel form, space limitations permit the discussion of but a handful. Noteworthy is the tactile appeal of Veronika Beckh's kinetic composition *Contemplation* (5), in which the serenity of 21 free-blown segments is seemingly disrupted by human touch. In *Group of Forms II* from the "Line Drawings" series (6), Clare Belfrage manages to render her imposing black forms radioactive, using light to outline them in various shades of blue, green, and red. Edwin Biesheuvel's *Core* (9) beautifully illustrates the gestalt principle of closure in its ability to alter our perceptions and render the "incomplete" vessel whole. Koichiro Yamamoto's *6 Mugs* (96) challenges and delights the eye; by placing his six cylindrical forms side by side, the semi-circular shapes within them become handles that appear to overlap. This purity of form also resides in Shinji Yonehara's series of vessels titled *Ancient Sounds* (97). Here the delicacy of the translucent ovoid vessels is balanced by a mysterious mottled skin, imbuing the forms with a primordial spirit.

Changes in Scandinavian design are reflected in the works submitted by the designers at Orrefors Kosta Boda. One of the most dramatic esthetic changes came from Ulrica Hydman-Vallien, whose blown *Snake Flowers* (31) at once recalls the 18th–19th-century Persian rose water sprinklers and implies growing forms – a distinct departure from her painted glass vessels. The colorful opaque vessels of Ann Wählström gave way to translucent bodies wrapped in red-orange ribbons, as seen in *Cyklon* (92). Lena Bergström also continues to refine her designs; she submitted a series of elegant minimalistic vases.

Subtle changes also appear in the purity of the drinking glasses designed by Georg Riedel. Developed for wine tasting, the *Vinum Tasting Glass* (68) measures a precise amount of wine in its stem, accounts for the appropriate aeration space in its volume, and facilitates a 360-degree swirl, which allows for an even interior coating. One cannot help but marvel at the technical mastery that goes into these machine-blown glasses.

Glas gepaart. In diesen Arbeiten ist Glas in Form von zwei unterschiedliche „gewobenen“ Vorhängen von einer textillähnlichen Qualität durchdrungen. Bestehend aus handgezogenen und abgesenkten Glasstäben erscheint Dougall's *Glass Weaving #9* (21) wie ein aufgedonneter Lappenteppich, dessen wogende Pastellpanelen unaufgerollt auf den Boden fließen, wo sie sauber zusammengerollt sind. Pereira's *Untitled* (60) ist eine extrem komplexe Komposition aus Altglasflaschen, die geschliffen, gebohrt und verwoben sind. In seiner Pracht der Farben und der Textur erinnert es ebenso wie in seinem architektonischen Reiz an eine der bedeutendsten Textilien von Jack Lenor Larsen, *Remoulade*.

Interessante Interpretationen dieses Textilthemas wurden auch auf das Gefäß übertragen. Sicherlich eine der erstaunlichsten Gegenüberstellungen von Glas und Draht ist Jane Gavan's *Black Urn* (23). Andere Beispiele sind Layla Walters *Woven Rimmed Bowl #1* (93) aus gegossenem Glas und Bleikristall, das durch das Webmuster Raranga Whakairo o Aotearoa aus Neuseeland, und durch Youko Sano's *Warm Time, Warm Space* (72) inspiriert wurde.

Eine Vielzahl der Einreichungen konzentriert sich natürlich auf das Gefäß. Obwohl es viele originelle Interpretationen der Gefäßform gab, erlaubt die Beschränkung des Platzes hier nur die Diskussion einer handvoll. Bemerkenswert ist die taktile Wirkung von Veronika Beckh's kinetischer Komposition *Contemplation* (5), bei der die Klarheit von 21 frei geblasenen Segmenten scheinbar durch menschliche Berührung gestört wird.

Bei *Group of Forms II* aus der „Line Drawings“ Serie (6) gelingt es Clare Belfrage, ihre imponierenden schwarzen Formen radioaktiv herauszustellen, indem sie sie durch verschiedene Schattierungen von blau, grün und rot konturiert. Edwin Biesheuvel's *Core* (9) illustriert sehr schön das Gestaltprinzip der Schließung durch seine Fähigkeit, unsere Wahrnehmung zu verändern und das „unvollendete“ Gefäß als ganzes herauszustellen. Koichiro Yamamoto's *6 Mugs* (96) fordert das Auge heraus und entzückt es; indem er seine sechs zylindrischen Formen nebeneinander stellt, werden die halbrunden Formen im Inneren zu Henkeln, die sich zu überlappen scheinen. Die Reinheit der Form wohnt auch Shinji Yoneharas Gefäßserie mit dem Titel *Ancient Sounds* (97) inne. Hier wird die Zartheit der transluziden Eiformen durch eine geheimnisvolle gesprenkelte Haut ausbalanciert, die die Formen mit einem Urgeist durchdringt.

Veränderungen im skandinavischen Design spiegeln sich in den Arbeiten wider, die von Designern von Orrefors Kosta Boda eingereicht wurden. Eine der dramatischsten ästhetischen Veränderungen kommt von Ulrica Hydman-Vallien, deren geblasene *Snake Flowers* (31) sofort an die persischen Rosenwassersprenggefäße des 18.–19. Jahrhun-



Etsuko Nishi, England
Lace Vessel
Pâte de verre
H. 34 cm, W. 35 cm



Jane Morrisey, Australia
Riot of Colour
Pâte de verre
 W. 50 cm

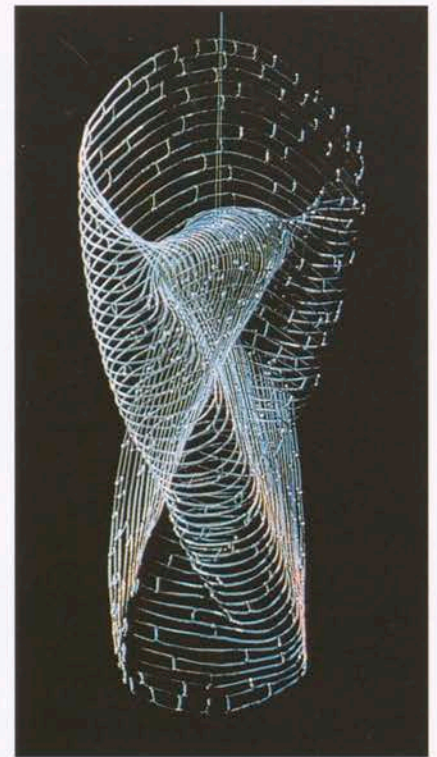
Nowhere is the appeal of minimalism more alluring than in *Dimensions* (70) by Åsa Sandlund, a tall, ellipsoidal opaque glass form punctuated by a window of transparent glass in the center.

Such subtlety of form also appears in the remarkably delicate vessels created by *pâte de verre* artists. Among them are the exquisite works of Etsuko Nishi (51), which convey a sense of delicacy and mystery. Seemingly weightless, *Lace Vessel* appears to float across invisible waters, with its subtle, undulating rhythm echoing the wind and the waves. Maintaining this delicacy, yet exploding with color, is Jane Morrisey's *Riot of Colour*, the purity of its form enlivened by a cacophony of glorious color. Another most unusual and intriguing work is Hikari Ando's coiled, claylike *Ishikoro* (3). Outstanding among the many works in *pâte de verre* in which artists exploited the quiescent qualities of glass is Mie Ito's *Untitled* (35). Nakao Yuko created a dynamic variation in her blown, fused, slumped, and fire-lustered *Sphere*.

The small grouping of works submitted by flameworkers was equally impressive, delicate, and refined. One truly extraordinary example was Bennett Battaile's *Third Wave*, which in the complexity of its folded forms is reminiscent of Naum Gabo's linear constructions. Another was



Susan O'Brien, United States
At Rest
 Reverse-painted glass
 Hinterglasmalerei
 H. 46 cm, W. 60 cm



Bennett Battaile,
 United States
Third Wave
 Lampworked glass
 Lampengearbeitetes
 Glas
 H. 90 cm

derts erinnern und wachsende Formen miteinbeziehen – ein eindeutiger Abschied von ihren bemalten Gefäßen. Die farbigen opaken Gefäße von Ann Wählström haben den Weg bereitet zu transluziden Körpern, die in rot-orangene Bänder gewickelt sind wie bei *Cyklon* (92). Auch Lena Bergström fährt damit fort, ihre Entwürfe zu verfeinern; sie reichte eine Serie von eleganten minimalistischen Gefäßen ein.

Subtile Veränderungen lassen sich auch in der Reinheit der Trinkgläser ausmachen, die von Georg Riedel designiert wurden. Für Weinproben entworfen, bemißt das *Vinum Tasting Glass* (68) eine genaue Menge Wein in seinem Stil, der für den Belüftungsbedarf des Inhaltes berechnet ist, und erlaubt einen 360-Grad-Schwenk, der ein gleichmäßiges inneres Benetzen erlaubt. Man kann nicht anders als diese technische Meisterschaft zu bewundern, die in diese maschinengeblasenen Gläser eingeflossen ist.

Nirgendwo ist der Appeal des Minimalismus anziehender als bei *Dimensions* (70) von Åsa Sandlund, einer hohen, elliptischen opaken Glasform, die in der Mitte durch ein Fenster aus transparentem Glas betont ist.

Solche subtilen Formen tauchen auch in den bemerkenswert feinen Gefäßen auf, die von *pâte de verre* Künstlern stammen. Unter ihnen sind die exquisiten Arbeiten von Etsuko Nishi (51), die ein Gefühl von Zartheit und Geheimnis vermitteln. *Lace Vessel* scheint schwerelos über einer unsichtbaren Wasserfläche mit einem subtilen wogenden Rhythmus zu treiben, der wie ein Echo auf den Wind und die Wellen ist.

Diese Zartheit führt, obwohl sie vor Farbe explodiert, Jane Morrisey's *Riot of Colour* fort; die Reinheit ihrer Form wird durch die Kakophonie der prächtigen Farben belebt. Eine weitere ungewöhnliche und beeindruckende Arbeit ist Hikari Andos ineinandergewundenes, tonähnliches *Ishikoro* (3). Aus den vielen *pâte de verre* Arbeiten, bei denen Künstler die stillen Qualitäten von Glas erforschen, ragt Mie Ito's *Untitled* (35) heraus. Nakao Yuko kriert eine dynamischen Variation in ihrem geblasenem, verschmolzenem, abgesenktem und feuerglühstem *Sphere*.

Die kleine Gruppe von Arbeiten, die von Lampenarbeitern eingereicht wurde, war ebenfalls beeindruckend, zart und raffiniert. Ein wirklich beeindruckendes Beispiel war Bennett Battaile's *Third Wave*, das durch die Komplexität seiner gefalteten Form an Naum Gabo's lineare Konstruktionen erinnert. Ein anderes war Kazuyo Hashimoto's *Woven Glass I* (26), ein Haus aus farblosen lampengearbeiteten Fäden, die einen Würfel aus polychromem lampengearbeitetem Draht um-



Leah Wingfield, United States
Romance del diablo
 Cast crystal; paint
 Gegossenes Kristall;
 Farbe
 H. 61 cm

Kazuyo Hashimoto's *Woven Glass I* (26), a house of colorless lampworked filaments enclosing a cube of polychrome lampworked threads. Robert A. Mickelsen's *Organism Series – Sirius* (47), a complex stylized sculptural flower, is the result of multiple techniques. Emilio Santini incorporates his unique feral figurines in the architectonically impressive *Uros* (74), a tour de force of lampworking.

Throughout history, animals have been a constant source of inspiration for artists. This year was no exception. Some of the most original interpretations appeared in Elmarie van der Merwe's *Horn Series, I* (90), a sculptural goblet; Rikie Shojiguchi's *Sake* (81), an installation depicting a school of fish; and Frank Zika's *Mask, Fish, and Fowl*, which, in its minimalism, modulation of line, and illusionistic properties, captivates the viewer.

Susan O'Brien lends an uncommon sensitivity to the art of reverse painting on glass. In *At Rest*, she creates a powerful portrait of resting people. The soft, subtle strokes of the paintbrush create a dynamic chiaroscuro, capturing the play of light and shadows on the serene faces with all the elegance of a charcoal drawing.

Such a sensuousness of light, shadow, and line is masterfully translated into three dimensions in **Leah Wingfield's** *Romance del diablo*. Her stylized cast crystal and painted figurines, which pay homage to Art Deco, beautifully exploit the properties of glass. The male figurine's silhouette is revealed through the female's translucent finery, accentuating the graceful torsion of their bodies. This same powerful black-and-white esthetic inspired Stephen Procter's fused, blown, and cut sculptural vessels *Walking In and Walking Out* and *Opposite and Equal 2* (65). Technically, materially, and stylistically, these new works indicate a significant artistic departure from his earlier light forms.

An entirely different approach to fusing appears in the work of Miriam Di Fiore. Her impressionistic fused glass compositions are both painterly and powerful. *Homeless* and *Andar per legna (To Gather Firewood)* (20) are masterpieces of trompe l'oeil, luring the eye beyond their wooden window frames into their lush landscapes.

Such impressionistic images were rare in the *New Glass Review* competition, but realism appeared frequently. The works of Mariko Takada and **Michael Krumrine** are esthetically antithetical but strong and original examples of realism. In Takada's *Still Life – Orange* (85), the unraveled fruit appears, awaiting our discovery. Krumrine's *Paralyzation Chair (Version 3)* is equally convincing. Here a rough oak chair

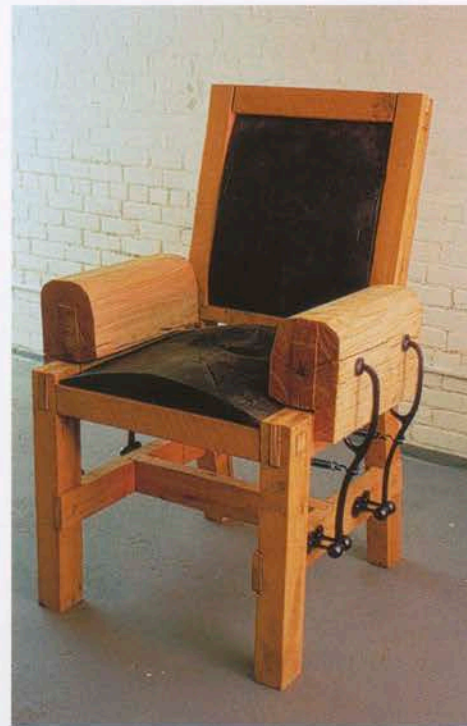
schließen. Robert A. Mickelsens *Organism Series – Sirius* (47), eine komplexe stilisierte plastische Blume, ist das Ergebnis verschiedener Techniken. Emilio Santini gliedert seine außergewöhnlichen wilden Statuetten in das architektonisch beeindruckende *Uros* (74) ein, eine Tour de Force der Lampenarbeit.

Im Lauf der Geschichte sind Tiere eine konstante Quelle der Inspiration für Künstler gewesen. Dieses Jahr bildete keine Ausnahme. Einige der originellsten Interpretationen begegnen uns bei Elmarie van der Merwe's *Horn Series, I* (90), einem skulpturalen Kelch; Rikie Shojiguchi's *Sake* (81), einer Installation, die einen Schwarm von Fischen darstellt; und Frank Zika's *Mask, Fish, and Fowl*, das in seinem Minimalismus, der Modulation der Linie und seinem illusionistischen Reichtum den Betrachter in Bann zieht.

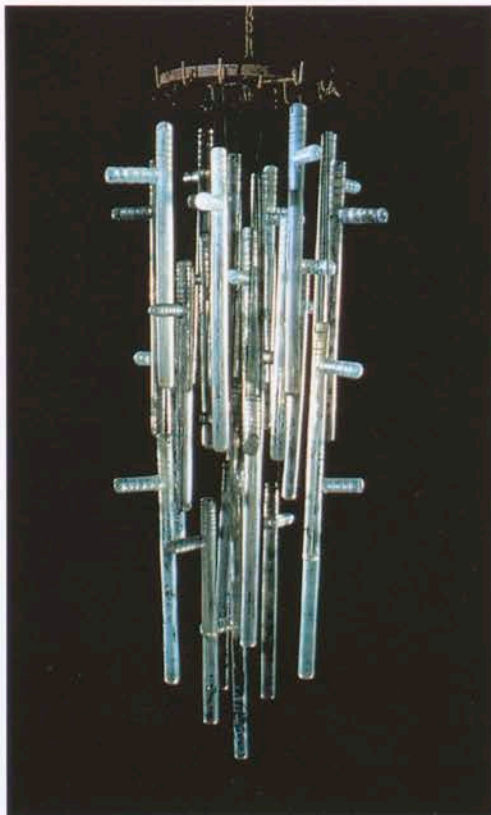
Susan O'Brien verleiht der Kunst der Hinterglasmalerei eine ungewöhnliche Sensitivität. In *At Rest* kreiert sie ein ausdrucksvolles Porträt sich ausruhender Menschen. Die weichen, feinen Pinselstriche schaffen ein dynamisches Helldunkel, das das Spiel von Licht und Schatten auf den gelassenen Gesichtern mit all der Eleganz einer Kohlezeichnung einfängt.

Solch eine Feinfühligkeit für Licht, Schatten und Linie wird meisterhaft dreidimensional in **Leah Wingfield's** *Romance del diablo* übersetzt. Ihre stilisierten gegossenen kristallinen und bemalten Figurinen, die dem Art Deco Anerkennung zollen, erforschen sehr schön die Eigenschaften von Glas. Die Silhouette der männlichen Figurine wird durch den durchscheinenden Putz der weiblichen sichtbar, wodurch die anmutige Drehung ihrer Körper akzentuiert wird. Die gleiche kraftvolle schwarz-weiß-Ästhetik hat Stephen Procters verschmolzene, geblasene und geschliffene skulpturalen Gefäße *Walking In and Walking Out* and *Opposite und Equal 2* (65) inspiriert. Technisch, von der Materie her gesehen, und stilistisch kennzeichnen diese neuen Arbeiten eine bedeutende künstlerische Abwendung von seinen früheren leichten Formen.

Ein vollkommen anderer Zugang zum Verschmelzen taucht in der Arbeit von Miriam Di Fiore auf. Ihre impressionistisch verschmolzenen



Michael Krumrine, United States
Paralyzation Chair (Version 3)
 Kiln-cast glass; rough oak, cast iron
 Ofengegossenes Glas; unbehandelte Eiche, gegossenes Eisen
 H. 132 cm



Patrick Martin, United States
 Untitled
 Solid sculpted glass; paint,
 leather, metal
 Bearbeitetes Massivglas; Farbe,
 Leder, Metall
 H. 180 cm

Kait Rhoads, United States
 Symbiotic
 Blown glass; cloth, steel
 Geblasenes Glas; Stoff, Stahl
 H. 825 cm, W. 650 cm



frame is upholstered with an opaque manganese cast glass in a stark and imposing rendering of an electric chair. No less haunting is **Patrick Martin's** *Untitled*, a mobile of night sticks composed of solid sculpted glass, paint, leather, and metal. Each of these works illustrates the importance color can play in creating rhythm.

Two distinctly different yet masterful approaches to rhythm and color are seen in the works of Marvin Lipofsky and Peter Aldridge. Lipofsky's *Series IGS VI 1998 #2 (40)* is a veritable symphony. The harmony of his muted jewel tones fills his signature undulating forms with lyricism. Whereas Lipofsky's forms are organic and opaque, Aldridge's are geometric and transparent. His *A Moment in Time (2)* sculpture at the Victoria and Albert Museum is another of his dichroic explorations of color and light that manifest themselves within the strict geometry of optical glass sculptures. We appreciate Lipofsky's and Aldridge's works year after year, marveling at the seeming effortless mastery that masterfully disguises the complexity of their techniques.

Another interesting trend to follow is the metamorphosis in the work of a few mixed-media artists. Daniel Clayman's *New Glass Review* entries were powerful works in bronze and glass. Throughout his career, Clayman has explored the relationship between glass and various metals. Over the past few years, however, he has turned from found objects, which he favored in his early work, to a new naturalism. As exemplified in *Cipe (16)*, he uses casting to encase his opaque organic glass forms in a bronze shell.

Two young artists who continue to submit compelling varieties of work are **Kait Rhoads** and **Harumi Yukutake**. While Rhoads has an astonishing repertoire of assemblages incorporating glass, Yukutake creates a multiplicity of sculptures using glass as her primary material. In *Pas de deux (66)*, Rhoads employs glass, steel, and waxed linen to create an ethereal and inviting shelter. The delicacy of this esthetic stands in contrast to her other submissions, *Symbiotic* and *Selkie's Skin*, each of which recalls her previous works. Yukutake used glass tubes in her ongoing exploration of organic forms, creating an unsettling spiny protuberance in *Polyp (98)* and building a fractured wall of glass in *Structure*.

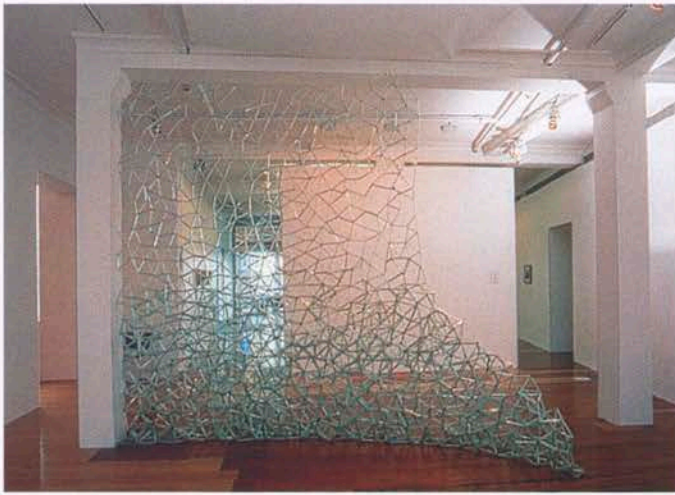
Another explorer of organic forms is **Jack Wax**. Although *Tane (94)* and *Pleat* represent a significant departure from his anthropomorphic

Glaskompositionen sind sowohl malerisch als auch ausdrucksstark. *Homeless* und *Andar per legna (To Gather Firewood) (20)* sind Meisterwerke des trompe l'oeil, die das Auge hinter ihre hölzernen Fensterrahmen in ihre üppigen Landschaften locken.

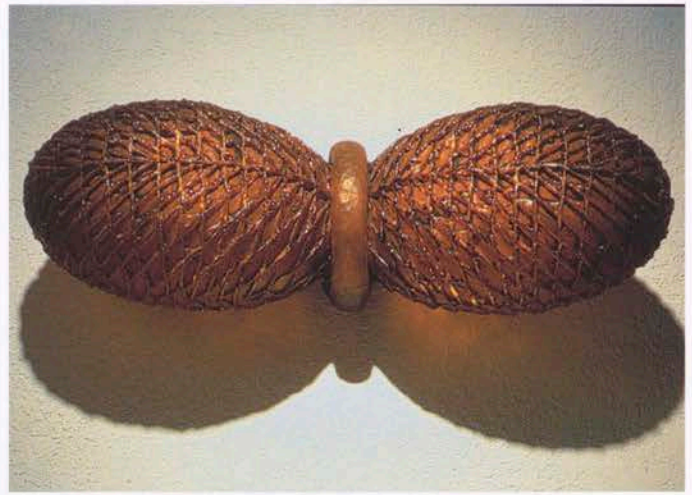
Solche impressionistischen Bilder sind beim *New Glass Review* Wettbewerb selten, während Realismus oft auftaucht. Die Arbeiten von Mariko Takada und **Michael Krumrine** sind ästhetisch gegensätzlich dabei aber starke und originelle Beispiele für Realismus. In Takada's *Still Life – Orange (85)* taucht die geschälte Frucht auf, die unserer Entdeckung harrt. Krumrines *Paralyzation Chair (Version 3)* ist ebenso überzeugend. Hier ist ein unbehandeltes Stuhlgestell aus Eiche mit einem opaken manganfarbenem gegossenem Glas bezogen, das sehr stark und beeindruckend an einen elektrischen Stuhl erinnert. Nicht weniger eindringlich ist **Patrick Martin's** *Untitled*, ein Mobile aus Schlagstöcken, die aus massivem skulptural bearbeitetem Glas, Farbe, Leder und Metall bestehen. Jede dieser Arbeiten verdeutlicht welche Bedeutung Farbe bei der Kreation von Rhythmus spielen kann.

Zwei vollkommen unterschiedliche wenn auch meisterhafte Ansätze in Rhythmus und Farbe kann man in den Arbeiten von Marvin Lipofsky und Peter Aldridge beobachten. Lipofskys *Series IGS VI 1998 #2 (40)* ist eine wahrhafte Symphonie. Die Harmonie seiner verstummten Edelsteinklänge füllt die wogenden Formen seiner Handschrift mit Lyrik. Während die Formen von Lipofsky organisch und opak sind, sind Aldridge's geometrisch und transparent. Seine Skulptur *A Moment in Time (2)* im Victoria and Albert Museum ist eine weitere seiner dichroiden Erforschungen von Farbe und Licht, die sich selbst in der strikten Geometrie der optischen Glaskulpturen manifestieren. Wir schätzen Lipofskys und Aldrignes Arbeiten Jahr für Jahr, verwundert über die scheinbare Mühelosigkeit, die meisterhaft die Komplexität ihrer Techniken verbirgt.

Ein anderer interessanter Trend, dem man nachgehen sollte, ist die Metamorphose in der Arbeit einiger weniger Mixed-Media-Künstler. Daniel Claymans Einreichungen für die *New Glass Review* waren kraftvolle Arbeiten in Bronze und Glas. Während seiner ganzen Karriere hat Clayman die Beziehung zwischen Glas und verschiedenen Metallen erforscht. Im Lauf der letzten Jahre hat er sich jedoch von Fundstücken, die er in seinen frühen Arbeiten favorisierte, einem neuen Naturalismus



Harumi Yukutake, Japan
Structure
 Blown glass tube; fishing line
 Geblasenes Glasrohr; Angelschnur
 H. 360 cm, W. 410 cm



Jack Wax, United States
Pleat
 Blown glass; pigment
 Geblasenes Glas; Pigmente
 H. 19 cm, W. 65 cm

forms of 1997, he continues to create variations in color and surface texture, thereby producing dramatically different effects.

Finally, I must mention **Toan Klein's** *Art and Craft*, which boldly addresses the lingering issue of art and craft, injecting it with welcome humor.

New glass may be colored or colorless, whimsical or sublime; it may exploit the optical properties of glass, shroud those properties in an opaque skin, or transform the material into the likeness of another. Whatever form it takes, however, it is rarely about technical newness. Instead, it is primarily concerned with new artistic themes and new methods of implementing techniques. The submissions to this year's *New Glass Review* competition are as inspired as they are impressive. Thank you all for sharing your artistry and your vision with the world.

Melissa G. Post
 Research Assistant, 20th-Century Glass
 The Corning Museum of Glass

zugewendet. Wie in *Cipe* (16) deutlich wird, benutzt er das Gießen, um seine opaken organischen Glasformen mit einer bronzenen Haut zu ummanteln.

Zwei junge Künstler, die weiterhin eine beeindruckende Vielfalt von Arbeiten einreichen, sind **Kait Rhoads** und **Harumi Yukutake**. Während Rhoads über ein erstaunliches Repertoire von Assemblagen, die Glas *mit einbauen*, kreiert Yukutake eine Vielzahl von Skulpturen, in denen sie Glas als Hauptmaterial einsetzt. In *Pas de deux* (66), verarbeitet Rhoads Glas, Stahl und gewachstes Leinen, um einen ätherischen und verlockenden Schutz zu kreieren. Die Feinheit dieser Ästhetik steht im Kontrast zu ihren anderen Einreichungen wie *Symbiotic* und *Selkie's Skin*, die beide an ihre früheren Arbeiten anknüpfen. Yukutake benutzt Glasrohre in ihrer voranschreitenden Erforschung von organischen Formen, kreiert beunruhigende, stachelige Auswüchse in *Polyp* (98) und baut eine fragmentierte Glaswand in *Structure*.

Ein weiterer Erforscher der organischen Form ist **Jack Wax**. Obwohl *Tane* (94) und *Pleat* eine signifikante Abkehr von seinen anthropomorphen Formen von 1977 darstellen, fährt er fort, Variationen über Farbe und Oberflächentextur zu kreieren, wobei er dramatisch unterschiedliche Effekte produziert.

Schließlich muß ich **Toan Kleins** *Art and Craft* erwähnen, das sich frech an das fortwährende Thema Kunst und Kunsthandwerk richtet und ihm einen willkommenen Humor injiziert.

Neues Glas kann farbig sein oder farblos, absonderlich oder sublim; es mag die optischen Eigenschaften von Glas erforschen, diese Eigenschaften unter einer opaken Haut verschleiern oder das Material in die Ähnlichkeit mit einem anderen transformieren. Egal welche Form es annimmt hat es selten mit technischen Neuheiten zu tun. Stattdessen geht es in erster Linie um neue künstlerische Themen und neue Methoden Techniken zu ergänzen. Die Einreichungen für den diesjährigen *New Glass Review* Wettbewerb sind so anregend wie sie beeindruckend sind. Dank an alle, die ihre Kunstfertigkeit und ihre Vision mit der Welt teilen.

Melissa G. Post
 Forschungsassistentin für Glas des 20. Jahrhunderts
 Corning Museum of Glass



Toan Klein, Canada
Art and Craft
 Blown glass; paper, ink
 Geblasenes Glas; Papier, Tinte
 H. 25 cm, W. 33 cm

Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

Bibliographie KÜRZLICH VERÖFFENTLICHTER ARTIKEL UND BÜCHER ÜBER GLAS

This list includes publications added to the Rakow Library of The Corning Museum of Glass since the bibliography for *New Glass Review 19*.

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

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

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

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

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

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

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

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

Diese Liste enthält Veröffentlichungen, die seit der Bibliographie in der *New Glass Review 19* der Rakow-Bibliothek des Corning Museums of Glass hinzugefügt worden sind.

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

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

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

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

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

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

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

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

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

1 Anonymous.

"A chaque verre son vin: Comment associer le contenu au contenant?"
Offrir, Revue des Industries d'Art, no. 310, Feb. 1994, p. 76, ill.
Wineglasses by Riedel.

2 "A Paris: Les Routes du verre."

Verre & Création, no. 6, Dec. 1996/Jan. 1997, p. 3. English summary, p. 8.
"Les Routes Internationales de la Création" exhibition at a Paris fair.

3 "A Vianne, Usine et Galerie: Même combat."

Offrir, Revue des Industries d'Art, no. 331, March 1996, p. 28, ill.
Includes glass by Nicolas Morin and Kacha Legrand.

4 "Acquisitions/Exposé: Glass."

Art Bulletin of Nationalmuseum Stockholm, v. 3, 1996, p. 21, ill.
Glass service with etched decoration by Ingerd Råman for the Swedish Parliament.

5 "Actualité: Galaxies et jardins célestes."

Le Courrier des Métiers d'Art, no. 167,

Dec. 1997, p. 4, ill.

Exhibit of Yan Zoritchak sculpture at Nancy.

6 "Actualité: Verre œuvré, désœuvré."

Le Courrier des Métiers d'Art, no. 167, Dec. 1997, p. 4, ill.
Exhibition at La Verrerie d'Art, Claret, of work by Jean-Pierre Umbdenstock, Véronique Lutgen, and Yamo.

7 "Aktuellt: Svenskt glas på 'Met'."

Sköna Hem, no. 5, May 1994, p. 123, ill.
Glass by Bertil Vallien at The Metropolitan Museum of Art.

8 "Albi, le verre et sa centenaire."

Offrir International, no. 339, Jan. 1997, p. 47, ill.
Albi glasshouse begins its second century.

9 Ales Vasicek.

Sars-Poteries, France: Musée-Atelier du Verre de Sars-Poteries, 1998, 19 pp., ill. In French and English.
Colorless glass sculptures by the Czech artist.

10 "Alès Vasicek: L'Optique d'un géant."

Verre & Création, no. 9, Oct. 1997, p. 4, ill.
Portrait of the artist.

11 "Alison Kinnaird at the Scottish Gallery."

Scottish Glass Society Newsletter, no. 60, Spring 1998, pp. [8-9], ill.
Exhibition review.

12 "All Change at Rationalised, Revitalised GB Glass."

Tableware International, v. 26, no. 2, March 1996, pp. 17-18, ill.
British company changes name to Demaglass; new products.

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James Renwick Alliance Quarterly, Fall 1998, pp. 6-7, ill.
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14 "Along Architectural Lines."

The Home (The New York Times Magazine), section 6, part 2, Sept. 29, 1963, pp. 24-25+, ill.
"The Small Lamp," p. 30; includes glass.

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16 "L'Ame de la Finlande."

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English summary, p. 63.
Glass candle holders by Brita Flander.

17 "American Craft Council Awards 1998."
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Includes Dan Dailey, p. 66.

18 "De andere kant van glas."
*Glasbulletin, Vereniging van Vrienden van Mo-
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Glass by Cees van Olst.

19 "Andevärlden har inspirerat Kjell Engman
till Rio."
Glas och Porslin, v. 64, no. 1, 1995, pp. 16–17, ill.
Kosta Boda designs by Kjell Engman, Bertil
Vallien, Ann Wählström, and Ulrica Hydman-
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20 "Andreas Gehr."
ArtViews, Spring/Summer 1988, pp. 42–43, ill.
Column, installation by the artist.

21 *Ann Robinson: Casting Light. A Survey
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1998, [56] pp., ill.

22 *Anna Skibska.*
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23 "Anna Skibska – New Work."
Common Ground: Glass (Newsletter of the In-
ternational Guild of Glass Artists Inc.), Fall
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24 "Annual Glass Extravaganza by Hudson
Valley Artists."
Antiques and The Arts Weekly, v. 25, no. 48,
Nov. 28, 1997, p. 58, ill.
Pinkwater Glass and six other studios show-
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25 "Antonio Cagianelli: L'Objet rêvé."
Table & Cadeau, no. 390, March 1998, pp. 48–
49, ill. English summary.
Boxes, bowls, vases by the architect/designer.

26 "Après le Musée de Sèvres, le Château
Pichon-Longueville Comtesse de Lalande ex-
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Offrir, Revue des Industries d'Art, no. 303,
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27 "Årets Embryo '97."
Form, v. 93, no. 4 (712), 1997, pp. 34–55, ill.
Design students' work includes glass by
Susanne Allberg, p. 46.

28 "Arman, l'accumulateur. . ."
Table & Cadeau, no. 390, March 1998, p. 6, ill.
Retrospective of works by founder of Nouveau
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trated.

29 "Art Preview: Chappell Gallery. 'The
Fluid Canvas,' Contemporary Painted Glass."
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p. 50, ill.
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30 "Art Shop News: Yuri Nakane."
Faber, no. 77, June 1996, p. 7, ill. In Japanese.

31 "Art Strasbourg 96, l'Europe du verre."
Verre & Création, no. 3, Jan. 1996, p. 2, ill.
English summary, p. 8.
Strasbourg contemporary art fair includes
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32 "Arte e tecnica."
Alte Vitrie, v. 9, no. 3, 1997, p. 28, ill.
Albertville Olympic medal by Lalique.

33 "Artisan Profile: Sean O'Donnell."
Waterford Reflections, v. 4, no. 2, Winter 1998,
pp. 10–11, ill.
Master cutter at Waterford.

34 "Artist Profile: Marc Grunseit."
Through the Looking Glass (Belvetro Glass
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Kiln-fired glass sculptures by Australian artist.

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37 "Asiatisk resa med Monica Backström."
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Guerrero creates doors of sandblasted pan-
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41 "Averill Shepps: Generating New Work."
Glass on Metal, v. 15, no. 4, Oct. 1996,
pp. 80–82, ill.

42 "Azumiya Glassworks Exhibition."
Faber, no. 85, Feb. 1997, p. 1, ill. In Japanese.
Glass works by Akane Matsuura, Kaoru Mori-
saki, and others from the Azumiya Glass Stu-
dio.

43 "Babilonia '98: Antiquariato e collezio-
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Antiquariato, no. 200, Dec. 1997, p. 151, ill.
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44 "Baccarat: La Féérie des 'Ferrières.'
Offrir, Revue des Industries d'Art, no. 309,
Jan. 1994, p. 94, ill.
New editions of glass furniture by the com-
pany.

45 "Baselegant."
Sköna Hem, no. 1, Jan. 1997, p. 15, ill.
Vase by Orrefors designer Lena Bergström.

46 "De Begrippenlijst."
Glashelder, no. 9, Feb. 1997, p. 19, ill.
Glossary of lampworking terms.

47 "The Big Wienerl!"
B. C. Glass Arts Association Newsletter, v. 10,
no. 1, March 1998, p. 2, ill.
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ship to Pilchuck School.

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Glas och Porslin, v. 63, no. 3, 1993, p. 24, ill.
Vases by Gunnel Sahlin.

49 "Blown, Cast Figures Shown at Queen E."
Glass (British Columbia Glass Arts Associa-
tion), v. 9, no. 1, March 1997, p. 9, ill.
Blown and cast glass figurative forms by artist
Robert Studer.

50 "BodaNova utökar sitt glassortiment med
Select."
Glas och Porslin, v. 66, no. 3, 1996, p. 9, ill.
Glass by Liselotte Henriksen.

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*Glass, Monthly Journal of the European Glass
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English glass artist Belle Walker.

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In Swedish, English summary.
30 years of Swedish studio glass; nine artists
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54 "Broadfield House Glass Museum."
The Guild of Glass Engravers Newsletter,
Spring 1998, p. 2.
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Allister Malcolm win commissions.

55 *Bruce Nauman: Image/Texte,*
1966–1996, Centre Georges-Pompidou,
172 pp., ill.
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Nov. 1997, p. 111, ill.

56 "Brussels lof: Vlaamse kunstcritiek met
een milde smaak."
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Critics assess the state of Belgian art, includ-
ing glass.

57 "Bullseye Glass Co."
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58 "Bust with Locator."
The Corning Museum of Glass Newsletter,
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Sculpture by Hank Murta Adams is a recent
acquisition by the museum.

59 "A Busy Summer Ahead for Fellows."
*The Journal, a Newsletter for Friends of
Wheaton Village*, v. 21, no. 3, Summer 1998,
p. 5.
Alison Chism, Itzell Tazyman, Mark McHugh,
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Sottsass."
CeramicAntica, v. 8, no. 6 (83), June 1998,
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New glass designed by Sottsass.

- 61** Carlo Moretti: *Cristalli di Murano, 1958–1997*. [Milano]: Editoriale Giorgio Mondadori, 1997, 149 pp., ill. In Italian and English.
- 62** "Carlo Moretti: Des pièces d'exception." *Table & Cadeau*, no. 386, Dec. 1997/Jan. 1998, p. 93, ill.
- 63** "'Carnival Cascade' – The Colin Terris Designer Collection." *Reflections* (Caithness paperweights), no. 13, Nov. 1997, pp. 10–11, ill.
- 64** "Carte Blanche à Bernard Dejonghe." *Verre & Création*, no. 1, July 1995, p. 2, ill. English summary, p. 8. Paris exhibition of Dejonghe's glass.
- 65** "Celebrating Those Who Celebrate Craft." *American Style*, v. 4, no. 2, Winter 1997, p. 11, ill. Libenský and Brychtová honored by the American Craft Museum.
- 66** "Château har fått en syster i Bohème: Bertil Vallien nytolkar Sveriges mest sålda glasservis." *Glas och Porslin*, v. 67, no. 1, 1997, pp. 12–13, ill. Glass by Vallien, Kjell Engman, Anna Ehrner, and Gunnel Sahlin.
- 67** Christopher Wilmarth, 1943–1987: *Layers, Clearings, Breath, Sculpture, Drawings, Selected Writings*. Boston: Nielsen Gallery, 1998, [24] pp., ill.
- 68** "CirkusPrinsessan smyckades av Monica Backström." *Glas och Porslin*, v. 68, no. 3, 1998, p. 10, ill. Ornament by Backström.
- 69** "Claire Falkenstein." *Antiques and The Arts Weekly*, v. 25, no. 46, Nov. 14, 1997, p. 67. Obituary of artist who used glass and stained glass.
- 70** *Cold Fusion*. Seto, Japan: Prefectural Aichi Museum of Ceramics, 1998, [26] pp., ill. Exhibition of glass works by 19 artists, most using adhesives.
- 71** "Cold Fusion & Praatjes." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 12, no. 1, 1998, p. 2, ill. Richard Meitner.
- 72** "Colle Crystal: Contemporary Art Glass Design." *Tableware International*, v. 24, no. 7, Aug. 1994, p. 72, ill. Recent designs by the Italian firm.
- 73** "Colonial Candlesticks." *Glass Messenger* (Fenton Art Glass), no. 3, Sept. 1998, p. 6, ill. Lead crystal hurricane-style candlesticks.
- 74** "Coloured Kiln = Cast Crystal." *Glass, Monthly Journal of the European Glass Industry*, v. 74, no. 10, Oct. 1997, p. 389, ill. Kiln-cast mirrors, bowls, and pendants by Rebecca Callis.
- 75** "Commissions." *American Craft*, v. 58, no. 4, Aug./Sept. 1998, pp. 44–45, ill. Includes works by Steven Maslach and Paul A. Dufour/Samuel J. Corso.
- 76** "Commissions: Robert Dane; Sally Rogers." *American Craft*, v. 58, no. 2, April/May 1998, pp. 76–77, ill. Cast glass brick mural for school by Robert Dane; *pâte de verre*, cast glass, and steel sculpture by Sally Rogers.
- 77** "Contemporary Showcase: The Latest Creations from Today's Paperweight Artists." *Annual Bulletin of the Paperweight Collectors Association*, 1998, pp. 72–76, ill. Work by 20 artists.
- 78** "Contrasten in glas." *Glas en Keramiek*, no. 1, 1997, p. 7, ill. Exhibition at Gorcums Museum.
- 79** "Corning Museum Receives Grant." *Antiques and The Arts Weekly*, v. 26, no. 16, April 17, 1998, p. 93. Annual grant for purchasing contemporary glass.
- 80** "Cover: Hand-Blown Glass Pieces by Dominick Labino." *The American Ceramic Society Bulletin*, v. 77, no. 9, Sept. 1998, cover and p. 4, ill.
- 81** "Cristallerie de Saint-Louis – Stratégie: Demande en mariage." *Table & Cadeau*, no. 388, Feb. 1998, pp. 20–22, ill. English summary, p. 22. Saint-Louis launches new products and new distribution plan.
- 82** "Curators' Views: Glass Today at MFA." *RISD Views* (Rhode Island School of Design), v. 83, no. 3, Fall 1997, p. 42, ill. One-third of artists in Boston glass exhibition are graduates of the Rhode Island School of Design.
- 83** "Czech Chandelier Company Collaborates with Dale Chihuly." *Home Lighting & Accessories*, v. 81, no. 7, July 1998, p. 28, ill. Glass sculpture stands 13 feet tall.
- 84** "Dale Chihuly in Rotterdam." *Bulletin van de Vereniging van Vrienden van Modern Glas*, v. 2, no. 4, Dec. 1988, pp. 4–5, ill.
- 85** "Dale Chihuly – Why in Northern Bohemia and Why at the Preciosa-Lustry Company?" *New Glass Review* (Czech), v. 52, no. 10, 1997, p. 29, ill. In English and German. Chihuly creates project at Kamenický Senov company.
- 86** "Dall'oggetto d'arte al mobile." *ShowCase*, v. 9, no. 24, Oct. 1997, pp. 74–77, ill. In Italian and English. Dan Dailey, Libenský/Brychtová, and James Watkins pieces seen at SOFA exposition in Chicago.
- 87** "Dancing with Empty Vessels." *Glass* (British Columbia Glass Arts Association), v. 9, no. 2, Nov. 1997, p. 9, ill. "A unique and memorable marriage between dance and a sculptural installation."
- 88** "Danemark révélations japonaises." *Verre & Création*, no. 10, Feb. 1998, p. 2, ill. English summary. Exhibition of Japanese studio glass at Ebeltoft glass museum.
- 89** "Dartington Champions Design." *Tableware International*, v. 24, no. 1, Feb. 1994, pp. 164–165, ill. Company features "all-female design team" – Jane Beebe, Sue MacGillivray, Rachael Woodman, Hilary Greene, and Jackie Sneade.
- 90** "Dartington Crystal: Retaining a Leadership in Design." *Tableware International*, v. 26, no. 8, Sept. 1996, p. 43, ill. New collection of tableware.
- 91** "Daum prend ses quartiers à Saint-Germain-des-Près." *Offrir International*, no. 346, Sept. 1997, p. 65, ill. Daum opens new shop in Paris.
- 92** "Dave New-Small Credited with Contribution to Craft." *Glass* (British Columbia Glass Arts Association), v. 9, no. 2, Nov. 1997, p. 8, ill. Artist nominated for Bronfman award.
- 93** "De David Röell Prijs 1987." *Bulletin van de Vereniging van Vrienden van Modern Glas*, v. 2, no. 1, Jan. 1988, pp. 8–10. Andries D. Copier receives major glass prize.
- 94** "De la musique avant toute chose." *Trouvailles*, no. 82, June/July 1990, p. 17, ill. Decorative glass musical instruments (30–44 cm) made by Bayel, France, glassworks.
- 95** "Deborah Hopkins verlaat de Rietveld met sign-language." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 9, no. 2, 1995, p. 24, ill.
- 96** "Decorated Efforts: Glass Decorators Bestow Awards." *American Glass Review*, v. 118, no. 4, Jan./Feb. 1998, p. 11, ill. Members of Society of Glass and Ceramic Decorators honored for outstanding designs.
- 97** "Dejonghe: L'Année chaude." *Verre & Création*, no. 6, Dec. 1996/Jan. 1997, p. 2, ill. English summary, p. 8. Three major museums showing works by glass artist.
- 98** "Design: Alena Holišová." *Pro Váš Stůl*, v. 5, no. 1, 1997, insert p. 3, ill. Crystalex designer.
- 99** "Design: Marta Macelová." *Pro Váš Stůl*, v. 5, no. 2, 1997, insert p. 3, ill. Crystalex designer.
- 100** "Designer Bob Mackie Does It Again!" *Today's Collector* (Warman's), v. 5, no. 12, Dec. 1997, p. 44, ill. Swarovski "jewels" used in fashion dolls.
- 101** "Design-Led Glassmaker Demonstrates Versatility." *Glass, Monthly Journal of the European Glass Industry*, v. 74, no. 10, Oct. 1997, p. 391, ill. Belinda Homsey, English glass designer.
- 102** "Drijvende visnetbollen van Dale Chihuly." *Glas en Keramiek*, nos. 5/6, 1996, p. 10, ill. "Niijima Floats" by Chihuly.
- 103** "Du verre à boire, au verre à voir." *Table & Cadeau*, no. 385, Nov. 1997, p. 59, ill. Paris exhibition with utilitarian glassware designs combining glass with other materials.

- 104** "Düsseldorf: L'Industrie provoque la création."
Verre & Création, no. 6, Dec. 1996/Jan. 1997, p. 2, ill. English summary, p. 8.
Trade show includes works by Renato Santarossa, tour of Bruno Taut's 1914 house of glass.
- 105** "Ecotopografia: Scandinavia; Gran Bretagna."
Ottogono, v. 32, no. 124, Sept./Nov. 1997, pp. 76 and 78–79, ill. In Italian and English.
Recycled glass vessels by Swedish designer Tomas Torstensson, lamp of recycled glass by Deborah Thomas, and lamp made of milk bottles by Tejo Remy of England.
- 106** "Emberi zárványok."
Új Művészet, v. 8, no. 1, Jan./Feb. 1997, p. 3, ill.
Work by Maria Lugossy at Budapest gallery.
- 107** "Emilie Swoboda aus Thalwil in der Schweiz."
Schmuck Magazin, no. 2, 1998, pp. 100–101, ill.
Glass mosaic and enameled jewelry by Swiss artist.
- 108** "En souvenir d'Etta."
Table & Cadeau, no. 348, Feb. 1994, p. 59, ill.
Work by Lino Tagliapietra in Paris exhibition.
- 109** "English Crystal Maker Banks on Tradition."
Glass Industry, v. 79, no. 4, April 1998, pp. 32–33, ill.
West Midlands firm, Royal Brierley.
- 110** "The Envelope, Please. . . ."
American Style, v. 4, no. 2, Winter 1997, p. 11, ill.
Renwick Gallery acquisitions: Hank Murta Adams, Daniel Clayman, Susan Stinsmuehlen-Amend, Eric Hilton, Toots Zynsky, Richard Jolley, and Ann Gardner.
- 111** "Équilibre et fragilité."
Table & Cadeau, no. 373, Sept. 1996, p. 118, ill.
Glass by Izzika Gaon in Paris exhibit.
- 112** "Escalaes autour du Monde: Le Pari audacieux de Pénélope-Lalique au Carrousel du Louvre. . . ."
Offrir, Revue des Industries d'Art, no. 309, Jan. 1994, pp. 71–73, ill.
Lalique glassware and furnishings in "Ports of Call" exhibit.
- 113** "European Training Initiative."
Glass, Monthly Journal of the European Glass Industry, v. 74, no. 12, Dec. 1997, p. 478, ill.
Glassmaking course at CERFAV center in Vannes-le-Château, France.
- 114** "Fabienne Picaut."
CERFAV Infos (Lettre de la Plate-forme Verrière de Vannes-le-Château), no. 20, March 1998, p. 4, ill.
Profile of the artist.
- 115** "Fantasi og skaperglede."
Glass & Porselen, v. 48, no. 4, Aug. 1994, pp. 4–7, ill.
Kjell Engman.
- 116** "Featured Artist: Robert A. Mickelsen."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Winter 1997, cover and pp. 50–61, ill.
Flameworking artist Mickelsen.
- 117** "Fellows Return to Their Hometowns."
The Journal, a Newsletter for Friends of Wheaton Village, v. 21, no. 2, Spring 1998, p. 5.
- Nan Bacon, Joe Cariati, Rob Lutz, and Jill Viggiani complete fellowships.
- 118** "Fiam Italia."
Ottogono, v. 33, no. 125, Dec. 1997/Feb. 1998, p. 158, ill. In Italian and English.
Tango, glass coffee table designed by Fabio di Bartolomei.
- 119** "Fiam Italia entra nel contract."
Ottogono, v. 33, no. 125, Dec. 1997/Feb. 1998, pp. 134–137, ill. In Italian and English.
Fiam Italia glass furniture.
- 120** "Figuration et géométrie."
Table & Cadeau, no. 363, Aug./Sept. 1995, p. 123, ill.
Exhibition of glass by Makoto Ito and Yoko Kuramoto at Sars-Poterles.
- 121** "Fire on the Mountain: The 25th Glass Art Society Anniversary Conference."
Asheville Traveler, v. 1, no. 2, April 1995, cover and p. 4, ill.
Conference held in Asheville and Penland, North Carolina.
- 122** "Flat Glass Design."
Glass, Monthly Journal of the European Glass Industry, v. 74, no. 10, Oct. 1997, p. 389, ill.
Kiln-formed decorative glass pieces by Richard Snatt.
- 123** "Flitiga formgivare fascinerar."
Glas och Porslin, v. 67, no. 3, 1997, p. 26, ill.
Designs by Erika Lagerbielke, Helén Krantz, and Gunnel Sahlin.
- 124** "För damer med långa naglar: Anne Nilsson överraskar med Zephyr."
Glas och Porslin, v. 65, no. 4, 1996, pp. 14–15, ill.
New work for Orrefors by Nilsson, Helén Krantz, and others.
- 125** "För färgglada fester."
Sköna Hem, no. 4, 1995, p. 122, ill.
Pokals by Jan-Erik Ritzman.
- 126** "For the First Time Fifteen Years Ago. . . ."
New Glass Review (Czech), v. 52, no. 10, 1997, p. 28, ill. In English and German.
The sixth International Glass Symposium, Nový Bor.
- 127** "Le forme della natura vivono in vetro."
ShowCase, v. 9, no. 24, Oct. 1997, pp. 96–97, ill. In Italian and English.
"Nidi" collection by Cristiano Bianchin in Venice exhibition.
- 128** "Första formprovet från Beckmans."
Glas och Porslin, v. 66, no. 5, 1997, p. 11, ill.
Graag glass by Angelica Gustafssons.
- 129** "Four Acts in Glass: Chihuly, Morris, Powers, Bertil [Vallien] at American Craft Museum."
Antiques and The Arts Weekly, v. 25, no. 52, Dec. 26, 1997, p. 56, ill.
- 130** "Four Acts in Glass: Installations by Chihuly, Morris, Powers and Vallien."
Glass Art, v. 13, no. 2, Jan./Feb. 1998, pp. 14–15+, ill.
American Craft Museum exhibition.
- 131** "Från bildrör till konstglas."
Glas och Porslin, v. 64, no. 5, 1995, p. 25, ill.
Designer Jonas Torstensson.
- 132** "Frans Molenaar."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 4, 1997, p. 3, ill.
Exhibition of vessels at Focke & Meltzer.
- 133** "From Corporation Cullet to Collection Centrepiece."
Glass, Monthly Journal of the European Glass Industry, v. 74, no. 10, Oct. 1997, p. 390, ill.
Kiln-formed glass and stained glass by Ramsay Studio Glass.
- 134** "Galerie Spannungsreich."
Gold + Silber, Uhren + Schmuck, no. 3, March 1995, pp. 20–21, ill.
Glass by Marianne Schliwinski.
- 135** "Galerie-atelier? Une Formule. . . ."
Le Courier des Métiers d'Art, no. 168, Jan./Feb. 1998, p. 7, ill.
Glass sculpture by Alain Lerolle.
- 136** "Gallery."
American Craft, v. 58, no. 2, April/May 1998, pp. 82–87, ill.
Work in recent exhibitions by Shane Fero, Jose Chardiet, Rick Beck, and Peter Kreider.
- 137** "G.A.S. Makes the News in Japan."
GAS News (Glass Art Society), Fall 1997, pp. 1–2, ill.
Publicity in Japanese newspaper about the 1998 Glass Art Society conference.
- 138** "Geef eens een dokter kado!"
Glashelder, no. 1, Jan. 1995, p. 9, ill.
- 139** "Glas i miljövänlig redesign."
Glas och Porslin, v. 64, no. 5, 1994, p. 20, ill.
Carafes by Jonas Torstensson.
- 140** "Glas im Schloß."
Art (Das Kunstmagazin), no. 8, Aug. 1997, p. 7, ill.
Daniel Clément.
- 141** "Glas & Keramik."
Form, v. 94, no. 4, 1998, pp. 40–43, ill.
Glass works by Åsa Eriksson, Sylvia Neiglick, and Karin Widell.
- 142** "Glas med Atmosphere."
Glas och Porslin, v. 64, no. 1, 1994, p. 19, ill.
Glass by Berit Johansson.
- 143** "'Glas und Malerei' – Sonderausstellung im Glasmuseum Frauenau."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 13, July 1, 1998, p. 694, ill.
Exhibition features glass by Tina Grunert and Jack Ink.
- 144** "Gläserne Trinkgefäße auf der I.H.M."
Glas + Rahmen, v. 49, no. 2, Feb. 1998, p. 38, ill.
Glass shown at Munich fair.
- 145** "Glasgeklagsek. . . ."
Glashelder, no. 8, Nov. 1996, p. 13, ill.
Elly Huibers.
- 146** "Glaskunstenaar Koen Vanderstukken."
Glashelder, no. 1, Jan. 1995, pp. 4–7, ill.
- 147** "Glasprijs voor jong talent."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 1, Jan. 1998, pp. 5–6.
Prize for young glass artists.

- 148** "Glass America/Four Acts in Glass." *Canadian Society of Decorative Arts Bulletin*, v. 16, nos. 1/2, Winter/Spring 1998, pp. 10–11, ill. Two New York exhibitions.
- 149** "Glass and Colors." *Casa Vogue*, no. 249, March 1993, pp. 62–67, ill. Works by various artists.
- 150** "Glass Artists Win Niche Awards." *American Glass Review*, v. 118, no. 6, May/June 1998, p. 9, ill. Mariusz Rynkiewicz, Mark Bokesch-Parsons, Joan Irving, Lynn Latimer, and Robert Mickelsen honored.
- 151** "Glass Commissions in the National Glass Centre." *Glass Network* (Newsletter of the Contemporary Glass Society, U.K.), no. 4, April 1998, p. 7. Laura Johnston, Bridget Jones, and Zora Palová/Stepán Pala receive commissions for large-scale art works.
- 152** "Glass Germinates in Germany." *RISD Views* (Rhode Island School of Design), v. 7, no. 1, Fall 1994, p. 47. Glass artist Ursula Huth awarded 1994 Rakow Commission.
- 153** "Glass in China." *British Society of Scientific Glassblowers Journal*, v. 36, no. 4, Oct. 1998, p. 187. Wafanfian Glassware Co. in Dalian, north-eastern China.
- 154** "The Glass Makers: Craftsmen at Work." *Reflections* (Caithness paperweights), no. 13, Nov. 1997, pp. 12–13, ill.
- 155** "Glass Now '92: The Magic Messenger of the End of the Century Has Come." *Honoho Geijutsu*, no. 34, Summer 1992, pp. 124–127, ill. In Japanese. Exhibition with glass by Bohumil Eliáš, Javier Gómez, Concetta Mason, and others.
- 156** "Glass Sculpture Commission for Broadfield House Glass Museum." *Glass Circle News*, no. 75, June 1998, p. 2, ill. Large glass piece by Max Jacquard.
- 157** *The Glass Skin*. [Corning, N.Y.: The Corning Museum of Glass], 1998, 149 pp., ill. Works by 20 artists from nine countries "address and interpret the topic of the glass skin."
- 158** "'The Glass Skin': An Exhibition of New International Sculpture." *Antique Showcase*, v. 33, no. 7, April 1998, pp. 40–41, ill. Exhibition at The Corning Museum of Glass.
- 159** "'The Glass Skin' Opens on May 16 at The Corning Museum of Glass." *Antiques and The Arts Weekly*, v. 26, no. 19, May 8, 1998, p. 19.
- 160** "Glass Vessels and Japanese Vessels." *Honoho Geijutsu*, no. 20, 1988, pp. 128–129, ill. In Japanese. Interview with Stanislav Zampach and Miyawaki.
- 161** "Glass Weekend '97 a Huge Success." *The Journal, a Newsletter for Friends of Wheaton Village*, v. 20, no. 3, Summer 1997, p. 4, ill. Creative Glass Center of America's 7th event.
- 162** *Glass Works 1998: Tokyo Glass Art Institute Graduation Exhibition*. Tokyo: the institute, 1998, 78 pp., ill. In Japanese and English.
- 163** "Glassmakers' Rural Idyll." *Tableware International*, v. 27, no. 11, Dec. 1997/Jan. 1998, pp. 44–45, ill. Gillies Jones studio in North Yorkshire, England.
- 164** "Göran Wärff är glaspoeten som tillåter ljuset spela fritt." *Glas och Porslin*, v. 65, no. 4, 1996, p. 9, ill. New work by Göran Wärff, Gunnel Sahlin, and Ulrica Hydman-Vallien.
- 165** "Grabstein aus Glas." *GFF, Zeitschrift für Glas, Fenster, Fassade*, no. 3, Feb. 1, 1998, p. 124, ill. Glass tombstone made in Czech Republic for a London cemetery.
- 166** "Graduate Portfolio: Dan Dailey." *RISD Views* (Rhode Island School of Design), v. 83, no. 3, Fall 1997, p. 40, ill. Recent works by the glass artist.
- 167** "Grant to Support Acquisition of Contemporary Glass." *Journal of Glass Studies*, v. 40, 1998, p. 195. The Corning Museum of Glass will receive an annual grant for the acquisition of contemporary art.
- 168** "Gros plan." *Offrir International*, no. 346, Sept. 1997, pp. 136–141, ill. Profiles of Ercuis-Raynaud, Lalique, Baccarat, and Sèvres.
- 169** "Le Groupe Borgosesia dynamise ses activités." *Offrir International*, no. 346, Sept. 1997, p. 131, ill. Merger of French glass and porcelain companies, including Cristalleries Royales de Champagne.
- 170** "Gunillas gigantiska glas." *Sköna Hem*, no. 12, Dec. 1996, p. 17, ill. Glass by Gunilla Allard.
- 171** "Guy Marcoux." *Glashelder*, no. 9, Feb. 1997, p. 18, ill. Belgian lampworker.
- 172** "Guy Untrauer: La Mémoire du vitrail." *Table & Cadeau*, no. 343, Aug./Sept. 1993, p. 114, ill. Glass sculptures by the French artist.
- 173** "Halide, Sodium, Fluorescent Lamps: Three Projects." *Illuminatecnica*, nos. 449/450, May/June 1998, pp. 122–125, ill. In English and Italian. Lighting projects in Bristol, England, and Moscow.
- 174** "Hand Work: Elizabeth Swinburne." *House & Garden* (British edition), v. 53, no. 3, March 1998, p. 99, ill. Brief notice of exhibit at Broadfield House Glass Museum.
- 175** "Hand Work: Sculptural Glass by Elizabeth Swinburne." *Glass Circle News*, no. 74, Feb. 1998, p. 10. Exhibit at Broadfield House Glass Museum.
- 176** "Hav och luft inspirerar Göran Wärff." *Glas och Porslin*, v. 68, no. 1, 1998, pp. 14–15, ill. Designs by Wärff and Ulrica Hydman-Vallien.
- 177** "Heard It through the Grapevine: Czech Glass Artists Revolting against Their Nation's Industry." *Antique Bottle & Glass Collector*, v. 14, no. 5, Sept. 1997, p. 4.
- 178** "Helén Krantz förenar växtrike och glasrike med Salsa." *Glas och Porslin*, v. 64, no. 1, 1995, pp. 20–21, ill. Orrefors designer.
- 179** "Hett intresse i sommar." *Glas och Porslin*, v. 64, no. 4, 1994, p. 22, ill. Exhibit of work by Lars Hellsten and Göran Wärff at the Smålands Museum.
- 180** "Historiska glas i nyproduktion." *Glas och Porslin*, v. 64, no. 1, 1994, p. 44, ill. Scanglas issues replicas of old glass, made by Petr Novotný at Nový Bor.
- 181** *Hubert Crevoisier*. Sars-Poteries, France: Musée-Atelier du Verre de Sars-Poteries, 1998, 22 pp., ill. In French and English. Glass "cocoon" by the Swiss artist.
- 182** "Hubert Crevoisier: Rite de passage." *Verre & Création*, no. 11, May 1998, p. 4, ill. English summary, p. 8. Exhibition at Sars-Poteries.
- 183** "En hyllning till studiolaget." *Glas och Porslin*, v. 68, no. 3, 1998, p. 7, ill. Exhibition of 30 years of Swedish studio glass at Smålands museum; work by Ulla Forsell, Åsa Brandt, and Gunilla Kihlgren illustrated.
- 184** "IALD 1997 Award Winners: Fiber Wave." *International Lighting Review*, no. 3, 1997, p. 86, ill. Light structures near Tokyo waterfront by Watanabe.
- 185** "IGS – International Glass Symposium." *Pro Váš Stůl*, v. 5, no. 2, 1997, insert p. 5. 6th symposium at Nový Bor.
- 186** "In gesprek met . . . Pfann." *Glashelder*, no. 1, Jan. 1995, pp. 17–19, ill.
- 187** "In Memoriam . . . Freda Diamond." *SGCD Newsletter* (Society of Glass and Ceramic Decorators), v. 36, no. 2, Feb. 1998, p. 8, ill. Design consultant to Libbey, 1942–1987.
- 188** "In Memoriam: Herman Blondeel." *Glashelder*, no. 10, May 1997, p. 21, ill.
- 189** "Incarnation of Crystal: Swarovski and Mendini." *Glass & Art* (Tokyo), no. 10, Aug. 1995, pp. 90–91, ill. In Japanese.
- 190** "Individual Design for the Mass Market." *Tableware International*, v. 28, no. 3, April 1998, pp. 43–44, ill. London-based glassmaker Devi Khakhria.
- 191** "Individuality and Innovation Are the Key." *Glass, Monthly Journal of the European Glass Industry*, v. 75, no. 7, July 1998, p. 209, ill. U.K. company Glass by David employs wide range of decorating techniques.
- 192** "Informer et former." *Table & Cadeau*, no. 351, May 1994, p. 47, ill. L'Institut du Verre in Versailles.

- 193** "Inside Okra – The Glasshouse." *The Chair, the Glass Guild Magazine for Okra Collectors* (Okra Studios, Brierley Hill, England), Dec. 1997, pp. 4–8, ill.
- 194** "International Artist Inspires Range." *Glass, Monthly Journal of the European Glass Industry*, v. 74, no. 12, Dec. 1997, p. 459, ill. Josef Marcolin creates new collection for Dartington Crystal.
- 195** "International Glass Sculpture in Corning, NY." *Art & Antiques Northeast*, v. 4, no. 11, May 1998, p. 44, ill. "The Glass Skin" exhibition.
- 196** "International Women's Glass Network." *Glass & Art* (Tokyo), no. 10, Aug. 1995, pp. 66–67, ill. In Japanese. Works by Doreen Balabanoff and Amber Hiscott.
- 197** *International Young Artists in Glass: Australia*. Portland, OR: Bullseye Glass Co., 1998, 32 pp., ill. Artists include Claudia Borella, Giles Bettison, Jessica Loughlin, and Mel George working with Jane Bruce.
- 198** "Inview: Dr. Panicos E. Michaelides." *Glass on Metal*, v. 11, no. 4, Aug. 1992, pp. 72–74, ill. Profile of the artist.
- 199** "Inview: Ellen Goldman." *Glass on Metal*, v. 16, no. 3, Aug. 1997, pp. 52–55, ill. Profile of the artist.
- 200** "Inview: Francisco & Inga Porras." *Glass on Metal*, v. 11, no. 6, Dec. 1992, pp. 124–125, ill.
- 201** "Inview: Larissa Rosenstock." *Glass on Metal*, v. 10, no. 5, Oct. 1991, pp. 244–245, ill. Profile of the artist.
- 202** "Inview: Synn/ove Korssj/oen." *Glass on Metal*, v. 14, no. 2, April 1995, p. 28+, ill. Profile of, and works by, Norwegian enamel designer.
- 203** "L'isola Murano." *Verona: Abitare il tempo*, supplement to *Casa Vogue*, no. 255, Oct. 1993, p. 57, ill. English summary, p. 77. New company's multifunctional products combine traditionally worked Murano glass with metal and wood.
- 204** "Italian Glass Exhibition Extended." *Antiques & Auction News*, v. 28, no. 39, Sept. 26, 1997, pp. 1–2+, ill. Exhibition of masterpieces from Murano and Milan at The Corning Museum of Glass.
- 205** "An Italian Glass Master Works at Steuben." *American Glass Review*, v. 119, no. 1, July/Aug. 1998, p. 24, ill. Lino Tagliapietra.
- 206** "Italienskt konstglas från Murano." *Glas och Porslin*, v. 64, no. 4, 1995, pp. 12–13, ill. Glass designed by Dario Fagiolo and Luigi Straffi.
- 207** "IVV, Le Verre italien par excellence." *Table & Cadeau*, no. 384, Oct. 1997, pp. 48–52, ill. English summary. Italian company produces hand-blown glass designed by Alamani and Massi.
- 208** *Jacqueline I. Lillie: Works, Arbeiten, Oeuvres, 1990–97*. [S.l.: s.n., 1998]. [52] pp., ill. In English, German, and French. Beaded jewelry by the Austrian artist.
- 209** "Jacques Slegers en de monumentale kunsten." *Glashelder*, no. 8, Nov. 1996, pp. 9–10, ill. Fountains, mosaics, etc.
- 210** "James Houston – 'One Thought Fills Immensity.'" *The World & I*, v. 13, no. 1, Jan. 1998, cover and pp. 106–111, ill. Designer of glass for Steuben.
- 211** "Jan Lindblads djurmotiv i focus när Målerås expanderar." *Glas och Porslin*, v. 64, no. 1, 1994, pp. 8–9, ill. Målerås firm's designs are inspired by nature photographs of Jan Lindblads.
- 212** "Jelly Bellies." *Schmuck Magazin*, no. 2, 1998, pp. 102–103, ill. Costume jewelry includes glass.
- 213** "Les Jeunes Créateurs à Maisons d'Automne." *Offrir International*, no. 339, Jan. 1997, pp. 42–43, ill. Works by young designers, including glass.
- 214** "Les Jeux de la sculpture." *Verre & Création*, no. 9, Oct. 1997, p. 3, ill. Exhibition of works by William Velasquez in Paris.
- 215** *Jon Kuhn: Retrospective*. Topeka, Mulvane Art Museum, 1998, 47 pp., ill. His early organic colored sculptures as well as his later transparent cubes.
- 216** "Kjell Engman inspireras av buddismen." *Glas och Porslin*, v. 64, no. 4, 1995, p. 9, ill. Engman's Buddhist-inspired installation, *Chakra*.
- 217** "Kjell Engman – Joyful Glass Communication." *Honoho Geijutsu*, no. 18, 1987, pp. 146–149, ill. In Japanese. Exhibition of glass works.
- 218** "Der Klassiker kommt aus Jena." *Die Schaulade*, no. 6, June 1998, pp. 48–50, ill. Designs by Jena glassworks.
- 219** "Koen Vanderstukken: L'Empreinte de l'ombre." *Verre & Création*, no. 10, Feb. 1998, p. 3, ill. English summary.
- 220** "Kort nieuws: Helly Oestreicher in de Bergkerk te Deventer." *Glas en Keramiek*, no. 1, 1997, p. 7, ill. Exhibit of Oestreicher's glass at Deventer.
- 221** "Kort nieuws: Replica in Annagroen." *Glas en Keramiek*, no. 4, 1997, p. 6, ill. Exhibit of replicas of earlier Leerdam designs by Copier, Lebeau, and Meydam.
- 222** "Kort nieuws: Van Tetterode Glas verhuisd." *Glas en Keramiek*, no. 1, 1997, p. 6, ill. Brief article about Van Tetterode Glas studio.
- 223** "Kosta Boda fascinerar med konstnärlig vänskap." *Glas och Porslin*, v. 64, no. 3, 1995, pp. 8–9, ill. "Eight Visitors – Sixteen Friends," exhibition of work by Kosta Boda artists.
- 224** "Kram och skål från Lena Bergström." *Glas och Porslin*, v. 67, no. 1, 1997, pp. 30–31, ill. Orrefors designer.
- 225** "Ein kreatives Feuerwerk: Das VI. Internationale Glassymposium in Nový Bor." *Die Schaulade*, no. 12, Dec. 1997, pp. 46–47, ill. October 1997 symposium at Nový Bor.
- 226** "Eine kristalline Vision: Salvador Dali – Ausstellung in den Swarovski-Kristallwelten." *Die Schaulade*, no. 10, Oct. 1997, p. 28, ill. Exhibition of small sculptures based on Dali's designs at Swarovski's Wattens.
- 227** "Laddad utställning med Bertil Vallien." *Glas och Porslin*, v. 64, no. 2, 1995, pp. 12–13, ill. Exhibition at a gallery in Göteborg.
- 228** "Lalique récompense le vainqueur du Tour de France." *Offrir, Revue des Industries d'Art*, no. 336, Sept. 1996, p. 122, ill. Glass trophy.
- 229** "Lalique s'expose au Pavillon de la France à Lisbonne." *Offrir International*, no. 356, Sept. 1998, p. 120, ill. Lalique prepares exhibit for final world's fair of the 20th century.
- 230** "Leo Copers, een geslepen kristal." *Glas en Keramiek*, nos. 5/6, 1996, pp. 11–15, ill. Survey of the artist's work in glass.
- 231** "Leonardo, le beau accessible." *Offrir International*, no. 344, June 1997, p. 33, ill. Glass collection by Italian/German design firm.
- 232** "Let It Bead." *People Weekly*, v. 50, no. 1, July 20, 1998, pp. 92–93, ill. Liza Lou's beaded kitchen.
- 233** "Let There Be Light." *Interior Design*, v. 69, no. 7, May 1998, p. 112, ill. Site-specific works in glass by Denise Amses for New York synagogue.
- 234** "The Light of Crystal." *House & Garden* (British edition), v. 52, no. 12, Dec. 1997, pp. 64–65, ill. Old and new products from Baccarat.
- 235** "Light Opera." *Interior Design*, v. 69, no. 7, May 1998, p. 154, ill. Candlelight-inspired illumination.
- 236** "Lighting." *Interior Design*, Spring, May 31, 1998, pp. 184–196, ill. New lamps and lighting designs by U.S. firms.
- 237** "Lighting Systems for the 21st Century." *Illuminatecnica*, nos. 449/450, May/June 1998, pp. 148–149, ill. In English and Italian. Report on "innovative light management systems," including light guides.

- 238** "Magiska Gunnel Sahlin."
Glas och Porslin, v. 66, no. 1, 1996, p. 10, ill.
Glass artist.
- 239** "Les Maîtres à Venise."
Verre & Création, no. 10, Feb. 1998, p. 3, ill.
Various exhibitions in Venice: Carlo Scarpa, Christian Bianchin, Tagliapietra, Chihuly, and Vallien.
- 240** "En mångfald av glasskulpturer: Specialutställning av Anna Ehrner på Glasmuséet."
Glas och Porslin, v. 67, no. 1, 1997, p. 17, ill.
Kosta Boda designer Anna Ehrner.
- 241** *Mary Shaffer*.
Farmington Hills, MI: Habatat Galleries, 1994, [15] pp., ill.
- 242** *Mary Shaffer*.
[S.l.]: Shaffer Studios, 1998, [12] pp., ill.
Sculptures unite glass and found-object tools.
- 243** *Masterworks of Contemporary Glass: An Auction of Works from the 1970s to the 1990s, Thursday, April 2, 1998*.
Pontiac, MI: Habatat Galleries, 1998, 32 pp., ill.
- 244** "Matières à parfums."
Table & Cadeau, no. 341, May/June 1993, pp. 26–27, ill.
Includes *pâte de verre* items for scents by Daum.
- 245** "Med begränsat formspråk för obegränsad funktion."
Glas och Porslin, v. 63, no. 3, 1993, p. 22, ill.
Glass designer Ingegerd Råman.
- 246** "Med doft av Medelhavet."
Sköna Hem, no. 7, July 1998, pp. 96–97, ill.
Mosaic glass.
- 247** "La Méditerranée: Verre écologique 'tendance'."
Table & Cadeau, no. 386, Dec. 1997/Jan. 1998, pp. 78–80, ill.
Glass firm in Valencia, Spain.
- 248** "Melkeveien."
Glas & Porselen, v. 48, no. 1, Jan. 1994, pp. 40–41, ill.
Ritzenhoff's project of artist-designed milk glasses.
- 249** "Michael Scheiner Receives Commission to Create Sculpture for Corning Museum."
Journal of Glass Studies, v. 40, 1998, p. 196, ill.
1998 Rakow Commission, The Corning Museum of Glass.
- 250** *Mieke Groot*.
Sars-Poteries, France: Musée-Atelier du Verre de Sars-Poteries, 1997, 19 pp., ill.
In French and English.
Glass vessels with layers of enamel by the Dutch artist.
- 251** "Mit Kunst einrichten."
Glas + Rahmen, v. 49, no. 5, May 1998, p. 25, ill.
Work of Ursula Merker.
- 252** "Modeschmuck: Pioniere aus Pforzheim."
Schmuck Magazin, no. 6, Dec. 1997/Jan. 1998, pp. 92–93, ill.
Glass jewelry by firm of Henkel & Grosse.
- 253** "Moser."
Tableware International, v. 24, no. 3, April 1994, p. 66, ill.
Brief history of the firm, and current production.
- 254** "Mostre: Isole di vento e di fuoco."
Ottagono, v. 32, no. 124, Sept./Nov. 1997, pp. 19–20, ill. In Italian and English.
Milan exhibit with glass by Japanese artist Oki Izumi.
- 255** "Murano."
Pro Váš Stůl, v. 5, no. 2, 1997, p. 16, ill.
Venetian glass included in display of contemporary design at Museo Vetrario di Murano.
- 256** "Les Musées se mettent au verre."
Verre & Création, no. 2, Oct. 1995, pp. 2–3, ill. English summary, p. 8.
Glass exhibitions at Sèvres and Le Havre, and work by Isabelle Monod at Nice museum.
- 257** "Het museum van de kunstenaar."
Glasheider, no. 3, July 1995, pp. 3–5, ill.
Ebeltoft Glasmuseum.
- 258** "Mustiga Muscat och heta Marrakech."
Glas och Porslin, v. 64, no. 5, 1995, pp. 22–23, ill.
Glass by Kosta Boda designers Kjell Engman and Gunnel Sahlin.
- 259** "'My Favorite Artists' by Questionnaire: 104 Promising Ceramic and Glass Artists."
Honoho Geijutsu, no. 12, 1985, pp. 68–81, ill. In Japanese.
Works by Makoto Ito, Jyunshiro Sato, Yoshiko Takikawa, and others.
- 260** "Myternas Kjell Engman."
Glas och Porslin, v. 68, no. 1, 1998, pp. 31–33, ill.
Unusual glass sculptures by the designer.
- 261** "Navigando tra i cristalli di Fiam Italia."
Ottagono, v. 32, no. 124, Sept./Nov. 1997, pp. 134–137, ill. In Italian and English.
Fiam Italia's catalog of glass furniture now on line.
- 262** "New Fellows Represent U.S. and Australia."
The Journal, a Newsletter for Friends of Wheaton Village, v. 21, no. 2, Spring 1998, pp. 4–5, ill.
Alison Chism, Mark McHugh, Tom Moore, and Itzell Tassymann.
- 263** "New Group of Talented Fellows Arrive in September."
The Journal, a Newsletter for Friends of Wheaton Village, v. 21, no. 3, Summer 1998, p. 4, ill.
Miho Aoki, Mark Kobasz, John Miller, and Ferdinand Thieriot.
- 264** "New Lights for Berlin."
Illuminatecnica, nos. 449/450, May/June 1998, pp. 154–157, ill. In English and Italian.
Lighting "a futuristic shopping centre."
- 265** "The 'New' Permanent Collection on Display."
James Renwick Alliance Quarterly, Fall 1998, p. 1.
13 objects in new display of Renwick Gallery's permanent collection are gifts or partial gifts of the Alliance.
- 266** "New Traditions in Glass from Venice."
Antiques and the Arts Weekly, v. 26, no. 43, Oct. 23, 1998, p. 70-D.
Exhibition of works by three glass artists working in Venice: Cristiano Bianchin, Yoichi Ohira, and Laura de Santillana.
- 267** "News: Egizia – Un nuovo progetto."
Abitare, no. 345, Nov. 1995, p. 93, ill.
In Italian and English.
New designs by Sottsass from Egizia firm.
- 268** "News from Abroad: What Is the Danish 'Glasnet'?"
Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 3, Nov. 1997, pp. 16–17, ill.
Informal organization for Danish glassmakers, artists, students, and educators.
- 269** "News International: Marcolin Comes to Dartington."
Tableware International, v. 27, no. 11, Dec. 1997/Jan. 1998, p. 8, ill.
Josef Marcolin creating range of glass sculptures for Dartington Crystal.
- 270** "News: Kaj Franck."
Abitare, no. 367, Nov. 1997, pp. 50–52, ill. In Italian and English.
Exhibition of works by Finnish designer.
- 271** "News: Light Construction."
Abitare, no. 345, Nov. 1995, p. 90, ill. In Italian and English.
Exhibit at the Museum of Modern Art, New York, featured "architecture with light" projects.
- 272** "News: Portugallo in mostra."
Abitare, no. 367, Nov. 1997, p. 47, ill. In Italian and English.
Exhibition of works by Portuguese designers includes glass.
- 273** "News: TAD look."
Abitare, no. 371, March 1998, p. 54, ill. In Italian and English.
New store in Milan features glassware by Marina Coffa.
- 274** "News: This Side Up."
Form Function Finland, no. 68 (4), April 1997, p. 64, ill.
Iittala exhibit of work by students in glass design.
- 275** "News: Tributo al museo."
Abitare, no. 367, Nov. 1997, p. 54+, ill. In Italian and English.
Includes shade of ceiling lamp by Enrico Baleri and table object with satin glass fan by Bořek Šípek.
- 276** "News: Una vetrina milanese."
Lighting Design & Technoshow, v. 11, no. 48, Jan./Feb. 1998, p. 11, ill.
New lighting showroom in Milan.
- 277** "News: Vanity Case."
Abitare, no. 369, Jan. 1998, p. 26, ill. In Italian and English.
Philippe Starck exhibit in Trento, Italy.
- 278** "Northern California Enamel Guild: Second Annual Juried Enamel Exhibition."
Glass on Metal, v. 16, no. 3, Aug. 1997, pp. 68–70, ill.
- 279** "Notizie."
Casastile Trade, no. 219, May/June 1994, p. 16, ill.
Daum glass exhibited in Milan.
- 280** "Notizie/News: Achille Castiglioni: Design!"
Domus, no. 798, Nov. 1997, u.p., ill. In Italian and English.
Exhibition of artist's work includes glass objects.

- 281** "Notizie/News: Arman incontra Daum." *Domus*, no. 799, Dec. 1997, u.p., ill. In Italian and English. Venus de Milo in *pâte de verre*.
- 282** "Notizie/News: 'Gli Eroi' di cristallo." *Domus*, no. 804, May 1998, u.p., ill. In Italian and English. Arnolfo di Cambio glassworks in Colle Val d'Elsa.
- 283** "Notizie/News: Le trasparenze della laguna." *Domus*, no. 801, Feb. 1998, u.p., ill. In Italian and English. "Water Adventures" vases result of collaboration between Venetian artist Giorgio Vigna and Venini.
- 284** "Notizie/News: Mostre di arte e design." *Domus*, no. 786, Oct. 1996, u.p., ill. In Italian and English. Milan exhibition included glass.
- 285** "Notizie/News: 'Nidi' di vetro, una mostra a Venezia." *Domus*, no. 798, Nov. 1997, u.p., ill. In Italian and English. Exhibition of work by Cristiano Bianchin.
- 286** "Notizie/News: Novità Barovier & Toso al Macef." *Domus*, no. 804, May 1998, u.p., ill. In Italian and English. Three collections of vases introduced.
- 287** "Notizie/News: Nuove proposte Artemide." *Domus*, no. 801, Feb. 1998, u.p., ill. In Italian and English. Andrea Anastasio's "Galatea," one of seven new lighting units, features opaline glass in two shapes.
- 288** "Notizie/News: Oggetti da toilette in cristallo." *Domus*, no. 804, May 1998, u.p., ill. In Italian and English. Baccarat makes toilet articles in cut glass.
- 289** "Notizie/News: Royal Copenhagen e Venini." *Domus*, no. 805, June 1998, u.p., ill. In Italian and English. Royal Copenhagen Danish group directs Venini glassworks; new products include vase collection.
- 290** "Notizie/News: Vetri Bormioli." *Domus*, no. 804, May 1998, u.p., ill. In Italian and English. New colors and forms for company's goblets and glasses.
- 291** "Nybro Glasbruk – Modern Designs Using Traditional Methods." *Tableware International*, v. 23, no. 4, May 1993, p. 44, ill. "The only remaining glass works in Sweden where glass is produced according to the old glass moulding traditions."
- 292** "Nynivning av Smålands Museum: En angelägenhet för alla svenska glasvänner." *Glas och Porslin*, v. 66, no. 1, 1996, p. 8, ill. New galleries for museum.
- 293** "Nytt glassverk på Gjøvik." *Glass & Porselen*, v. 48, no. 1, Jan. 1994, p. 35, ill. New glass studio in Gjøvik, Norway.
- 294** "OB'ART 95, une belle timidité." *Verre & Création*, no. 3, Jan. 1996, p. 3, ill. Paris fair includes glass.
- 295** "Obituaries: Claire Falkenstein." *Artweek*, v. 29, no. 1, Jan. 1998, p. 3. Modernist sculptor (1908–1997).
- 296** "Ocenění." *Ateliér*, no. 4, Feb. 18, 1993, p. 4, ill. Exhibition of works by Dana Zámečnicková in Kanazawa, Japan.
- 297** "Oggetti del desiderio." *ShowCase*, v. 9, no. 24, Oct. 1997, pp. 58–63, ill. In Italian and English. Rocking chair of mirrored glass tiles and other furniture with mosaics.
- 298** "Okra Glass." *Collect It!*, no. 15, Sept. 1998, pp. 48–50, ill. British studio established in 1979 by glassmaker Richard Golding.
- 299** "Ormtolkat arv." *Antik & Auktion*, no. 3, March 1998, p. 87, ill. Bertil Vallien sculpture.
- 300** "On the Cover." *American Glass Review*, v. 118, no. 5, March/April 1998, p. 3, ill. Sculpture by Ann Wolff made as a result of the 1997 Rakow Commission.
- 301** "On the Cover." *American Glass Review*, v. 119, no. 1, July/Aug. 1998, cover and p. 3, ill. "Clearly Lino Tagliapietra: Masterworks in Steuben Crystal" exhibition.
- 302** "On the Cover." *American Glass Review*, v. 118, no. 4, Jan./Feb. 1998, cover and p. 3, ill. Cascade by David Dowler, part of series commemorating Dowler's 25-year collaboration with Steuben.
- 303** "Online in die Welt des Glases: Jenaer Glas im Internet." *Die Schaulade*, no. 12, Dec. 1997, pp. 32–33, ill. Jenaer Glas Web page.
- 304** "De Opracht: Cruiseschip 'MS Rotterdam VI.'" *Glas en Keramiek*, no. 1, 1998, pp. 28–29, ill. In Dutch and English. Glass objects created for cruise liner.
- 305** "Openings." *Art & Antiques*, Summer 1998, p. 34, ill. Donald Lipski exhibit in Birmingham, Michigan.
- 306** "Orrefors – 100 år." *Sköna Hem*, no. 4, April 1998, p. 21, ill. New works made to mark Orrefors centenary.
- 307** "Orrefors: 100 Years of Innovation." *British Society of Scientific Glassblowers Journal*, v. 36, no. 4, Oct. 1998, pp. 161–165, ill.
- 308** "Orrefors fête 100 ans d'innovation." *Table & Cadeau*, no. 394, May 1998, p. 38, ill. Includes glass by Erika Lagerbielke, Martti Rytönen.
- 309** "Orrefors Glass." *Kovels on Antiques and Collectibles*, v. 25, no. 2, Oct. 1998, pp. 18–19, ill. Includes techniques, designers, and selected works.
- 310** "Orrefors: Kosta Boda 1998." *British Society of Scientific Glassblowers Journal*, v. 36, no. 4, Oct. 1998, pp. 166–167.
- 311** "Our Times in a Bottle." *Figurines & Collectibles*, v. 3, no. 6, Jan./Feb. 1998, pp. 46–47, ill. Coca-Cola Contour Bottle Collection, with artist-designed bottles from 54 countries.
- 312** "Le Pape visite la CALP." *Table & Cadeau*, no. 370, April 1996, pp. 34–35, ill. Pope John Paul II visits Cristalleria Artistica de la Piana near Siena.
- 313** "People." *American Glass Review*, v. 119, no. 1, July/Aug. 1998, p. 26, ill. Dale Chihuly named Phoenix Award winner for 1998.
- 314** "Peter Breemers." *Glashelder*, no. 6, May 1996, p. 22, ill.
- 315** *Philip Baldwin, Monica Guggisberg*. Paris: Galerie l'Éclat du Verre, 1997, [12] pp., ill. In French and English. The artists "innovated a marriage of the Scandinavian tradition with that of Murano when they discovered the 'Battuto' and 'Inciso' techniques of cold cutting."
- 316** "Phoenix Award Winner Named." *Glass International*, v. 21, no. 4 [3], July 1998, p. 12, ill. Dale Chihuly.
- 317** "Più luce in città." *Illuminatecnica*, nos. 449/450, May/June 1998, pp. 128–129, ill. Milan lighting project.
- 318** "Plique-à-jour Enamels by Valeri Timofeev." *Glass on Metal*, v. 16, no. 2, June 1997, p. 38, ill. Exhibition.
- 319** "Poggenpohl Exhibit of The Art Glass Association of Southern California." *Glass Craftsman*, no. 145, Dec. 1997/Jan. 1998, pp. 58–59, ill. San Diego exhibition.
- 320** "Poland's Red-Hot Tableware." *Tableware International*, v. 27, no. 10, Nov. 1997, pp. 24–25 and 31–36, ill. Includes Krosno, Irena, and Rozalia glass factories.
- 321** "Portfolio: Kait Rhoads, David Baird." *American Craft*, v. 58, no. 4, Aug./Sept. 1998, pp. 78–79, ill. Recent work by the artists.
- 322** "Portfolio: Mitchell Gaudet." *American Craft*, v. 57, no. 6, Dec. 1997/Jan. 1998, p. 54, ill.
- 323** "Portfolio: Paul Kosberg." *American Craft*, v. 58, no. 2, April/May 1998, p. 69, ill. Cast glass piece by Kosberg.
- 324** "Portfolio: Scott Benefield." *American Craft*, v. 58, no. 1, Feb./March 1998, p. 76, ill.
- 325** "Portfolio: Vitreographs from the Littleton Studios." *Glass (UrbanGlass)*, no. 72, Fall 1998, pp. 42–49, ill.

- 326** "Portrait: Didier Tisseyre."
Verre & Création, no. 7, April 1997, p. 4, ill.
- 327** "Portret van een liefhebber."
Glas en Keramiek, nos. 3/4, Sept./Oct. 1995, pp. 28–29, ill.
Work by Bořek Šípek at Amsterdam gallery.
- 328** "Portret van een liefhebber."
Glas en Keramiek, nos. 3/4, Sept./Oct. 1995, pp. 48–49, ill.
Rob van den Dœl gallery in Amsterdam; piece by Jiří Šuhájek.
- 329** "The 'Power' of Glass."
Glass (British Columbia Glass Arts Association), v. 9, no. 2, Nov. 1997, p. 4, ill.
Exhibition of glass works by Vancouver artist Miyuki Shinkai.
- 330** "Praktburkar och Grace på Kosta Gallery."
Glas och Porslin, v. 63, no. 1, 1993, p. 15, ill.
Includes glass by Ann Wählström and Monica Backström.
- 331** "Prestigefyllt order för Johansfors glasbruk: Levererar glasservis till Boris Jeltsin."
Glas och Porslin, v. 64, no. 4, 1995, p. 9.
Johansfors glassworks creates glass service for Boris Yeltsin.
- 332** "Prima visione: Cascata."
Lighting Design & Technology, v. 11, no. 49, March/April 1998, pp. 82–86, ill.
New shade design of colored glass strips made in Murano.
- 333** "Quand le 'High-Tech' épaule le grand Art: Visite à l'usine Lalique de Wingen."
Offrir International, no. 344, June 1997, pp. 38–39, ill.
Visit to the Lalique factory at Wingen.
- 334** "QVC Visits Fenton Art Glass."
The American Flint, no. 2, Feb. 1998, pp. 6–7.
Shopping network plans live broadcast at Fenton plant.
- 335** "Radical Glass."
American Way, v. 31, no. 17, Sept. 1, 1998, pp. 66–72, ill.
Glass by Richard Marquis and Toots Zynsky.
- 336** "Random Samples: Nature through Glass."
Science (American Association for the Advancement of Science), v. 279, no. 5356, March 1998, p. 1459, ill.
Cliché verre photographs on display at the National Academy of Sciences.
- 337** "Recent Acquisitions: The Chrysler Museum of Art."
Newsletter of the Decorative Arts Society, v. 6, no. 2, Summer 1998, p. 15, ill.
Enameled vessel designed by Cappy Thompson and executed by Benjamin Moore.
- 338** "Reflections and the Current State of Glass in Japan."
Glass & Art (Tokyo), no. 10, Aug. 1995, pp. 6–7, ill. In Japanese and English.
- 339** "Reijmyre bjuder på färgstark Aquavit."
Glas och Porslin, v. 63, no. 5, 1993, p. 9, ill.
Glass by Margareta Hennix.
- 340** "Reijmyre mixer grönsaker och rotfrukter."
Glas och Porslin, v. 65, no. 2, 1996, p. 10, ill.
Drinking sets by Reijmyre glassworks.
- 341** "Renato Niemis. Counting the Cost: A Memorial Sculpture for the American Air Museum."
[N.d.], 4 pp., ill.
"Sculpture comprises 52 glass panels engraved with the outlines of aircraft, one for each plane missing in action in operations flown by American air forces from Britain during the Second World War."
- 342** "Rencontre de deux univers."
Table & Cadeau, no. 392, April 1998, pp. 44–45, ill.
Works designed by Jean Boggio for Baccarat.
- 343** "Rendez-vous: Fusions à Dunkerque."
Verre & Création, no. 7, April 1997, p. 3, ill.
English summary, p. 8.
Exhibition of glass by Bernard Dejonghe.
- 344** "Rendez-vous: Le Verre à ses têtes."
Verre & Création, no. 7, April 1997, pp. 2–3, ill.
- 345** "Rendez-vous: Les Portes de la route du cristal."
Verre & Création, no. 7, April 1997, p. 2, ill.
Outdoor glass sculpture by Janine Jacquot-Perrin.
- 346** "Renowned Glass Artist to Win Phoenix Award."
Glass Industry, v. 79, no. 7, July 10, 1998, pp. 12 and 15, ill.
Dale Chihuly.
- 347** "République Tchèque: Les Rencontres du verre."
Offrir International, no. 349, Jan. 1998, p. 106, ill.
6th International Glass Symposium in Nový Bor.
- 348** "Review: David Gulland."
Scottish Glass Society Newsletter, no. 60, Spring 1998, p. [13], ill.
Exhibit with Gulland's glass engraving in Edinburgh gallery.
- 349** *Richard Meitner*.
Sars-Poteries, France: Musée-Atelier du Verre de Sars-Poteries, 1997, 19 pp., ill. In French and English.
Gold and enameled glass rabbits and ducks, carrots, fruits, etc.
- 350** "Rimes et déferlantes."
Table & Cadeau, no. 373, Sept. 1996, p. 117, ill.
Glass by Gilles Chabrier.
- 351** "The Rise and Rise of Polish Tableware."
Tableware International, v. 24, no. 4, May 1994, pp. 27–29, ill.
Polish glass and porcelain industries adapt "to meet the dawning of a new economic era."
- 352** "Robert Smithson."
Atelier, no. 11, May 27, 1993, pp. 8–9+, ill.
English summary, p. 15.
Excerpts from a book of interviews and essays by Smithson (1938–1973).
- 353** "Rolig-vackra vaser."
Sköna Hem, no. 4, 1995, p. 14, ill.
Colored vases by Anna Livén.
- 354** "De rotsbloem."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 4, 1995, pp. 26–27, ill.
Susan Hammond.
- 355** "Royal Brierley: Manufacturing Developments Are Improving the Products."
Tableware International, v. 26, no. 8, Sept. 1996, p. 35, ill.
Latest designs by the firm.
- 356** "Royal Copenhagen, Orrefors Kosta Boda Unite."
Gifts & Decorative Accessories, v. 98, no. 12, Dec. 1997, p. 8.
New art and design group, Royal Scandinavia.
- 357** "Royal Scandinavia: Ein neuer Name steht für nordisches Design."
Die Schaulade, v. 73, no. 2, Feb. 1998, pp. 80–82, ill.
A new joint marketing group, which includes Orrefors & Kosta-Boda.
- 358** "The Saint-Louis Crystal Works at the Forefront of Glassmaking Art."
Offrir Life, no. 75, Feb. 1993, pp. 19–24, ill.
- 359** "Saint-Louis: Une Valeur sûre. . ."
Offrir International, no. 350, Feb. 1998, p. 88, ill.
- 360** "Les Salons côté verre."
Verre & Création, no. 2, Oct. 1995, p. 3, ill.
"Maison & Objet" fair; glass by Martine Durand-Gasselien.
- 361** "Sandra de Clerck."
Glashelder, no. 3, July 1995, p. 22, ill.
Profile of the artist.
- 362** "Sandra Gering Gallery; Linda Kirkland Gallery."
New York Contemporary Art Report (Bern, Switzerland), v. 1, no. 2, June 1998, pp. 32–33, ill.
Installations with glass by Dove Bradshaw.
- 363** "Sars-Poteries: Déjà l'été."
Verre & Création, no. 3, Jan. 1996, pp. 4–5, ill.
English summary, p. 8.
Glass Museum Workshop's 1996 program.
- 364** "Sars-Poteries: Le Verre en marche."
Verre & Création, no. 6, Dec. 1996/Jan. 1997, pp. 4–5, ill.
Activities and acquisitions at Musée-Atelier du Verre, Sars-Poteries; work by William Velasquez and Antoine Leperlier illustrated.
- 365** "Sars-Poteries: Le Verre intégral."
Verre & Création, no. 1, July 1995, pp. 4–5, ill.
English summary, p. 8.
International glass artists in residence at Sars-Poteries.
- 366** "Sars-Poteries: L'Energie du verre."
Verre & Création, no. 9, Oct. 1997, pp. 4–5, ill.
English summary, p. 8.
Includes exhibition of works by Mieke Groot and Richard Meitner.
- 367** "Sars-Poteries, un train d'acquisitions."
Verre & Création, no. 10, Feb. 1998, pp. 4–5, ill.
Acquisitions, and plans for constructing new buildings, at the Musée-Atelier de Sars-Poteries.
- 368** "Scalo in luce."
Flare (Architectural Lighting Magazine), nos. 17/18, Jan.–June 1998, pp. 98–107, ill.
In Italian and English.
Innovative lighting design for Frankfurt airport.
- 369** "Schonbek."
Illuminatcnica, nos. 407/408, Nov./Dec. 1994, p. 505, ill. In English and Italian.
Chandeliers.

- 370** *Das Schöne, das Nützliche und die Kunst: Danner-Preis '96 = Beauty, Function and Art: Danner Award '96.* Stuttgart: Arnoldsche, 1996, 152 pp., ill. In German and English. Exhibition of works including glass or mixed media.
- 371** "Sculptor Michael Scheiner Receives 1998 Commission." *The Coming Museum of Glass Newsletter*, Summer 1998, p. 3, ill. Rakow Commission.
- 372** "Seguso Viro fête ses six siècles." *Offrir International*, no. 346, Sept. 1997, p. 49, ill. Profile of the firm.
- 373** "Selling Graves." *Architecture*, v. 86, no. 11, Nov. 1997, pp. 63–67, ill. Designer Michael Graves.
- 374** "Shortform." *Crafts* (U.K.), no. 150, Jan./Feb. 1998, p. 15. Glassmakers Lise Autogena and Emma Woffenden awarded Art's Foundation Fellowships.
- 375** "Signs of the Sonoran Desert." *Signs of the Times*, v. 220, no. 8, July 1998, pp. 24–27, ill. Photographs of old roadway motel signs from picture book, *Vacant Eden*.
- 376** Silvia Levenson: *Le Cannibalisme des sentiments.* *Verre & Création*, no. 6, Dec. 1996/Jan. 1997, p. 4, ill. English summary, p. 8. Exhibition of works by Argentinian artist at Sars-Poteries.
- 377** "Site-Specific 'Glass Houses' by Three Artists at Neuberger." *Antiques and The Arts Weekly*, v. 26, no. 25, June 19, 1998, p. 28, ill. Bing Hu, Maura Sheehan, and Therman Statom.
- 378** "Skål för hundra år av nyskapande." *Glas och Porslin*, v. 68, no. 1, 1998, pp. 36–37, ill. Works by Orrefors designers mark firm's centenary.
- 379** "Skåla med Bacchus och Margareta." *Glas och Porslin*, v. 64, no. 5, 1995, pp. 14–15, ill. Glass by Margareta Hennix.
- 380** "Sklo Jiřího Šuhájka nese značku B.A.G." *Pro Váš Stůl*, v. 5, no. 1, 1997, p. 10, ill. Czech designer Jiří Šuhájek.
- 381** "Skruf och Bergdala går ihop." *Glas och Porslin*, v. 68, no. 1, 1998, p. 9, ill.
- 382** *SOFA: Sculpture Objects Functional Art. Chicago Exposition 1997.* Chicago: Expressions of Culture Inc., 1997, 287 pp., ill.
- 383** *SOFA: Sculpture Objects Functional Art. Miami Exposition 1995.* Miami: Expressions of Culture Inc., 1995, 123 pp., ill.
- 384** *SOFA: Sculpture Objects Functional Art. Miami Exposition 1997.* Miami: Expressions of Culture Inc., 1997, 119 pp., ill.
- 385** "Solo – fem skulpturelle vaser fra Orrefors." *Glass & Porselen*, v. 49, no. 3, Aug. 1995, p. 27, ill. Erika Lagerbiele.
- 386** "Souvenirs de Venise." *Verre & Création*, no. 6, Dec. 1996/Jan. 1997, p. 3, ill. English summary, p. 8. "Venezia aperto vetro" exhibition.
- 387** "Spaces of Light and Color: Glass Artists of Czecho." *SD Review* (Space Design Review, Monthly Journal of Art and Architecture, Tokyo), no. 399, Dec. 1997, pp. 57–80, ill. In Japanese. Glass by Yoriko Mizuta, Marian Karel, Takahide Suzuki, Václav Cigler, Stanislav Libenský/Jaroslava Brychtová, Jaromír Rybák, Gizela Sabóková, and Dana Zámečnicková.
- 388** "Special Framework Demonstration by Millon Townsend in September." *The Journal, a Newsletter for Friends of Wheaton Village*, v. 21, no. 3, Summer 1998, p. 7, ill. At Wheaton Glass Factory.
- 389** "Spring Fellows Leave CGCA to Travel, Travel, Travel." *The Journal, a Newsletter for Friends of Wheaton Village*, v. 20, no. 3, Summer 1997, p. 5, ill. Scott Fitzel, Kathleen Grennan, Hitoshi Kakizaki, and Kait Rhoads.
- 390** "Starck mässa för Alessi." *Glas och Porslin*, v. 65, no. 2, 1996, pp. 24–26, ill. Philippe Starck designs for Alessi.
- 391** "Eine starke Frau erlebt ihren 'American Dream.'" *Schmuck Magazin*, no. 3, July 1998, pp. 80–81, ill. Jewelry design by Hattie Carnegie.
- 392** "St'art à Strasbourg." *Verre & Création*, no. 10, Feb. 1998, p. 2, ill. English summary. Galleries showing glass at Strasbourg's contemporary art fair.
- 393** *Stephen Antonakos: Neons.* Oshkosh, WI: Allen Priebe Art Gallery, Wisconsin State University, 1971, [22] pp., ill. Exhibition of neon sculptures at gallery opening.
- 394** "Strasbourg démarre." *Verre & Création*, no. 6, Dec. 1996/Jan. 1997, p. 2, ill. English summary, p. 8. ST'ART 97 includes glass works.
- 395** "Studio Additions." *The Coming Museum of Glass Newsletter*, Winter 1997, p. 5. Colored glass canes and frit for hot-glass shop and a Merker lathe for the cold-working shop.
- 396** "Studio Glass Exhibition: Communicate Studio Glass 'Now.'" *Honoho Geijutsu*, no. 24, 1989, pp. 136–139, ill. In Japanese. Michael Glancy, Dan Dailey, Bohumil Eliás, and Mary Ann "Toots" Zynsky.
- 397** "Studio Movement: LA Studios; Ourglass." *Glass, Monthly Journal of the European Glass Industry*, v. 74, no. 10, Oct. 1997, p. 404, ill. Two small glass studios in London and Torquay.
- 398** "Style, Imagination and Emotion – Tableware Design, the Italian Way." *Tableware International*, v. 26, no. 7, Aug. 1996, pp. 18–20, ill. Includes glassware designers Pierino Guarda and Emilio Bergamin.
- 399** "Suksess på Magnor." *Glass & Porselen*, v. 49, no. 5, Nov. 1995, p. 20, ill. Visit to Magnor glassworks, Norway.
- 400** "A Summer Day near Selkirk." *Scottish Glass Society Newsletter*, no. 60, Spring 1998, pp. [6–8]. Visit to studio of Annica Sandström and David Kaplan.
- 401** "Susan Hammond." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 10, no. 2, 1996, p. 27, ill.
- 402** "Susanne Allberg debuterar med spännande fantasisvaser." *Glas och Porslin*, v. 68, no. 2, 1998, p. 23, ill. Works by Kosta Boda designer.
- 403** "Svensk världsstjärna." *Form*, no. 3, 1998, p. 115, ill. Bertil Vallien in New York's SOFA expo.
- 404** "Swarovski Japanese Style." *The Gift Buyer International*, v. 34, no. 2, Oct. 1997, p. 17, ill. Bowl designed by Kazumasa Nagai.
- 405** "Swarovski Kristallwelten: Glänzender Umsatz mit schillerndem Glas." *Glaswelt*, v. 50, no. 9, Sept. 1997, pp. 44–45, ill. History of Swarovski and the firm's glass center, Kristallwelten, in Wattens, Austria.
- 406** "Swedish Contemporary Crafts Exhibition." *Faber*, no. 82, Nov. 1996, pp. 1–4, ill. In Japanese. Works by Bertil Vallien and Ann Wolff.
- 407** "Szene: Feinkost." *Art* (Das Kunstmagazin), no. 1, Jan. 1998, p. 7, ill. Glass pavilion used in performance in "Art Cologne" by Markus Kreiss.
- 408** "Tableware Exports Continue to Grow in Eastern Europe." *Tableware International*, v. 25, no. 8, Sep. 1995, pp. 33–57, ill. Survey of glass manufacturers includes Rozalia (p. 35), Zawiercie (p. 39), Glassexport (p. 44), Crystalex (pp. 45–46), Egemann-Exbor (p. 49), Sklarny Bohemia-Podebrady (p. 50), Caesar Crystal (p. 53), Jihlavské Glassworks (p. 54), LR Crystal (p. 56), and Chribská (p. 57).
- 409** "Tagliapietra Commissioned to Create Work in Glass for Corning Collection." *The Coming Museum of Glass Newsletter*, Summer 1996, p. 3, ill. 1996 Rakow Commission.
- 410** "Tessa Clegg: Histoire de créer." *Verre & Création*, no. 3, Jan. 1996, p. 4, ill. English summary, p. 8. Artist's works featured in Paris exhibition.
- 411** "Thierry Baudry: La Clé des signes." *Verre & Création*, no. 11, May 1998, p. 3, ill. English summary, p. 8. Sculptures on display in Niort museum.

- 412** "To Life!" *American Craft*, v. 58, no. 2, April/May 1998, pp. 44–45, ill. San Francisco exhibit of Kiddush cups created by artists and architects includes glass examples.
- 413** "Tom Hedqvist lotsar åtta formgivare." *Glas och Porslin*, special issue, 1998, pp. 8–13, ill. Designers at Orrefors: Sundberg, Bergström, Lagerbielke, Hellsten, Nilsson, and others.
- 414** "Toots Zynsky Glass Sculpture . . . in New York City." *Antiques and The Arts Weekly*, v. 26, no. 37, Sept. 11, 1998, p. 11.
- 415** *Toots Zynsky: "Tierra del Fuego Series."* Amsterdam: Stedelijk Museum, [1989], 19 pp., ill.
- 416** "Top 100 Treasures: Big Investment." *Art & Antiques*, v. 21, no. 3, March 1998, p. 88, ill. Libenský/Brychtová sculpture *Vestment I* given to the Mint Museum in North Carolina.
- 417** "A Tribute to Italian Design." *Home Lighting & Accessories*, v. 81, no. 6, June 1998, p. 182+, ill. Exhibit traces history of Italian lamp design from 1940s to present day.
- 418** "Two Projects for Floodlighting Monuments." *Illuminatecnica*, nos. 449/450, May/June 1998, pp. 150–153, ill. In English and Italian. Lighting the "Vittoriano" monument in Rome, and the Gniezno Cathedral in Poland.
- 419** "Tydligt skandinaviskt formspråk från BodaNova." *Glas och Porslin*, v. 68, no. 2, 1998, p. 5, ill. Nordic series by Swedish firm.
- 420** "Undergraduate Portfolio: Michael Scheiner." *RISD Views* (Rhode Island School of Design), v. 83, no. 3, Fall 1997, p. 35, ill. Recent exhibitions of works by the artist.
- 421** "Unika glas och kera mikkärl på Lerverk." *Glas och Porslin*, v. 67, no. 1, 1997, pp. 48–49, ill. Lena Nilsson and Anita Hagman.
- 422** "Unikt glas." *Form*, v. 93, no. 6 (714), 1997, p. 135, ill. Glass from Göteborg studios.
- 423** "Val Saint Lambert sur le marché français." *Offrir, Revue des Industries d'Art*, no. 334, June 1996, pp. 40–41, ill. Profile of the glassworks.
- 424** "Van Glas verzamelen . . . naar Glas-kunst verkopen." *Glashelder*, no. 1, Jan. 1995, pp. 13–15, ill.
- 425** "Van Lith, des sculptures tel un jeu d'enfant." *Offrir International*, no. 346, Sept. 1997, p. 130, ill. Jean-Paul Van Lith.
- 426** "'Vårspritter' i Klässbol." *Sköna Hem*, no. 5, May 1996, p. 122, ill. Glass by Kerstin Munter.
- 427** "Venetianskt glas på vandringsutställning." *Glas och Porslin*, v. 67, no. 1, 1997, pp. 46–47, ill. "Venini 1921–1996" exhibition at Stockholm gallery.
- 428** "Verre, Arts contemporains, Evian La Grange au Lac." *Offrir, Revue des Industries d'Art*, no. 327, Sept. 1995, pp. 66–67, ill. Yan Zoritchak.
- 429** "Le Verre époustouflant." *Table & Cadeau*, no. 348, Feb. 1994, pp. 20–21, ill. Alain Guillot and Giampaolo Amoruso at Cristalleries et Verreries de Vianne.
- 430** "Verrerie Cristallerie d'Arques célèbre l'anniversaire de ses marques, 1948–1998." *Verre* (Institut du Verre, Versailles), v. 4, no. 1, Feb. 1998, pp. 39–40, ill. 50th anniversary of the firm.
- 431** "Verrerie Cristallerie d'Arques, une grande dame. . . ." *Offrir, Revue des Industries d'Art*, no. 303, June 1993, pp. 19–23, ill. Visit to the glassworks.
- 432** "Verriales d'été." *Verre & Création*, no. 8, July 1997, p. 2, ill. Summer exhibit of "Verriales" at Biot.
- 433** "Verriales en duo." *Verre & Création*, no. 11, May 1998, p. 2, ill. English summary, p. 8. 32 artists represented in Biot exhibition.
- 434** "Les Verriers de Venise." *Offrir International*, no. 352, April 1998, p. 90, ill. Christophe.
- 435** "Vetri d'arte." *Alte Vitrie*, v. 11, no. 1, 1998, p. 23, ill. Exhibition notes.
- 436** "Vi lyfter på hatten för Lindshammar: Glasbruket med färg firar 90 år." *Glas och Porslin*, v. 64, no. 3, 1995, p. 25, ill. 90-year anniversary of Lindshammar glassworks.
- 437** "'Visionary Landscapes: The Glasswork of Josh Simpson' at The Bruce Museum." *Antiques and The Arts Weekly*, v. 26, no. 28, July 10, 1998, p. 82.
- 438** "La Voie du verre, de Sèvres à Dunkerque." *Verre & Création*, no. 3, Jan. 1996, p. 3, ill. English summary, p. 8. Sèvres Museum exhibition "Couleurs et transparence." Work by Bert Frijns and Gisela Sabokova illustrated.
- 439** "Volutes partent embaumées: Lampes Berger." *Table & Cadeau*, no. 341, May/June 1993, p. 24, ill. Company makes fragrance diffusers.
- 440** "Voor de gezondheid van de ander en die van jezelf." *Glashelder*, no. 3, July 1995, pp. 8–9.
- 441** *Wendy Ramshaw: Jewel Drawings and Projects = Dibujos de joyas i proyectos.* Barcelona: Hipòtesa = Renart Edicions, 1998, 175 pp., ill. In English and Catalan. Jewelry, sculpture, and architectural works by the British artist include glass.
- 442** "Wittmann a další." *Umění a Řemesla*, no. 4, 1997, pp. 45–49, ill. English summary. Includes replicas of Josef Hoffmann designs by J. & L. Lobmeyr.
- 443** "Wolff Awarded Rakow Commission." *Antiques and The Arts Weekly*, v. 26, no. 2, Jan. 9, 1998, p. 84. Ann Wolff.
- 444** "Working at 1400 Degrees C (2520° F)." *Common Ground: Glass* (Newsletter of the International Guild of Glass Artists Inc.), Spring 1998, pp. 8–10, ill. HiGlass, Australian manufacturers of specialty art and fusing glass.
- 445** "Yan Zoritchak: Art, Verre, Aventure." *Verre & Création*, no. 1, July 1995, p. 2, ill. English summary, p. 8. Exhibition in Troyes museum.
- 446** "Yasushi Umakoshi." *Glass & Art* (Tokyo), no. 10, Aug. 1995, pp. 100–101, ill. In Japanese. Works by the glass artist.
- 447** "3 x Tinbäck." *Form*, v. 91, no. 3 (699), 1995, p. 16, ill. Bowls by Klas-Göran Tinbäck.
- 448** "The 6th International Glass Symposium." *The Gift Buyer International*, v. 34, no. 6, Feb. 1998, pp. 12–13, ill. Nový Bor symposium, October 1997.
- 449** *The 26th Annual International Glass Invitational.* Pontiac, MI: Habatat Galleries, 1998, 80 pp., ill.
- 450** "982: Mille anni di arte del vetro a Venezia." *Casa Vogue*, no. 261, April 1994, p. 194, ill. Exhibition tracing history of Venetian glass features works by contemporary artists.
- 451** "The 1997 Discovery Award Winners." *The Society of Glass and Ceramic Decorators Newsletter*, v. 35, no. 11, Dec. 1997, 4-p. insert. Awards for food, beverage, cosmetic containers; lighting ware, architectural glass; and other categories.
- 452** "1997 Glass Art Society Student Awards." *The Glass Art Society Journal*, 1997, pp. 17–18, ill. Student awards made at the Tucson conference.
- 453** "1998 Glass at the Gardens." *Glass Art*, v. 14, no. 1, Nov./Dec. 1998, pp. 18–19, ill. Juried exhibition in Denver, Colorado.
- 454** "1998 Niche Award Finalists for Glass Announced." *Glass Art*, v. 13, no. 3, March/April 1998, pp. 38–39, ill. Awards to Robert Mickelsen, Mariusz Rynkiewicz, Lynn Latimer, and Mark Bokesch-Parsons.
- 455** Åbrink, Pernilla. "Befriad massa." *Form*, v. 93, no. 4 (712), 1997, p. 4, ill. Stockholm exhibit with glass by Annika Oskarsson and Anna Livén.
- 456** "Från färgsprakande kurbitsdekor." *Form*, v. 91, no. 3 (699), 1995, p. 9, ill. Chandelier by Jonas Rooths.

- 457** "Sakral neon."
Form, v. 93, no. 4 (712), 1997, p. 9, ill.
Work by Helena Gibson and Ulf Carlsson in Stockholm exhibit.
- 458** Adeane, Olinda.
"Glassconscious."
House & Garden (British edition), v. 53, no. 4 (561), April 1998, pp. 140–145, ill.
Apartment of 15th-century Palazzo Brandolini in Venice provides setting for glass made by Marie Brandolini's Murano atelier.
- 459** Adlerová, Alena.
"Sklenný Český les Bořka Šípka."
Ateliér, no. 3, Feb. 5, 1998, p. 4, ill.
English summary.
Two Prague exhibitions of work by Bořek Šípek.
- 460** Alfano, Elysabeth.
"Collectors Panel."
The Glass Art Society Journal, 1997, pp. 87–88, ill.
Panel at the Tucson conference.
- 461** Amy, Michaël.
"Review: François Morellet."
Art in America, v. 86, no. 5, May 1998, pp. 122–123, ill.
New York exhibition with neon.
- 462** Andersson, Cathrine.
"Glasbruksgatan ny attraktion på Formex: Fem glasbruk samarbetar om kvalitetsmärkning."
Glas och Porslin, v. 65, no. 4, 1996, pp. 19–22, ill.
- 463** "Julen står för dörren på Formex."
Glas och Porslin, v. 67, no. 4, 1998, pp. 39–41, ill.
- 464** Andréani, Carole.
"Edmée Delsol: Alliances et paradoxes."
La Revue de la Céramique et du Verre, no. 100, May/June 1998, pp. 29–33, ill.
Ceramic and glass sculptures by Delsol.
- 465** Angus, Mark.
"News from Abroad: My Experience at Bild-Werk Frauenau."
Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 3, Nov. 1997, p. 18.
- 466** Antonelli, Paola.
"The I.D. Forty, Europe. Light Fantastic: Ingo Maurer."
I. D. (International Design Magazine), v. 45, no. 1, Jan./Feb. 1998, p. 66, ill.
Munich designer of lamps and lighting.
- 467** Askaner, Magnus.
"Mästaren och hans elever: Ingwald Westholm fostrar den nya generation."
Glas och Porslin, v. 66, no. 1, 1996, pp. 33–36, ill.
Orrefors glass school.
- 468** Auböck, Carl.
"B.A.N.G.: Bau Ästhetischer Nutz-Gegenstände."
Illuminatecnica, nos. 409/410, Jan./Feb. 1995, pp. 398–400, ill.
Household furnishings made from implements of World War II.
- 469** Augustijn, Piet.
"Contrasten in glas: 40 kunstenaars/ontwerpers en het gebruik van glas."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 1, 1997, pp. 16–18, ill.
1997 exhibition at Gorkums Museum, Gorinchem.
- 470** "Expositie Glashelder, frustrerend voor helder zicht op glas."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 4, 1995, pp. 13–16, ill.
Included work by Atelier l'Anverre, with precedents by Leo Copers, Picasso, and Keith Haring.
- 471** "Glas als beeldend materiaal: Natuur centraal in werk Carola Popma."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 2, 1997, pp. 4–7, ill.
Mixed-media sculpture.
- 472** "Glas van de Rietveld: De ontwikkeling van het studioglas in Nederland."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 4, 1996, pp. 9–12, ill.
Leerdam exhibition of glass from the Rietveld Academy (1972–1996) includes work by Frans Willebrands, Richard Price, and many others.
- 473** "Glasgeklagtek. . ."
Glashelder, no. 9, Feb. 1997, p. 23, ill.
Exhibition "Contrasten in Glas" at Gorkums Museum included Bert Frijns.
- 474** "Internationale glasmanifestatie het drinkglas in Leerdam."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 2, 1997, pp. 26–27, ill.
Current exhibitions of drinking glasses.
- 475** "Het is leuk om te zien wat anderen hoogtepunten in je werk vinden."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 4, 1997, pp. 4–7, ill.
Floris Meydam.
- 476** "Kristal 3: Ontwerpen voor serica en gebruiksglas worden steeds opnieuw in de tijd gezet."
Glashelder, no. 10, May 1997, pp. 10–12, ill.
Leerdam.
- 477** "Ontwerper: Gerard Thomassen."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 2, 1998, pp. 6–9, ill.
Retrospective of the designer's work.
- 478** "Peter Bremers brengt onderwereld tot leven in glas."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 1, 1998, pp. 4–7, ill.
Works by Dutch artist influenced by underwater world.
- 479** "Sara Bowler geïnspireerd door bootvormen en archeologische vondsten."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 4, 1997, pp. 16–19, ill.
Exhibition of artist's work at Glas Galerie Leerdam.
- 480** "Stil overleg."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 1, 1998, pp. 19–21, ill.
Works by Carolien Prisse and Rob van der Ven.
- 481** "Vierde triennale voor de Europese glassoculptuur in Luik: Gemengde gevoelens bij zoveel glas."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 1, 1996, pp. 10–13, ill.
Fourth triennial sculpture exhibition.
- 482** "Het voorjaarslicht in glas, zilver, en brons bij Galerie Mariska Dirx."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 2, 1996, pp. 30–31, ill.
Review of exhibitions, including work of Klara Leibovitz and Joost Bicker Caarten.
- 483** "Willem Jacob Rozendaal uit de vergeetelheid gehaald."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 2, 1998, pp. 10–13, ill.
Glass by Rozendaal (1899–1971) in exhibition at Nationaal Glasmuseum.
- 484** Augustijn, Piet and others.
"10 jaar Glasvrienden."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 3, 1996, pp. 5–34, ill.
Anniversary of Friends of Modern Glass of the Netherlands; includes profiles of glass-connected people (dealer, artist, conservator, reviewer, designer, collector, etc.).
- 485** Avon, Annalisa.
"Oskar Kogoj: Nature design."
Domus, no. 804, May 1998, pp. 34–39, ill.
In Italian and English.
Artist designs "glasses whose foundations lie in Slovenian culture."
- 486** Bach, Uta; Joppien, Rüdiger; and Quadejacob, Lars.
"Kunsthandwerk nach 1945."
Jahrbuch des Museums für Kunst und Gewerbe Hamburg, v. 13, 1994, pp. 191–214, ill.
Acquisitions of glass by Jan Adam, Chihuly, J. Fisar, B. Frijns, J. Gomez, D. Martens, C. Reid, Tagliapietra, and Toikka.
- 487** Backer, Noelle.
"Genny Zbach: Perspective Is Everything."
The Crafts Report, v. 24, no. 271, Nov. 1998, pp. 24–25+, ill.
Profile of the artist.
- 488** "Till Death Do Us Craft."
The Crafts Report, v. 24, no. 263, March 1998, pp. 24–27, ill.
Includes glass artists Drew and Kirsi Smith.
- 489** Badiali, Enrico.
"När form möter teknik."
Form, v. 94, no. 5, 1998, pp. 46–51, ill.
English summary, pp. 66–67.
"Form meets technology" at Euroluce 1998, Milan's lighting fair.
- 490** "News: Cent'anni di Orrefors."
Abitare, no. 371, March 1998, p. 44, ill.
In Italian and English.
Events marking the centenary of Orrefors.
- 491** Baeriswyl-Descloux, Michèle.
"L'Atelier de Juriens."
La Revue de la Céramique et du Verre, no. 100, May/June 1998, p. 48, ill.
Includes glass and ceramic sculpture by Renée Duc.
- 492** Bailey, Adam.
"The Maker: The Hot Glass Assistant."
Cameo (The Friends of Broadfield House), no. 18, Summer 1998, pp. [4–5], ill.
Glassmakers' assistants: "Their role has diversified and capabilities improved."
- 493** Baldacci, Chiara.
"La storia di un antico palazzo continua."
Flare (Architectural Lighting Magazine), nos. 17/18, Jan.–June 1998, pp. 44–48, ill.
In Italian and English.
New lighting for a historical building in the Republic of San Marino.

- 494** Baron, Sylvia.
"Dossier cristal à la main: Interviews."
Verre (Institut du Verre, Versailles), v. 3, no. 5, Sept./Oct. 1997, pp. 2–19, ill.
Interviews with chairman of French federation of handmade glass and crystal industries, and others.
- 495** Barovier, Marino, ed.
Ettore Sottsass: Glass Works.
Dublin: Vitrum; Links for Publishing, 1998, 155 pp., ill.
Includes Vistosi, Memphis, Venini, and other series.
- 496** Tagliapietra: *A Venetian Glass Maestro*.
Dublin: Vitrum, Links for Publishing, 1998, 107 pp., ill.
- 497** Baschet, Bernard.
"Des structures sonores baschet."
Percussions (Chailly-en-Biere, France), v. 56, March/April 1998, pp. 7–17, ill.
Musical instruments, including glass.
- 498** Bateman, Nita.
"Profile: Paul Butler."
Collectors' Showcase, v. 18, no. 5, Sept./Oct. 1998, pp. 44–45, ill.
Innovative works in glass pay tribute to the legacy of Walt Disney.
- 499** Battistello, Sandra.
"Forme di ieri e di oggi."
Casa Vogue, no. 266, Oct. 1994, p. 24, ill.
Colored goblets by Parise Vetro.
- 500** "Nuovi mosaici."
Casa Vogue, no. 268, Dec. 1994, pp. 136–137, ill.
Includes glass.
- 501** "Orientalismi."
Casa Vogue, no. 268, Dec. 1994, pp. 144–149, ill.
Includes glass.
- 502** "Trame, riflessioni, trasparenze."
Casa Vogue, no. 270, Feb. 1995, pp. 12–13, ill.
Includes new drinking glasses.
- 503** Battistello, Sandra and Silenzi, Simona.
"Art and Craft."
Casa Vogue, no. 273, May 1995, pp. 104–109, ill.
Lamps, including glass pagoda design by Gianfranco Coltella.
- 504** Baveystock, Zelda.
"Everglassting – Recent Commissions."
Cameo (The Friends of Broadfield House), no. 17, Summer 1998, p. 1.
The museum's resident glass artists, Susan Nixon and Allister Malcolm, receive individual commissions.
- 505** Bazzel, Joan.
"Gus and Maggie": This Is Not Goodbye."
Glass on Metal, v. 11, no. 4, Aug. 1992, pp. 75–78, ill.
Gus and Maggie Masters, who have been enameling for 40 years, retire as resident enamelists at the John C. Campbell Folk School in Brasstown, North Carolina.
- 506** Beadell, Tony.
"The lorio."
The National Button Bulletin, v. 57, no. 3, July 1998, pp. 185–188, ill.
South Jersey family of lampworkers; William lorio's paperweights and paperweight buttons.
- 507** "The lorios: From Cut Glass to Hot Glass."
Annual Bulletin of the Paperweight Collectors Association, 1998, pp. 48–52, ill.
South Jersey family of lampworkers; paperweights and paperweight buttons by William lorio (1914–1986).
- 508** "Thure Ericson – Another Master of Diminutive Glass Blossoms."
Glass Collector's Digest, v. 11, no. 5, Feb./March 1998, pp. 67–73, ill.
Paperweight buttons by Ericson, Charles Kazium's neighbor and student.
- 509** Beadle, The Venerable [Stanfield, Kirk].
"The Bead Column: Beads of the Future?"
Glass Line, v. 11, no. 6, April/May 1998, pp. 8–9, ill.
Producing three-dimensional images within a block of glass.
- 510** Beckman, Mikael.
"Färg, Form, Funkis."
Sköna Hem, no. 5, May 1994, pp. 72–75, ill.
Glass by Gunnel Sahlin, pp. 74–75.
- 511** Beckman, Ulf.
"Glashöjd."
Form, v. 93, no. 4 (712), 1997, p. 18, ill.
Oversized vases by Filippa Reuterswärd.
- 512** "Konsthantverk: Ingen omväg."
Form, v. 93, no. 5 (713), 1997, p. 8, ill.
Gunnel Sahlin's "Aqua botanica" series.
- 513** "Porträtt av ting."
Form, v. 91, no. 2 (698), 1995, pp. 16–25, ill.
English summary.
Includes glass by Ann Wählström, Ingegerd Råman, Ulla Christiansson, Erika Lagerbielke, and Margareta Hennix.
- 514** "Vilt växande."
Form, v. 94, no. 3, 1998, pp. 39–43, ill.
English summary, p. 80.
New glass works by Ulrica Hydman-Vallien.
- 515** Bell, Robert.
"Japan, Finland and Australia: 'Nature as Object.'"
Craft Arts International, no. 44, 1998, pp. 20–24, ill.
Art Gallery of Western Australia's 3rd Australian International Crafts Triennial exhibition, held in Perth, 1998.
- 516** Bendelow, Paul.
"Made in Germany: Pleasure Domes."
Inter Nationes (German-American Cultural Review), no. 2, Winter 1997/1998, pp. 46–47, ill.
Snowdomes made by Koziol firm, Hesse.
- 517** Benesh, Carolyn L. E.
"Kristina Logan: A Luminous Aesthetic."
Ornament, v. 21, no. 4, Summer 1998, pp. 42–45, ill.
Jewelry of glass beads and *pâte de verre*.
- 518** Berkum, Ans van.
"Bert van Loo: Koel en bevolgen."
Glas en Keramiek, no. 4, 1994, pp. 18–21, ill.
Interview with the artist.
- 519** "Het iriserende glaswerk van Isgard Moje-Wohlgemuth."
Glas en Keramiek, no. 1, 1997, pp. 27–29, ill.
In Dutch and English.
Moje-Wohlgemuth's iridescent glass.
- 520** Bernard, Elodie.
"Ales Vasicek: Espace et volume."
- La Revue de la Céramique et du Verre*, no. 99, March/April 1998, pp. 34–39, ill.
Sculptural work by Czech artist Vasicek exhibited in France.
- 521** "Monica Guggisberg et Philip Baldwin: A la découverte de Venise."
La Revue de la Céramique et du Verre, no. 97, Nov./Dec. 1997, pp. 42–45, ill.
- 522** Berndt, Louisa C.
L'Arte dei Rosin: Sculture in vetro = The Rosins' Art: Glass Sculpture.
Murano, Italy: Studio Rosin, 1998, 67 pp., ill.
In Italian and English.
Hand-formed solid glass sculptures.
- 523** Bernier, Robert.
"Verre demain/Glass at Large."
Glass Gazette, Winter 1998, pp. 10–11, ill.
In French and English.
Montreal glass gallery founded by Elena Lee.
- 524** Bertsch, Georg-Christof.
"Luigi Colani: Per avere successo bisogna stupire."
Domus, no. 798, Nov. 1997, pp. 90–97, ill.
In Italian and English.
Designer's work includes glass objects.
- 525** Betz, Tina.
"Artist Residencies."
The Glass Art Society Journal, 1997, pp. 82–83, ill.
- 526** Biggar, Ed.
"Women in Neon and the Illuminated GAS Shows."
Sign Builder Illustrated, no. 48, Nov./Dec. 1997, pp. 60–64, ill.
Neon displays at Glass Art Society conferences.
- 527** Billings, Johanna S.
"Beware of Italian Reproductions."
Antique Trader Weekly, v. 42, no. 35, Sept. 2, 1998, pp. 82–83, ill.
"For the past 30+ years, Italian art glass reproductions have been masquerading as more than 100-year-old originals."
- 528** "Murano Glass Is Gaining in Popularity and Being Reproduced."
Antique Week (Eastern edition), v. 30, no. 44, Jan. 26, 1998, p. 6.
1950s Murano glass and new imitations made in Taiwan.
- 529** Bischoff, Dan.
"Signs of the Times."
Metropolis, v. 17, no. 6, Feb./March 1998, pp. 39–42+, ill.
Times Square neon.
- 530** Bisschop, André.
"Edward Leibowitz: 'De mensen willen weer naar verhalen luisteren.'"
Glas en Keramiek, no. 4, Autumn 1996, pp. 15–19, ill.
Profile of the artist.
- 531** "Floris Meydam."
Glas en Keramiek, no. 4, 1997, pp. 12–17, ill.
In Dutch and English.
Interview with Meydam, head of the design department at Leerdam from 1949 to 1984.
- 532** "Markku Salo: Laat hem maar lekker spelen."
Glas en Keramiek, no. 1, March/April 1995, pp. 26–29, ill.
Recent work by Salo.

- 533** "Zie je het niet, dan is het er niet: Willem Heesen pur sang." *Glas en Keramiek*, no. 2, June 1996, pp. 11–15, ill. New work by Willem Heesen.
- 534** Blaich, Hiltrud. "Inview: Marianne Duntze, Enameler from Bavaria." *Glass on Metal*, v. 11, no. 5, Oct. 1992, pp. 90–91, ill.
- 535** Blomqvist, Joo. "Utmärkt svenskt glas." *Glas och Porslin*, v. 66, no. 5, 1996, pp. 12–13, ill. Work by Lena Bergström.
- 536** Bolton, Andrew. "China Syndrome." *Crafts* (U.K.), no. 151, March/April 1998, pp. 30–33, ill. Loretta Yang's work and studio in Taiwan.
- 537** Boman, Monica. "Karolinas blå män." *Form*, v. 94, no. 2 (716), 1998, pp. 36–37, ill. English summary, p. 71. Bertil Vallien's sculptures of human head inspired by "a puzzling case of disease which occurred over 100 years ago."
- 538** Bon, Juko. "A Simple Longing for the Brilliance of Glass." *Honoho Geijutsu*, no. 12, 1985, pp. 210–211, ill. In Japanese. Lampworking by Hideko Sakai and Mika Fujiwara.
- 539** Bonansinga, Kate. "Reviews: Richard Marquis at the Bullseye Connection and the Seattle Art Museum." *Artweek*, v. 29, no. 7, July/Aug. 1998, pp. 33–34, ill.
- 540** Boogaard, Joan. "Ledenobject 1996." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 10, no. 4, 1996, pp. 24–25, ill. Piece by Koen Vanderstukken.
- 541** Boot, Marjan and Eliëns, Titus M. "Verbannen Mulier-collectie opnieuw in Haagse vitrines." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 9, no. 2, 1995, pp. 11–13, ill. Glass at the Haag Gemeentemuseum.
- 542** Borgward, Monica. "Dorothea Kranz: Filigreed Cobwebs." *Schmuck Magazin*, no. 1, March 1998, insert p. 11. Artist's jewelry objects include tiny glass beads.
- 543** "Glas: Michael Kramer setzt sich durch." *Kunsthåndwerk & Design*, no. 2, March/April 1998, pp. 4–9, ill. Swiss glass artist.
- 544** "Ingrid Arts: Auf Entdeckungsreise." *Schmuck Magazin*, no. 6, Dec. 1997/Jan. 1998, p. 82, ill. English text, supplement, p. 11. Recent works by the glass designer.
- 545** Bosch, Gloria. "Spotlight: Dan Graham." *Flash Art*, v. 31, no. 198, Jan./Feb. 1998, p. 113, ill. Glass pyramid by Graham for terrace at Centro Galego de Arte Contemporânea, Santiago de Compostela.
- 546** Botti Monti, Adriana. "Lampade dell'anno: Mille luci per la festa." *Casa Vogue*, no. 247, Dec. 1992/Jan. 1993, pp. 152–159, ill. "Lamps of the year."
- 547** Bouquin, Laurence. "The Japanese Springtime of Glass." *Glass & Art* (Tokyo), no. 10, Aug. 1995, p. 82, ill. In Japanese. Glass works by Keiko Mukaide.
- 548** "Sars-Poteries: Une saison hollandaise." *Verre & Création*, no. 7, April 1997, pp. 4–5, ill. English summary, p. 8. Mieke Groot and Richard Meitner to be in residence at Glass Museum-Workshop.
- 549** Bowen, Nancy. "Artist Presentations." *The Glass Art Society Journal*, 1997, pp. 52–53, ill. Author's talk at Tucson conference.
- 550** Bowers, Bryan and others. "In the Studio." *The Glass Art Society Journal*, 1997, pp. 94–104, ill. Talks at the Tucson conference covering studio health and safety, legal tips for glass artists, and glass and the Internet.
- 551** Boylen, Michael. "Reviews: Vladimira Klumpar." *Glass* (UrbanGlass), no. 70, Spring 1998, p. 55, ill. Vermont exhibit.
- 552** Boysen, Bill. "Demonstrations: Aunt Gladys." *The Glass Art Society Journal*, 1997, pp. 68–69, ill. Mobile glassblowing studio, "Aunt Gladys," performs at Tucson conference.
- 553** Brabcová, Jana A. "Umělecká beseda 1992." *Ateliér*, no. 2, Jan. 21, 1993, p. 4, ill. English summary. Czech artists' association exhibit includes work by Miluše Roubíčková and René Roubíček.
- 554** Brecher, Elinor J. "The Traveling Collector: Synergy City." *Art & Antiques*, v. 20, no. 11, Dec. 1997, p. 37+, ill. Finding old and new glass in Naples, Florida.
- 555** Brinkmann, Jens-Uwe. "The Heinz & Ute Kirchhoff Studio Glass Collection at the Städtisches Göttingen Museum." *Neues Glas*, no. 4, 1997, pp. 44–45, ill. In German and English.
- 556** Brodie, Anne. "Hot Glass at Red Deer College." *Glass Gazette*, Fall 1998, p. 14, ill. Report on the studio.
- 557** Broich, Engelbert. "Venetian Glass: Tradition & Inspiration." *Neues Glas*, no. 4, 1997, pp. 46–47, ill. In German and English. Exhibition "Venetian Glass—The Secret of Murano" at the Museum Het Palais, The Hague.
- 558** Brood, Hortense. "A World-Glass Act." *Mountain Xpress*, v. 1, no. 39, May 10, 1995, pp. 16–17, ill. Events connected with Glass Art Society's 25th conference, Asheville, North Carolina.
- 559** Brown, Glen. "Reviews: Four in Glass." *New Art Examiner*, v. 25, no. 6, March 1998, pp. 62–63, ill. Exhibit in Lubbock, Texas, with work by Preston Singletary, Asa Sandlund, Masami Koda, and Carl Hasse.
- 560** Brown, Marion. "Cloisonné Enamel Pinwheel." *Glass on Metal*, v. 11, no. 5, Oct. 1992, p. 94, ill.
- 561** Brutin, Hugo. "Joke Demeyere." *Glashelder*, no. 1, Jan. 1995, p. 16, ill. Brief profile of the artist.
- 562** Burschel, Carlo. "Zeitgemäß und zeitbeständig." *Sammler Journal*, v. 26, Oct. 1997, pp. 38–43, ill. Wilhelm Wagenfeld exhibition in Osnabrück.
- 563** Bussel, Abby. "Glow in the Dark." *Interior Design*, v. 69, no. 5, April 1998, pp. 94–96, ill. Designer uses light boxes and fiber optics to illuminate Costume National in SoHo.
- 564** Byrd, Joan Falconer. "Littreography." *Glass* (UrbanGlass), no. 72, Fall 1998, pp. 36–41, ill. Harvey Littleton's contribution to vitreography (printing from glass plates).
- 565** "Shane Fero: Myth, Magic and Spirit." *Glass* (UrbanGlass), no. 69, Winter 1997, pp. 23–27, ill.
- 566** Caesar, James. "Report from Pilchuck: Life in the Glass Lane." *Glass* (British Columbia Glass Arts Association), v. 9, no. 2, Nov. 1997, p. 1+, ill. Report by Pilchuck scholarship recipient.
- 567** Camhi, Leslie. "Kiki Smith's Glass Body." *Glass* (UrbanGlass), no. 70, Spring 1998, pp. 42–49, ill.
- 568** Canning, Susan M. "Reviews: Tom Butter." *Sculpture*, v. 17, no. 5, May/June 1998, p. 77, ill. New York exhibition with Fiberglas®.
- 569** Capella, Juli. "Ingo Maurer: 'La luce migliore nasce dal cuore.'" *Domus*, no. 805, June 1998, pp. 48–57, ill. In Italian and English. Artist "launched a remarkable revolution in the lighting trade."
- 570** Carlson, Bob. "Smash a Chihuly." *GAS News* (Glass Art Society), Fall 1997, p. 8, ill. Seattle group urges broader representation of artists in museums.
- 571** Carpenter, Woodrow W. "Enamels in Our Museum." *Glass on Metal*, v. 15, no. 1, Feb. 1996, pp. 17–18, ill. Enameled cross by Harold and Helen Martin.

- 572** Casadio, Mariuccia.
"Louise Bourgeois."
Casa Vogue, no. 251, May 1993, pp. 156–161, ill.
Includes English text.
American artist, 82, makes her international debut at Venice Biennale.
- 573** Casciani, Stefano.
"Ingo Maurer: The Moon Is a Big Reflector."
Abitare, no. 372, April 1998, pp. 206–207, ill.
In Italian and English.
Lighting designed for 1997 exhibition in Prague.
- 574** "Living Art."
Swarovski, Oct. 1997, pp. 12–14, ill.
Alessandro Mendini, Italian designer, discusses his work in glass.
- 575** Cash, Stephanie.
"Obituaries – Claire Falkenstein."
Art in America, v. 86, no. 1, Jan. 1998, p. 118.
Artist used fused metal and glass.
- 576** Castro, Jan Garden.
"Poetry Out of Chaos: A Conversation with Judy Pfaff."
Sculpture, v. 17, no. 2, Feb. 1998, pp. 22–27, ill.
Includes glass in Pfaff's installations.
- 577** Cerritelli, Claudio.
"Trasparenze."
Alte Vitrie, v. 11, no. 1, 1998, pp. 4–14, ill.
English summary, p. 4.
Review of exhibition of contemporary glass in Genoa and Savona.
- 578** Chambers, Karen S.
"Artful Dining – A Peak Experience."
American Style, v. 4, no. 2, Winter 1997, pp. 74–75, ill.
World Trade Center restaurant features Dan Dailey sculptures and James Harmon slumped glass panels.
- 579** "Pike Power's Freak Show."
Neues Glas, no. 4, 1997, pp. 26–33, ill.
In German and English.
- 580** "World News from America."
Glass & Art (Tokyo), no. 10, Aug. 1995, p. 71, ill.
In Japanese.
- 581** Chang Yi.
"World News from Taiwan."
Glass & Art (Tokyo), no. 10, Aug. 1995, p. 72, ill.
In Japanese.
- 582** Chasin, Boris.
"More Hot Glass on the Horizons 1997."
Glass Art, v. 13, no. 3, March/April 1998, pp. 42–43, ill.
Hot Glass Horizons conference in Corning, New York.
- 583** Chaslin, François.
"Philippe Starck."
Domus, no. 800, Jan. 1998, pp. 84–88, ill.
In Italian and English.
Interview with the artist.
- 584** Chattopadhyay, Collette.
"Reviews: Larry Bell."
Sculpture, v. 17, no. 4, April 1998, pp. 66–67, ill.
Glass wall installations in Los Angeles exhibit.
- 585** "Reviews: Los Angeles – Kcho."
Sculpture, v. 17, no. 2, Feb. 1998, pp. 61–62, ill.
Sculptural piece with beer bottles by Cuban artist Kcho.
- 586** "Reviews: Ray Beldner."
Artweek, June 1998, pp. 21–22, ill.
Assemblages by Beldner include glass trophy bottles.
- 587** Chervenka, Mark.
"Faux Pause. Czech Glass: New Occupational Figures from Czech."
Antique Trader's Collector Magazine & Price Guide, v. 5, no. 1, Jan. 1998, pp. 21–22, ill.
Zelezny Brod figurines of the 1930s are being identically made today.
- 588** Chilvers, Sarah.
"SFU Shows Glass Is Hot."
Glass (British Columbia Glass Arts Association), v. 10, no. 2, June 1998, p. 3, ill.
Review of association's 1998 biennial exhibition.
- 589** Chism, Alison and Christopherson, Elin.
"Demonstrations: Large-Scale Glassblowing and Sculpting."
The Glass Art Society Journal, 1997, pp. 69–70, ill.
Authors create Tesla Tower sculpture at the Tucson conference.
- 590** Chiu, Melissa.
"Disembodied Aesthetic: Suzann Victor's Corporeal Spaces."
Art AsiaPacific, no. 17, 1998, pp. 52–57, ill.
Sculpture and installations using glass.
- 591** Clark, Elisabeth.
"Layered Vision: The Glass Art of Carol Cohen."
Arts around Boston, v. 1, no. 3, Summer 1998, pp. 28–29, ill.
- 592** Cleves, Charles.
"Inview: Valeri Timofeev."
Glass on Metal, v. 10, no. 5, Oct. 1991, pp. 232–233+, ill.
Profile of the artist.
- 593** Cockaerts, Anne.
"Een glasprijs voor Vlaanderen."
Glashelder, no. 8, Nov. 1996, pp. 15–16, ill.
Includes work by Lisa Gherardi.
- 594** "Val Saint Lambert – Spelen op zeker."
Glashelder, no. 10, May 1997, pp. 16–17, ill.
- 595** Coleman, Katharine.
"Glass without Frontiers."
The Guild of Glass Engravers Newsletter, Autumn 1997, pp. 3–5.
First Contemporary Glass Society (U.K.) symposium at University of Wolverhampton.
- 596** Colin, Christine.
"Le Fonctionnalisme joyeux d'Achille Castiglioni."
L'Oeil, no. 490, Nov. 1997, pp. 60–65, ill.
Exhibition at Museum of Modern Art, New York.
- 597** Colpitt, Frances.
"Between Two Worlds."
Art in America, v. 86, no. 4, April 1998, pp. 86–93, ill.
Geometric sculptures with fiberglass by John McCracken.
- 598** Conté, Aude de la.
"A Crystal Wedding."
Maison & Jardin, no. 411, March 1995, pp. 23–24, ill.
Baccarat museum in Paris.
- 599** Cooke, Betty Lou.
"For Collectors, It All Comes Down to a Single Choice."
- The Crafts Report*, v. 24, no. 262, Feb. 1998, pp. 12–15+, ill.
Includes glass collectors.
- 600** Cooper, Emmanuel.
"Reviews/Exhibitions: First Choice."
Crafts (U.K.), no. 151, March/April 1998, pp. 51–52, ill.
Exhibit in Devon included work by Peter Layton.
- 601** Copeland, Beverly M.
"Interview: Richard Jolley."
Glass Focus, v. 12, Feb./March 1998, p. 1+.
- 602** Copeland, Beverly M.
"Interview: William Carlson."
Glass Focus, v. 12, June/July 1998, p. 1+.
- 603** Costa, Oswaldo.
"A Visit to Toni Zuccheri – San Vito al Tagliamento."
Vetri: Italian Glass News, v. 3, no. 4, Oct. 1997, pp. 6–7+, ill.
- 604** Coughlin, Kirsten.
"Corning Glass Museum Honors International Glass Artist."
The Crafts Report, v. 24, no. 263, March 1998, p. 7, ill.
1997 Rakow Commission to Ann Wolff.
- 605** Cox, Jeremy R. C.
"Flight of Fancy."
LD+A (Lighting Design + Application), v. 28, no. 7, July 1998, pp. 38–41, ill.
Aircraft lighted with fiber optics.
- 606** Craig, Brock.
"Bronfman Nomination for Mary Filer."
Glass (British Columbia Glass Arts Association), v. 9, no. 2, Nov. 1997, p. 3+, ill.
Canadian glass artist nominated for national award.
- 607** "Wasp Drawings."
Glass (British Columbia Glass Arts Association), v. 9, no. 1, March 1997, pp. 5–7, ill.
Drawings by Vancouver glassblower Morna Tudor.
- 608** Cummings, Louise.
"Med en enkel tulipan."
Sköna Hem, no. 2, 1998, p. 87, ill.
New tulip vases by Swedish designers.
- 609** Cutshaw, Jeanne.
"Birth of a Savior' Christmas Series."
Glass Messenger (Fenton Art Glass), no. 3, Sept. 1998, p. 4, ill.
Bell and plate designed by Frances Burton.
- 610** Cuvelier, Pascaline.
"Letter from Paris: City of Slights."
Artforum, v. 36, no. 3, Nov. 1997, pp. 45–47+, ill.
Includes a glass sculpture by Jean-Michel Othoniel.
- 611** Dal Canto, Chiara.
"Amico Starck."
Casa Vogue, no. 258, Jan. 1994, pp. 50–51+, ill. English text, pp. 149–150.
Interview with the designer Philippe Starck.
- 612** "Omaggio a Gio Ponti."
Casa Vogue, no. 259, Feb. 1994, pp. 60–61, ill. English text, pp. 138–139.
Four Milan galleries present simultaneous exhibitions on various themes in the architect's work.

- 613** "Parigi celebra Sottsass."
Casa Vogue, no. 261, April 1994, pp. 144–145, ill. English text, p. 231.
Ettore Sottsass: Paris retrospective features 400 pieces, including glassware.
- 614** D'Arcy, David.
"Up from Downsizing."
Art & Auction, v. 20, no. 4, Dec. 1997, pp. 84–87, ill.
Corporate collections include neon by Bruce Nauman and a Donald Lipski installation.
- 615** Davies, Iestyn.
"Blowzone."
Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 4, April 1998, p. 13.
Profile of one of five glass companies in or near the "Crystal Mile" of Stourbridge, England.
- 616** Davis, Judie.
"Dust Bunnies Delight."
The Bead Society Newsletter (Los Angeles, CA), v. 24, no. 3, Aug./Sept./Oct. 1998, p. 12.
Liza Lou's beaded environments.
- 617** Davis, Paul R.
"On the Border: A Technical Guide to Neon Border Tubing Installation and Maintenance."
Sign Builder Illustrated, no. 48, Nov./Dec. 1997, pp. 66–74+, ill.
- 618** De Alessi, Ross.
"Quando la luce racconta la storia."
Flare (Architectural Lighting Magazine), nos. 17/18, Jan.–June 1998, pp. 80–97, ill.
In Italian and English.
"Highly spectacular lighting" for eight bridges in Cleveland.
- 619** de Beaumont, Thierry.
"La Marque verte."
Verre & Création, no. 9, Oct. 1997, pp. 2–3, ill.
English summary, p. 8.
Paris exhibition of works by Marco de Gueltz.
- 620** de la Gardie, Christina.
"Sköna sroda glas."
Antik & Auktion, no. 1, Jan. 1997, pp. 62–66, ill.
- 621** de la Torre, Einar and de la Torre, Jamex.
"Artist Presentations."
The Glass Art Society Journal, 1997, pp. 53–54, ill.
Authors' talk at Tucson conference.
- 622** De Lucchi, Michele.
"Il design meno si vede meglio e'."
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In Italian and English.
Interview with Franco Raggi.
- 623** de Neeve, Bernardine.
"Boymans van Beuningen."
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Profile of the museum, including the glass collection.
- 624** "Copier: Voor het volk èn voor epicuristen."
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Andries D. Copier.
- 625** "Vriendenprijs 1987."
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Sybren Valkema wins major glass prize.
- 626** de Santillana, Anna Venini.
"Memories of Tapio."
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- 627** de Whitby, Gersende.
"Tra l'arte e l'impresa due centri di ricerca."
Casastile, v. 24, no. 244, Aug. 1997, pp. 140–141, ill.
Work made at CIRVA: designs by Garouste & Bonetti and J. Bartolani/C. Caillol.
- 628** Decker, Hilde de.
"Almeida en Vandenhoucke: IKA-studenten."
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Isabel Almeida and Sylvie Vandenhoucke.
- 629** Derome, Marie.
"Pierre Gagnaire: Emotions esthétiques par le menu."
Table & Cadeau, no. 337, Jan. 1993, pp. 110–113, ill. English summary, p. 125.
Design for new restaurant includes glass by Studio Naço and blown glass by Scott Slagerman.
- 630** Désaulniers, Gilles.
"Review: Glass in Trois-Rivières."
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Work by Jean-Paul Martel and Jean-Marie Giguère.
- 631** "Tribute to Louis Mériaux, Pioneer of Studio Glass in France."
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- 632** Di Nardo, Carlo.
"Dal Mondo: Dal gas al neon, tutte le luci di Parigi."
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- 633** Di Pietrantonio, Giacinto.
"Images, Things and Participation."
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John Armleder uses neon in installations.
- 634** Diem, Rose Marie.
"Inview: Gim Fong."
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Plique-à-jour by the artist.
- 635** Diest, Caroline van.
"Ales Vasísek [sic]: Toont nieuw werk."
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Glass by Czech artist Vasísek.
- 636** Dingman, Elizabeth.
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- 637** Dodson, Ricky Charles.
"Demonstrations: Fun, Exciting, Sculptural Lampworking and Storytelling."
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Author at the Tucson conference.
- 638** "Lampworking in the 90's and Beyond."
GAS News (The Glass Art Society), Spring 1998, p. 3, ill.
Artist reviews his 30 years as an American lampworker.
- 639** "Where's the Pyrex?"
Glass Line, v. 11, no. 4, Dec. 1997/Jan. 1998, p. 1+.
Lampworkers experiencing difficulty obtaining quality rods.
- 640** Dollar, June.
"Big D."
LD+A (Lighting Design + Application), v. 28, no. 7, July 1998, pp. 28–29, ill.
Dallas Area Rapid Transit system stop features neon lighting.
- 641** Donefer, Laura.
"North of the Border: Canadian Contemporary Glass."
The Glass Art Society Journal, 1997, pp. 36–37, ill.
- 642** Doran, James.
"Artists Who Choose Enamel."
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Keynote address to the Enamelist Society Conference, 1995.
- 643** "This Is Not Contrived Reality."
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Enamelled objects by the author.
- 644** Dorigato, Attilia, ed.
Vetri Veneziani: Ohira. Collezione Pasta Vitrea. Venezia: Arsenale, 1998, 79 pp., ill.
Predominantly opaque works with a focus on colors and textures.
- 645** Dougherty, Linda Johnson.
"Reviews: Maya Lin."
Sculpture, v. 17, no. 5, May/June 1998, pp. 83–84, ill.
Artist uses glass in "Topologies" exhibition at Winston-Salem, North Carolina, art center.
- 646** Drew, Karin.
"Shows Not to Miss."
Art & Antiques, v. 21, no. 1, Jan. 1998, p. 22, ill.
Brief note about an exhibition of glass works by Toshichi and Hisatoshi Iwata.
- 647** Druin, Marilyn and Slepian, Marian.
"The Russians Were Here, the Russians Were Here!"
Glass on Metal, v. 11, no. 1, Feb. 1992, pp. 19–20, ill.
Interview with four enamelists from Russia who were guests at the Third Biennial Convention of The Enamelist Society.
- 648** Drury, John.
"Artists Forum: Baltimore Glassman."
Glass (UrbanGlass), no. 70, Spring 1998, pp. 30–33, ill.
Self-taught artist Paul Darmafall, known as "Glassman," uses glass shards in his artwork.
- 649** Ducoté, Barbara.
"14 paesi, 14 designer della moda e tantissimi prodotti per il 1998."
Abitare, no. 369, Jan. 1998, pp. 120–156, ill.
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Product designs from 14 countries for 1998; includes lamps/lighting, glassware.

- 650** Dufková, L'udmila.
"Jaroslav Svoboda."
Bulletin Moravské Galerie v Brně, no. 53, 1997, pp. 172–173, ill. English summary.
- 651** "Moderní autorské sklo ve sbírce Moravské Galerie."
Bulletin Moravské Galerie v Brně, no. 53, 1997, pp. 90–92, ill. English summary.
Moravian Gallery's collection of 1970–1995 glass.
- 652** Duits, Thimo te.
"Aanwinsten: National Glasmuseum Leerdam."
Glas en Keramiek, nos. 3/4, Sept./Oct. 1995, pp. 59–62, ill.
Recent acquisitions by the museum include 1908 wineglasses by Hans Christiansen, 1920 mosaic by Anna Plasschaert-Peeman, 1927 lamp by Frits Lensvelt; and contemporary glass by Mieke Groot, Willem Noyons, Richard Meitner, and Anish Kapoor.
- 653** "Bert Frijns glas beeld."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 2, 1987, pp. 17–18.
Exhibition in Rotterdam.
- 654** "Tentoonstellingsbespreking decoratie-technieken."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 3, 1987, pp. 9–10.
Leerdam glass exhibition.
- 655** "Tentoonstellingsbespreking Holland in vorm."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 3, 1987, pp. 14–15.
Five Dutch museums hold concurrent glass exhibitions.
- 656** "Diabolo, een nieuw Nederlands drink-servies."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 2, June 1988, pp. 5–9, ill.
Drinking set by Toine Caris, designed for Leerdam.
- 657** "Recent Nederlands glas."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 3, Sept. 1988, pp. 9–12.
Glass in Rotterdam, Velp, and 's-Gravenhage.
- 658** "Tussen wal en schip."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 4, Dec. 1988, pp. 6–7.
- 659** Dumoulin, Sophie.
"Baccarat, un rêve nommé cristal."
Table & Cadeau, no. 351, May 1994, pp. 20–22, ill. English summary, p. 63.
Interview with Anne-Claire Taittinger-Bonne-maison, general manager of Baccarat.
- 660** "Création d'abord."
Table & Cadeau, no. 360, April 1995, pp. 46–47, ill.
New designs from Orrefors/Kosta Boda.
- 661** "La Création scandinave."
Table & Cadeau, nos. 356/357, Dec. 1994/Jan. 1995, pp. 86–87, ill.
Brief overview of Scandinavian glass since the 1920s, and contemporary glass by Anna Ehrner, Bertil Vallien, and Anne Nilsson.
- 662** "Cristal et verre décoratifs: Vases, chandeliers, bestiaire. . ."
Table & Cadeau, no. 371, May 1996, pp. 42–47, ill. English summary, p. 94.
- Selection of works by various firms: Kosta Boda, Baccarat, Boda Nova, Lalique, Villeroy & Boch, etc.
- 663** "Cristal ou verre: Transparence et couleur."
Table & Cadeau, no. 371, May 1996, pp. 17–36, ill. English summary, p. 93.
History of Daum, pp. 18–25, and highlights of other firms: Cristallerie d'Arques, Ritzenhoff, Saint-Louis, Swarovski, etc.
- 664** "Cristal/verre: Un Art de vivre."
Table & Cadeau, no. 341, May/June 1993, pp. 37–40, ill. English summary, pp. 59–60.
A visit to Baccarat.
- 665** "Cristina Leiria: Sculpter la vie."
Table & Cadeau, no. 371, May 1996, pp. 40–41, ill. English summary, p. 94.
Porcelain and glass by the artist.
- 666** "Design scandinave, le grand retour."
Table & Cadeau, no. 370, April 1996, pp. 45–49, ill.
Profiles of various glass artists and companies.
- 667** "Dossier autour du vin."
Table & Cadeau, no. 361, May/June 1995, pp. 22–41, ill. English summary, p. 67.
A selection of glassmakers' latest products for wine.
- 668** "Forum du mariage aux Galeries Lafayette."
Table & Cadeau, no. 359, March 1995, p. 9, ill. English summary, p. 63.
Baccarat chandelier.
- 669** "Les Français à Londres: Avec Fondexpa."
Table & Cadeau, no. 372, June/July 1996, pp. 69–73, ill.
Includes glass by Martine Durand-Gasselien.
- 670** "Musée d'Art contemporain de Dunkerque: Couleurs et transparences."
Table & Cadeau, no. 371, May 1996, p. 37, ill. English summary, p. 94.
Exhibition includes works by 39 international artists; Ronald Pennell and Toots Zynsky glass illustrated.
- 671** "Nelly Rodi: Courants et paradoxes."
Table & Cadeau, no. 361, May/June 1995, pp. 50–52, ill. English summary, p. 63.
Includes a work designed by Jean Cocteau in the 1940s, reissued by Daum.
- 672** "Ob'Art: Le Salon de la pièce unique."
Table & Cadeau, no. 364, Oct. 1995, p. 54, ill. English summary, p. 60.
Includes glass by Antoine Leperier.
- 673** "Objet du mois."
Table & Cadeau, no. 354, Oct. 1994, p. 15, ill. Glass bust of a woman by Saint-Louis.
- 674** "Objet du mois: Ferrari 456 GT – Claude Nicolas/CFC Daum."
Table & Cadeau, no. 363, Aug./Sept. 1995, p. 42, ill.
Glass model of the car, designed by Claude Nicolas.
- 675** "Objet du mois: Lily – Stefano Poletti."
Table & Cadeau, no. 371, May 1996, p. 12, ill. Glass jewelry by Poletti.
- 676** "L'Oeuf et l'oiseau."
Table & Cadeau, no. 360, April 1995, p. 43, ill. Oiva Toikka.
- 677** "Le Verre finlandais au Musée Déchelette."
Table & Cadeau, nos. 356/357, Dec. 1994/Jan. 1995, p. 88, ill.
Finnish glass exhibition at Roanne museum.
- 678** "Le Verre ludique."
Table & Cadeau, no. 345, Nov. 1993, p. 50, ill. English summary, pp. 68–69.
Paris exhibition "Playful Glass of the Arctic" commemorates 200th anniversary of Finnish design in glass.
- 679** Duncan, Katherine.
Generations: Harvey Littleton, John Littleton, Kate Vogel.
Asheville, NC: Southern Highland Craft Guild, Folk Art Center, [1995], [13] pp., ill.
- 680** Dundas, Bill.
"Fiber Optics in the Sign Industry."
Signs of the Times, v. 220, no. 4, March 1998, pp. 102–103, ill.
Neon's success creates new opportunities for fiber optics.
- 681** "Neon Gallery."
Signs of the Times, v. 220, no. 4, March 1998, pp. 100–101, ill.
Neon as commercial art.
- 682** "Nuts and Bolts: Neon Forever."
Signs of the Times, v. 220, no. 4, March 1998, p. 30+, ill.
"After 100 years, neon remains at the forefront of the sign industry."
- 683** "Towering Illuminations."
Signs of the Times, v. 220, no. 1, Jan. 1998, pp. 142–149, ill.
Neon signs on towers in Blackpool, England; Johannesburg, South Africa; and Charlotte, North Carolina.
- 684** Dunham, Bandhu Scott.
"Demonstrations: Lampworked Goblets."
The Glass Art Society Journal, 1997, p. 74, ill.
Author at the Tucson conference.
- 685** Dunstan, Melanie.
"Passion for Beauty."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Spring 1998, pp. 3–5, ill.
Bandhu Scott Dunham.
- 686** Düppel, Hilmar.
"Stölzle-Oberglas AB in Bärnbach: Ein Herz für Kreative."
Glaswelt, v. 50, no. 9, Sept. 1997, pp. 40–42, ill.
Designers and glass artists meet at 5th international Stölzle-Oberglas symposium.
- 687** Dyett, Linda.
"Eric Hilton: Threshold of Illusion."
American Craft, v. 58, no. 1, Feb./March 1998, pp. 66–69+, ill.
- 688** East, Di.
"Member Profile: Kate Drew-Wilkinson."
Bead Society of Great Britain Newsletter, no. 44, June 1998, p. 6, ill.
Glass bead jewelry.
- 689** Ebony, David.
"Review: Isabel De Obaldía."
Art in America, v. 86, no. 5, May 1998, p. 128, ill.
New York exhibition.

- 690** "Review of Exhibitions: Tristano di Robilant."
Art in America, v. 86, no. 1, Jan. 1998, p. 94, ill.
Glass temple sculptures in New York exhibit.
- 691** Eckes, Jeff.
"6th Annual Gathering of The Society of Glass Beadmakers."
Glass Craftsman, no. 148, June/July 1998, pp. 58–59+, ill.
Review of the gathering in Corning, New York.
- 692** "Making a Dichroic Marble."
Glass Craftsman, no. 145, Dec. 1997/Jan. 1998, pp. 12–17, ill.
- 693** Edwards, Debbie Sheezel.
"Daintree."
Glass on Metal, v. 15, no. 2, April 1996, pp. 45–46, ill.
Mural of the Daintree Rainforest for International Airport at Brisbane, Australia.
- 694** Ehrmann, Siegrid.
"The Inner World of Kazumi Ikemoto."
Glass & Art (Tokyo), no. 10, Aug. 1995, p. 82, ill.
In Japanese.
Exhibition held in San Francisco.
- 695** Eijnde, Jeroen van den.
"Licht, lucht en leven."
Glas en Keramiek, no. 3, Summer 1996, pp. 9–12, ill.
Work from Royal Leerdam Kristal, including Siem van der Marel and Olaf Stevens.
- 696** Einarson, Anna Lena.
"Strålande glas: Helena Gibson, glasform-givare."
Sköna Hem, no. 2, Feb. 1994, p. 16, ill.
Swedish glass designer.
- 697** Ekelund, Jan-Olof.
"Full fart hos Jan Stievens glasbruk."
Glas och Porslin, v. 65, no. 4, 1996, pp. 36–37, ill.
- 698** "Knasglas från Strömbergshyttan: Humor varvas med värme."
Glas och Porslin, v. 65, no. 2, 1996, p. 5, ill.
Anna Örnberg.
- 699** "Konsthandverk i den högre skolan."
Glas och Porslin, v. 63, no. 1, 1993, pp. 32–33, ill.
Glass by Ann-Christine Eklund and Eva Lindelöw.
- 700** "Krutröken har skingrats kring Orrefors Kosta Boda."
Glas och Porslin, v. 67, no. 1, 1997, pp. 20–22, ill.
Interview with Göran Bernhoff of Royal Scandinavia design group, which includes Orrefors and Kosta Boda.
- 701** "Kultur roligare än röda prislappar."
Glas och Porslin, v. 64, no. 4, 1994, pp. 10–11, ill.
Monica Backström.
- 702** "Kvinnliga former från Orrefors: Och en smakfull 'cigarr' av Lena Bergström."
Glas och Porslin, v. 65, no. 2, 1996, pp. 14–15, ill.
Designs by Bergström and others for Orrefors.
- 703** "Nu har Sverige fått ett riktigt glasmuseum."
Glas och Porslin, v. 65, no. 4, 1996, pp. 16–17, ill.
Dedication of the glass museum in Växjö.
- 704** "Royal Copenhagen tar över Orrefors Kosta Boda."
Glas och Porslin, v. 66, no. 5, 1997, pp. 8–9, ill.
Royal Copenhagen and Orrefors Kosta Boda now affiliated.
- 705** "En Ulrica för mycket?"
Glas och Porslin, v. 63, no. 2, 1993, p. 3, ill.
Ulrica Hydman-Vallien.
- 706** "Willy är branschens bästa säljare."
Glas och Porslin, v. 63, no. 2, 1993, pp. 16–19, ill.
Målarås glassworks, Sweden.
- 707** Eklund, Mary Anna.
"A Conversation with Colette."
Glass on Metal, v. 11, no. 6, Dec. 1992, pp. 108–110, ill.
- 708** Elder, Robert A.
"Hugh and Carolyn Smith: A Paperweight-Making Retrospect Adding to the Southern New Jersey Tradition."
Annual Bulletin of the Paperweight Collectors Association, 1998, pp. 69–71, ill.
South Jersey couple made paperweights from 1970 to 1984.
- 709** Ellis, Tom.
"Inview: Alex & Mona Szabados."
Glass on Metal, v. 16, no. 1, April 1997, pp. 19–20+, ill.
Profile of the artists.
- 710** "Inview: Deborah Sheezel."
Glass on Metal, v. 13, no. 3, June 1994, pp. 52–54, ill.
Profile of the self-taught Australian enamelist.
- 711** "Inview: Jenny Gore."
Glass on Metal, v. 16, no. 2, June 1997, pp. 28–29+, ill.
Profile of the artist.
- 712** Engel, Dick.
"Cultuur en natuur."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 3, 1987, pp. 11–12.
Willem Heesen.
- 713** England, Eileen M., and England, Boyd A.
"The Mysterious Duo Whose Paperweights So Many Seek and So Few Acquire."
Annual Bulletin of the Paperweight Collectors Association, 1998, pp. 77–82, ill.
Paperweights by Jim and Nontas Kontes.
- 714** Enriquez, Mary Schneider.
"Reviews: Isabel De Obaldia."
ARTnews, v. 97, no. 1, Jan. 1998, p. 132, ill.
Cast glass by Panamanian artist in New York exhibit.
- 715** Ericsson, Christian.
"Orrefors dukade upp på Röhsska."
Glas och Porslin, v. 67, no. 4, 1998, pp. 12–13, ill.
Orrefors jubilee celebration.
- 716** Ernst, Micael.
"Design from the 1980s and 1990s – Markers of Change."
Art Bulletin of Nationalmuseum Stockholm, v. 3, 1996, p. 50, ill.
Exhibition included *pâte de verre* bowl by Päivi Kekäläinen.
- 717** Eynde, Jeroen N. M. van den.
"L'art pour l'art ou l'art de boire?"
Glas en Keramiek, no. 4, 1997, pp. 23–27, ill.
In Dutch and English.
Comments on the new glasses by international designers on show at Fort Asperen.
- 718** Fasca, Chad M.
"Visions in Glass."
Montage, v. 4, no. 22, Winter 1995/1996,
- cover and pp. 14–19, ill.
1962 Toledo workshop and the ongoing "revolution" in studio glass.
- 719** Figea, Thea.
"Workshops heet en koud glas bieden kunstenaars en vormgevers een unieke combinatie know-how en inhoudelijke discussie."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 2, June 1988, pp. 9–11.
Workshops at the studio of Willem Heesen.
- 720** Figliola, William.
"Fragili e supremamente inutili."
Alte Vitrie, v. 9, no. 3, 1997, pp. 18–21, ill.
English summary.
Overview of 20th-century glassmaking in Murano.
- 721** Finnerty, Bernadette.
"A Long and Winding Road. . . ."
The Crafts Report, v. 24, no. 265, May 1998, pp. 24–25+, ill.
Martha Giberson's jewelry made with flame-worked glass beads.
- 722** "One-Man Studio. . . ."
The Crafts Report, v. 24, no. 265, May 1998, pp. 22–23, ill.
James Clarke.
- 723** "Starting from Scratch. . . ."
The Crafts Report, v. 24, no. 265, May 1998, pp. 20–21+, ill.
Ohio glass artists Jean and Kevin Rogers.
- 724** Fitoussi, Brigitte.
"Arik Levy: Un Univers technopoétique. Lampes/Light."
L'Architecture d'Aujourd'hui, no. 316, April 1998, pp. 94–97, ill. In French and English.
Israeli-born designer creates lamp of Pyrex® container and glass beads.
- 725** Flinchpaugh, Jennifer.
"Enterprising Neon."
Signs of the Times, v. 220, no. 5, April 1998, p. 57, ill.
Neon at Las Vegas ("Star Trek: The Experience") hotel.
- 726** Ford, Michelle.
"A Child's Fantasy Becomes Reality."
Collectors' Bulletin, Feb./March 1998, pp. 120–121, ill.
Interview with Christopher Radko, designer of Christmas ornaments.
- 727** Fouser, Robert J.
"Life without Zero: An Interview with Miyajima Tatsuo."
Art AsiaPacific, no. 17, 1998, pp. 46–51, ill.
Light sculptures and installations by Tatsuo.
- 728** Fowler, Suellen.
"Demonstrations: Flameworked Perfume Bottles."
The Glass Art Society Journal, 1997, pp. 74–75, ill.
Author at the Tucson conference.
- 729** Fox, Henry.
"Glass at the Globe."
Glass Circle News, no. 73, Nov. 1997, p. 14.
Review of exhibit of engraved glass by members of the Guild of Glass Engravers.
- 730** Frankham, Noel.
"1997 Ausglass Conference."
Ausglass Magazine, no. 12, 1998, pp. 6–7.

- 731** Frantz, Susanne K.
"Famous People in the Vicinity of Glass (Much of It Large)."
The Glass Art Society Journal, 1997, pp. 48–50, ill.
Movie stars, sports figures, royalty, etc., photographed with glass.
- 732** "The Glass Skin': Sculptures in Exhibition Combine Brains, Beauty."
The Corning Museum of Glass Newsletter, Spring 1998, pp. 1–2, ill.
- 733** "Harumi Yukutake."
Neues Glas, no. 1, 1998, pp. 16–23, ill.
In German and English.
Sculptural work by Tokyo artist.
- 734** "Installers Tackle Weighty Issue of Preparing 'Glass Skin' Show."
The Corning Museum of Glass Newsletter, Summer 1998, p. 2, ill.
- 735** "Reverse Painting Presents Imaginary View of Corning Glass Works' 50th Anniversary."
The Corning Museum of Glass Newsletter, Winter 1997, pp. 1–2, ill.
Milton Bond, self-taught Connecticut artist, creates reverse painting on glass for the museum.
- 736** "The Silent,' a Sculpture by Ann Wolff, Is Unveiled as 1997 Rakow Commission."
The Corning Museum of Glass Newsletter, Winter 1997, p. 4, ill.
- 737** "Some of the Best in Recent Glass."
New Glass Review (Czech), no. 19, 1998, pp. 32–39, ill. In English and German.
- 738** "Sources of Inspiration."
Crafts (U.K.), no. 153, July/Aug. 1998, pp. 48–51, ill.
Erwin Eisch discusses his life and work.
- 739** Fraser, Linda.
"Points of Review."
Ausglass Magazine, no. 12, 1998, p. 13.
Review of the 1997 RFC Glass Prize finalists' exhibit in Sydney.
- 740** Fredell, Tinni.
"En försmak av varen."
Sköna Hem, no. 3, March 1997, pp. 70–75, ill.
Table settings by Annika Warberg, Anika Reuterswärd, and Ingegerd Råman.
- 741** Frolcová, Milada.
"Skleněná plastika v Uherském Hradišti."
Ateliér, no. 12, June 10, 1993, p. 5, ill.
Exhibition of glass sculpture included Stanislav Libenský and Jaroslava Brychtová.
- 742** Frost, James A.
"Dudley Show Demonstrates Glass Design Talent."
Glass, Monthly Journal of the European Glass Industry, v. 74, no. 11, Nov. 1997, pp. 451–452, ill.
Himley Hall exhibit of year-end work by students from British universities and colleges.
- 743** Fruscella, Fabiana.
"Personaggi: Unicum, creazioni d'artista."
Gioielli, June 1998, pp. 48–59, ill.
Includes glass necklace by scenery and costume designer Giorgio Vigna.
- 744** Fujita, Kyohei.
"On Glass, Pictures, Sculpture, Parents, and Conductor."
- Honoho Geijutsu*, no. 11, 1985, pp. 169–173, ill. In Japanese.
Autobiographical article.
- 745** Fusselman, Amy.
"Ettore Sottsass: Valentine Man."
Artnews, v. 97, no. 7, Summer 1998, p. 98+, ill.
- 746** Gabrielová, Bronislava.
"Od moderny k postmoderně."
Ateliér, no. 17/18, Sept. 2[9?], 1993, p. 6, ill. English summary, p. 15.
Exhibition at the Moravian Gallery in Brno of glass from 1981 to 1992; includes work by Harcuba, Cigler, Libenský/Brychtová, and Tichý.
- 747** Gartmann, Bert.
"Queensland Glass Artists' Winter School."
Craft Arts International, no. 41, 1997/1998, p. 100, ill.
Workshops by Kirstie Rea, Jane Cowie, Gerry Cummins, and Tony Hanning.
- 748** Gavan, Jane.
"Maureen Cahill."
Craft Arts International, no. 41, 1997/1998, pp. 26–30, ill.
Exhibition of kiln-formed glass by Australian artist.
- 749** Gebert, Linda.
"Enamels: A Proud Heritage' at the Wichita Center for the Arts."
Glass on Metal, v. 15, no. 2, April 1996, pp. 32–33, ill.
Exhibition.
- 750** Gee, Elwyn.
"High Rollers."
LD+A (Lighting Design + Application), v. 28, no. 5, May 1998, p. 30+, ill.
New fiber optic lighting in Las Vegas, including lighting inside a molded glass wall.
- 751** Geissler, Marie.
"Corporate and Public Art Visionary."
Craft Arts International, no. 41, 1997/1998, pp. 39–45, ill.
Australian designer David Humphries makes terrazzo mosaics using marble and glass.
- 752** "Environmental Installations in Remote Source Lighting."
Craft Arts International, no. 44, 1998, pp. 43–45, ill.
Warren Langley.
- 753** "A Milestone in Community Arts."
Craft Arts International, no. 44, 1998, pp. 102–103, ill.
Dawn Elrington's latest work uses optic fiber cabling in outdoor contemporary sculpture.
- 754** Gibory, Eric.
"Antonio Cagianelli: Double 'Je'."
Table & Cadeau, no. 362, June/July 1995, pp. 53–54, ill. English summary, p. 63.
Artist/architect creates works for Postal Museum and Cristal de Bohême in France.
- 755** "Korzilius: L'Entreprise à réaction."
Table & Cadeau, no. 373, Sept. 1996, pp. 32–35, ill. English summary, p. 179.
Tableware by the firm.
- 756** "Paranoïaque ou 'metanoïac'?"
Table & Cadeau, no. 365, Nov. 1995, p. 45, ill.
Covered glass jar by the designer Alberto Alessi.
- 757** "Pierre de Lune: La Couleur artisanale."
Table & Cadeau, no. 372, June/July 1996, pp. 32–34, ill.
Small French glass firm.
- 758** "Renaissance du verre."
Table & Cadeau, no. 365, Nov. 1995, p. 37, ill.
Glass by Stephen Gilles and Kate Jones.
- 759** "Tessa Clegg: Love Affair."
Table & Cadeau, no. 371, May 1996, pp. 38–39, ill. In French.
Profile of the artist.
- 760** Giesbers, Gerard.
"No Parking, No Business."
Illuminatecnica, nos. 449/450, May/June 1998, pp. 144–147, ill. In English and Italian.
Recommended lighting for multi-story car-parks.
- 761** Gilbert, Rick.
"Reviews: 'VisAlchemical' at UC San Diego."
Artweek, v. 29, no. 3, March 1998, pp. 30–31, ill.
Indoor/outdoor exhibition presents glass works as fine art.
- 762** Gilson, Nancy.
"Angela Franklin: Stories in Enamel."
Glass on Metal, v. 14, no. 1, Feb. 1995, pp. 17–19, ill.
Reprinted from the Columbus Dispatch, Jan. 10, 1995; includes artist's statement.
- 763** Girard, Sylvie.
"Exposition: Richard Meitner et Mieke Groot – en résidence à Sars-Poteries."
La Revue de la Céramique et du Verre, no. 98, Jan./Feb. 1998, pp. 36–37, ill.
- 764** "Expositions: Richard Price et Bernice Schutte."
La Revue de la Céramique et du Verre, no. 97, Nov./Dec. 1997, p. 59, ill.
Glass by Price in Amsterdam exhibit.
- 765** Gjessing, Tove M.
"Erika blåser liv i Sandvik."
Glas och Porslin, v. 63, no. 2, 1993, pp. 20–23, ill.
Glass designer Erika Lagerbielke.
- 766** "Färgade glaset framåt klara kristallen backar."
Glas och Porslin, v. 63, no. 1, 1993, p. 13, ill.
Glass by Anne Nilsson.
- 767** "Medeltida glas, Hummelmålarare och glittrande théhuvor."
Glas och Porslin, v. 63, no. 1, 1993, pp. 34–35, ill.
Glass from Formex.
- 768** Gleizes, Serge.
"Mathias: Symbole, rêve et nature."
Table & Cadeau, no. 348, Feb. 1994, pp. 64–65, ill. English summary, p. 105.
Furnishings and tableware by the designer.
- 769** "Néotu imaginaire, rigueur et sélection."
Table & Cadeau, no. 339, March 1993, pp. 54–55, ill. English summary, p. 62.
Bořek Šípek piece.
- 770** "Pierre Casenove: La Création au quotidien."
Table & Cadeau, nos. 356/357, Dec. 1994/Jan. 1995, pp. 108–109, ill.
Interview with the designer; includes glass.
- 771** Glowen, Ron.
"Mary Van Cline: Time Pieces."
American Craft, v. 58, no. 5, Oct./Nov. 1998,

pp. 44–47, ill.
Seattle artist's "singular blend of glass and photography brings memory and time into focus."

772 "Reviews: Jack Wax at Elliott Brown Gallery."
Artweek, v. 29, no. 7, July/Aug. 1998, p. 34, ill.

773 Glowen, Ron and Marquis, Richard.
"1997 Lifetime Achievement Award: Lino Tagliapietra."
The Glass Art Society Journal, 1997, pp. 8–14, ill.

774 Glowen, Ron and Stuhr, Joanne.
"1997 Honorary Lifetime Member: Susanne K. Frantz."
The Glass Art Society Journal, 1997, pp. 15–16, ill.

775 Gomez, Javier and others.
"New Glass Museum Panel."
The Glass Art Society Journal, 1997, pp. 89–92, ill.
New museums of glass are described: Alcorón, Spain; Tacoma, Washington; Scottsdale, Arizona; and Monterrey, Mexico.

776 Goodman, Ben.
"Glass Art Communities in Canada – A Profile."
Glass Gazette, Spring 1998, pp. 16–19.
Artists' associations.

777 Gordan, Dan.
"Glasklart."
Sköna Hem, no. 3, March 1996, pp. 19–20, ill.
Glass designer Carina Seth-Andersson.

778 "Glasmästarna."
Sköna Hem, no. 8, Aug. 1996, pp. 18–22, ill.
Work by 11 Swedish glass artists.

779 "Krukmakar-gods."
Sköna Hem, no. 3, March 1996, pp. 28–32, ill.
Glass mosaic lighting fixtures by Märten Medbo, p. 31.

780 "Ett lysande alfabet."
Sköna Hem, no. 4, April 1996, p. 25, ill.
Glass lighting device by Marianne Gille.

781 "Soliga lyckomönster."
Sköna Hem, no. 10, Oct. 1995, pp. 33–34, ill.
Perfume flask by Pia Arting.

782 "Vackra oemotståndliga klumpar."
Sköna Hem, no. 11, Nov. 1996, p. 19, ill.
Glass by Per B. Sundberg.

783 "Varde ljus!"
Sköna Hem, no. 11, Nov. 1996, pp. 31–32, ill.
New lamps and lighting in the Dada tradition.

784 Grande, John.
"Catherine Widgery: Lost Sense."
Sculpture, v. 17, no. 6, July/Aug. 1998, pp. 42–47, ill.
Artist's sculpture, which includes glass, "addresses the devastation of the environment and the dichotomy of nature and culture."

785 Gray, Katherine.
"Reviews: Katja Fritzsche."
Glass (UrbanGlass), no. 70, Spring 1998, p. 56, ill.
Seattle exhibit.

786 Gray, Lori.
"Table Talk."
Harper's Bazaar, March 1996, p. 258, ill.
Glass mosaic tables by Neille Olson and Kevin Kelly.

787 Greenbaum, Toni.
"Constructivism and American Studio Jewelry, 1940 to the Present."
Decorative Arts, v. 6, no. 1, Fall/Winter 1998–1999, pp. 68–94, ill.

788 Greene, Freda.
"Annieglass Expands into New Factory."
Tableware International, v. 27, no. 9, Oct. 1997, p. 19, ill.

789 Gregoriotti, Gabriella.
"Mostre: Sirene, donne acefale e arlecchini nell'antologica che celebra i vetri di Fulvio Bianconi."
Casa Vogue, no. 250, April 1993, p. 18, ill.
Milan exhibition consists of more than 100 works by Fulvio Bianconi.

790 Grenier, Michel-Pierre.
"Vent Nouveau: New Trends in Canadian Art Glass Paperweights."
Annual Bulletin of the Paperweight Collectors Association, 1998, pp. 66–68, ill.
Paperweights by Michel Leclerc, Martha Henry, Sue Rankin, Mark Lewis, Susan Edgerley, and others.

791 Grenon, Ariane.
"Claude Baillon: Verrier de feuille en fleur."
Le Courrier des Métiers d'Art, no. 171, May 1998, pp. 14–15, ill.
Exhibition at Saint-Girons.

792 "De verre et d'intégrité sculptures de Saulnier."
Le Courrier des Métiers d'Art, no. 172, June 1998, pp. 14–15, ill.
Emmanuel Saulnier exhibits.

793 "Jean-Baptiste Sibertin-Blanc, Designer."
Le Courrier des Métiers d'Art, no. 169, March 1998, pp. 8–11, ill.
Designer uses glass.

794 "Le Vin, le verre et le vivant."
Le Courrier des Métiers d'Art, no. 172, June 1998, pp. 12–13, ill.
Two exhibitions: "Matière à poésie," Art Nouveau and Art Deco glass (Bordeaux), and "Le Verre dans tous ses états," contemporary glass (Bordelais).

795 Grevey, Ellen and others.
"Young Artists Panel."
The Glass Art Society Journal, 1997, pp. 64–66, ill.
Panel at the 1997 conference, moderated by Johnathon Schmuck.

796 Griffith, James.
"The Reverse Painting on Glass Tradition of Magdalena, Mexico."
The Glass Art Society Journal, 1997, pp. 46–47, ill.

797 Grillo, Augusto.
"Una festa di luci."
Ottogono, v. 32, no. 124, Sept./Nov. 1997, pp. 126–129, ill. In Italian and English.
Light festival in Wakayama City, Japan, used traditional Italian decorative street lighting.

798 Griotti, Giulia.
"Dal mondo: Raggi artistici."
Neon Light & Sign (Milan), no. 76, Jan./Feb. 1998, pp. 42–43, ill.
Work in neon by French artist Philippe Puech.

799 "Una mostra da non perdere."
Neon Light & Sign (Milan), no. 77, March/

April 1998, pp. 52–53, ill.
Bruce Nauman and his exhibition at the Centre Pompidou in Paris.

800 "Il punto: L'arte del neon."
Neon Light & Sign (Milan), no. 73, July/Aug. 1997, pp. 48–49, ill.

801 Gubelová, Julie.
"Dvě řeky, dva břehy."
Ateliér, no. 7, April 2, 1998, p. 5, ill.
English summary.
Exhibition of German and Czech art in Prague and Halle includes glass by Jens Gussek.

802 Gunter, Candice.
"New Works of John Paul Robinson: Glass Blowing or Obstacle Course Run?"
Glass Gazette, Fall 1998, p. 6, ill.

803 Gura, Judith B.
"Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930–1997."
Antiques and The Arts Weekly, v. 26, no. 25, June 19, 1998, p. 1+, ill.
Exhibition at Bard Graduate Center includes glass.

804 Gustafson, Paula.
"Talking about Glass with Seattle's Dante Marioni."
Glass (British Columbia Glass Arts Association), v. 10, no. 2, June 1998, pp. 10–11, ill.
Part 1 of an interview with the glass artist.

805 Haase, Gisela.
"Kunstgewerbemuseum 1993."
Jahrbuch der Staatlichen Kunstsammlungen Dresden, v. 24, Beiträge, Berichte 1993, pp. 113–121, ill.
Acquisitions illustrated: 1940 covered vessel by Irmgard Kotte-Weidauer, 1981 sculpture by Jutta Cuny-Franz, 1989 Livio Seguso glass and marble sculpture.

806 Hagelstange, Edith.
"Glas en licht, een workshop en een symposium."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 2, June 1988, pp. 11–12.
Workshop in Utrecht.

807 Hagiwara, Kaoru.
"Modern Glass and the Ryusei School of Ikebana – The Third Life."
Glass & Art (Tokyo), no. 10, Aug. 1995, p. 81, ill.
In Japanese.
Flower arrangement using glass vessels.

808 Hahn, Cheryl H.
"Reviews: Debra Goldman."
Art Papers, v. 22, no. 1, Jan./Feb. 1998, p. 66, ill.
Installations with glass in Seattle exhibit.

809 Haid, Uschi.
"Fünf Jahre: Nachtmann Leuchten Design."
Nachtmann Glashüttenpost, no. 28, May 1998, p. 4, ill.
Five years of lighting design at Nachtmann.

810 Hajdamach, Charles R.
"The Maestro of Venice."
Crafts (U.K.), no. 153, July/Aug. 1998, pp. 24–27, ill.
Lino Tagliapietra.

811 Hall, Dinah.
"Glassy Looks: Danny Lane, Leader of the Stack."
House & Garden (British edition), v. 53, no. 5 (562), May 1998, pp. 126–131, ill.
Glass furniture and sculpture by the artist.

- 812** Halper, Vicki.
"Ann Gardner."
American Craft, v. 58, no. 2, April/May 1998, pp. 46–50, ill.
Gardner's glass and ceramic work.
- 813** Hamada, Yoshio.
"Studio Glass Created by Automatic Control of Computer in the Artist's Own Studio."
Honoho Geijutsu, no. 10, 1985, pp. 172–175, ill. In Japanese.
- 814** Hand, Robyn and Delaney, Pauline.
"Tribute to Annie."
Ausglass, no. 11, 1997, pp. 2–3, ill.
Anne Hand, Australian glass artist; includes editorial by Graham Stone.
- 815** Händler, Ruth.
"Im gläsernen Turm begegnen sich Kunst und Architektur."
Art (Das Kunstmagazin), no. 8, Aug. 1997, p. 114, ill.
Neon installation of James Turrell at The Kunsthhaus in Bregenz.
- 816** Hapgood, Susan.
"Review of Exhibitions: Dennis Adams."
Art in America, v. 86, no. 4, April 1998, pp. 117–118, ill.
New York exhibit with mirrors and glass in the constructions.
- 817** Harfen, Heiner.
"Bořek Šípek: Gläser mit Stacheln und Dornen."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 54–61, ill. English summary, p. 61.
Glass designs by the artist, who is "becoming increasingly involved in major architectural projects."
- 818** Hargreaves, Harry.
"Collectors Corner."
The Chair (Okra Glass Guild, Brierley Hill, England), no. 2, June 1998, pp. 11–15, ill.
- 819** Harris, Josephine.
"GLASS Matters, Glass MATTERS."
The Guild of Glass Engravers Newsletter, Winter, 1997/1998, pp. 7–10, ill.
Report of a lecture by the author, an artist.
- 820** Harris, Miriam.
"Reviews: New Zealand – 'Long White Dream Cloud.'"
Art AsiaPacific, no. 17, 1998, pp. 98–99, ill.
Installation with neon by Marcus Williams and Eugene Hansen.
- 821** Harris, Susan.
"Review of Exhibitions: Suzanne Harris."
Art in America, v. 86, no. 4, April 1998, p. 113, ill.
Plate glass sculptures in New York exhibit.
- 822** Hasegawa, Kimiyuki.
"Benny Motzfeldt – The Delicacy That Embraces Glass."
Honoho Geijutsu, no. 18, 1987, pp. 128–133, ill. In Japanese.
- 823** "Bohemian Glass – The Beauty of Immortality."
Honoho Geijutsu, no. 11, 1985, pp. 184–187, ill. In Japanese.
- 824** "Northern European Glass: Finland."
Honoho Geijutsu, no. 12, 1985, pp. 188–191, ill. In Japanese.
- 825** "Northern European Glass: Sweden."
Honoho Geijutsu, no. 13, 1986, pp. 186–189, ill. In Japanese.
Works by Bertil Vallien, Ann Wärf, Gunner Wennerberg, and others.
- 826** "Netherlands Glass – Val St. Lambert & Leerdam."
Honoho Geijutsu, no. 16, 1987, pp. 190–193, ill. In Japanese.
- 827** Hatakeyama, Kozo.
"Exhibition Review: Michiko Miyake – Translucent Shadows."
Faber, no. 77, June 1996, p. 3, ill. In Japanese.
- 828** Hauk, Roman and Michalowska, Helena.
Struktura szkła: Henryka Albina Tomaszewskiego. Opatówku, Poland: Muzeum Historii Przemysłu, 1995, [6] pp., ill.
Glass sculpture by Henryka Tomaszewskiego.
- 829** Heartney, Eleanor.
"Distillations of Landscape."
Art in America, v. 86, no. 9, Sept. 1998, pp. 86–89+, ill.
Maya Lin's recent sculptures focus of traveling exhibition.
- 830** Hedqvist, Hedvig.
"Design: Det klassiskt tidlösa har blivit senaste nytt och het design."
Sköna Hem, no. 2, Feb. 1995, p. 15, ill.
Includes glass by Kaj Franck.
- 831** Heesen-ter Haar, Aly and Heesen, Willem.
"Andries."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 4, 1987, pp. 14–15.
Andries D. Copier.
- 832** Heimsoeth, Bettina.
"Design – mehr Erfolg mit guter Form."
Glas + Rahmen, v. 48, no. 12, Dec. 1997, pp. 16–23, ill.
Series of articles on contemporary glass design.
- 833** "Wem Scherben wirklich Glück bringen."
Glas + Rahmen, v. 48, no. 12, Dec. 1997, p. 28, ill.
Profile of glass restorer Baldur Schönberg.
- 834** Hellgren, Ingrid.
"Nystart som tog skruf."
Glas och Porslin, v. 67, no. 3, 1997, pp. 16–19, ill.
Skrufs glasshouse marks centennial.
- 835** "Praktfull produktion fyller 20 år."
Glas och Porslin, v. 67, no. 3, 1997, pp. 24–25, ill.
20 years of glassmaking at Studio Åhus.
- 836** Henry, Gerrit.
"Review: Sherry Markovitz."
Art in America, v. 86, no. 5, May 1998, p. 129, ill.
New York exhibition.
- 837** Herrmann, Nancy.
"The I.D. Forty, Europe. Czech Mates: Olgoj Chorchoj."
I.D. (International Design Magazine), v. 45, no. 1, Jan./Feb. 1998, p. 75, ill.
Products of a Prague design firm include glass vases and centerpieces.
- 838** Hicks, Shannon.
"Milton Bond's Magnificent Art Work: 'Refined Folk Art.'"
Antiques and The Arts Weekly, v. 26, no. 13, March 27, 1998, pp. 86–87, ill.
Reverse paintings on glass in Connecticut exhibition.
- 839** Hiramatsu, Yasuki.
"The Expression of Explicit Youth: Yumiko Yoshimoto."
Honoho Geijutsu, no. 11, 1985, pp. 144–145, ill. In Japanese.
- 840** Hlaveš, Milan.
"Výstava skla."
Ateliér, no. 18, Sept. 10, 1998, p. 7, ill.
English summary, p. 15.
Review of exhibition of work by students from the Secondary School of Glass Applied Arts, Železný Brod.
- 841** Ho, Cathy Lang.
"Silence + Light."
Architecture, June 1998, pp. 134–137, ill.
Mausoleum outside San Francisco includes glass to produce "an uplifting counterpoint to a somber function."
- 842** Hoffmann, Ute.
"Accents in Space."
Schott Information, no. 82, Sept. 1997, pp. 20–21, ill.
Use of borosilicate glass by Klaus Bormann and Alexandra Bormann-Arndt for sculptures.
- 843** Hoffmeister, Barbara and Claudia Nordhoff.
"Erwerbungen für die moderne Abteilung im Jahre 1985."
Jahrbuch des Museums für Kunst und Gewerbe Hamburg, v. 5, 1986, pp. 139, 146, and 149–150, ill.
Wagenfeld decanters (1935), bowl by Martin Hunt for Rosenthal (1983), light sculpture by Bill Parker (1985), and kinetic light object by Helen Gilbert (1985).
- 844** Hofmann, Wolfgang.
"Glashütte Limburg feierte Jubiläum: Gefragt in aller Welt."
Glaswelt, v. 50, no. 9, Sept. 1997, p. 20, ill.
Glashütte Limburg holds celebration day; workshop by Willi Pistor and Josef Welzel.
- 845** Hoggard, Liz.
"New Glass Horizon."
Crafts (U.K.), no. 153, July/Aug. 1998, pp. 20–21, ill.
Sunderland's National Glass Centre opens.
- 846** Holkers, Märta.
"Boda: Glasbruk med färgstark profil."
Antik & Auktion, no. 6, June 1997, pp. 46–51, ill.
Boda glassware designed by Erik Höglund, Monica Backström, Kjell Engman, and others.
- 847** "Danska modeller i herr Hansens smak."
Antik & Auktion, no. 3, March 1997, pp. 28–32, ill.
Danish glass from Holmegaards: Per Lütgen, Jacob Bang, Anja Kjaer/Darryle Hinz.
- 848** "Glas som skimrar av fest."
Antik & Auktion, no. 4, April 1995, pp. 34–35, ill. Ulla Forsell.
- 849** "Konstnärerna som satte form på nästan allt."
Antik & Auktion, no. 9, Sept. 1998, pp. 4–11, ill.
Glass designed by Arthur Percy, Edward Hald, Simon Gate, Ewald Dahlskog, and Edvin Olfers.
- 850** "Nyttokost är det värsta jag vet!"
Antik & Auktion, no. 2, Feb. 1997, pp. 34–40, ill.
Glass and ceramics by Tyra Lundgren.
- 851** "Oh, vilken härlig kvinna!"
Antik & Auktion, no. 2, Feb. 1996, pp. 46–51, ill.
Works by glass designer Mona Morales-Schildt.

- 852** "Studioglas i närbild."
Antik & Auktion, nos. 7/8, July/Aug. 1997, p. 106, ill.
Exhibition of studio glass at Askersund.
- 853** "Svenskt glas blev finskt."
Antik & Auktion, no. 11, Nov. 1993, pp. 22–27, ill.
"Swedish glass became Finnish."
- 854** Holte, Eva A.
"Finlands eldste glassverk jubilerer."
Glass & Porselen, v. 47, nos. 5/6, Nov. 1993, p. 28, ill.
200th anniversary of the Nuutajärvi Glasbruk.
- 855** "Der kunstverk blir til."
Glass & Porselen, v. 48, no. 4, Aug. 1994, p. 17, ill.
Glass by Abel Sawe of Fredrikstad, Norway.
- 856** Horová, Anděla.
"Jaroslav Róna – sochy a obrazy."
Ateliér, no. 26, Dec. 18, 1997, p. 16, ill.
English summary.
Sculptures and paintings by Róna in Prague exhibit.
- 857** Houten, Rineke van.
"Glas, glas en nog eens glas."
Glas en Keramiek, no. 2, June 1996, pp. 16–18, ill.
Part 2 of a series on Czech glass, focusing on Prague's Museum for Applied Arts.
- 858** "Lieve Van Stappen: 'Mijn werk schrijnt.'"
Glas en Keramiek, nos. 5/6, 1996, pp. 47–50, ill.
Glass by the artist.
- 859** Houtzager, Mireille.
"Harry Boom, 1945–1995: Zo helder als glas."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 1, 1996, pp. 28–31, ill.
Profile of the Rotterdam artist and his multimedia work.
- 860** "Spiegeltje, spiegeltje aan de wand: Wat is het mooiste materiaal van het kunsteland?"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 1, 1997, pp. 4–11, ill.
Use of flat glass in contemporary sculptures.
- 861** Howard, Virginia.
"Review – Laura Donefer: Bruja-Sorcière-You-Me – A Retrospective."
Glass Gazette, Spring 1998, pp. 12, ill.
Review of exhibition at SAW Gallery, Ottawa.
- 862** Huisman, Geertje.
"Het commissieled ledenobject: Lillya Zeligman."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 2, 1997, p. 15, ill.
- 863** "Is teveel ghesien schadelijck?: Glas van het Instituut Collectie Nederland."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 1, 1998, pp. 8–11, ill.
Glass by Dutch artists in a national collection.
- 864** "Mens achter het glas: Anja Muller."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 1, 1997, p. 24, ill.
- 865** "Nieuw glasmuseum in Coesfeld-Lette."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 1, 1997, pp. 19–20, ill.
Glasmuseum Ernsting Stiftung in Germany.
- 866** Huisman, Geertje and Woudenberg, Bert.
"Alleen de kunst telt, niet de manier waarop die tot stand komt."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 4, 1996, pp. 4–8, ill.
Glass studio of Mieke Groot and Richard Meitner is 20 years old.
- 867** "In Memoriam: Vriend en leraar: Een leven lang door glas in Valkema versmolten."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 2, 1996, pp. 20–21, ill.
Sybren Valkema.
- 868** "Urnen van kristal en gevleugelde glazen voor de doden."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 2, 1995, pp. 16–18+, ill.
Includes work of Fenestra Ateliers, Winnie Teschmacher, Peter Bremens, and Sien van Meurs.
- 869** Hüla, Jiří.
"Absolutní ne-umění."
Ateliér, no. 7, April 2, 1998, p. 3.
English summary.
Absolut Vodka collection of art works inspired by the bottle.
- 870** "Dan Graham."
Ateliér, no. 12, June 11, 1998, p. 7, ill.
English summary, p. 15.
New York artist in Prague exhibition designs pavilions from mirrors and plexiglass.
- 871** Humair, Sylviane.
"Venise: La Verrerie de Venini."
Maison & Jardin, no. 402, April 1994, pp. 37–38, ill.
Venini glass of 1940s–1960s in recent sales.
- 872** Hume, Christopher.
"Art: Gehr-ing Up."
Toronto Star, Nov. 28, 1986, p. D19.
Swiss sculptor Andreas Gehr working in Canada.
- 873** Hylander, Bo.
"Eskilstuna har sin egen oas: Tingsgården lockar turister med glashantverk."
Glas och Porslin, v. 66, no. 3, 1996, pp. 18–22, ill.
Glass tourist center at Eskilstuna, Sweden.
- 874** "Reijmyre Glasbruk åter på toppen."
Glas och Porslin, v. 64, no. 3, 1995, pp. 16–19, ill.
New designs by Margareta Hennix for Reijmyre glass.
- 875** Ide, Reed.
"Shining Examples."
Collector Editions, v. 26, no. 3, May/June 1998, pp. 56–58, ill.
Cut glass figurines by Crystal World, a New Jersey firm.
- 876** "Splendor in the Glass."
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New Kosta Boda and Orrefors glass.
- 877** "Worth the Weight."
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Caithness paperweights.
- 878** Iorio, William J.
"Paperweight Buttons."
The National Button Bulletin, v. 35, no. 5, Sept./Oct. 1976, pp. 242–252.
Transcript of a speech given by the author on his lampworked buttons to the New Jersey chapter of the National Button Society in 1972.
- 879** Isaacs, J. Susan.
"Expressions in Glass on Metal."
Glass on Metal, v. 16, no. 3, Aug. 1997, pp. 56–57, ill.
Review of juried exhibition.
- 880** "Reviews: Expressions in Glass on Metal."
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- 881** Ishiguro, Kohjiro.
"Roman Glass as the Origin of Contemporary Glass."
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- 882** Ishii, Koji.
"Finding Nature's Motifs in Colored Glass."
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- 883** Isoda, Hisao.
"Shizuho Funaki's Glass Vessels."
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- 884** Isogai, Akihiro.
"The First International Glass Conference at Tsumago."
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- 885** Israel, Nico.
"Reviews: Josiah McElheny."
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- 886** Iwata, Itoko.
"Concept – Glass's Charm and Personality."
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In Japanese.
Exhibition of glass works by Ruri Iwata, Yoshinori Masuda, Makoto Ito, and others.
- 887** Jack, Sue.
"An Tahrán dhe Or' (The ghost of the unbaptised child)."
Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 4, April 1998, pp. 8–9, ill.
Review of the Northlands Creative Glass Workshop in Scotland.
- 888** Jacob, Wendy.
"Reviews: Laura Donefer."
Glass (UrbanGlass), no. 69, Winter 1997, p. 54, ill.
Exhibition in Ottawa.
- 889** James, Rosemary.
"Glass Act."
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New Orleans School of GlassWorks.
- 890** Jankowski, Wanda.
"Night Lights."
Architectural Lighting, v. 11, no. 5, Oct./Nov. 1997, pp. 34–39, ill.
Outdoor lighting of natural landscapes in Japan, as well as neon and other illumination at Japanese entertainment centers, etc.
- 891** Jansen-Schulz, Renée.
"Atelierbezoek aan Barbara Nanning."
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- 892** Jirácková, Blanka.
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Ateliér, no. 20, Sept. 25, 1997, p. 3, ill.
English summary.
"Artists for Sarajevo" collection being formed; donations include sculptural piece by Remo Salvadori.
- 893** Joensuu, Elina.
"Kaj Franck Design Prize: Kerttu Nurminen 1996."
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- 894** "Kaj Franck Design Prize: Oiva Toikka 1992."
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- 895** Johanson, Mona.
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Glas och Porslin, v. 65, no. 2, 1996, pp. 16–19, ill.
Designs from Sweden's Bergdala glassworks.
- 896** "En stjärna!: Omsättningen har ökat med tio miljoner på tre år!"
Glas och Porslin, v. 66, no. 1, 1996, pp. 26–30, ill.
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- 897** Johnson, Regina R.
"One Man's Vision: Guardian's World Headquarters."
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New Michigan building features Chihuly's Macchia in atrium.
- 898** Jones, Gwyn.
"Swarovski: Crystal Clear Collectables."
Collect It!, no. 9, March 1998, pp. 36–39, ill.
- 899** Jonson, Lotta; Wickman, Kerstin; and Beckman, Ulf.
"Bubblor, block, droppar. . . ."
Form, v. 93, no. 4 (712), 1997, pp. 12–13, ill.
Glass by Martti Rytönen, Helén Krantz, Gunnel Sahlin, Gunilla Kihlgren, Monica Backström, and Märten Medbo.
- 900** Jonson, Lotta.
"Danskt glas."
Form, v. 91, no. 2 (698), 1995, p. 7, ill.
Wineglasses by Lena Ljungar and Jesper Södring.
- 901** "Definitiv framgång."
Form, v. 91, no. 2 (698), 1995, pp. 50–54, ill.
English summary, p. 72.
Artists' advertisements for Absolut Vodka; includes Bertil Vallien.
- 902** "Först känsla sen funktion."
Form, v. 94, no. 1 (715), 1998, pp. 24–33 and 92, ill. English summary.
Glass designed by Gunilla Allard for a Swedish film.
- 903** "Glas på två sätt."
Form, v. 91, no. 2 (698), 1995, p. 8, ill.
Glass by Gunilla Kihlgren.
- 904** "Glas-ljus."
Form, v. 94, no. 2 (716), 1998, p. 12, ill.
Lamps by Gunnel Sahlin, Kjell Engman, and Monica Backström.
- 905** "Grönt blätt möte."
Form, v. 91, no. 3 (699), 1995, pp. 62–65, ill.
English summary.
Glass by Bertil Vallien and Peter Hahne.
- 906** "Japanskt glas."
Form, v. 93, no. 6 (714), 1997, p. 9, ill.
Exhibition of Japanese glass at the Smålands museum in Växjö.
- 907** "Simply Simplicity."
Form, v. 93, no. 6 (714), 1997, pp. 38–44, ill.
In Swedish and English.
Glass designed by Carina Seth Andersson among objects in "survival kit" for visitors to Stockholm.
- 908** Joppien, Rüdiger.
"Ein Besuch auf der Jahresmesse 1997, im Hamburger Museum für Kunst und Gewerbe."
Kunsth Handwerk & Design, no. 6, Nov./Dec. 1997, pp. 18–25, ill.
Plate by Michael Kramer; *pâte de verre* vase by Hartmann Greb.
- 909** "Erwerbungen für die moderne Abteilung im Jahre 1986."
Jahrbuch des Museums für Kunst und Gewerbe Hamburg, vv. 6/7, 1988, pp. 247–249, ill.
Acquisitions of glass by Tessa Clegg, Annette Meech, Diana Hobson, and Mieke Groot.
- 910** "Kunsth Handwerk nach 1945."
Jahrbuch des Museums für Kunst und Gewerbe Hamburg, vv. 9/10, 1990–1991, pp. 373–378, ill.
Acquisitions include glass by Horst Stauber, Libenský/Brychtová, Ingrid Donhauser, Czesław Zuber, Jack Ink, Colin Reid, Yan Zorit-chak, Jiří Ryba, and Ilja Bilek.
- 911** Joppien, Rüdiger; Bach, Uta; and Wiederspohn, Anja.
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Jahrbuch des Museums für Kunst und Gewerbe Hamburg, v. 14, 1995, pp. 151–186, ill.
Includes acquisitions of glass by Dino Martens, Bertil Vallien, Archimede Seguso, Jan Adam, and others.
- 912** Joppien, Rüdiger and Livings, Frances.
"Kunsth Handwerk nach 1945."
Jahrbuch des Museums für Kunst und Gewerbe Hamburg, vv. 11/12, 1992–1993, pp. 247–250, ill.
Acquisitions of glass by Milan Handl, Klaus Moje, Isgard Moje-Wohlgemuth, Richard Morrell, Freia Schulze, and Toots Zynsky.
- 913** Kalha, Harri.
"The Golden Age of Finnish Industrial Arts: Images, Marketing, Discourses."
Form Function Finland, no. 68 (4), April 1997, pp. 36–39, ill.
1940s–1950s industrial design; includes glass by Tapio Wirkkala.
- 914** Kaneko, Kenji.
"Exploring the History of Japanese Glass – The Postwar Era to the Present."
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30 Years of the Studio Glass Movement.
- 915** Kangas, Matthew.
"Dreisbach's Encyclopedia of Glass."
Glass (UrbanGlass), no. 69, Winter 1997, pp. 46–51, ill.
Fritz Dreisbach.
- 916** "Reviews: 'Four Acts in Glass.'"
Sculpture, v. 17, no. 3, March 1998, pp. 65–66, ill.
Installations by Dale Chihuly, William Morris, Pike Powers, and Bertil Vallien at American Craft Museum.
- 917** "Reviews: Isabel De Obaldia."
Glass (UrbanGlass), no. 70, Spring 1998, p. 57, ill.
New York exhibit.
- 918** "Reviews: Masami Koda."
Glass (UrbanGlass), no. 69, Winter 1997, p. 52, ill.
Seattle exhibit.
- 919** Karasová, Daniela.
"Božek Šípek a jeho design poprvé v Praze."
Ateliér, no. 7, April 1, 1993, p. 5, ill.
English summary.
Prague exhibition of Šípek's work.
- 920** "Memphis v Galerii Genia Loci."
Ateliér, no. 10, May 6, 1993, p. 8, ill.
English summary.
Prague exhibit of designs by Ettore Sottsass and others.
- 921** Karlin, Scott Marc.
"Beauty and the Beasts: The Magical Glass of Gordon Smith."
Annual Bulletin of the Paperweight Collectors Association, 1998, pp. 87–90, ill.
- 922** Kawakami, Kyoichiro.
"The Beauty of Transformation – The Charm of Takato Glass."
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In Japanese.
- 923** Keaffaber, Janice.
"Ellamarie and Jackson Woolley: Enameling Pioneers."
Glass on Metal, v. 11, no. 2, April 1992, pp. 36–38, ill.
- 924** Keene, Susan Warner.
"The Practice of Craft in Canada Today."
Canadian Society of Decorative Arts Bulletin, v. 16, nos. 1/2, Winter/Spring 1998, pp. 12–13, ill.
Includes vases by Jeff Goodman.
- 925** Kenna, Beverley.
"Glass – Memories and First Impressions."
Craft Arts International, no. 44, 1998, pp. 32–37, ill.
Profile of artist Emma Varga.
- 926** Kerslake, Kenneth A.
"Vitreography: The Art and Technique of Glass Print."
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The process and techniques are discussed.
- 927** Kime, Giles and Alderighi, Tiziano.
"Invenzioni a tinte forti."
Casa Vogue, no. 249, March 1993, pp. 78–85, ill.
Glass works, and furniture incorporating glass.
- 928** King, Gerry.
"A Fortuitous Vocation."
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Nick Mount "a leader in Australian contemporary studio glassblowing."
- 929** "Standing in the Shadows."
Craft Arts International, no. 43, 1998, pp. 39–42, ill.
Works by John Elsegood.
- 930** Kinoshita, Lisa.
"Observations: Jenny Pohlman & Sabrina Knowles."
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Glass beads combined with metalwork by Pohlman and Knowles.

931 Klass, Tim.

"Seattle Artist."
The Fenton Flyer, v. 4, no. 5, Nov./Dec. 1993, p. 3.
Dale Chihuly. Reprinted from *Parkersburg News*, Oct. 10, 1993.

932 Klein, Dan.

"Under a Different Sky."
Neues Glas, no. 4, 1997, pp. 10–17, ill.
In German and English.
British artist Clare Henshaw's glass and her work with an aboriginal community in Australia.

933 Klein, Jennie.

"Reviews: American Gothic."
New Art Examiner, v. 25, no. 6, March 1998, pp. 59–60, ill.
Pennsylvania exhibit with painted bottles by Barbara Kassel.

934 Klein, Mason.

"Reviews: Tony Smith/Christopher Wilmarth."
Artforum, v. 36, no. 8, April 1998, pp. 117–118, ill.
New York exhibit; work by Wilmarth includes glass.

935 Klein, Michael.

"Reviews: Rita McBride."
Sculpture, v. 17, no. 3, March 1998, pp. 64–65, ill.
New York exhibition includes "two important objects fabricated in glass."

936 "Reviews: Robert Grosvenor."

Sculpture, v. 17, no. 6, July/Aug. 1998, pp. 65–66, ill.
New York exhibition includes sculpture with glass.

937 "Reviews: Suzanne Harris."

Sculpture, v. 17, no. 4, April 1998, pp. 75–76, ill.
Plate glass sculpture.

938 Kline, Vivian.

"Maurice Heaton, an Innovating Craftsman."
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939 "Pioneers of Enamel in the U.S.A."

Glass on Metal, v. 16, no. 3, Aug. 1997, pp. 60–61+, ill.
Edward and Thelma Winter, Jean and Arthur Ames, Oppi and Saara Untracht, and Paul Hultburg.

940 Klok, Cees.

"Dat wat je niet in woorden weet te vangen: Een interview met Helly Oestreicher."
Glas en Keramiek, no. 1, 1998, pp. 23–27, ill.
In Dutch and English.
Ceramicist incorporates glass in her works.

941 "Het Museum voor Sierkunst in Gent."

Glas en Keramiek, nos. 3/4, Sept./Oct. 1995, pp. 67–69, ill.
Glass and ceramics in the Ghent museum.

942 Klotz, Uta.

"Second International Exhibition: Glass Sculpture and Garden in Munster, Lüneburg Heath."
Neues Glas, no. 3, 1998, pp. 18–25, ill.
In German and English.
Interview with exhibition's organizer and artistic director.

943 "Glasmuseum: The Spirit of Japan."

Neues Glas, no. 1, 1998, pp. 10–15, ill.

In German and English.

Exhibition of new Japanese glass at the glass museum in Ebeltoft, Denmark.

944 "Glass Symposium with Glass Queen."

Neues Glas, no. 4, 1997, pp. 42–43, ill.
In German and English.
5th international glass symposium at Lauscha.

945 "IGS Nový Bor '97."

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In German and English.
6th International Glass Symposium held in Nový Bor, Czech Republic.

946 "World News from Germany."

Glass & Art (Tokyo), no. 10, Aug. 1995, p. 70, ill.
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947 Kohler, Lucartha.

"Glass in Kenya."
The Glass Art Society Journal, 1997, p. 40, ill.
Author teaches at the Kitingowa glass studio, run by Nani Croze.

948 Kolarz, Nicholas.

"Soviet Survivor."
Tableware International, v. 25, no. 8, Sept. 1995, p. 31, ill.
Baltic glassworks rebuilds its business.

949 Komrad, Audrey.

"Cloisonné Collage."
Glass on Metal, v. 13, no. 3, June 1994, pp. 69–70, ill.
Enamel combined with mixed media.

950 Koplos, Janet.

"Hafner's Synchronist Sculpture."
Glass (UrbanGlass), no. 70, Spring 1998, pp. 36–41, ill.
Dorothy Hafner.

951 Korach, Alice.

"Marching to His Own Drum."
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Bead artist Larry Scott.

952 Korink, W. M.

"Bernardine de Neeve."
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Profile of the glass artist.

953 "Van een verzamelaar die probeert met vijf ogen te kijken."

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Andries D. Copier.

954 Koski, Janne.

"Aurinko – Sun: Solar Art at the Rauma Art Museum, Finland."
Leonardo (Journal of the International Society for the Arts, Sciences and Technology), v. 31, no. 2, 1998, pp. 81–85, ill.
Exhibition includes glass.

955 Kosmidou, Zoe.

"The Architecture of Light and Space."
Sculpture, v. 17, no. 1, Jan. 1998, pp. 26–31, ill.
An interview with neon artist Stephen Antonakos.

956 "Costas Varotsos's La Morgia."

Sculpture, v. 17, no. 5, May/June 1998, pp. 22–23, ill.
Greek artist uses glass in colossal cliff sculpture.

957 Krumrine, Michael.

"Reviews: Henry Halem."
Glass (UrbanGlass), no. 70, Spring 1998, pp. 54–55, ill.
Philadelphia exhibit.

958 "Reviews: Street."

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Glass by Evan Snyderman at Rosenfeld Gallery, Philadelphia.

959 Kuboshima, Seiichiro.

"Akira Ichiya's Work and Person."
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In Japanese.

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"Glas in het Museum Boymans-van Beuningen te Rotterdam."
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1988 exhibition of glass by Lino Tagliapietra.

961 Kuyken-Schneider, Dorris U.; Ricke, Helmut; and Valkema, Sybren.

"Andries D. Copier en het Museum Boymans-van Beuningen."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 4, 1987, pp. 10–13, ill.

962 La Pietra, Ugo.

"Le risorse della tradizione locale: Territori del vetro."
Stileindustria, v. 3, no. 10, June 1997, pp. 10–12, ill. In Italian and English.
Design culture and glass manufacturing in Italy.

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"6. mezinárodní sklářské sympozium (IGS '97)."
Ateliér, no. 2, Jan. 22, 1998, p. 12, ill.
English summary.
6th international glass symposium at Nový Bor.

964 "Glass and Light in Kamenický Senov."

New Glass Review (Czech), v. 52, nos. 11/12, 1997, pp. 10–12, ill. In German and English.
Exhibition of work by teachers and students of the Secondary Glass Applied Art School.

965 Lang-Wenk, Bernhard.

"Un Orfèvre à Londres."
Form Forum (CCS Craft Council, Switzerland), v. 13, no. 1, 1998, pp. 12–13, ill.
Author reports on Crafts Council London exhibit of items made from recycled materials: chandelier by Deborah Thomas, milk bottle lamp by Tejo Remy.

966 Lapinne, Christian.

"Patriské."
Kwintessens (VIZO), v. 7, no. 2, April/May/June 1998, pp. 19–20, ill.
Lighting by Belgian designer Patriské.

967 Larsson, Ingemar.

"De kittlade sinnena på världspremiär i Umeå"
Form, v. 6, no. 1, 1997, pp. 94–95, ill.
New carafe by Ingegerd Råman.

968 Laughlin, Kara.

"Apprentices and Their Mentors – Make the Most of This Time-Honored Relationship."
The Crafts Report, v. 23, no. 260, Dec. 1997, p. 10+, ill.
Matthew Buechner and Thames Glass.

969 Lawrence, Lee.

"Artists Unbound."
American Style, v. 4, no. 2, Winter 1997, pp. 46–51, ill.

Work of Eastern European émigrés in the U.S.; includes Lukas Novotny/Baker O'Brien, Martin Rosol, Otto Franek, Vladimira Klumpar, and Michael Pavlik.

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Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 4, April 1998, p. 14.
Review of the symposium.

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"Louis Mériaux nous a quittés."
Verre & Création, no. 8, July 1997, p. 2, ill.
English summary, p. 8.
Obituary of founder of Musée-Atelier du Verre of Sars-Poteries.

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"The Growth of Glassblowing in America: Negation and Assimilation of Technique."
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The emergence of Venetian techniques.

974 Ley, Janet.
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Annual Bulletin of the Paperweight Collectors Association, 1998, p. 83, ill.

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"Top Ten x 12: The Year in Review."
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Chandeliers by Gaetano Pesce in newly renovated Musée des Beaux-Arts, Lille.

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"Der Kunst verpflichtet: Albin Schaedel – Ein Meister der Glasmontagetechnik."
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Glass by Albin Schaedel.

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"Body and Soul: Interactions between the Material and the Immaterial in Sculpture."
Leonardo (Journal of the International Society for the Arts, Sciences and Technology), v. 31, no. 1, 1998, pp. 5–12, ill.
Author's work includes glass.

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Glas och Porslin, v. 68, no. 3, 1998, pp. 24–25, ill.
Glass service by the Swedish designer.

979 "Kjell Engmans konstglas fängslade besökarna."
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Stenungsund exhibit of Engman's glass.

980 Link, Melody.
"Old World Christmas."
Collectors' Bulletin, June/July 1998, p. 132, ill.
Christmas ornaments.

981 "The Polonaise Collection."
Collectors' Bulletin, June/July 1998, p. 134, ill.
Glass ornaments.

982 "The Polonaise Collection; Radko – An Ornament for All Seasons."
Collectors' Bulletin, April/May 1998, pp. 114 and 116, ill.
Christmas ornaments.

983 "Radko: An Ornament for All Seasons."
Collectors' Bulletin, June/July 1998, p. 135, ill.
Glass ornaments.

984 Linn, Charles.
"Diffractioned Sunshine Creates Spectacular Display in Puente Hills Mall."
Architectural Record, v. 186, no. 2, 1998, pp. 201–203, ill.
California mall installation with prisms and mirrors.

985 Littman, Brett.
"Christopher Wilmarth's Glass Poems."
Glass (UrbanGlass), no. 71, Summer 1998, pp. 44–47, ill.
Seven blown and etched glass sculptures part of artist's Mallarmé commission.

986 "Reviews: Josiah McElheny."
Glass (UrbanGlass), no. 70, Spring 1998, p. 53, ill.
New York exhibit.

987 "Reviews: Lino Tagliapietra."
Glass (UrbanGlass), no. 69, Winter 1997, p. 53, ill.
New York exhibit.

988 "Reviews: Scattered Petals, Fallen Leaves, Shards of Glass: The Work of Bing Hu."
Glass (UrbanGlass), no. 71, Summer 1998, p. 50, ill.
Installation at Brooklyn Museum of Art.

989 Liu, Robert K.
"Gillian Chvat."
Ornament, v. 21, no. 4, Summer 1998, pp. 60–61, ill.
"Beadwork bridges both jewelry and clothing."

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"Reviews: Boston – Magdalena Campos-Pons."
Sculpture, v. 17, no. 2, Feb. 1998, pp. 63–64, ill.
Work includes cast glass.

991 Lockwood, Howard J.
"An Exhibition of the Glass of Carlo Scarpa – A Review."
Vetri: Italian Glass News, v. 4, no. 1, Jan. 1998, p. 12.
Exhibit in Brescia, Italy.

992 "A Piece on Glass: 20th Century Glass Designers. Tapio Wirkkala."
Echoes, v. 6, no. 3, Winter 1997, pp. 30–31, ill.

993 "A Piece on Glass: 20th-Century Glass Designers. Ettore Sottsass."
Echoes, v. 7, no. 2, Fall 1998, p. 44+, ill.
Profile of "one of the most important and influential designers of the 20th century."

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"Reviews: Larry Bell at Kiyo Higashi."
Artweek, v. 29, no. 1, Jan. 1998, p. 19, ill.
Gallery installation, *Standing Walls*.

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"Openings."
Art & Antiques, v. 21, no. 5, May 1998, p. 32, ill.
Seattle exhibit of cast glass bas-reliefs by Nicolas Africano.

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"Artists Michael Cain and Richard Rozinski Light Up Atlanta's Premier Lighting Gallery."

Home Lighting & Accessories, v. 81, no. 6, June 1998, pp. 150 and 152, ill.
Atlanta gallery features "daringly different lighting sculptures."

998 Losch, Rainer and Wallraf-Losch, Ursula.
"Finnisches Glas."
Sammier Journal, v. 27, no. 3, 1998, pp. 44–47, ill.
Finnish glass by Wirkkala, Sarpaneva, Franck, and Nyman.

999 Lovell, Lorna.
"Studio Focus: Michael Dupille."
Uroboros Glass Studios (Portland, OR), no. 15, Spring 1998, p. 7, ill.

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"Le Verre: Entre techniques et créations."
Techniques et Architecture, v. 424, Feb./March 1996, pp. 106–110, ill.
Contemporary glass in architecture, glass furniture, and objects by European artists.

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"A Talent to Disturb."
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Glass sculptor Emma Woffenden.

1002 Lugossy, Maria and Bohus, Zoltan.
"Glass in Hungary/Hungarians in Glass."
The Glass Art Society Journal, 1997, pp. 38–39, ill.

1003 Lundström, Brita.
"Rune Strand, glasgravyrens mästare."
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Rune Strand, Swedish glass engraver.

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Glashelder, no. 3, July 1995, p. 5, ill.

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"Stepping Away."
Glass Gazette, Winter 1998, p. 13, ill.
Author attends Toyama City Institute of Glass Art in Japan.

1006 MacCash, Doug.
"Reviews: A History of Desire; Souvenirs of Tennessee Williams."
Glass (UrbanGlass), no. 71, Summer 1998, pp. 52–53, ill.
Glass by Stephen Paul Day in New Orleans exhibition.

1007 MacIntosh, Alastair.
"The 2nd International Master Class – North Lands Creative Glass, Lybster Caithness."
Scottish Glass Society Newsletter, no. 59, Oct. 1997, pp. 2–9, ill.
Classes by Joel Philip Myers and Paul Stankard at Caithness.

1008 Madsen, Charlotte Sahl.
"The Danish 'Glass Net' Conference."
Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 4, April 1998, p. 14.
Review of the conference.

1009 Maggi, Laura.
"Colori off limits."
Casa Vogue, no. 266, Oct. 1994, p. 22, ill.
Toots Zynsky bowl.

1010 "Una grande mostra per il centenario di Miró."

- Casa Vogue*, no. 249, March 1993, pp. 68–77, ill. Includes English text. Includes works in glass.
- 1011** "Mirabilia e collezioni in mostra." *Casa Vogue*, no. 263, June 1994, pp. 34–35, ill. 18th-century perfume bottles and flacons, including glass.
- 1012** "Murrine preziose di nuovo segno." *Casa Vogue*, no. 271, March 1995, p. 32, ill. Laura de Santillana.
- 1013** "Ricami di luce." *Casa Vogue*, no. 273, May 1995, pp. 110–111, ill. Chandelier installation and performance by Mary Brogger in Milan.
- 1014** Makarewicz, Zbigniew. "Sculpture Gardener." *Neues Glas*, no. 3, 1998, pp. 12–17, ill. In German and English. Sculptures by Alojzy Gryt.
- 1015** Malenda, Ruth. "Tradition and Transformation." *Glass on Metal*, v. 16, no. 1, April 1997, pp. 4–12, ill. Artists of Enamelist Society's 1997 conference.
- 1016** Malfatti, Patrizia. "Luce – Light Muse." *Abitare*, no. 370, Feb. 1998, pp. 182–183, ill. In Italian and English. Special lighting effects created for the 125th anniversary of Chicago's Tribune Tower.
- 1017** Manzini, Ezio. "Erzeugen und Beseitigen." *Illuminatecnica*, nos. 393/394, Sept./Oct. 1993, pp. 65–70, ill. Lighting devices made from found objects, including glass.
- 1018** "Hacer y deshacer." *Illuminatecnica*, nos. 393/394, Sept./Oct. 1993, pp. 92–96, ill. Lighting devices.
- 1019** Marbrier, Yves. "Philip Johnson nella sua celebre Glass House: Diario di un architetto eccentrico." *Casa Vogue*, no. 261, April 1994, pp. 116–123, ill. English text, pp. 229–230. Architect's "bachelor tent" of glass and steel.
- 1020** Margetts, Martina. "Reviews/Exhibitions: New Finnish Glass." *Crafts* (U.K.), no. 151, March/April 1998, pp. 52–53. Exhibition at the Victoria and Albert Museum, London.
- 1021** Marioni, Paul and Troutner, Ann. "Artist Presentations." *The Glass Art Society Journal*, 1997, pp. 56–57, ill. Authors' talk at Tucson conference.
- 1022** Marquis, Richard. "Maestro Lino." *American Craft*, v. 57, no. 6, Dec. 1997/Jan. 1998, pp. 40–45, ill. Lino Tagliapietra.
- 1023** Marshall, Catherine, ed. *Breaking the Mould: British Art of the 1980s and 1990s: The Weltkunst Collection*. London: Lund Humphries; Dublin: Irish Museum of Modern Art, 1997, 128 pp., ill. Includes glass and mixed media by Hermione Wiltshire, Damien Hirst, Vong Phaophanit, and Julian Opie.
- 1024** Martin, W. Eric and Formichelli, Linda. "What Goes Around Comes Around!" *Collectors' Bulletin*, June/July 1998, p. 53, ill. Marble collecting, including contemporary marbles by Jody Fine and Geoffrey Beetem.
- 1025** Martineau, Janet I. "Cosmic Creations." *The Saginaw News*, March 1, 1997, p. B1+, ill. Glass planets, portals, megaworlds, and tektites by Josh Simpson in exhibition.
- 1026** Martínez García, María Luisa. "El Museo de arte en vidrio de Alcorcón." *Revista de Museología*, v. 4, no. 13, Feb. 1998, pp. 122–125, ill. Alcorcon City Museum of Glass Art.
- 1027** Mason, Phyllis. "Exploring Dark Matter: Mysteries from the Heart of the Universe." *Glass* (British Columbia Glass Arts Association), v. 9, no. 2, Nov. 1997, p. 4+. 28 glass sculptures by Gary Bolt.
- 1028** Massey, John. "Bowled Over." *Craft Arts International*, no. 41, 1997/1998, pp. 96–98, ill. Brisbane ceramic exhibit included glass by Deborah Cocks, Lorry Wedding-Marchioro, and Warburton Glass.
- 1029** Massow, Edmund. "Carolyn Delzoppo's Exhibition at the Hock-Grässlin Gallery." *Glass on Metal*, v. 16, no. 4, Dec. 1997, pp. 86–87. Wall pieces and jewelry in display.
- 1030** Matyášová, Eva. "Olgoj Chorchoj." *Atelier*, no. 8, April 15, 1993, p. 5, ill. English summary. Exhibition of work by three artists studying under Božek Šipek; includes glass vase, lighting.
- 1031** McMurtrie, James. "Greenhills Glass." *Smarts*, no. 12, Dec. 1997, p. 30, ill. Author's glass business in Australia.
- 1032** Medková, Jiřina. "Užití (??) umění." *Bulletin Moravské Galerie v Brně*, no. 53, 1997, pp. 102–103, ill. "Useful (??) art"; includes globe piece by Libenský/Brychtová and an engraved panel by Harcuba.
- 1033** Meincke, Kirsten. "The Canadian Glass Show: Distinct in Design, Canadian Glass Art Makes Its Mark on the West Coast." *Glass Gazette*, Fall 1997, pp. 20–21, ill. Exhibit in Victoria, British Columbia.
- 1034** Melegati, Luca. "Otto e Novecento in attesa della ripresa autunnale." *CeramicaAntica*, v. 8, no. 6 (83), June 1998, pp. 67–71, ill. Recent glass sales: two Orrefors vases by Öhrström (1939 and 1947) and Zecchin vase for Artisti Barovier (1920).
- 1035** Merker, Gernot H., ed. *Ursula Merker: Artist, Glassmaker*. Mainburg: Pinsker-Verlag, 1998, 79 pp., ill. In German and English. Sculptures, vessels, outdoor installations, etc., by Merker.
- 1036** Merritt, Richard A. "Figural Sculptures of C. R. Woltz." *Glass Collector's Digest*, v. 11, no. 5, Feb./March 1998, pp. 21–24, ill. Lampworked pieces.
- 1037** Mickelsen, Robert. "Demonstrations: Montage Frameworking." *The Glass Art Society Journal*, 1997, pp. 75–76, ill. Demonstration at the Tucson conference.
- 1038** "At the Lamp: In the Beginning." *Glass Line*, v. 11, no. 6, April/May 1998, p. 1+, ill. Report on first "Flamefest" of 1988, and on "Flamefest '98," a Miami Beach exhibition and live frameworking demonstrations.
- 1039** Milella, Annalisa. "Gusto nomade." *Casa Vogue*, no. 250, April 1993, pp. 96–99, ill. Includes glass plates with gold, made by Vetriere di Empoli.
- 1040** "Minimal Design." *Casa Vogue*, no. 250, April 1993, pp. 174–177, ill. Includes glass bottles/decanter with sinuous forms, designed by Angelo Mangiarotti.
- 1041** Miro, Marsha. "Reviews: Herb Babcock." *Glass* (UrbanGlass), no. 69, Winter 1997, pp. 54–55, ill. Michigan exhibit.
- 1042** "Reviews: In Material." *Glass* (UrbanGlass), no. 71, Summer 1998, p. 53, ill. Group show of mixed-media work.
- 1043** Mizuta, Yoriko. "The Dawn of Present-Day Japanese Glass." *Glass & Art* (Tokyo), no. 10, Aug. 1995, pp. 52–62, ill. In Japanese. Interview with Kyohei Fujita.
- 1044** Montgomery, Eric Allen. "The Enjoyable Challenge." *Glass* (British Columbia Glass Arts Association), v. 9, no. 1, March 1997, p. 4, ill. James Caesar receives 1997 Pilchuck Glass School scholarship.
- 1045** "Shaken Not Stirred: Art of the Martini." *Glass* (British Columbia Glass Arts Association), v. 9, no. 1, March 1997, p. 9. Invitational show features stylish, humorous drinking glasses.
- 1046** Morgan, Ann. "World News from England." *Glass & Art* (Tokyo), no. 10, Aug. 1995, p. 68, ill. In Japanese.
- 1047** Moritz, Yves and Warnia, Pierre. "Le Phénomène Lalique: Une Réussite sans faille." *Offrir, Revue des Industries d'Art*, no. 332, April 1996, pp. 34–35, ill. English translation, pp. 81–82. Interview with Gérard Tavenas, president of the Lalique Group.

1048 Moritz, Yves and Warnia, Pierre.
"Venise pour les amateurs d'œuvres d'art en verre, c'est avant tout Murano!"
Offrir International, no. 356, Sept. 1998, pp. 77–88, ill.
Profiles of Salviati, Seguso Viro, Venini, Barbini, Nason, Carlo Moretti, and Barovier.

1049 Morozzi, Cristina.
"Driade News: Design from the East."
Driade Edizioni, no. 5, Jan. 1998, p. 82, ill.
Frankfurt exhibition of furniture and glass by Bofek Šipek.

1050 Morris, William.
"Artist Presentations."
The Glass Art Society Journal, 1997, pp. 58–59, ill.
Author's talk at Tucson conference.

1051 Morrison, Rosalyn J.
"Dreams, Passion, and Commitment: Espace Verre."
Glass Gazette, Fall 1998, pp. 8–9, ill.
In English and French.
Brief report on the "Pilchuck of the North."

1052 Mual, Makiri.
"10 jaar glaskunst aan het IKA Mechelen: Het studio-glas voorbij."
Glas en Keramiek, no. 3, Summer 1996, pp. 17–21, ill.
Glass from the Instituut voor Kunstambachten, Mechelen: Sandra De Clerck, Koen Vanderstukken, Isabel Almeida, and others.

1053 "Bernard Dejonghe: Glas 'traveling through minerals.'"
Glas en Keramiek, nos. 3/4, Sept./Oct. 1995, pp. 14–17, ill.
Glass sculptures by the French artist in Paris exhibit.

1054 "Bevroren visioenen: Glasobjecten van Bertil Vallien."
Glas en Keramiek, no. 2, June 1996, pp. 24–27, ill.
Glass works by Vallien.

1055 "Eerst het probleem oplossen, dan de vormgeving."
Glas en Keramiek, no. 3, 1994, pp. 15–17, ill.
Glass designs by Arnout Visser.

1056 "Glasacademies in het Museo del Vetro, Murano."
Glas en Keramiek, no. 4, Autumn 1996, pp. 20–21, ill.
International work by students from many universities.

1057 "Glaskunstbeurs 1994."
Glas en Keramiek, no. 4, 1994, pp. 38–39, ill.
Glass auctions and sales during 1994.

1058 "Kunstenaarsglas: L'art de toucher."
Glas en Keramiek, no. 4, 1997, pp. 38–39, ill.
In Dutch and English.
Painters and sculptors invited to work in glass at Adriano Berengo Fine Arts.

1059 "Order in Chaos: Toots Zynski & Co."
Glas en Keramiek, nos. 3/4, Sept./Oct. 1995, pp. 38–42, ill. In Dutch.
Mary Ann "Toots" Zynsky.

1060 "Peter Hengst: Transparantie en de schoonheid van de breuk."
Glas en Keramiek, no. 5, 1997, pp. 40–43, ill.
In Dutch and English.

Apparently random fractures in artist's glass objects "turn out to be carefully orchestrated so as to create an optical spectacle."

1061 "'Sculpture Is My Thing': Michael Ruhs gedroomde beelden."
Glas en Keramiek, nos. 5/6, 1996, pp. 42–44, ill.
Young Flemish glass artist.

1062 "Tessa Clegg."
Glas en Keramiek, no. 4, 1997, pp. 35–37, ill.
In Dutch and English.
Life and work of the British glass artist.

1063 "Venetia Aperto Vetro: International New Glass."
Glas en Keramiek, no. 4, Autumn 1996, pp. 11–14, ill.

1064 Mžyková, Alice.
"Symfonie barev."
Ateliér, no. 10, May 6, 1993, p. 5, ill.
English summary.
Exhibition of work by Pavel Trnka in Ambruck.

1065 Nadelman, Cynthia.
"Dan Flavin: The Line Electric."
ARTnews, v. 97, no. 4, April 1998, p. 98, ill.
Posthumously printed portfolio of etchings reiterates the importance of line in artist's fluorescent sculptures.

1066 Naito, Masamitsu.
"Challenge Toward the Possibility of Crystal Glass: Nobuyasu Sato."
Honoho Geijutsu, no. 10, 1985, pp. 164–167, ill.
In Japanese.

1067 Nakamura, Shinichiro.
"New Glass Collection of Yukiaki Ezoe: Takato Glass."
Honoho Geijutsu, no. 14, 1986, pp. 182–187, ill.
In Japanese.
Description of making iridescent glass in Takato studio glass center.

1068 Nicholls, Sharon.
"Woven Glass Vessels."
Craft Arts International, no. 44, 1998, pp. 78–81, ill.
Jane Gavan combines traditional textile techniques with glass beads and wire.

1069 Nilsson, Christina.
"Syskonsjälur i glas."
Sköna Hem, no. 2, Feb. 1995, p. 17, ill.
Ann Wählström and Mats Gustafson.

1070 Nordenfelt, Eva.
"Stengods och glaskronor."
Sköna Hem, no. 5, May 1995, p. 116, ill.
Chandelier by Märten Medbo.

1071 "Tre glaskonstnärer."
Sköna Hem, no. 5, May 1995, p. 116, ill.
Glass installation by Kristina Rimfors.

1072 Nordin, Anna.
"På gott humör."
Form, v. 93, no. 6 (714), 1997, p. 10, ill.
Glass designer Berit Johansson.

1073 "Ungt glas."
Form, v. 93, no. 4 (712), 1997, p. 6, ill.
Vases by Ann-Christine Kjellberg.

1074 Norvasuo, Markku.
"Alvar Aalto as a Designer of Light Fittings."
Form Function Finland, no. 68 (4), April 1997, pp. 26–33, ill.

1075 O'Connor, D. Thomas.
"Burning River Glassworks."
Glass Collector's Digest, v. 11, no. 5, Feb./March 1998, pp. 10–13, ill.
Copley, Ohio, studio.

1076 "Reflections by the Editor: Six Glass Artists at the Smithsonian Craft Show."
Glass Collector's Digest, v. 11, no. 6, April/May 1998, pp. 39–46, ill.
Stephan J. Cox, Kurt Swanson and Lisa Schwartz, Peter Houk, Robin Mix, Charles Savoie, and Kenny Walton.

1077 Odoni, Giovanni.
"L'ecologia della forma."
Casa Vogue, no. 250, April 1993, pp. 182–189, ill. Includes English text.
New designs by young Swedish designers, including glass artists Matz Borgström and Ann Wählström.

1078 Ohno, Bryan K.
"Dale Chihuly."
Bryan Ohno Gallery, 1998, pp. 2 and 5–6, ill.

1079 Öhrén, Peter.
"Glasfärg att Drunkna I."
Sköna Hem, no. 9, Sept. 1996, p. 105, ill.
Exhibition of glass by Caroline Södergren.

1080 "Utställningar: Designens Vändpunkt..."
Sköna Hem, no. 7, July 1996, p. 97, ill.
Glass by Nils Landberg and Edvin Öhrström.

1081 Okuno, Ken-ichi.
"The State of the Art – Contemporary Glass and Crafts."
Glass & Art (Tokyo), no. 10, Aug. 1995, pp. 64–65, ill. In Japanese and English.

1082 Ollman, Leah.
"Liza Lou's American Dream."
Art in America, v. 86, no. 6, June 1998, pp. 98–101+, ill.
Beaded environments.

1083 Olsen, Eric P.
"Warm Friend of a Cold Land."
The World & I, v. 13, no. 1, Jan. 1998, pp. 118–125, ill.
James Houston, designer of glass for Steuben.

1084 Olsson, Lillemor.
"Festligt glas för färgstark vardag."
Antik & Auktion, no. 6, June 1998, pp. 56–62, ill.
Decorative glassware by Hovmantorp firm.

1085 "'Jag tror att varje människa har en färgskala inom sig.'"
Antik & Auktion, no. 2, Feb. 1995, pp. 6–13, ill.
Signe Persson-Melin. Glass, pp. 10–11.

1086 Omata, Izumi.
"Glass Space of Toshio Sugawara."
Honoho Geijutsu, no. 16, 1987, pp. 116–118, ill.
In Japanese.

1087 Ondovcsik, Maryann.
"Four Acts in Glass."
The Crafts Report, v. 24, no. 262, Feb. 1998, pp. 24–26, ill.
Exhibition at the American Craft Museum with work by Chihuly, Vallien, Powers, and Morris.

1088 O'Neil, Ted.
"Arts Midland Features Glass, American Art."
Midland Daily News (Midland, MI), "Outlook/Lifestyle" section, Jan. 26, 1997, p. 17, ill.
Works in glass by artists Josh Simpson, Jason Ruff, April Wagner, and Wendy MacGaw.

- 1089** Oosterlinck, Christian.
"Portfolio: Jan-Willem van Zijst."
Kwintessens (VIZO), v. 3, no. 4,
Oct./Nov./Dec. 1994, p. 19, ill.
- 1090** Opie, Jennifer.
"Six of the Best."
Crafts (U.K.), no. 153, July/Aug. 1998,
pp. 28–31, ill.
Curator explains selection criteria for the
exhibition "A Celebration of Glass."
- 1091** O'Ryan, Lin.
"The Feminine Touch."
The Chair (Okra Glass Guild, Brierley Hill,
England), no. 2, June 1998, pp. 2–5, ill.
Interview with glassworker Sarah Cowan.
- 1092** "Okra, the Early Years."
The Chair, (Okra Glass Guild, Brierley Hill,
England), Dec. 1997, pp. 14–18, ill.
Glass studios founded in 1979.
- 1093** Oshima, Seiji.
"From the Starting Point of Glass Production:
Osamu Noda and Yumiko Noda."
Honoho Geijutsu, no. 11, 1985, pp. 146–147, ill.
In Japanese.
- 1094** Östlund, Helena.
"Dröm för glaskonstnärer."
Form, v. 94, no. 2 (716), 1998, pp. 78–79, ill.
Pilchuck Glass School.
- 1095** Page, Judith.
"Mary Ann Unger: Beneath the Skin."
Sculpture, v. 17, no. 4, April 1998, pp. 20–21, ill.
Sculptor uses Hydrocal and glass.
- 1096** Panza di Biumo, Giuseppe.
"La luce, realtà iniziale del mondo reale."
Domus, no. 802, March 1998, pp. 74–77, ill.
In Italian and English.
Dan Flavin.
- 1097** Patton, Phil.
"Today's Crafts Join Our Nation's Past at the
White House."
Smithsonian, v. 26, no. 3, June 1995, pp. 52–
57, ill.
Includes glass by Dale Chihuly, David Levi,
Kate Vogel/John Littleton, and others.
- 1098** Pavesi, Miloska.
"Illuminare."
Casa Vogue, no. 264, July/Aug. 1994,
pp. 119–125, ill.
New lighting combines blown glass and color.
- 1099** "Lights."
Casa Vogue, no. 272, April 1995, pp. 166–171, ill.
New lamps combine simplicity and advanced
technology.
- 1100** "Lights, Magic, Lights."
Casa Vogue, no. 268, Dec. 1994, pp. 94–97, ill.
Includes glass by Bořek Šípek.
- 1101** "Produzione: A tavola."
Casa Vogue, no. 250, April 1993, pp. 191–197, ill.
Tableware, including glass, by various de-
signers.
- 1102** Pearson, Ian.
"Creative Glassworking in Scotland."
Glass Line, v. 11, no. 6, April/May 1998,
pp. 11–13+, ill.
Report on master class directed by Paul Stan-
kard.
- 1103** "An Interview with Paul Stankard."
*British Society of Scientific Glassblowers
Journal*, v. 36, no. 1, Jan. 1998, pp. 41–44, ill.
- 1104** "An Interview with Robert Mickelson."
*British Society of Scientific Glassblowers
Journal*, v. 36, no. 2, April 1998, pp. 69–72.
Artistic lampworker and author.
- 1105** Pečinková, Pavla.
"Sklo na VŠUP: Dva ateliéry."
Umění a Řemesla, no. 4, 1997, cover and
pp. 27–33, ill. English summary.
Work by students in studios directed by Vladi-
mír Kopecký and Marian Karel at the Academy
of Arts, Architecture, and Design in Prague.
- 1106** Peräinen, Tapio.
"The Universal Kaj Franck."
Form Function Finland, no. 68 (4), April 1997,
pp. 16–21, ill.
- 1107** Perkins, Flo.
"Artist Presentations."
The Glass Art Society Journal, 1997, p. 60.
Author's talk at Tucson conference.
- 1108** Perreault, John.
"Catalogue: Robert Hickman."
Glass (UrbanGlass), no. 70, Spring 1998,
pp. 50–51, ill.
Colorless glass mosaic sculptures by Hickman.
- 1109** "Don't Tread on Me: The Meanings of
Rauschenberg's Glass Tires."
Glass (UrbanGlass), no. 70, Spring 1998,
pp. 20–25, ill.
Robert Rauschenberg's tires made at Urban-
Glass in his New York retrospective.
- 1110** "Lampworking Takes Off! A Portfolio."
Glass (UrbanGlass), no. 69, Winter 1997,
pp. 34–37, ill.
- 1111** "Marioni Magic."
Glass (UrbanGlass), no. 71, Summer 1998,
pp. 22–29, ill.
Work of Dante Marioni.
- 1112** "A Portfolio: Glass Outside of Glass."
Glass (UrbanGlass), no. 70, Spring 1998,
pp. 26–29, ill.
Artists who use glass: Dennis Oppenheim, Betty
Woodman, Lynda Benglis, Matthew Barney.
- 1113** "Reviews: Leopard and Tiger Return to
the Mountain."
Glass (UrbanGlass), no. 71, Summer 1998,
p. 51, ill.
Includes work by John Brekke.
- 1114** Perry, Rick.
"Specifying Art Glass: Why, When, How?"
GGW Vignettes (Gong Glass Works, Roch-
ester, NY), v. 7, no. 1, Summer 1998, p. 1+.
Architectural use of art glass.
- 1115** Perszyk, Peter.
"Weird Neon Things."
Sign Builder Illustrated, no. 50, March/April
1998, pp. 94–98, ill.
"Space age" objects that once adorned the
tops of many commercial signs are still alive
and blinking."
- 1116** Peshehonova, Larisa.
"Inview: Galina Selezneva – A New Direction."
Glass on Metal, v. 15, no. 1, Feb. 1996,
pp. 20–22, ill.
Enameled works by the artist.
- 1117** Petrová, Sylva.
"Humánní utopie Václava Ciglera opět v
Praze."
Ateliér, no. 17/18, Sept. 2 [9?], 1993, p. 16, ill.
English summary, p. 15.
Prague exhibition of work by glass artist
Václav Cigler.
- 1118** "Několik poznámek k tvorbě Františka
Víznera."
Bulletin Moravské Galerie v Brně, no. 53,
1997, pp. 161–163, ill. English summary.
Work by František Vízner, 1960s–1980s.
- 1119** "Posvátnost, ritus a vesmír."
Ateliér, no. 12, June 11, 1998, p. 5, ill.
English summary, p. 15.
Jitka Petrová in Prague exhibition "Sacred-
ness, Rite, and the Space"; includes glass.
- 1120** "Skleněné objekty Jaroslava Matouše."
Ateliér, no. 3, Feb. 5, 1998, p. 5, ill.
English summary.
Prague exhibit of objects by Jaroslav Matouš.
- 1121** Philabaum, Thomas and Wingfield, Leah.
"Viva Vidrio: Some Comments on Global Glass
in Tucson."
The Glass Art Society Journal, 1997, pp. 20–
21, ill.
The 1997 conference in Tucson.
- 1122** Phillips, Patricia C.
"Points of Departure: Public Art's Intentions,
Indignities, and Interventions."
Sculpture, v. 17, no. 3, March 1998, pp. 18–25, ill.
Includes installations with glass by Mierle
Laderman Ukeles.
- 1123** Pickett, Tina.
"Feature: Jeff Goodman Studio – Expectation
vs. Reality."
Glass Gazette, Fall 1997, pp. 3–5, ill.
- 1124** Piguet, Philippe.
"Jan Fabre, derviche dessinateur."
L'Œil, no. 497, June 1998, p. 18, ill.
Multimedia art includes glass.
- 1125** Piña, Leslie.
"Murano Glass at Mid-Century: Part 1."
Glass Collector's Digest, v. 12, no. 1, June/
July 1998, pp. 39–46, ill.
Italian glass of the 1950s: Aureliano Toso,
Arte Vetreria Muranese, Barbini, Barovier &
Toso, and Cenedese.
- 1126** "Murano Glass at Mid-Century: Part 2."
Glass Collector's Digest, v. 12, no. 2, Aug./
Sept. 1998, pp. 51–58, ill.
- 1127** Pincus-Witten, Robert.
"Rosenquist and Samaras: The Obsessive
Image and Post-Minimalism."
Artforum, v. 11, no. 1, Sept. 1972, pp. 63–69, ill.
Includes neon by Bruce Nauman and Richard
Serra, pp. 66–68.
- 1128** Piper, Adrian.
"Ian Burn's Conceptualism."
Art in America, v. 85, no. 12, Dec. 1997,
pp. 72–79+, ill.
Australian conceptual artist used glass in his
sculptures.
- 1129** Plaatsman, Roelien.
"Jens Pfeifer: Een terughoudend onderzoeker."
Glas en Keramiek, no. 1, March/April 1995,
pp. 10–12, ill.
Interview with the glass artist.

- 1130** "Martine Knoppert: De grenzen van een techniek."
Glas en Keramiek, no. 3, Summer 1996, pp. 28–30, ill.
Interview with Knoppert, and work by the artist.
- 1131** Pokorný, Petr.
"Vladimír Klein – The Chief Designer at Crystalex a.s."
New Glass Review (Czech), v. 52, no. 10, 1997, pp. 26–27, ill. In English and German.
- 1132** Poláčková, Dagmar and Schrammová, Ágnes.
"Stála expozícia úžitkového umenia, designu a architektúry 1900–1995: Slovenská Národná Galéria Bratislava."
Bulletin Moravské Galerie v Brně, no. 53, 1997, pp. 46–54, ill. English summary.
Permanent displays of applied arts, design, and architecture in Slovak National Gallery, Bratislava; includes glass by Štěpán Pala, Juraj Steinhübel.
- 1133** Polonsky, Gill.
"Contemporary Glass Society."
Neues Glas, no. 3, 1998, pp. 26–31, ill.
In German and English.
Newly founded British organization.
- 1134** Porcelli, Joe.
"Rick Melby's Glass Books."
Glass Craftsman, no. 147, April/May 1998, pp. 6–11, ill.
Books made of glass.
- 1135** "The Illusion of Reality: The Glass Paperweights of Paul Stankard."
The Antique Trader Weekly, v. 31, no. 3, Jan. 21, 1987, pp. 64–66, ill.
- 1136** Porges, Maria.
"Reviews: Clifford Rainey."
Sculpture, v. 17, no. 3, March 1998, pp. 59–60, ill.
Exhibition at San Francisco gallery.
- 1137** Poulizac, Stéphanie.
"Anne Savelli: 'L'Aventure fastastique de la création.'"
Offrir, Revue des Industries d'Art, no. 310, Feb. 1994, pp. 87–89, ill.
Designer for Saint-Hilaire.
- 1138** "Arts de la table et musées: Patrimoines en péril?"
Offrir, Revue des Industries d'Art, no. 319, Dec. 1994, pp. 27–29, ill.
Includes new edition of glass chair and mirror by Baccarat, p. 28.
- 1139** "Le Pari de Christophe Bridel."
Offrir, Revue des Industries d'Art, no. 314, June 1994, pp. 22–24, ill.
Profile of director of Cristallerie de Haute Bretagne.
- 1140** "La Rochère: Une Grande Cristallerie."
Offrir, Revue des Industries d'Art, no. 310, Feb. 1994, pp. 94–96, ill.
- 1141** Powell, Stephen Rolfe.
"Demonstrations: Large-Scale Glassblowing."
The Glass Art Society Journal, 1997, pp. 70–71, ill.
Author demonstrates at the Tucson conference.
- 1142** Prandi, Lidia.
"Progettare per lo sviluppo umano."
Stileindustria, v. 3, no. 10, June 1997, pp. 90–94, ill.
"Design under 35" exhibition.
- 1143** Preijde-Meijer, Mieke.
"Tussen Bhoeddha's en Beesten: Interview met Antoon van Wijk."
Glas en Keramiek, no. 1, 1998, pp. 18–22, ill.
In Dutch and English.
Molded glass animal figures.
- 1144** Proferansova, Maria and Sissoev, Boris.
"Inview: Maria Proferansova & Boris Sissoev."
Glass on Metal, v. 10, no. 5, Oct. 1991, pp. 236–237, ill.
Profile of the artists.
- 1145** Racekova, Jarmila.
"Mystery of Discovered Space: Contemporary Slovak Glass."
Neues Glas, no. 3, 1998, pp. 32–39, ill.
In German and English.
Exhibition touring Great Britain.
- 1146** Radeschi, Loretta.
"Rick Ayotte."
Glass Craftsman, no. 149, Aug./Sept. 1998, pp. 6–11, ill.
Paperweights by the artist.
- 1147** "Virginia Gabaldo."
Glass Craftsman, no. 148, June/July 1998, pp. 18–22, ill.
Portrait of the artist and her fused and painted work.
- 1148** Raemaekers, Désirée.
"Gemeentemuseum Den Haag."
Glas en Keramiek, no. 3, 1994, pp. 21–23, ill.
Recent acquisitions include glass by Han Schuil and Bert Frijns.
- 1149** Raimanová, Ivona.
"Absolut Art."
Ateliér, no. 4, Feb. 19, 1998, p. 3, ill.
Prague exhibition of designs for Absolut vodka.
- 1150** "Reviews: 'Angel, Angel – Legends of the Present.'"
Sculpture, v. 17, no. 4, April 1998, pp. 77–78, ill.
Exhibit includes Kiki Smith sculpture with glass beads.
- 1151** Ramljak, Suzanne.
"Louise Bourgeois: Fear's Mistress."
Glass (UrbanGlass), no. 69, Winter 1997, pp. 38–45, ill.
- 1152** Rankin, Susan.
"Review: Reciprocity – Artists Choose Artists."
Glass Gazette, Fall 1997, pp. 10–11, ill.
Peterborough, Ontario, exhibit with work by Crichton, Cornish, Copping, Lockau, Goodman, and Forbes.
- 1153** Ransová, Eva.
"Craft and Art in Glass II."
New Glass Review (Czech), v. 52, no. 10, 1997, pp. 8–10, ill. In English and German.
Results of second competition among large Czech glass industries, private studios, and students.
- 1154** Raut, Nathalie.
"Une Boutique au charme cosy."
Offrir International, no. 356, Sept. 1998, p. 121, ill.
Lalique opens London shop.
- 1155** Reid, Colin.
"News from Abroad: Glass in Venezuela."
Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 3, Nov. 1997, p. 17.
- 1156** Reimer, Julia.
"Glass Symposium in Hungary."
Glass Gazette, Winter 1998, p. 12.
- 1157** Rhabyt, Gwyan.
"Reviews: Clifford Rainey."
Glass (UrbanGlass), no. 70, Spring 1998, pp. 56–57, ill.
San Francisco exhibit.
- 1158** R'hila, Karin.
"Messe: Passagen – In Köln vereint."
Kunsthandwerk & Design, no. 2, March/April 1998, pp. 10–15, ill.
Cologne design fair included work by Ingo Maurer.
- 1159** Richardson, David E.
"Touched by an Angel."
Glass Collector's Digest, v. 11, no. 5, Feb./March 1998, pp. 41–47, ill.
West Virginia engraver Catherine Miller.
- 1160** Rinaldi, Paolo.
"Le stanze degli specchi."
Casa Vogue, no. 259, Feb. 1994, pp. 68–71, ill.
Palace in Samode, Rajasthan, includes a hall whose walls and ceiling are covered with mirrors.
- 1161** Robb, Deanna.
"June Schwarcz."
Glass on Metal, v. 16, no. 1, April 1997, pp. 21–22, ill.
Profile of the artist.
- 1162** "Images of Kent."
Glass on Metal, v. 15, no. 2, April 1996, pp. 34–35, ill.
Enameled steel mural for the city of Kent, Ohio.
- 1163** Robinson, Anne.
"Masters of Contemporary Glass: Selections from the Glick Collection."
Previews (Indianapolis Museum of Art), no. 36, Fall 1997, pp. 2–5, ill.
- 1164** Rogelin, Thierry.
"Biot, des années de soufflé pour 40 bougies."
Offrir, Revue des Industries d'Art, no. 334, June 1996, p. 26, ill.
Profile of the glassworks.
- 1165** "Nouveau procédé de Swarovski."
Offrir, Revue des Industries d'Art, no. 334, June 1996, p. 49, ill.
Glass recycling technique.
- 1166** "Pour ou contre l'école d'art: Une Histoire d'ego."
Offrir, Revue des Industries d'Art, no. 328, Nov. 1995, pp. 43–44, ill.
Includes glass by Christel and Christian Deschamps, and Nad Vallée.
- 1167** "Le Verre nouveau est exposé."
Offrir, Revue des Industries d'Art, no. 328, Nov. 1995, p. 23, ill.
Exhibition of contemporary glass at Sèvres.
- 1168** "Yan Zoritchak: La Science et la poésie du verre."
Offrir, Revue des Industries d'Art, no. 327, Sept. 1995, p. 67, ill.
Profile of the artist.
- 1169** Rogers, Michael.
"1998 Glass Art Society Conference Preview: Seto City, Japan."
The Glass Art Society Journal, 1997, pp. 31–32, ill.

1170 Rose-Shapiro, Annette.
"Diary: Barcelona."
Glass (UrbanGlass), no. 69, Winter 1997,
p. 64, ill.
Author visits the Fundació Centre del Vidre.

1171 "Diary: London Calling."
Glass (UrbanGlass), no. 71, Summer 1998,
p. 60, ill.
A visit to the Glasshouse; work by Annette
Meech, David Taylor, Fleur Tookey, and
Christopher Williams.

1172 "Reviews: Michèle Blondel."
Glass (UrbanGlass), no. 70, Spring 1998,
p. 54, ill.
New York exhibit.

1173 Rosin, Dino and Rosin, Diego.
"Demonstrations: Massiccio Glass Sculpting."
The Glass Art Society Journal, 1997, pp. 71–
72, ill.
Authors demonstrate at the Tucson conference.

1174 Ross, Linda and Houk, Peter.
"In Memory of Page Hazlegrove."
GAS News (Glass Art Society), Fall 1997, p. 3, ill.

1175 Rous, Jan.
"Klauzury VŠUP jako pokus o prostor."
Ateliér, no. 13, June 24, 1993, p. 16, ill.
English summary.
Student exhibition of the Prague College of
Applied Arts included work from Kopecký's
studio.

1176 Rowan, Victoria C.
"Exhibitions."
Architectural Record, v. 186, no. 5, May 1998,
pp. 43–44, ill.
Shiro Kuramata retrospective includes glass
chair.

1177 Rowlands, Penelope.
"Returning to the Source: Ettore Sottsass."
Metropolis, Dec. 1997/Jan. 1998, pp. 52–59+, ill.

1178 Ruas, Charles.
"Reviews: Kiki Smith."
ARTnews, v. 97, no. 1, Jan. 1998, p. 130, ill.
New York exhibit with glass.

1179 Rudberg, Maria.
"Ur den blå elden växer glaset fram."
Glas och Porslin, v. 63, no. 1, 1993, pp. 22–25, ill.
Hertha Bengtson.

1180 Rudge, Geraldine; Pavey, Ruth;
and Hoggard, Liz.
"Lookout: Helen Maurer, Ros Conway,
Alice Docherty."
Crafts (U.K.), no. 153, July/Aug. 1998,
pp. 32–35, ill.
Report on "promising newcomers to the crafts
scene" focuses on three artists who work with
glass.

1181 Ryan, John.
"An Allegory for Silicon Valley."
Glass on Metal, v. 13, no. 4, Aug. 1994,
pp. 81–82, ill.
"A mosaic mural in vitreous enamel on cop-
per" uses vocabulary of classical Greek
mythology to salute development of the semi-
conductor and transistor.

1182 Samani, Sylvie.
"Lampe Berger, une marque qui se sent bien
partout. . . ."
Offrir, Revue des Industries d'Art, no. 332,

April 1996, pp. 54–57, ill. English translation,
p. 83.
Household accessories in glass.

1183 "Murmures d'eau."
Offrir Club, supplement to *Offrir, Revue des
Industries d'Art*, no. 333, May/June 1996,
pp. 45–47, ill.
Glass for the bathroom.

1184 "Voyage cristallien dans l'univers de
Steuben."
Offrir, Revue des Industries d'Art, no. 331,
March 1996, pp. 40–41, ill.
Portrait of Steuben.

1185 "Yoshinori Masuda, vertige de verre."
Offrir Club, supplement to *Offrir, Revue des
Industries d'Art*, no. 333, May/June 1996,
p. 56, ill.
Japanese glass sculptor.

1186 San Bernardino, Joaquim.
"Jean-Claude Novaro: A Modern Master of
Glass."
The Glass Cone, no. 43, Autumn 1997, p. 6, ill.

1187 Sanders, John.
"Blowzone Glass Studio."
Cameo (The Friends of Broadfield House),
no. 17, Summer 1998, p. 2.
Iestyn Davies's studio relocated to the Crystal
Glass Centre, Amblecote.

1188 Saroldi, Vinicio.
"I 'Vetri ventilatori."
Alte Vitrie, v. 9, no. 3, 1997, pp. 4–9, ill.
English summary.
19th- and 20th-century glass louvered windows.

1189 Save, Colette.
"Eisch: Sensualité du verre."
Verre & Création, no. 9, Oct. 1997, p. 2, ill.
English summary, p. 8.
Retrospective at Museum of Charleroi, Belgium.

1190 "L'Art en train de se faire."
Verre & Création, no. 2, Oct. 1995, pp. 4–5, ill.
English summary, p. 8.
Interview with Laurence Bouquin, director of
Sars-Poteries Museum Workshop.

1191 "Les Lustres de Lille."
Verre & Création, no. 8, July 1997, p. 3, ill.
English summary, p. 8.
Renovated building in Lille includes monumen-
tal colored chandeliers by Gaetano Pesce.

1192 "Mieke Groot, Richard Meitner: Com-
plices en art."
Verre & Création, no. 8, July 1997, p. 4, ill.
English summary, p. 8.
Portrait of the glass artists.

1193 "Pascale Riberolles: Le Verre à l'envers."
Verre & Création, no. 2, Oct. 1995, p. 4, ill.
Portrait of the artist.

1194 "Retours d'Italie."
Verre & Création, no. 9, Oct. 1997, p. 3, ill.
Exhibition of glass by Erik Dietman and Jean-
Michel Othoniel in Paris.

1195 "Sars-Poteries à l'heure hollandaise."
Verre & Création, no. 8, July 1997, pp. 4–5, ill.
English summary, p. 8.
A Dutch season at the Musée-Atelier; exhibi-
tion of works by 18 Dutch artists.

1196 "Sars-Poteries: Louis Mériaux."
Neues Glas, no. 4, 1997, pp. 38–41, ill.
In German and English.

Excerpted from author's article in *La Revue
de la Céramique et du Verre*, no. 96, Sept./
Oct. 1997.

1197 "Le Second Souffle de Sars-Poteries."
Verre & Création, no. 1, July 1995, p. 3, ill.
English summary, p. 8.
The past and present organization of the
Musée-Atelier du Verre de Sars-Poteries.

1198 "Le Verre est l'ami du vin."
Verre & Création, no. 11, May 1998, pp. 2–3, ill.
English summary, p. 8.
Vintage works by 50 artists displayed in six
châteaux in the Bordeaux region.

1199 Save, Colette and de Beaumont, Thierry.
"Biot, capitale mondiale du verre."
Verre (Institut du Verre, Versailles), v. 3, no. 4,
July/Aug. 1997, pp. 42–46, ill.
Glass center and contemporary glass gallery
founded in 1960; exhibition "Les Verriales 97,"
with work by many international artists.

1200 "Janine Jacquot-Perrin: L'Ascension du
verre plat."
Verre (Institut du Verre, Versailles), v. 3, no. 5,
Sept./Oct. 1997, pp. 29–30, ill.
Contemporary flat glass artist.

1201 "La Revanche du chalumeau."
Verre (Institut du Verre, Versailles), v. 4, no. 3,
June 1998, pp. 49–51, ill.
Lampworking.

1202 "St'art 98: L'Euroverre naît à Strasbourg."
Verre (Institut du Verre, Versailles), v. 4, no. 1,
Feb. 1998, pp. 46–47, ill.
Contemporary art fair with European glass
galleries represented.

1203 Saxe, Dorothy.
"I Can't Hug a Painting. . . ."
The Crafts Report, v. 24, no. 262, Feb. 1998,
pp. 20–23, ill.
Glass (and other crafts) collectors George and
Dorothy Saxe.

1204 Scheiffele, Walter.
"A Classic Relaunched."
Schott Information, no. 83, Dec. 1997, pp. 7–
10, ill.
Designs by Wilhelm Wagenfeld are reintroduced.

1205 Scherer, Alice and Hector, Valerie.
"Doubling Up: South African Double-Faced
Stitches."
Beadwork, v. 1, no. 3, Summer 1998, pp. 22–
26, ill.

1206 Schmitt, Peter.
"Czeslaw Zuber: Deze hoofden snijden door
de ziel."
Glas en Keramiek, no. 5, 1997, pp. 18–21, ill.
In Dutch and English.
Polish artist's glass heads combine bright col-
ors and aggressive shapes.

1207 Schnetzer, Jenny.
"It's Hip to Be (Times) Square."
Signs of the Times, v. 220, no. 6, May 1998,
pp. 84–89, ill.
The "Great White Way" has become "a sign-
maker's dream."

1208 "Signs of Your Times: Women in Neon."
Signs of the Times, v. 220, no. 4, March 1998,
pp. 24–25, ill.
Juried exhibition features 18 works by 15
women artists, San Diego.

- 1209** Schriemer, Renske.
"De Glasblazer: Emil Pfeiffer."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 2, 1998, p. 15, ill.
Portrait of the glassblower.
- 1210** Schrijvers, Dirk.
"Glas voelen."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 2, 1998, pp. 4–5, ill.
Modern glass exhibition for the blind, in Brussels.
- 1211** "Klara Leibovitz bereikt het evenwicht nooit."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 8, no. 4, 1994, pp. 4–5, ill.
Work by the artist.
- 1212** "Schoonheid in vorm."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 1, 1997, pp. 12–15, ill.
Vessels by Sylvie Vandenhoecke.
- 1213** "Tien jaar glasopleiding in Mechelen."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 2, 1995, p. 15, ill.
Work of Myriam Somers.
- 1214** "Vogels en walvissen."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 2, 1996, pp. 17–19, ill.
Veerle Vandeput, Myriam Somers.
- 1215** "Vormgeving in Vlaanderen: Prachtig werk rommelig gepresenteerd."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 1, 1996, pp. 14–17, ill.
Belgian artists.
- 1216** Schroy, Ellen.
"Why Is Orrefors Swedish Glass Suddenly So Hot?"
Today's Collector (Warman's), v. 6, no. 11, Nov. 1998, pp. 80–84, ill.
- 1217** Schwabsky, Barry.
"The Glass Skin."
American Craft, v. 58, no. 4, Aug./Sept. 1998, pp. 48–53, ill.
Exhibition at The Corning Museum of Glass.
- 1218** Schwartz, Amy.
"Studio Starts Residency Programs."
The Corning Museum of Glass Newsletter, Spring 1998, p. 4, ill.
Flameworkers Alex Hamilton and Laurentiu Anghelache participate in residencies.
- 1219** Scurfield, David.
"Guild Second Spring Lecture."
The Guild of Glass Engravers Newsletter, Spring 1998, pp. 4–5.
Relationship between artist and patron.
- 1220** Searle, Karen.
"Margaret Gordon: Serendipitous Encounters."
Ornament, v. 21, no. 3, Spring 1998, pp. 36–39, ill.
Bead necklaces.
- 1221** Seeler, Margarete.
"Unisono: Commentary on a Gold and Cloisonné Panel."
Glass on Metal, v. 11, no. 2, April 1992, pp. 28–29, ill.
- 1222** Sehringer-Sulanke, Christine.
"Brian Clarke & Linda McCartney."
Neues Glas, no. 1, 1998, pp. 40–43, ill.

- In German and English.
Glass designer Clarke and photographer McCartney collaborate in exhibition in Romont, Switzerland.
- 1223** Seince, Françoise.
"Verre au féminin."
Le Courrier des Métiers d'Art, no. 171, May 1998, p. 15, ill.
Group exhibition of glass work by 12 young women, Paris.
- 1224** Seiz, Robert.
"Spielerisches mit Glas."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 16, Aug. 1998, pp. 874–876, ill.
Exhibition of new work from the Glasfachschule Zweisel of playful expressions of glass-making (musical instruments, glass floral arrangements, costumes and apparel, etc.).
- 1225** Sekora, Ondřej J.
"Slovo k pánům galeristům 21. století."
Bulletin Moravské Galerie v Brně, no. 53, 1997, pp. 104–106, ill.
Includes illustrations of sculpture by Janák, Libenský/Brychtová, and Kopecký.
- 1226** Šetlík, Jiří.
"Dvakrát z New Yorku."
Ateliér, no. 10, May 6, 1993, p. 8, ill.
English summary.
Libenský/Brychtová sculptures of 1991–1993 in New York exhibit.
- 1227** Shearing, Graham.
"Pittsburgh."
Neues Glas, no. 4, 1997, pp. 34–37, ill.
In German and English.
Glass exhibition at the Society for Contemporary Crafts; prize winner Sibylle Peretti.
- 1228** Siegmann, Renaud.
"La Flamme intérieure."
Table & Cadeau, no. 344, Oct. 1993, pp. 34–36, ill. English summary, p. 61.
Profile of Vianne, European manufacturer of lighting using hand-blown glass.
- 1229** Silander, Liisa.
"Light and the 'Female Principle.'"
RISD Views (Rhode Island School of Design), Fall 1994, p. 30, ill.
Glass, metal, and stone sculptures by Mary Shaffer.
- 1230** Silenzi, Simona.
"Trasparenze."
Casa Vogue, no. 262, May 1994, pp. 100–105, ill.
Includes Muranese glass.
- 1231** Simpson, Richard V.
"Kontes Brothers' Paperweights: South Jersey Masterpieces."
Antiques & Collecting Magazine, v. 102, no. 11, Jan. 1998, pp. 35–37+, ill.
James and Nontas Kontes paperweights.
- 1232** "A New Generation: American Paperweight Artist Ken Rosenfeld."
Antiques & Collecting Magazine, v. 103, no. 9, Nov. 1998, pp. 28–31+, ill.
- 1233** Skimao, Christian.
"François Vigorie ou le lancier de l'immatériel."
La Revue de la Céramique et du Verre, no. 99, March/April 1998, pp. 14–15, ill.
- 1234** Skolnik, Lisa.
"Chicago Style: Heirlooms for Tomorrow."
Chicago Tribune, "Home" section, June 8,

- 1997, u.p., ill.
Includes brief article about Frances and Michael Higgins.
- 1235** Skytte, Lillemor Olsson.
"50-talets klassiker."
Antik & Auktion, no. 12, Dec. 1996, pp. 38–44, ill.
50 years of classic designs, including Swedish glass.
- 1236** "Prisvärda fynd för påskens bord."
Antik & Auktion, no. 4, April 1997, pp. 39–44, ill.
Includes glassware for Easter celebrations.
- 1237** Slepian, Marian.
"What Is a Camel?"
Glass on Metal, v. 14, no. 1, Feb. 1995, pp. 20–22, ill.
Author's work focuses on large cloisonné enamels.
- 1238** Slot, Bernard.
"Het bloedrode lijden: Stanislav Borowski's objecten."
Glas en Keramiek, no. 4, Autumn 1996, pp. 23–25, ill.
Glass works by the artist.
- 1239** Smith, Leah A.
"A Crystal Clear Win."
A & E, The Magazine for Awards & Engraving Professionals, v. 11, no. 2, April 1998, pp. 40–41, ill.
Waterford Crystal creates Super Bowl trophy.
- 1240** "The Cutting Edge."
A & E, The Magazine for Awards & Engraving, v. 10, no. 10, Dec. 1997, pp. 26–28+, ill.
Cut-glass artist Pepi Herrmann created trophies, awards, and presentation pieces.
- 1241** Smith, Mark.
"Egg-Shaped Paperweights – Part III."
Annual Bulletin of the Paperweight Collectors Association, 1998, pp. 91–94, ill.
- 1242** Snell, Michael and Tonda, Michael.
"Patricia Breen Designs."
Collectors' Bulletin, June/July 1998, p. 133, ill.
Glass ornaments.
- 1243** Soléau, Antje.
"Die Manu Factum '97: Elitär aber wenig populär?"
Kunsth Handwerk & Design, no. 6, Nov./Dec. 1997, pp. 32–37, ill.
Craft fair in Westfalen; award to Georg Linden for glass and stone sculpture.
- 1244** "Das Spielerische im Glas."
Glas + Rahmen, v. 49, no. 1, Jan. 1998, pp. 40–41, ill.
Glass sculpture by Katja Schetting.
- 1245** Solis-Cohen, Lita.
"New York City: SOFA."
Maine Antique Digest, v. 26, no. 7, July 1998, pp. 18E–19E, ill.
Review of the exposition and glass sales.
- 1246** Sono, Takako.
"Glass Now '88 – 10th Year Exhibition."
Honoho Geijutsu, no. 20, 1988, pp. 132–135, ill.
In Japanese.
Exhibition of works by Mieke Groot, Dan Dailey, Dana Zámečníková, and others.
- 1247** Sour, Annemarie.
"Afstuderenden aan de Rietveld Academie over hun leven en werk."

Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 2, 1996, pp. 12–16, ill. Robert van der Ven, Laura Heyworth, Tijs Beelen.

1248 "Barbara Nanning: De natuur is mijn belangrijkste inspiratiebron." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 10, no. 4, 1996, pp. 17–19, ill. Work by Nanning.

1249 "Braggiotti Gallery: Op zoek naar de emotie." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 11, no. 2, 1997, pp. 24–25, ill.

1250 "Breekpunt de verleiding tot aanraken en aaien." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 9, no. 4, 1995, pp. 10–12, ill. Artists selected for International Glass Art Project 1995, including Armin Homolka, Keith Brocklehurst, Giampolo Amoroso, and Isabel Marquez de Almeida.

1251 "Glas in tochtige pakhuizen, op oude zolders en ontakelde fabrieken." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 8, no. 4, 1994, pp. 12–13, ill. Glass by Winnie Teschmacher.

1252 "Het heeft met gevoel in de handen te maken." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 10, no. 1, 1996, pp. 6–9, ill. Lampworked glass of Miranda van der Waal.

1253 "Maria Roosen betovert, verleidt en shockeert de wereld." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 9, no. 2, 1995, pp. 6–9, ill.

1254 Sparr, April. "Prestige Glass: The Success Story of Rob Jackson." *Sandcarving Quarterly*, v. 2, no. 3, Spring 1998, pp. 3–4, ill. Distributor of glass blanks in Canada.

1255 Spencer, Ruth. "Kristina Logan, Glass Bead Artist." *Beadwork*, v. 1, no. 3, Summer 1998, pp. 17–19, ill. Profile of the artist.

1256 Stassijns, Koen. "Wouter Bolangier." *Glashelder*, no. 8, Nov. 1996, p. 18, ill. Profile of the artist.

1257 Statom, Therman. "Artist Presentations." *The Glass Art Society Journal*, 1997, pp. 61–62, ill. Author's talk at Tucson conference.

1258 Stavis, Amy. "By Design: John and Kathleen Burchetta." *Tableware Today*, v. 3, no. 1, Feb./March 1998, pp. 38–39+, ill.

1259 "Meet Me at Saint Louis!" *Tableware Today*, v. 2, no. 6, Dec. 1997/Jan. 1998, pp. 56–59, ill. Saint-Louis stemware.

1260 Stenros, Anne. "Aesthetics of Everyday." *Form Function Finland*, no. 67, March 1997, pp. 4–5, ill. Wirkkala's "Chanterelle" vase.

1261 "Between Tradition and the Future: Finnish Design in the 90s." *Form Function Finland*, no. 68 (4), April 1997, pp. 40–45, ill.

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1278 Sykes, Rosaline. "A Natural Star." *Swarovski*, no. 8, July 1998, pp. 8–9, ill. Adi Stocker, Swarovski designer.

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- 1291** "Mark Peiser's Glass Modeling."
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- 1292** "Monument of Nature and Human: Michael Glancy."
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- 1293** "Yan Zoritchak: Denji Takeuchi's Roundtrip Letter."
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- 1294** "Pavel Hlava."
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- 1295** "William Carlson – Denji Takeuchi's Roundtrip Letter."
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- 1296** Tanaka, Toshiko.
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- 1297** Tanikawa, Koichi.
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- 1298** Tarsitano, Debbie.
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Salamander weights made from 1987 to 1990.
- 1299** Taylor, Bridget.
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- 1300** Teague, Elizabeth.
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- 1301** Terakato.
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- 1302** Thébaud, Sylvie.
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Holiday gift ideas, including glass by Lalique, Baccarat, Saint-Louis.
- 1303** Tichý, Jiří.
"Šém Gizely Šabóková."
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English summary.
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- 1304** Tomona, Makoto.
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Works by Jay Musler, Ginny Ruffner, Diana Hobson, and others.
- 1305** Tonchi, Stefano.
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- 1306** Towne, Douglas C.
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Signs "considered commercial folk art."
- 1307** Trabert, Heidi P.
"Ein Goldfisch im Wohnzimmer."
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Glass furniture by Erich Wintersteller.
- 1308** Trageser, Josie.
"Inview: Galina Selezneva."
Glass on Metal, v. 10, no. 5, Oct. 1991, pp. 248–251, ill.
Profile of the artist.
- 1309** "Recent Works by Josy Trageser: Sculptural Tubes and Letters."
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- 1310** Trepp, Judith.
"Reviews: Dan Graham."
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Two steel and glass pavilions in Zurich.
- 1311** Tromble, Meredith.
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Lino Tagliapietra executes ideas by two alumni of San Jose State University.
- 1312** Tschida, Fred.
"Artist Presentations."
The Glass Art Society Journal, 1997, p. 63, ill.
Author's talk at Tucson conference.
- 1313** Tudor, Jean.
"Inview: Yael Kahanov."
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Profile of the artist.
- 1314** Turner, Grady T.
"Reviews: Sherry Markovitz."
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Sculptures of mixed media and glass beads in New York exhibit.
- 1315** Ullrich, Polly.
"Reviews: Lino Tagliapietra."
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- 1316** Unger, Marjan.
"Glas in produktie."
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Bořek Šípek, Willem Noyons, Teake Bulstra, Arnout Visser, Ton Haas, Winnie Teschmacher, Jan van der Vaart.
- 1317** Urfer, Mrs. Beat.
"Inview: Beat Urfer."
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Profile of the artist.
- 1318** Uuden, Roland van.
"Glasmuseum Ebeltoft X jaar."
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Overview of 10 years of exhibitions at the Danish museum.
- 1319** Valoch, Jiří.
"Ambrúz v několika médiích."
Ateliér, no. 22, Oct. 23, 1997, p. 6, ill.
English summary.
Three exhibitions in Moravia with sheet glass installations by Jan Ambrúz.
- 1320** Vámos-Lovay, Zsuzsanna.
"Magyarország: Occasioni per il design ungherese."
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Includes glass by Péter Borkovics, pp. 62–63.
- 1321** van den Doel, Rob.
"Neil Wilkin: Stabile factor in scheppings-proces."
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- 1322** van den Doel, Rob; Liefkes, Reino; and van der Pol, Hannah.
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Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 4, 1987, pp. 18–20.
- 1323** van der Burght, Angela.
"Auteursrecht of beeldrecht."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 1, 1998, pp. 15–18, ill.
Artists' copyright issues.
- 1324** "Beeldrecht of Beeldkrom?"
Glashelder, no. 12, Nov. 1997, pp. 3–5, ill.
Sculptural pieces by Sunny van Zijst.
- 1325** "Glas in het derde millennium."
Glashelder, no. 12, Nov. 1997, pp. 11–14, ill.
Highlights from symposium held in Roermond, "Glass in the Third Millennium."
- 1326** "Glas kritisch bekeken: Wat is er aan de hand met de glaskunst?"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 2, 1997, pp. 9–11.
- 1327** "Is glas heet, warm of koud?"
Glashelder, no. 12, Nov. 1997, pp. 16–18, ill.
Implications of the terms "hot," "warm," and "cold" in connection with glass.
- 1328** "Het glasmuseum en de glasgalerie."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 1, 1998, pp. 22–25, ill.
Relationship between Dutch glass galleries and glass museums.
- 1329** "Ik zie ik zie wat jij niet ziet."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 4, 1997, pp. 20–21.
- 1330** "The Murano Connection: Berengo Fine Arts Gallery, Arnhem."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 10, no. 4, 1996, pp. 13–15, ill.
- 1331** "Stof tot nadenken."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 2, 1998, pp. 24–29, ill.
Giuseppe Penone, Julian Fabro, Mario Merz, Jannis Kounellis.
- 1332** "What Is in a Name?"
Glashelder, no. 9, Feb. 1997, pp. 15–17, ill.
Lampworked glass.

1333 "3 X Galerie."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 11, no. 4, 1997, pp. 12–14, ill.
Three Leerdam galleries: Glas Galerie Leerdam, Galerie Verboog, and Galerie "De Vlietskant."

1334 "3 X Galerie."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 1, 1998, pp. 12–14, ill.
Glass in three Maastricht galleries.

1335 van Ommen, Kasper.
"Uniek glas in Drents Museum."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 2, 1998, pp. 19–20, ill.
Glass in the Drents Museum, Assen.

1336 Van Slyke, Michele G.
"Inview: Michele G. Van Slyke."
Glass on Metal, v. 16, no. 2, June 1997, pp. 40–42, ill.
Profile of the artist.

1337 van Zijst, Femke.
"Een galerie is niemandsland."
Glashelder, no. 3, July 1995, pp. 23–24, ill.
Interview with Lillya Zeligman of Art Glass Centre International in Schalkwijk.

1338 van Zijst van der Burght, Angela and van Zijst, Jan-Willem.
"Vlak-glas: Meer aandacht."
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Observations on flat glass.

1339 Vanlatum, Anne.
"A Sars-Poteries un lieu vivant pour le verre."
La Revue de la Céramique et du Verre, no. 100, May/June 1998, pp. 42–43, ill.
History of the glassworks and Le Musée du Verre at Sars-Poteries; work by many international artists.

1340 Varax, Anne-Sophie de.
"Unio, la perle rare."
Offrir International, no. 346, Sept. 1997, p. 64, ill.
Shop features glass by French artists.

1341 Viesnik, Peter.
"Flameworking."
NZSAG (New Zealand Society of Artists in Glass), April 1998, p. 15, ill.
"Some information . . . on the current state of flameworking."

1342 Vine, Richard.
"Review of Exhibitions: Michèle Blondel."
Art in America, v. 86, no. 3, March 1998, p. 110, ill.
Houston exhibit.

1343 Volfová, Jana and Novotná, Jana.
"O designu pro všední den."
Bulletin Moravské Galerie v Brně, no. 53, 1997, pp. 98–101, ill. English summary.
"Everyday Design" includes drinking glasses by Jiří Šuháček and Mojmír Čermák.

1344 Volk, Gregory.
"Review of Exhibitions: Josiah McElheny at AC Project Room."
Art in America, v. 86, no. 3, March 1998, p. 107, ill.
New York exhibit.

1345 Waggoner, Shawn.
"Award-Winning Glass."
Glass Art, v. 13, no. 1, Nov./Dec. 1997,

pp. 46–51, ill.
Studios and companies that produce glass corporate gifts: Thames Glass, Harrie Art Glass, Kurt McVay, Solstice, Pyromania, Vitrix, Lundberg, and Eickholt.

1346 "Boats, Maps and Heads: The Glass Legends of Bertil Vallien."
Glass Art, v. 13, no. 2, Jan./Feb. 1998, pp. 4–8+, ill.

1347 "Debbie Tarsitano: Redefining the Paperweight Tradition."
Glass Art, v. 13, no. 1, Nov./Dec. 1997, pp. 4–7+, ill.

1348 "Farewell to Glass: The Final Sale of Stan Floate's Artwork."
Glass Art, v. 13, no. 1, Nov./Dec. 1997, pp. 14–15+, ill.
Fused glass artist, 1951–1997.

1349 "The Game in Glass: Michael Dupille's Baseball Art."
Glass Art, v. 13, no. 2, Jan./Feb. 1998, pp. 31–32+, ill.
Fused crushed glass panels by Dupille.

1350 "The Impossible Made Possible: Loren Stump's Lampworked Sculpture."
Glass Art, v. 13, no. 4, May/June 1998, pp. 38–42, ill.

1351 "Richard Marquis: The Unlikely Icon of Contemporary Studio Glass."
Glass Art, v. 13, no. 5, July/Aug. 1998, pp. 4–7, ill.
Interview with the artist.

1352 "Vitrography: The Vitrographer."
Glass Art, v. 13, no. 3, March/April 1998, pp. 48–51, ill.
Work by Judith O'Rourke, Kenneth Kerlake, Bennett Bean, Karen Kunc, and Warrington Colescott.

1353 Wagner, Sandra.
"Negotiating Boundaries: Artists Explore the Tijuana-San Diego Border."
Sculpture, v. 17, no. 2, Feb. 1998, pp. 32–37, ill.
Includes artists Einar and Jamex de la Torre.

1354 Waite, Alicia.
"Men in Black, Craft in Color."
The World & I, v. 13, no. 7, July 1998, pp. 102–109, ill.
Exhibition in Lancaster, Pennsylvania, reveals artistic nature of Amish; includes glass, pp. 104 and 107.

1355 Wallerius, Inga.
"Frihet att tolka; Guldglas."
Form, v. 91, no. 3 (699), 1995, pp. 8–9, ill.
Glass by Eva Ullberg and Anders Wingård.

1356 "Konsthandverk: Stiligt obrukbart."
Form, v. 93, no. 5 (713), 1997, p. 9, ill.
Exhibition at Varbergs museum of some glass from "Venetia Aperto Vetro": Tagliapietra, Myers, van Meurs, Hobson, and Salo.

1357 "Livsfilosofi."
Form, v. 91, no. 2 (698), 1995, p. 9, ill.
Glass by Bertil Vallien in Göteborg exhibit.

1358 Warmus, William.
"Harvey Littleton: Glass Master."
Glass (UrbanGlass), no. 72, Fall 1998, pp. 26–35, ill.
"An overview of the contributions of the founder of the Studio Glass Movement."

1359 Warnia, Pierre.
"Cristallerie et verrerie, symboles prestigieux du savoir-faire. Part 2. L'Art du verre à boire à travers l'histoire . . . de la table."
Offrir International, no. 344, June 1997, pp. 18–31, ill. English summary, pp. 61–64.
Art of the drinking glass, with examples from Saint-Louis, Sèvres, Daum, Lalique, etc.

1360 "Les Cristalleries Royales de Champagne ont le vent en poupe."
Offrir International, no. 356, Sept. 1998, pp. 108–113, ill. English summary, p. 139.
France's oldest crystal manufacturer preparing to expand to U.S., Latin America, and Asia.

1361 "Fenêtre ouverte sur l'Italie d'aujourd'hui."
Offrir, Revue des Industries d'Art, no. 330, Feb. 1996, pp. 41–50, ill.
Survey of glassmaking in Italy; includes profiles of Barbini, Venini, Seguso, and Bisazza.

1362 "Fenêtre ouverte sur Venise . . ."
Offrir International, no. 346, Sept. 1997, pp. 67–82, ill.
Series of articles on glassmaking in Venice, including a general survey and profiles of Carlo Moretti and Salviati.

1363 "Histoire millénaire du verre de Murano."
Offrir International, no. 340, Feb. 1997, pp. 49–57, ill. English translation, pp. 86–88.
Salviati.

1364 "Lalique, trois générations de cristaliers."
Offrir, Revue des Industries d'Art, no. 332, April 1996, pp. 50–53, ill.
Retrospective in Strasbourg features works by René, Marc, and Marie-Claude Lalique.

1365 "Lalique: Trois générations de cristaliers."
Offrir, Revue des Industries d'Art, no. 336, Sept. 1996, pp. 107–108, ill. English translation, pp. 130–131.
Lalique's rich history includes three generations of artists of international fame.

1366 "La Nouvelle Configuration du marché américain des arts de la table."
Offrir International, no. 346, Sept. 1997, pp. 83–93, ill.
Articles on the marketing of glass in America by European firms.

1367 "Les Splendeurs du verre de Murano."
Offrir Club, supplement to *Offrir, Revue des Industries d'Art*, no. 330, Feb./March 1996, pp. 40–46, ill.
Survey of Muranese glass.

1368 "Le Verre à un pays, la République Tchèque."
Offrir, Revue des Industries d'Art, no. 327, Sept. 1995, pp. 97–128, ill.
An overview of many Bohemian glass firms and studios: Caesar Crystal, Beranek, Jaroslav Svoboda, Atelier Moravie, Zahn, and others.

1369 "Les Verriers d'Alsace: Leur aventure . . ."
Offrir, Revue des Industries d'Art, no. 336, Sept. 1996, pp. 103–107, ill.
Tour of Alsatian glasshouses.

1370 "Le Visage de Swarovski en 1996."
Offrir, Revue des Industries d'Art, no. 331, March 1996, pp. 33–36, ill.
Profile of the company.

1371 Wasserstein, Henry P.
"Minutes of the Meeting of MCGG, November 16, 1997."
MCGG Minutes (Metropolitan Contemporary Glass Group), Nov. 1997, pp. 4–5.
UrbanGlass fellows Evan Snyderman and Raven Wilson.

1372 "Report on MCGG Philadelphia Trip."
MCGG Minutes (Metropolitan Contemporary Glass Group), Dec. 1997, pp. 1–20.
Includes visit with glass artists Judith Schaechter, Jon Clark, Patti Dougherty, Adam Kamens, Lucartha Kohler, Ray King, and Steve Stormer.

1373 Watson, Dan.
"Demonstrations: Practical Annealing."
The Glass Art Society Journal, 1997, pp. 77–80, ill.
Measurement-based techniques of annealing used at the Steward Observatory Mirror Laboratory are discussed at the Tucson conference.

1374 Watts, David.
"New Designers '97."
Glass Network (Newsletter of the Contemporary Glass Society, U.K.), no. 3, Nov. 1997, pp. 12–13, ill.
Review of an exhibition of student work from 11 U.K. schools.

1375 "Review of the Guild Exhibition at Shakespeare's Globe."
The Guild of Glass Engravers Newsletter, Autumn 1997, pp. 6–12, ill.

1376 Webster, Kim.
"School's Out and Sheridan Grads Proudly Present 1500 Degrees of Glass."
Glass Gazette, Fall 1997, pp. 18–19, ill.

1377 Webster, Mary Hull.
"Reviews: Maria Porges."
Artweek, Feb. 1998, p. 18, ill.
Installations include glass in San Francisco exhibit.

1378 Wechsler, Max.
"Reviews: Andreas Gehr."
Artforum, May 1988, p. 158, ill.
Artist's work on display in St. Gallen.

1379 Weingärtner, Harald.
"Swarovski Kristallwelten."
International Lighting Review, no. 3, 1997, pp. 118–121, ill.
Lighting design at the Wattens, Austria, glass center.

1380 Weissinger, Sabine.
"Glaskunst und Architektur – ein peripheres Thema?"
Glasforum, v. 48, no. 1, 1998, p. 2.
Editorial on use of glass in architecture.

1381 Werstiuk, Jeff.
"Artist Profile: Brad Copping – Carving a Reputation."
Glass Gazette, Fall 1998, pp. 3–5, ill.

1382 Westerink, Geraart.
"Techno Buddha ontmoet Astro Boy: De wijde wereld van Hans van Bentem."
Glas en Keramiek, no. 1, 1998, pp. 12–17, ill.
In Dutch and English.
Artist's sculptures incorporate glass.

1383 Whitcomb, Kay.
"Jackson and Ellamarie Woolley."
Glass on Metal, v. 11, no. 2, April 1992, pp. 38–39, ill.

1384 "Kay Whitcomb: Art Career for Enameling: Part I."
Glass on Metal, v. 15, no. 4, Oct. 1996, pp. 91–93, ill.

1385 White, Edmund.
"Jean-Michel Othoniel: The Interpretation of Desires."
Parkett (Parkett Series with Contemporary Artists), no. 52, 1998, pp. 6–19, ill. In English and German.
Artist uses glass and glass beads in his sculptures.

1386 Whiteley, Peter O.
"Singular Ornaments."
Sunset, v. 195, Dec. 1995, p. 68, ill.
Glass ornaments from Western studios: Roger Vines, Stuart Abelman, Craig Zweifel, Glass Eye Studio.

1387 Whiteman, Larry.
"Swarovski Silver Crystal."
Collectors' Bulletin, April/May 1998, p. 24, ill.

1388 Whiting, David.
"International Exhibitions: Bernard Dejonghe – Fusions."
Crafts, (U.K.), no. 150, Jan./Feb. 1998, p. 50, ill.
Exhibition in Dunkerque, France.

1389 Wichert, Geoffrey.
"Life in the Vortex: Putting Glass in Its Place."
Neues Glas, no. 1, 1998, pp. 24–31, ill.
In German and English.
Richard Marquis.

1390 "Tango en Cristal: The Art of Silvia Levenson."
Neues Glas, no. 4, 1997, pp. 18–25, ill.
In German and English.

1391 Wickman, Kerstin.
"Högst vanligt."
Form, v. 91, no. 2 (698), 1995, p. 8, ill.
Stockholm exhibit with glass by Anna Livén, Eino Mäkelä, Pia Rousku-Hellgren, and Martti Rytönen.

1392 "Konsthantverk: Friska gester."
Form, v. 94, no. 1 (715), 1998, p. 6, ill.
Glass by Reino Björk.

1393 Widman, Dag.
"En silverterrinn och en glasskål."
Nationalmuseum Bulletin (Stockholm), v. 4, no. 2, 1980, pp. 51–53, ill.
Glass bowl by Ann Wärf and Wilke Adolfsson.

1394 Wigleven, Kitty.
"Bert Frijns wint World Glass Now '88."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 3, Sept. 1988, pp. 5–7, ill.

1395 "Vormen in glas."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 2, no. 4, Dec. 1988, pp. 7–9, ill.
Exhibition of works by Dutch glass artists.

1396 Wilbur, Bob and Wilbur, Terry.
"Geoffrey Beetem Glass Design Studio."
The "Marble Connection" Newsletter, v. 6, no. 2, July 1997, pp. 1–3, ill.
Ohio marble maker.

1397 "Interplanetary Travel Along the Mohawk Trail – Josh Simpson."
The "Marble Connection" Newsletter, v. 5, no. 1, Jan. 1996, pp. 1–3, ill.

1398 "North River Glass Studio and Gallery."
The "Marble Connection" Newsletter, v. 6, no. 3, July 1997, pp. 1–2, ill.
Massachusetts studio makes marbles and other items.

1399 Wood, James.
"Making a Splash with Coloured Glass."
Tableware International, v. 27, no. 9, Oct. 1997, pp. 21–23, ill.
Scandinavian and British glass tableware companies are using color in imaginative ways.

1400 "Warming to Colour."
Tableware International, v. 25, no. 5, June 1995, pp. 41–42+, ill.
Colored glass made in the U.K. and on the continent by firms such as Dema, Durand, Schott Zwiesel.

1401 Woudenberg, Bert.
"Bernardine de Neeve-prijs is onverwachte aanjager voor Lisa Gherardi."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 4, 1995, pp. 6–9, ill.

1402 "Frank van den Ham laat bezoekers in zijn keuken kijken."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 2, 1995, pp. 28–29, ill.

1403 "Leerdam wil ambitieuze manifestatie met European Glass '96."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 2, 1995, p. 23.

1404 "Nieuwe venetiaanse glaskunst in Arnhem."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 9, no. 2, 1995, p. 25, ill.
Includes work by Kiki Kogelnik.

1405 Wright, D. Henry.
"Artist Profile: Kapran on Flameworking."
Glass Gazette, Winter 1998, pp. 3–6, ill.
Toronto glass artist Alexandre Kapran.

1406 Wurth, Andrea.
"Glaskunst: Renato Santarossa – *Sculpturen aus Glas*."
Glaswelt, v. 50, no. 10, Oct. 1997, p. 68, ill.

1407 Yablonsky, Linda.
"Powering Up."
Art in America, v. 86, no. 3, March 1998, pp. 88–95, ill.
Neon sculptures by Keith Sonnier.

1408 Yagi, Hiromasa.
"Glass Review: Toyama Modern Glass Sculpture Exhibition."
Glass & Art (Tokyo), no. 10, Aug. 1995, p. 80, ill. In Japanese.

1409 Yajima, Miyuki.
"World News from Italy."
Glass & Art (Tokyo), no. 10, Aug. 1995, p. 69, ill. In Japanese.

1410 Yood, James.
"Bill Boysen: From the Beginning."
Glass (UrbanGlass), no. 72, Fall 1998, pp. 50–55, ill.
An assessment of the artist's progress.

1411 "Review: Stephen Powell."
Glass (UrbanGlass), no. 70, Spring 1998, p. 52, ill.
Chicago exhibition.

1412 "Thinking about Stankard."
Glass (UrbanGlass), no. 69, Winter 1997,
pp. 28-33, ill.
Paul Stankard.

1413 Yuri, Seisuke.
"Twenty Years of Making Facets: Restoration
of Satsuma Cut Glass."
Honoho Geijutsu, no. 10, 1985, pp. 180-183, ill.
In Japanese.

1414 Zapata, Janet.
"Cloisonné Enamels of Marian Slepian."
Glass on Metal, v. 16, no. 4, Dec. 1997,
pp. 93-94, ill.

1415 Zellen, Jody.
"Reviews. Liza Lou: Back Yard and Kitchen."

Art Papers, v. 22, no. 5, Sept./Oct. 1998, p. 36, ill.
Beaded environments.

1416 Ziegler, Roserita.
"Thames Street Glass House."
The Fenton Flyer, v. 2, no. 5, Nov./Dec. 1991,
pp. 5-6.
Matthew Buechner. Reprinted from Dec. 1987/
Jan. 1988 issue of *Glass Collector's Digest*.

1417 Zimmer, Jenny.
"Patterns of Existence."
Craft Arts International, no. 43, 1998, pp. 27-
31, ill.
Works by Gerry King.

1418 Zirnsack, Arthur and Dreutler-Zirnsack,
Hanne.
"Demonstrations: Swedish Graal Technique."

The Glass Art Society Journal, 1997, pp. 72-
73, ill.
Authors' work at the Tucson conference.

1419 Zoritchak, Thomas.
"Lubomir Ferko: 'Ce que racontaient les Pro-
phètes.'"
La Revue de la Céramique et du Verre, no. 97,
Nov./Dec. 1997, pp. 38-41, ill.
Exhibition of Ferko's sculptures at Cathédrale
de Maguelone in Villeneuve.

1420 "Michel Delcey - Peintre et graveur de
son métier."
La Revue de la Céramique et du Verre, no. 99,
March/April 1998, pp. 21-23, ill.
Painted and engraved glass sculptures by
Michel Delcey.

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

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

1421 Anonymous.
"Albast en marmer, opnieuw ondekt. . ."
Glashelder, no. 6, May 1996, pp. 3-5+, ill.
Contemporary stained glass windows.

1422 "Albérola à Nevers."
Chroniques d'Art Sacré, v. 46, Summer 1996,
pp. 26-27, ill.
Work by François Rouan.

1423 "Arbeiten aus den Werkstätten W. Derix."
Das Münster, v. 22, no. 1, Jan./Feb. 1969,
pp. 39-44, ill. English summary.
Stained glass works by various artists.

1424 "Arbeiten aus der Mayer'schen Hof-
kunstanstalt, München."
Das Münster, v. 24, nos. 2/3, March-June 1971,
p. 141, ill. English, French summaries.
New stained glass works by the firm.

1425 "Arrêt image sur les réalisations
primées au Benedictus 98."
Verre Actualités, no. 157, June/July 1998,
pp. 23-26, ill.
Four glass-in-architectural projects win the
Benedictus Award.

1426 "Art Glass Reinforces Clean and Sim-
ple Architecture."
GGW Vignettes (Gong Glass Works, Roches-
ter, NY), v. 5, no. 2, Fall 1997/Winter 1998, in-
sert, ill.
Stained glass windows designed by Nancy
Gong for Rochester home. Reprinted from In-
teriors & Sources, Sept. 1997.

1427 "An Artist's Statement: A Solo Exhibi-
tion."
Stained Glass, v. 93, no. 2, Summer 1998,
pp. 122-125, ill.
Ellen Mandelbaum.

1428 "Atelier Flos BV: Ambachtelijk atelier
met moderne kunst."
Glashelder, no. 8, Nov. 1996, pp. 11-12, ill.
Stained glass and mosaics.

1429 "Aus dem Lebenswerk von Karl
Knappe. Beiträge, Briefe, Bilddokumentation."
Das Münster, v. 23, no. 4, July/Aug. 1970,
pp. 244-262, ill. English, French summaries.

Work of Munich sculptor included stained
glass and mosaics.

1430 "Benedictus Awards 1997: Innovative
Anwendungen von Verbundglas."
GFF, Zeitschrift für Glas, Fenster, Fassade,
no. 18, Sept. 1997, pp. 971-972, ill.
Benedictus Awards for architectural use of
glass.

1431 "Ein Bibelzitat in Glas gefaßt."
Glas + Rahmen, v. 48, no. 8, Aug. 1997,
p. 25, ill.
Lucia Jakobs.

1432 "Bild-Dokumentation."
Das Münster, v. 20, no. 2, March/April 1967,
pp. 101-143, ill. English summary.
Stained glass windows of recent years and
from projects planned for 1966/1967.

1433 "Bild-Dokumentation."
Das Münster, v. 20, no. 6, Nov./Dec. 1967,
pp. 429-485, ill. English summary.
Stained glass windows in German churches.

1434 "Brian Baxter Lauded for Architectural
Glass Work."
Glass (British Columbia Glass Arts Associa-
tion), v. 9, no. 2, Nov. 1997, p. 8, ill.
Artist nominated for award.

1435 "Centre International du Vitrail: Les
Grands Chantiers de vitraux contemporains
en France."
Verre (Institut du Verre, Versailles), v. 3, no. 6,
Nov./Dec. 1997, pp. 21-22, ill.
Exhibit "Lumières en patrimoine" at the Char-
tres center: work by Claude Viallat, François
Rouan, Udo Zembok, Gilles Rousvoal, Marc
Couturier.

1436 "Chronik: Glaskunst."
Art (Das Kunstmagazin), no. 1, Jan. 1998,
p. 107, ill.
New stained glass museum in Linnich, Germany.

1437 "Classico sempre attuale."
ShowCase, v. 9, no. 24, Oct. 1997, pp. 64-73,
ill. In Italian and English.
Includes glass and marble mosaic designed
by Luca Scacchetti.

1438 "Commissioning Glass Art."
Architectural Record, v. 186, no. 4, April 1998,
p. 165, ill.
Ellen Mandelbaum wins award for religious art
and architecture.

1439 "Danske glaskunstnere vil præge byg-
geriet i udlandet."
GlasMagasinet, v. 4, no. 4, Nov. 1995, p. 12, ill.
Large glass work for Danish museum.

1440 "Des Vitraux signés Garouste pour
l'église bourguignonne de Talant."
L'Estampille/L'Objet d'Art, no. 320, Jan. 1998,
p. 4, ill.
Gérard Garouste designs set of windows for
small church in Côte-d'Or.

1441 "Detail of Stained Glass Mural."
RISD Views (Rhode Island School of Design),
Fall 1994, p. 28, ill.
Mural by Helen Webber for cruise ship.

1442 "Du Reglit pour Jussieu."
Verre (Institut du Verre, Versailles), v. 4, no. 3,
June 1998, pp. 56-58, ill.
Use of architectural glass at Jussieu campus,
University of Paris.

1443 "Durham's Millennium Window."
Glass Age, v. 40, no. 12, Dec. 1997, p. 23, ill.
20-ft. window by Joseph Nuttgens for Durham
Cathedral.

1444 "Farbiges Glas heute."
GFF, Zeitschrift für Glas, Fenster, Fassade,
no. 11, June 1998, pp. 607-608, ill.
Brief history and products of the German col-
ored glass firm Creative Glass; work by Linda
Ethier, Narcissus Quagliata, Rudi Gritsch.

1445 "Fenster und Mosaiken aus der Franz
Mayer'schen Hofkunstanstalt, München."
Das Münster, v. 19, nos. 3/4, March/April
1966, pp. 113-128, ill. English summary.
Stained glass windows by the German firm.

1446 "The Fish Man."
The Score (Spectrum Glass Company, Wood-
inville, WA), March 15, 1998, pp. 1-2, ill.
Dan Rose designs and builds stained glass
panels based on fish theme.

- 1447** "Fusing-Glasfenster verbinden im Rathaus der Stadt Selm Altes mit Neuem." *GFF, Zeitschrift für Glas, Fenster, Fassade*, no. 2, Jan. 1998, p. 75, ill. Window designed by Leo Janischowsky.
- 1448** "Een gat in de muur, de geschiedenis van het raam." *Glashelder*, no. 7, Aug. 1996, p. 19+, ill. Brief history of architectural glass.
- 1449** *Gemmail*. Tokyo: Tobu Museum of Art, 1998, 171 pp., ill. In Japanese and French. Gemmail panels (a post-World War II technique of shards of colored glass built up in layers) by Roger Malherbe-Navarre and Jean-Paul Sala-Malherbe; images are copies of paintings by many artists, including Picasso, Braque, Roualt Van Gogh, Modigliani, and others.
- 1450** "Gerd Jähnke 50 Jahre." *Das Münster*, v. 24, nos. 2/3, March–June 1971, pp. 150–151, ill. English, French summaries. Church windows by Jähnke.
- 1451** "Glas in de architectuur." *Glashelder*, no. 7, Aug. 1996, pp. 17–18, ill. F. van Tetterode Glasatelier B.V., architectural glass firm.
- 1452** "Glas som funktion og symbol." *GlasMagasinet*, v. 5, no. 4, Nov. 1996, pp. 14–15, ill. Architectural glass.
- 1453** "Glas Zauber." *Transparent* (Vegla Vereinigte Glaswerke), no. 3, [n.d.], pp. 8–11, ill. European architects and designers answer the question, "What does glass mean to you?"
- 1454** "Glasbewerkingsbedrijf Brabant niet vies van ambacht." *Glashelder*, no. 6, May 1996, pp. 26–27, ill. Atelier Brabant and Frank Coalen.
- 1455** "Glass, Light and Space." *Glass Network* (Contemporary Glass Society, U.K.), no. 3, Nov. 1997, p. 7. Review of the Crafts Council exhibition on glass in architecture, with 11 exhibitors.
- 1456** "Harmoniously Integrated." *Schott Information*, no. 81, Jan. 1997, p. 21, ill. Windows for Munich church designed by Jörg Zimmerman.
- 1457** "Horizontal, Vertical or Bent?" *GGW Vignettes* (Gong Glass Works, Rochester, NY), v. 2, no. 3, Summer/Fall 1993, p. 5. Reinforcement bars in leaded glass designs.
- 1458** "Hundertwasser v Bärnbachu." *Umění a Řemesla*, no. 4, 1997, pp. 42–44, ill. English summary. Reconstructed church in Bärnbach includes a stained glass window and mosaic panel by Friedensreich Hundertwasser.
- 1459** "Idlewild Art." *The New Yorker*, v. 36, no. 20, July 2, 1960, pp. 18–20. Stained glass facade for American Airlines terminal by Robert Sowers.
- 1460** "In mostra a Quarit." *Casa Vogue*, no. 267, Nov. 1994, p. 148, ill. Italian exhibition "Vetrare e tessuti" (stained glass and textiles) held in Milan.
- 1461** "Innovation in Outdoor Illumination with Fibre Optic Lighting." *Lighting Art & Science for International Designers*, v. 18, no. 3, May 1998, pp. 26–28, ill. Overview followed by case study in Australia.
- 1462** "Innovations & Renovations." *Glass Magazine*, v. 48, no. 7, July 1998, pp. 68–70, ill. Winners of 1998 DuPont Benedictus Awards display creative uses for laminated glass.
- 1463** "Joan Irving's San Diego Airport Installation." *Glass Craftsman*, no. 148, June/July 1998, pp. 66–67, ill. Three major works of architectural glass by the artist.
- 1464** "Joep Nicolas." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 11, no. 4, 1997, p. 3, ill. Exhibition at Stedelijk Museum Roermond.
- 1465** "Kathleen Akers: Akers Architectural Glass." *Glass Craftsman*, no. 147, April/May 1998, pp. 50–51, ill.
- 1466** "Katholische Kirche Mariä Himmelfahrt Mössingen." *Glasforum*, v. 48, no. 1, 1998, pp. 25–29, ill. English summary, p. 54. Pointed glass lantern covers church ceiling; artist Bernhard Huber produces large glass panels using ceramic colors applied to glass surface.
- 1467** "Katholische Pfarrkirche 'Herz Jesu' München." *Glasforum*, v. 48, no. 1, 1998, pp. 9–12, ill. English summary, p. 53. Church project in Munich includes translucent glass wall and huge glass doors.
- 1468** "Keiichi Yamamoto: Artist of the Month." *The Daily Grind* (Association of Stained Glass Lamp Artists), no. 46, May 1997, p. 5. Tiffany-style stained glass lamps.
- 1469** "Klaus Hilsbecher." *Glashelder*, no. 12, Nov. 1997, p. 10, ill. Brief profile of the glass artist.
- 1470** "Kort nieuws: Zilver in de stroom; Liefde." *Glas en Keramiek*, no. 3, Summer 1996, p. 6, ill. Panels by Peter Vormer of The Hague for the Netherlands embassy in Washington, D.C., and piece by Bernard Heesen.
- 1471** "Leap Retrospective at American Glass." *Antiques and The Arts Weekly*, v. 26, no. 3, Jan. 16, 1998, p. 18, ill. J. Kenneth Leap exhibit at the Museum of American Glass, Millville, New Jersey.
- 1472** "Leute von heute: Tobias Eberle." *Glas + Rahmen*, v. 49, no. 1, Jan. 1998, p. 74, ill.
- 1473** "Lois Gregg Auclair's Freestanding Stained Glass Sculpture." *Stained Glass*, v. 93, no. 3, Fall 1998, pp. 207–208, ill. Unusual fabrication techniques.
- 1474** "Lumières en patrimoine." *Le Courrier des Métiers d'Art*, no. 168, Jan./Feb. 1998, p. 5, ill. Stained glass by Gérard Garouste in the Notre Dame church in Talant, France.
- 1475** "Malerei auf Glas – Trennwand als Kunstobjekt." *GFF, Zeitschrift für Glas, Fenster, Fassade*, no. 17, Sept. 1998, pp. 923–924, ill. Tobias Kammerer and Derix Glass Studios create a painted glass wall.
- 1476** "Milieureglementering en het glazeniersambacht." *Glashelder*, no. 3, July 1995, pp. 6–8, ill.
- 1477** "Mosaics . . . for the Birds!" *The Score* (Spectrum Glass Company, Woodinville, WA), Sept. 15, 1998, pp. 1–2, ill. Covering a clay birdbath with glass mosaic tiles.
- 1478** "Musée Suisse de Vitrail/Romont." *Glasforum*, v. 48, no. 1, 1998, p. 44, ill. Exhibition features work of Brian Clarke.
- 1479** "Museum für Hamburgische Geschichte: Leicht wie ein Zelt, transparent wie ein Gewächshaus." *Transparent* (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 20–27, ill. English summary, p. 27. Courtyard of Hamburg museum is to be fitted with a "virtually invisible" glass roof.
- 1480** "Nouvelle aérogare de Roissy: Le Mariage de l'acier et du verre." *Verre* (Institut du Verre, Versailles), v. 4, no. 1, Feb. 1998, pp. 33–36, ill. Extensive use of glass in new addition to Charles de Gaulle airport, Paris.
- 1481** "Når glas og kunst mødes." *GlasMagasinet*, v. 3, no. 4, Nov. 1994, p. 15, ill. Work of Per Hebsgaard.
- 1482** "Neue christliche Kunst in Deutschland." *Das Münster*, v. 20, no. 4, July/Aug. 1967, pp. 270–288, ill. English summary. Includes stained glass window by Toni Tünnhoff and window using thick glass by Wilhelm Buschulte.
- 1483** "News: Benedictus Award." *Abitare*, no. 369, Jan. 1998, p. 30, ill. In Italian and English. 1997 awards for laminated glass in architecture.
- 1484** "Notizie/News: Progettare con il vetro stratificato." *Domus*, no. 801, Feb. 1998, u.p. In Italian and English. Benedictus Awards focus on innovative use of glass in design of courthouse.
- 1485** "Økologisk teaterværksted af glas." *GlasMagasinet*, no. 3, Aug. 1998, pp. 6–7, ill. Use of glass in construction of Swedish theater.
- 1486** "Omnibusbahnhof in Endersbach: Charmanter Regenschutz aus Stahl und Glas." *Transparent* (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 42–45, ill. English summary, p. 45. Bus station consists of three glass roofs: two outer glass pavilions have arched roofs, and the central pavilion has a cylindrical one.
- 1487** "'Ontwerpen is dromen met je hart, denken met je hoofd envisualiseren met je handen.'" *Glashelder*, no. 7, Aug. 1996, pp. 10–13, ill. Interview with architect Mick Eekhout.
- 1488** "Parade: Venus Rising." *Ontario Craft*, v. 23, no. 1, Summer 1998, p. 21, ill. *Dance of Venus* by Stuart McKinlay Reid.

- 1489** "Pfizer World Headquarters Lobby Renovation, New York."
Glasforum, v. 48, no. 1, 1998, pp. 19–24, ill. English summary, p. 54.
Design by Brian Clarke.
- 1490** "Photographing Glass for Texture."
The Score (Spectrum Glass Company, Woodinville, WA), June 15, 1998, pp. [2–3], ill. Photographing stained glass.
- 1491** "Poppy Window Honours War Dead."
Glass Age, v. 40, no. 12, Dec. 1997, p. 24, ill. Hyde church windows by Vanessa Howard.
- 1492** "Scanglas på 'Den Frie' med kunstmaler Søren Hansen."
GlasMagasinet, v. 4, no. 1, Feb. 1995, p. 8, ill. Panels decorated by the serigraphy technique.
- 1493** "Shortform: Surinder Hayer Warboys."
Crafts (U.K.), no. 151, March/April 1998, p. 14, ill.
British stained glass artist.
- 1494** "Showcase."
Glass Art, v. 13, no. 5, July/Aug. 1998, p. 60, ill. Matthew McMillan makes stained glass designs of cars.
- 1495** *Stained Glass Projects for the Home*. London: Greenwich Editions/New Orchard, 1996, 80 pp., ill.
- 1496** "Stazioni di vetro."
Abitare, no. 373, May 1998, p. 78+, ill. In Italian and English.
Underground station for German State Railways features roofing and cladding made of glass brick.
- 1497** "Stockley Park in London: Mekka der Ingenieure."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 30–32, ill. English summary, p. 37.
Building in industrial park features innovative glass facade.
- 1498** "Ten Years of Glass."
Illuminatecnica, nos. 391/392, July/Aug. 1993, pp. 472–473, ill. In English and Italian.
Vetzeria Resanese, producer of components for light fittings and plate glass.
- 1499** "Themes on a Reflection: The Architectural Glass of Elizabeth Devereaux."
Stained Glass, v. 93, no. 3, Fall 1998, pp. 194–198, ill.
"The contrast between day and night and the reflective properties of glass play an important role" in artist's work.
- 1500** "Tony Shafrazi Gallery: Brian Clarke."
New York Contemporary Art Report (Bern, Switzerland), v. 1, no. 2, June 1998, pp. 76–77, ill.
"The Glass Wall" installation by Clarke.
- 1501** "Transparenz als zeitgemäße Offenheit."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 1, Jan. 1998, p. 31, ill.
Glass building for urban center, Ludwigsburg.
- 1502** "Das vergessene Glas."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 70–79, ill.
Patterned flat glass "sculptures" posed in landscape.
- 1503** "Vitraje v Loukově."
Umění a Řemesla, no. 3, 1998, pp. 42–43, ill. English summary, p. 79.
Glass artist Jan Exnar creates "colour window-panes" for a small Gothic church in Loukov, southeastern Bohemia.
- 1504** "Washington, D.C., Private Residence."
Interiors, v. 157, no. 5, May 1998, pp. 226–229, ill.
Stained glass and etched glass panels.
- 1505** "Werkstätten Reiner Keller, Höhr-Grenzhausen, Glasmalerei und Betonglas."
Das Münster, v. 22, no. 3, May/June 1969, pp. 169–176, ill. English summary.
Glass painting and concrete-and-glass products of the workshops.
- 1506** "150 Jahre Franz Mayer'sche Hofkunstanstalt München."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 2, Jan. 1998, pp. 76–77, ill.
Brief history of the firm and examples of primarily contemporary work.
- 1507** "20th C. Flourish from Peter Sutton."
Glass Age, v. 40, no. 12, Dec. 1997, p. 23, ill. Two stained glass windows by Sutton for the Fishmongers Hall, London.
- 1508** Abbott, Linda.
"Headlines: 'Stained Glass Design Affordably Enters the Computer Age.'"
Glass Craftsman, no. 148, June/July 1998, pp. 51–53, ill.
Computer program assists stained glass designers.
- 1509** Åbrink, Pernilla.
"Årets kulturspik!"
Form, v. 94, no. 3, 1998, p. 5, ill.
Sirikka Lehtonen and Birgitta Ahlen.
- 1510** Albrecht, Donald.
"Remembering Women."
Architecture, v. 87, no. 2, Feb. 1998, pp. 90–97, ill.
New memorial at Arlington National Cemetery "honors females in America's armed forces"; includes glass tablets and stairs.
- 1511** Andréani, Carole.
"L'Atelier Simon: L'Avènement des grands peintres."
La Revue de la Céramique et du Verre, no. 98, Jan./Feb. 1998, pp. 31–35, ill.
Windows designed by Chagall, Braque, Villon, and others; executed by l'Atelier Simon.
- 1512** Angus, Mark.
"Traces of Travel."
Glass Network (Contemporary Glass Society, U.K.), no. 4, April 1998, p. 6, ill.
Review of the Women's 5th International Stained Glass Workshop.
- 1513** Arbec, Jules.
"A voir: D'eau et de lumière."
Vie des Arts, v. 41, no. 168, Autumn 1997, pp. 64–65, ill.
Group exhibit of stained glass on the theme of water held at the Biosphère of L'Île Sainte-Hélène.
- 1514** Augustijn, Piet.
"Gefixeerde dromen in vlakglas markeren het begin van herwaardering."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 8, no. 4, 1994, pp. 7–9+, ill. Flat glass sculptures made at a class taught by Joep Nicolas.
- 1515** Bäte, Ulrich.
"Schlösser in Glas."
Glas + Rahmen, v. 49, no. 2, Feb. 1998, p. 20, ill. Glass panels in a Duderstadt bank with motifs of castles and towers, created by several artists.
- 1516** Bates, C.
"Glass, Light & Space: The Conference."
Glass Network (Contemporary Glass Society, U.K.), no. 4, April 1998, p. 5.
Review of the London conference on architectural glass.
- 1517** Bates, Kenneth F.
"Enamel in Our Museum."
Glass on Metal, v. 15, no. 4, Oct. 1996, pp. 83–85+, ill.
How author created prize-winning plique-à-jour enamel piece.
- 1518** Battistello, Sandra.
"Dalle pitture parietali alle vetrate artistiche."
Casa Vogue, no. 262, May 1994, p. 156, ill. Work by Perotti Vetrate Artistiche.
- 1519** Bauland, Dorothee.
"Glasbauspiele: Wer im Glashaus sitzt, wird selbst zum Objekt."
Glaswelt, v. 51, no. 2, Feb. 1998, pp. 58–59, ill. Leipzig exhibit of sculptures using flat glass.
- 1520** Beeh-Lustenberger, Suzanne.
"Centre International du Vitrail/Chartres."
Glasforum, v. 48, no. 1, 1998, pp. 36–40, ill. Includes curatorial statement in English.
Exhibition "Six Voices – Vitrail et architecture contemporaine au Canada."
- 1521** Beeh-Lustenberger, Suzanne; Calleen, Justinus Maria; and Heyden, Thomas.
"Deutsches Glasmalerei-Museum Linnich."
Glasforum, v. 48, no. 1, 1998, pp. 41–43, ill. German museum of glass paintings in Linnich.
- 1522** Beel, Reinhold.
"Hundert Jahre Glasmalerei Wilhelm Derix, Düsseldorf."
Das Münster, v. 19, nos. 3/4, March/April 1966, pp. 77–96, ill. English summary.
Stained glass windows by German firm.
- 1523** Béluriée-Gimenez, Dominique and Faivre, Raymond.
"Formation: Un Bel Exemple."
Le Courrier des Métiers d'Art, no. 168, Jan./Feb. 1998, pp. 22–23, ill.
Stained glass panel by Jérôme Poussier.
- 1524** Bird-Jones, Chris.
"Women's 5th International Stained Glass Workshop, Ireland."
Crefft/Craft, no. 85, Dec. 1997, p. 11, ill. In Welsh and English.
Report on the workshop and exhibition.
- 1525** Bobker, Hilary A.
"Techniques: The Right Size."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Fall 1997, pp. 9–13, ill.
Scaling stained glass patterns up or down.
- 1526** Bode, Peter M.
"Das Lofthaus glänzt mit einem kühnen Schiffsbug."
Art (Das Kunstmagazin), no. 6, June 1998, p. 143, ill.
Innovative use of architectural glass in "Loft-haus" in Hamburg.
- 1527** Boydell, Mary.
"The Womens' [sic] 5th International Glass

Network Conference & Workshop."
Glass Network (Contemporary Glass Society, U.K.), no. 3, Nov. 1997, p. 17.
Event held at Cork, Ireland.

1528 Brandli, Lisa.
"Artist Jan Mitchell's Designs Take On New Life with Waterjet Technology."
Glass Art, v. 13, no. 4, May/June 1998, pp. 34–37, ill.

1529 Brown, Robert.
"The Artwork of Neil Hanscoumb."
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1530 Buitléar, Róisín de.
"The Herbarium Window, Botanic Gardens, Glasnevin, Dublin."
The Glass Society of Ireland Newsletter, no. 17, April 1998, pp. 7–8.
The author's commission is described.

1531 Bullivant, Lucy.
"The Present's Orange."
House & Garden (British edition), v. 53, no. 6 (563), June 1998, pp. 122–125, ill.
Designer's home features glass block walls.

1532 Burrick, Pia.
"Pia Burrick."
Glashelder, no. 7, Aug. 1996, p. 16, ill.
Flat glass collages by the Bruges artist.

1533 Bussel, Abby.
"Chat Room."
Interior Design, v. 69, no. 7, May 1998, pp. 244–249, ill.
Glass-influenced design for America Online offices "encourages interactivity of the face-to-face kind."

1534 Butterwege, Hubert.
"50 Jahre Meisterwerkstätten für Glasmalerei Otto Peters in Paderborn und Bottrop/Westfalen."
Das Münster, v. 15, nos. 11/12, Nov./Dec. 1962, pp. 425–432, ill.
Survey of one of Germany's stained glass workshops.

1535 Carlsen, Peter.
"A Sleek Urbanity: Emphasizing the Modern Thrust of Manhattan."
Architectural Digest, v. 37, no. 1, Jan./Feb. 1980, pp. 102–107, ill.
Etched glass doors, opalescent sculpture.

1536 Chaslin, François.
"Jean Nouvel."
Domus, no. 800, Jan. 1998, pp. 16–19, ill.
In Italian and English.
Architectural use of glass.

1537 Coffman, Peter.
"Making Space Sacred: A Stunning Set of Windows by Sarah Hall."
Glass Art, v. 14, no. 1, Nov./Dec. 1998, pp. 4–7+, ill.
Windows for church in Columbus, Ohio.

1538 Couturier, M. A.
"Assy."
L'Art Sacré (Paris), nos. 1/2, Sept./Oct. 1950, pp. 3–20, ill.
Includes stained glass after Roualt executed by Paul Bony in church at Assy.

1539 Couturier, M. A. and Rayssiguier, L. B.
"Vence."

L'Art Sacré (Paris), nos. 11/12, July/Aug. 1951, pp. 1–23, ill.
Matisse's stained glass windows and murals for church in Vence.

1540 Cumpston, Charles B.
"Annual Glass Week Held in Bermuda."
Glass Digest, v. 77, no. 5, May 15, 1998, pp. 61–64, ill.
Review of talk by architectural glass designer James Carpenter.

1541 Désaulniers, Gilles.
"From Brains to the Breaking of Ice."
Glass Gazette, Spring 1998, pp. 13–14.
In French and English.
Exhibition of works by five students from the University of Quebec at Trois-Rivières.

1542 Duplessis, A.
"Vitrail: Les Premiers Vitraux virtuels."
Verre (Institut du Verre, Versailles), v. 3, no. 5, Sept./Oct. 1997, pp. 32–33, ill.
"Virtual" stained glass.

1543 Durant, Cliff.
"Slaked Lime Putty in Stained Glass Installation."
Stained Glass (British Society of Master Glass Painters), no. 2, 1997, pp. 7–8.

1544 Eder, Lisa.
"Glaser polieren ihr Image auf."
Glas + Rahmen, v. 49, no. 1, Jan. 1998, p. 72, ill.
Glass guild association at Munich trade show.

1545 Egemar, Morten.
"Glasmaleri som nutidskunst."
GlasMagasinet, v. 3, no. 4, Nov. 1994, pp. 8–9, ill.
Work of Merete Barker.

1546 Engelmann, Viviane.
"Glasmalerei-Museum in Linnich."
Neues Glas, no. 1, 1998, pp. 32–39, ill.
In German and English.
New German museum for stained glass.

1547 Engels, Mathias T.
"100 Jahre Werkstätten für Glasmalerei und Mosaik Hein Derix, Kevelaer."
Das Münster, v. 19, nos. 11/12, Nov./Dec. 1966, pp. 429–440, ill. English summary.
History and output of stained glass workshop.

1548 Fawkes, Sally.
"Profile – Max Jaquard."
Glass Network (Contemporary Glass Society, U.K.), no. 3, Nov. 1997, p. 9, ill.
Kiln-formed architectural glass projects by Jaquard's studio.

1549 Feigel, Judith.
"Werken met lood: De 'onzichtbare' gevaren."
Glashelder, no. 3, July 1995, pp. 10–11, ill.

1550 Feldenkirchen, Toni.
"Neue Arbeiten aus der Glasmalerei Wilhelm Derix, Düsseldorf-Kaiserswerth."
Das Münster, v. 22, no. 6, Nov./Dec. 1969, pp. 377–388, ill. English summary.
Includes windows entitled *St. Francis of Assisi's Hymn to the Sun*, made for new church in Olpe, Germany.

1551 Fischer, Jürgen L. I. T.; Brdenk, Peter; and Weissinger, Sabine.
"Pumpwerk Gelsenkirchen-Horst."
Glasforum, v. 48, no. 1, 1998, pp. 30–32, ill. English summary, p. 54.
Pumping station has facade of structural glass.

1552 Force, Silkie.
"Recollections: A Review of Wind's Eye, an Exhibition of Stained Glass Works by Sarah Hall."
Glass Gazette, Fall 1997, pp. 15–17, ill.

1553 Force, Silkie and Hall, Sarah.
"A Thousand Colors: In Damascus and in Jerusalem."
Glass Art, v. 13, no. 1, Nov./Dec. 1997, pp. 34–36+, ill.
Architectural glass in the Middle East.

1554 Freeman-Journey, Roberta.
"Dalle de Verre."
Glass Craftsman, no. 149, Aug./Sept. 1998, pp. 12–16, ill.
Process of creating stained glass windows using *dalle de verre*.

1555 Fujimori, Terunobu.
"Visiting Stained Glass Construction."
Glass & Art (Tokyo), no. 10, Aug. 1995, pp. 94–95, ill. In Japanese.
Stained glass installation at Manpei Hotel.

1556 Gachot, Ted.
"Light-Sensitive."
Metropolis, May 1998, pp. 51–57, ill.
Tensile structure employs glass panels incorporating thin-film photovoltaic technologies.

1557 Gaensslen, Hans.
"Horst J. Beck als Glasbildner."
Das Münster, v. 24, nos. 2/3, March–June 1971, pp. 121–124, ill. English, French summaries.
"A form-dedicated glass-painter."

1558 Glyn, Susan.
"The Return of the Artist."
Faith & Form, v. 7, Spring 1974, pp. 8–11, ill.
Overview of stained glass in France's churches, 1960s–1974.

1559 Goldman, Stu.
"Bending the Boundaries of the Basic Bevel Cluster."
Glass Craftsman, no. 146, Feb./March 1998, pp. 22–27, ill.
Rearranging commercially provided bevels into more interesting designs.

1560 Good, Gary.
"Off the Block: New Trends in Glass Block-Installation."
U.S. Glass, v. 33, no. 7, July 1998, pp. 52–53, ill.

1561 Gossel, Hans Bernd.
"Glasmalerei Hans Bernd Gossel in Frankfurt am Main: Zur Situation der Glasmalerei von heute."
Das Münster, v. 15, nos. 11/12, Nov./Dec. 1962, pp. 445–448, ill.
Survey of one of Germany's stained glass workshops.

1562 Grever, Josephine and Meyhöfer, Dirk.
"Design: Über die Kunst, mit Glas zu gestalten."
Transparent (Vegla Vereinigte Glaswerke), no. 3, [n.d.], pp. 62–77, ill. English summary, p. 76.
Glass by Ludwig Schaffrath, Brian Clarke, and Marijke de Goey.

1563 Gruda, Larry.
"An Urban Art Experience."
Stained Glass, v. 92, no. 4, Winter 1997, pp. 253–255, ill.
Author's fused glass panels on Hollywood Boulevard, Los Angeles.

1564 Grunseit, Marc.
"Once upon a Time in the West."
Craft Arts International, no. 44, 1998,
pp. 91–93, ill.
Author designs 15 windows for new chapel.

1565 Haber, Ronald J.
"Structural Glass Evolves."
Glass Magazine, v. 48, no. 9, Sept. 1998,
pp. 38–41, ill.
Glass bridges, roofs, and other architectural
projects.

1566 Halbey, Hans A.
"Friedhofshalle in Dietzenbach/Hessen."
Das Münster, v. 23, no. 2, March/April 1970,
pp. 122–123, ill. English, French summaries.
New cemetery building at Dietzenbach,
Hesse, includes glass.

1567 Hálkovová, Ludmila.
"Glaskunst im Bau."
New Glass Review (Czech), v. 52, no. 10,
1997, pp. 2–5, ill. In English and German.
Czech architectural glass (mosaics, cut glass
mirrors, etched panels, stained glass) being
used in Berlin construction projects.

1568 Hall, Sarah.
"Claude Bettinger – An Appreciation."
Glass Gazette, Spring 1998, pp. 10–11, ill.
In French and English.

1569 "Wind's Eye Gallery."
Glass Art, v. 13, no. 1, Nov./Dec. 1997,
pp. 42–43, ill.
Montreal stained glass artist Claude Bettinger.

1570 "Wind's Eye Gallery: Featuring the
Work of David Wilson."
Glass Art, v. 13, no. 6, Sept./Oct. 1998,
pp. 82–83, ill.

1571 "Wind's Eye Gallery: Featuring Works
by Ginger Smith and David Wilde."
Glass Art, v. 13, no. 3, March/April 1998,
pp. 10–11, ill.

1572 "Wind's Eye Gallery: Featuring Works
by Hubert Distler."
Glass Art, v. 13, no. 4, May/June 1998, pp.
18–19, ill.

1573 Hall, Sarah and Kraegel, Jeffrey.
"Art at Work: Creating Corporate Commis-
sions."
Glass Art, v. 13, no. 6, Sept./Oct. 1998,
pp. 78–81, ill.
Businesses commissioning original art for
buildings; architectural glass by David Wilson.

1574 "The Big Picture."
Glass Art, v. 13, no. 2, Jan./Feb. 1998,
pp. 46–49, ill.
Windows for a church in Woodbridge, Ontario,
by Sarah Hall.

1575 "Glassy Bones. Part 1."
Glass Art, v. 13, no. 4, May/June 1998,
pp. 14–16, ill.
How today's stained glass connects with the
medieval tradition.

1576 "Special Effects."
Glass Art, v. 13, no. 3, March/April 1998,
pp. 4–7, ill.
Achieving special effects in stained glass win-
dows, with examples by Jochem Poensgen,
Ludwig Schaffrath, Stephen Brathwaite, Nada
Healy, and others.

1577 Heimsoeth, Bettina.
"Glasmaler zwischen Tradition und Moderne."
Glas + Rahmen, v. 48, no. 8, Aug. 1997,
pp. 14–16, ill.
Stained glass production and restoration firm
headed by Reinhard Meissner.

1578 "Wo sich Kunst und Handwerk die
Hände reichen."
Glas + Rahmen, v. 48, no. 8, Aug. 1997,
pp. 20–23, ill.
New and restored stained glass and mosaics.

1579 Henkin, Stephen.
"A Glass Act: Master Fuser Blends Art and
Craft."
The World and I, v. 13, no. 4, April 1998,
pp. 110–115, ill.
Architectural glass studio of Philip Materio,
Lake Worth, Florida.

1580 Henze, Anton.
"Herbert Bessel als Glasmaler."
Das Münster, v. 24, nos. 2/3, March–June 1971,
pp. 97–100, ill. English, French summaries.
1960s church windows by Bessel.

1581 "Sankt Willehad auf Wangerooze: Eine
neue Kirche der Wandernden."
Das Münster, v. 18, nos. 1/2, Jan./Feb. 1965,
pp. 28–32, ill. English summary.
Stained glass windows in new church on
North Sea coast.

1582 Hill, Rosemary.
"Angelic Intervention."
Crafts (U.K.), no. 152, May/June 1998, pp. 38–
41, ill.
Patrick Reyntiens designs window for 15th-
century Southwell Minster in Nottinghamshire.

1583 Hoff, August.
"Glasfenster von Franz Pauli."
Das Münster, v. 20, no. 5, Sept./Oct. 1967,
pp. 349–352, ill. English summary.
Artist's stained glass windows are "progress-
ing towards clear abstraction, without thereby
relinquishing the object- and picture-tuned
world of faith."

1584 "Vielseitiges Schaffen von Hermann
Josef Baum."
Das Münster, v. 22, no. 6, Nov./Dec. 1969,
pp. 374–375, ill. English summary.
Abstract stained glass windows and other
works by artist from the Lower Rhine.

1585 "Werkstätten für Glasmalerei und
Mosaik Hein Derix in Kevelaer/Rheinland."
Das Münster, v. 15, nos. 11/12, Nov./Dec. 1962,
pp. 433–444, ill.
Survey of one of Germany's stained glass
workshops; work by Prikker, Wendling, Klos,
and others.

1586 Hoffmann, Klaus.
"Johannes Schreiter als Glasbildner."
Das Münster, v. 21, no. 3, May/June 1968, pp.
173–180, ill. French and Spanish summaries.
Examples of glass painting by the German artist.

1587 Hoffmann, Ute.
"Protecting Sacred Art."
Schott Information, no. 82, Sept. 1997,
pp. 18–19, ill.
Desag glass installed in Mainz cathedral and
cloister.

1588 Hugot, Dorothée.
"Maria Katzgrau: Neue Glasfenster aus der
Glasmalerei-Werkstatt Dr. H. Oidtmann,
Linnich."

Das Münster, v. 19, nos. 3/4, March/April 1966,
pp. 133–136, ill. English summary.
Stained glass windows by the artist.

1589 Hury, David.
"Alexis Vinum, entre ici et ailleurs."
La Revue de la Céramique et du Verre, no. 99,
March/April 1998, p. 59, ill.
Lebanese designer of architectural glass.

1590 Ibram, Corinne.
"Thierry Boissel: Une Signature française
dans le vitrail allemand."
La Revue de la Céramique et du Verre,
no. 100, May/June 1998, pp. 24–28, ill.
Painted and stained glass, and architectural
flat glass, by Boissel.

1591 Imano, Mariko.
"Stained Glass Technique Now – Breathing
New Life."
Honoho Geijutsu, no. 20, 1988, pp. 172–173, ill.
In Japanese.
Restoration of stained glass.

1592 Ioannou, Noris.
"Collaboration in Glass."
Craft Arts International, no. 41, 1997/1998,
pp. 55–58, ill.
Adelaide-based stained glass designers Jan
Aspinall and Berin Behn.

1593 Ivy, Robert.
"Oceans Pavilion, Lisbon, Portugal."
Architectural Record, v. 186, no. 8, Aug. 1998,
pp. 106–111, ill.
Aquarium features glass roof.

1594 Jacob, Wendy.
"Road Show."
Ontario Craft, v. 22, no. 4, Winter 1997,
pp. 8–9, ill.
Organizing the exhibit "Six Voices, Contem-
porary Canadian Architectural Glass" for a
stained glass center in Chartres, France.

1595 Jansen-Schulz, Renée.
"Glazener Luuc Ottens is veelzijdig artiest."
*Glasbulletin, Vereniging van Vrienden van
Modern Glas*, v. 9, no. 2, 1995, p. 35, ill.

1596 Jette, Rosemary.
"Debora Coombs' Serra/Duchesne Window
for St. Mary's Cathedral."
Glass Art, v. 13, no. 6, Sept./Oct. 1998,
pp. 4–8+, ill.
One of 20 stained glass windows designed for
cathedral in Portland, Oregon.

1597 Johanson, Mona.
"Ett pussel av färgat glas – renässans för
Tiffanytekniken."
Glas och Porslin, v. 68, no. 3, 1998,
pp. 14–15, ill.
Stained glass by Mats Thuresson.

1598 Kajiwara, Kuni.
"Glass '96 in Japan."
Stained Glass (British Society of Master Glass
Painters), no. 2, 1997, p. 5.
Tokyo exhibition.

1599 Kasabov, George.
"Out of Invisibility: Glass Art and Modern
Architecture."
Stained Glass (British Society of Master Glass
Painters), no. 2, 1997, pp. 8–9, ill.
Review of London stained glass exhibition.

1600 Keeble, K. Corey.
"Wind's Eye."
Ontario Craft, v. 22, no. 4, Winter 1997, p. 28, ill.

Stained glass by Sarah Hall in Toronto exhibition.

1601 Klopsch, Bill.
"Working Large: Tips for Tackling Bigger Windows."
Stained Glass News, no. 38, Nov. 1997, p. 12, ill.

1602 "Working Large: Tips for Tackling Bigger Windows."
Stained Glass News, no. 41, Sept. 1998, p. 14.
"Addressing some reinforcing questions."

1603 Knight, Nancy.
"A Glass Ceiling for Glass?"
Glass Magazine, v. 48, no. 7, July 1998, pp. 56–58+, ill.
"Are there hidden barriers limiting structural and decorative applications of glass in American commercial and residential construction?"

1604 Kraft, Herbert Karl.
"Christliche Bildverkündigung im Wandel. Albert Burkart und die religiöse Malerei des 20. Jahrhunderts."
Das Münster, v. 21, no. 5, Sept./Oct. 1968, pp. 345–352, ill. English summary.
Appreciation of the work of Burkart, a Munich artist, who recently celebrated his 70th birthday.

1605 "Hundert Jahre Glasmalerei W. Derix Rottweil und Wiesbaden: Werkgemeinschaft in der Glasfensterkunst."
Das Münster, v. 19, nos. 9/10, Sept./Oct. 1966, pp. 365–372, ill. English summary.
Centenary of stained glass workshop; interview with Ludwig Derix; illustrations of stained glass works by young artists.

1606 "Neue Glasmalerei aus Schwaben und vom Niederrhein aus der Glasmalerei Wilhelm Derix, Rottweil/Wiesbaden."
Das Münster, v. 19, nos. 3/4, March/April 1966, pp. 97–112, ill. English summary.
Stained glass windows by Wilhelm Geyer and Jochem Poensgen.

1607 Kristiansen, Jens.
"Visionerne og virkeligheden – Byggeriets Hus i Axel Møllers Have."
GlasMagasinet, v. 5, no. 4, Nov. 1996, pp. 12–13, ill.
Architectural glass.

1608 Kubahn-Scheel, Karin.
"Seminarveranstaltung zur Denkmalpflege erfolgreich durchgeführt!"
Glas + Rahmen, v. 46, no. 6, March 1995, pp. 264–267, ill.
Report on meeting about maintenance of monuments, notably stained and painted glass.

1609 Kuffner, August.
"Der Kirchenbau im Bistum Regensburg, 1945–1972."
Das Münster, v. 25, no. 4, July/Aug. 1972, pp. 229–256, ill. English, French summaries.
Includes stained glass in Regensburg churches.

1610 Kunstmann, J.
"Das Altarfenster in der St.-Pius-Kirche Haunstetten bei Augsburg von Franz Nagel, München."
Das Münster, v. 24, nos. 2/3, March–June 1971, pp. 142–145, ill. English, French summaries.
Apocalypse window in Haunstetten church.

1611 "Fenster in Faulenbach bei Füssen von Georg Bernhard, Augsburg."
Das Münster, v. 24, nos. 2/3, March–June 1971, pp. 146–149, ill. English, French summaries.
Geometric windows in Augsburg.

1612 Kyle, Carolyn.
"Design It Your Way: Tips for Getting Exactly the Pattern You Want."
Stained Glass News, no. 41, Sept. 1998, p. 10, ill.
Incorporating characteristics of Victorian style in contemporary work.

1613 Lasser, Michael.
"Exemplars."
GGW Vignettes (Gong Glass Works, Rochester, NY), v. 5, no. 2, Fall 1997/Winter 1998, insert, ill.
Profile of glass artist Nancy Gong.

1614 Le, Yen.
"Redeemed and Restored Farnsworth House Opens to the Public."
FFI (Fine Furniture International), v. 2, no. 6, Nov./Dec. 1997, pp. 33–34, ill.
Mies van der Rohe's glass house in Plano, Illinois, 1951.

1615 Lefranc, Céline.
"Alberola."
Connaissance des Arts, no. 550, May 1998, pp. 60–67, ill.
Stained glass by Jean-Michel Alberola.

1616 Leger, Jean Pierre.
"Quebec's Recent Years."
AISG Flat Glass Journal (Artists in Stained Glass, Toronto), Winter 1998, p. 7, ill.
Quebec glass artists.

1617 Lichtman, Linda.
"Six Voix/Six Voices: Contemporary Canadian Architectural Glass."
Stained Glass, v. 93, no. 3, Fall 1998, pp. 203–206, ill.
Exhibition in Chartres, France.

1618 "The Wide World of Flat Glass."
The Glass Art Society Journal, 1997, pp. 43–45, ill.

1619 Lohss, Barbara.
"Glasfusing für die Raumgestaltung."
Glas + Rahmen, v. 48, no. 8, Aug. 1997, p. 24, ill.
Work of the Diering firm.

1620 Lorentzen, Carl Axel.
"Miljøkontrollerende glas."
GlasMagasinet, no. 3, Aug. 1998, pp. 18–19, ill.
New generation of energy-efficient glass used in architectural projects.

1621 Lossow, Hubertus.
"Vereinigte Werkstätten für Mosaik und Glasmalerei August Wagner in Berlin-Neukölln."
Das Münster, v. 15, nos. 11/12, Nov./Dec. 1962, pp. 449–456, ill.
Survey of one of Germany's stained glass workshops.

1622 Lovell, Lorna.
"Studio Focus: Charles Barone, Charles Barone Studio."
Uroboros Glass Studios, no. 14, Fall 1997, p. 4, ill.

1623 Luebtow, John Gilbert; Carpenter, Ed; and Knapp, Stephen.
"Architectural Glass Panel."
The Glass Art Society Journal, 1997, pp. 84–86, ill.
Panel at the Tucson conference.

1624 Lutz, Christina.
"Sensibilität und Können."
Glas + Rahmen, v. 48, no. 8, Aug. 1997,

pp. 17–19, ill.
Franz Mayer'sche Hofkunstanstalt für Glasmalerei und Mosaik.

1625 Lützel, Heinrich.
"Neue Glasmalerei in Bonn: Hubert Berke in der Stiftskirche."
Das Münster, v. 25, no. 4, July/Aug. 1972, pp. 223–228, ill. English, French summaries.
New stained glass window by the artist.

1626 Major, Michael J.
"A Calligraphy of Glass: The Art of Nancy Gong."
GGW Vignettes (Gong Glass Works, Rochester, NY), v. 3, no. 1, Spring 1994, insert.
Reprinted from *Professional Stained Glass*, Feb./March 1994.

1627 Mangan, Markus; Kissling, Hermann; and Coulon-Rigaud, Marcel.
"Neue Arbeiten aus den Werkstätten Derix, Rottweil und Wiesbaden."
Das Münster, v. 24, nos. 2/3, March–June 1971, pp. 125–140, ill. English, French summaries.
New stained glass works by the firm; designs by Schaffrath, Kirchner, Schreiter, and others.

1628 Manko, Howard H.
Solders and Soldering: Materials, Design, Production, and Analysis for Reliable Bonding.
New York: McGraw-Hill, 1979, 350 pp., ill.
Applications to stained glass.

1629 Marquart, Christian.
"Glück durch Glas?: Transparenz und Architektur."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 6–9, ill. English summary, p. 8.
Essay on the risks of transparency in architecture.

1630 Mazzoni, Ira Diana.
"Der Duft der weiten Welt."
Art (Das Kunstmagazin), no. 7, July 1998, pp. 30–34+, ill.
Colored glass used in dome of Dresden tobacco company, copied from mosque in Cairo.

1631 McDonald, Jane.
"Glass in Architecture."
Glass Network (Contemporary Glass Society, U.K.), no. 3, Nov. 1997, p. 1+, ill.
Author's paper at 1997 Wolverhampton University symposium, "Glass without Frontiers."

1632 Medina, Patricia.
"Raymond Calvert."
Archives of Modern Christian Art, v. 9, no. 1, Summer/Fall 1997, pp. 4–7, ill.
Icons and stained glass by New Orleans artist.

1633 Meyhöfer, Dirk.
"Architekturszene Spanien: Ein Eldorado der neunziger Jahre."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 10–19, ill. English summary, p. 19.
Barcelona "is well equipped to become the true European metropolis of architecture and design."

1634 "Bundestag in Bonn: Leuchtender Kristall der Demokratie."
Transparent (Vegla Vereinigte Glaswerke), no. 3, [n.d.], pp. 26–33, ill. English summary, p. 33.
"For the new Bundestag in Bonn, glass . . . plays the crucial part."

1635 "Feuerwehrhaus in Weil am Rhein: Fließende Räume, pfeilschnelle Dächer." *Transparent* (Vegla Vereinigte Glaswerke), no. 3, [n.d.], pp. 46–53, ill. English summary, p. 52.
Glass plays innovative role in fire brigade building.

1636 "Imhoff Stollwerck Museum in Köln: Gläserne Arche im Rhein." *Transparent* (Vegla Vereinigte Glaswerke), no. 3, [n.d.], pp. 40–45, ill. English summary, p. 45.
Chocolate museum fashioned largely of glass and concrete.

1637 "Kaleidoskop: Glasarchitektur in Europa." *Transparent* (Vegla Vereinigte Glaswerke), no. 3, [n.d.], pp. 54–61, ill. English summary, p. 61.
A tour of architectural glass innovations in various German cities.

1638 Millard, Dick.
"St. Mary's Cathedral of the Immaculate Conception, Portland, Oregon: Debora Coombs' Stained Glass Jewel for the Northwest." *Glass Craftsman*, no. 148, June/July 1998, pp. 6–11, ill.

1639 Morgenstern, Gail.
"Lutz Hauschild: Master of Glass." *Contract Magazine* (Concord, Ontario), v. 10, no. 1, Feb./March 1991, pp. 30–31, ill.
Stained glass and cast architectural glass by the Toronto artist.

1640 Mual, Makiri.
"Figuratie versus abstractie: 60 jaar Alex Luigjes glasatelier." *Glas en Keramiek*, no. 1, March/April 1995, pp. 22–24, ill.
Exhibition of stained glass by Luigjes's studio at Museum Flehite in Amersfoort.

1641 Muller, Anja.
"Sneeuwkrystallen van Titia Ex in het provinciehuis van Utrecht." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 10, no. 1, 1996, pp. 23–24, ill.
Work of Titia Ex.

1642 Müller-Mehlis, Reinhard.
"Glasfenster von Richard Seewald in der Herz-Jesu-Kirche München-Neuhausen." *Das Münster*, v. 22, no. 1, Jan./Feb. 1969, pp. 25–28, ill. English summary.
Stained glass windows and their role in artist's work.

1643 Musick, Pat.
"Infinite Nature: Architectural Enameling with Landscape Architecture." *Glass on Metal*, v. 17, no. 2, April 1998, pp. 43–46, ill.
Enamelled copper mural for Colorado commission.

1644 "Neue Arbeiten aus der Mayer'schen Hofkunstanstalt München." *Das Münster*, v. 22, no. 3, May/June 1969, pp. 149–168, ill. English summary.
Includes windows that "blend perfectly with the gothic architecture of Regensburg Cathedral."

1645 Nagel, Herbert.
"Glasmalerei und Fresken in Bayerischen Kirchen von Gerd Jähnke." *Das Münster*, v. 19, nos. 3/4, March/April 1966, pp. 129–132, ill. English summary.

Stained glass windows and other works by the artist.

1646 Nasatir, Judith.
"Forum Exhibition: Glass Mates." *Interior Design*, v. 69, no. 3, March 1998, p. 52, ill.
Exhibition of recent work by John Patsalides Studio, English stained glass atelier.

1647 "The Secret Garden." *Interior Design*, v. 69, no. 3, March 1998, p. 98, ill.
Powder room in show house features glass mosaic panels.

1648 Nehmitz, Alfred.
"100 Jahre Glasmalerei V. Saile, Stuttgart." *Das Münster*, v. 21, no. 2, March/April 1968, pp. 105–112, ill. English summary.
Influence of Saile, who taught glass painting at the Academy of Fine Arts in Stuttgart.

1649 Osburn, Annie.
"Light Source: Alberto Positano." *Art & Antiques*, v. 20, no. 11, Dec. 1997, pp. 109–112, ill.
Stained glass artist in Siena, Italy.

1650 Otomo, Fumiya.
"Stained Glass Material – Colored Glass." *Honoho Geijutsu*, no. 16, 1987, pp. 94–95, ill. In Japanese.
Techniques of making stained glass.

1651 Pastier, John.
"Coming Full Circle." *Metropolis*, May 1998, p. 30, ill.
Seattle cathedral features altar screen crowned by circular glass sculpture by Edward Carpenter.

1652 Pearson, Clifford.
"Projects: Coming Glass Center 2000." *Architectural Record*, v. 186, no. 9, Sept. 1998, pp. 124–131, ill.
Report on renovation project, which "will transform much of the existing complex and add a new front."

1653 Perlis, Leslie.
"The First Twenty-Five Years: A Look at the Work (So Far) of Leslie Perlis." *Stained Glass*, v. 93, no. 3, Fall 1998, pp. 215–218, ill.

1654 Peterson, Chris.
"The Art of Stained Glass: Designs from 21 Top Glass Artists." Gloucester, MA: Quarry Books; Cincinnati, OH: distributed by North Light Books, 1998, 144 pp., ill.
Stained, beveled, painted, and fused glass; artists include Rick Melby, Lutz Hauschild, Kenneth von Roenn, Virginia Hoffman, Linda Lichtman, Debora Coombs, Richard LaLonde, and Judy Gorsuch Collins.

1655 Petzet, Wolfgang.
"Eine Glasmalerei- und Mosaik-Ausstellung in den Werkstätten Franz Mayer'sche Hofkunstanstalt, München." *Das Münster*, v. 12, no. 10, Oct. 1959, pp. 357–372, ill. English, French summaries.
Exhibition of stained glass and mosaics at the Franz Mayer firm in Munich.

1656 "Neue Glasmalerei von Egbert Lamers." *Das Münster*, v. 15, nos. 11/12, Nov./Dec. 1962, pp. 422–424, ill.

Survey of one of Germany's stained glass workshops.

1657 Pfäffinger, Jörg.
"GlasKon 98." *GFF, Zeitschrift für Glas, Fenster, Fassade*, no. 12, June 1998, pp. 634–637, ill.
Conference focuses on innovations in the use of glass in architecture.

1658 Popiel, Joh.
"Neue christliche Kunst in Polen: Dritte Ausstellung moderner religiöser Kunst in Polen." *Das Münster*, v. 18, nos. 7/8, July/Aug. 1965, pp. 257–263, ill. English summary.
Third exhibition of modern religious art in Poland. Includes stained glass windows.

1659 Powell, Jenkyn A.
"You Are Here." *Stained Glass*, v. 92, no. 4, Winter 1997, pp. 279–283, ill.
Installation by Powell Brothers and Son for Salt Lake Airport, Utah.

1660 Powers, Alan.
"Reviews/Exhibitions: Glass, Light and Space – New Proposals for the Use of Glass in Architecture." *Crafts* (U.K.), no. 151, March/April 1998, pp. 50–51, ill.
Crafts Council Gallery exhibit; work by Deborah Thomas illustrated.

1661 Price, Karla and Sherer, Dick.
"Beveling Basics: Transforming Residential Spaces with Beveled Mirror." *U.S. Glass*, v. 33, no. 7, July 1998, pp. 57–58, ill.

1662 Radeschi, Loretta.
"Kaleidoscopes." *Glass Craftsman*, no. 145, Dec. 1997/Jan. 1998, pp. 6–10, ill.

1663 Rathánová, Tereza.
"Glass Blocks in Architecture." *New Glass Review* (Czech), v. 52, no. 10, 1997, pp. 6–7, ill. In English and German.
New uses of glass blocks in the Czech Republic.

1664 Reay-Young, Helga.
"Women's 5th International Stained Glass Workshop in Ireland." *Glashelder*, no. 12, Nov. 1997, pp. 6–9, ill.
"Traces of Travel" exhibition at the Crawford Municipal Art Gallery in Cork.

1665 Reynolds, Gil.
"Kiln Crafting: Hot Tips for Fusing and Slumping." *Stained Glass News*, no. 41, Sept. 1998, p. 12. Frits.

1666 Rinuy, Paul-Louis.
"François Rouan: Un Moderne au travail." *Chroniques d'Art Sacré*, v. 46, Summer 1996, pp. 2–4, ill.

1667 Robinson, Geoffrey.
"Martin Travers Rides Again." *Stained Glass* (British Society of Master Glass Painters), no. 2, 1997, pp. 6–7, ill.
Church window showing Henry Purcell, based on an original design by Travers.

1668 Robinson, Tom.
"A Marriage of Metal and Glass." *Stained Glass*, v. 93, no. 2, Summer 1998, pp. 110–114, ill.
Metal sculpture combined with leaded glass.

1669 Rohr, Henry.
"Zur Situation des Kirchenbaues in Australien."
Das Münster, v. 18, nos. 3/4, March/April 1965,
pp. 81–90, ill. English summary.
Overview of church architecture in Australia.

1670 Rombold, Günter.
"Sei gelobt durch Bruder Feuer."
Kunst und Kirche, no. 2, 1978, pp. 91–93, ill.
Stained glass windows by Markus Prachensky
in church in Enns.

1671 Sabroe, Poul.
"Rigtig anvendelse af glas = optimalt indeklima."
GlasMagasinet, v. 7, no. 2, May 1998,
pp. 10–13, ill.
New Danish buildings.

1672 Sahler, Hildegard.
"Glasdach für den Turm von Schloß Ardeck:
Ehrwürdige Mauern gelichtet."
Glaswelt, v. 51, no. 7, July 1998, pp. 46–47, ill.
Stained glass pyramidal roof for castle tower.

1673 Samick, Donald.
"Thinking with Pencil & Paper."
Stained Glass, v. 93, no. 3, Fall 1998,
pp. 210–214, ill.
J. & R. Lamb Studios' "Michaelic" design
project.

1674 Sander-Wietfeld, Käthe.
"Neue Glasfenster aus den Werkstätten Otto
Peters, Paderborn und Bottrop."
Das Münster, v. 24, nos. 2/3, March–June 1971,
pp. 81–96, ill. English, French summaries.
New stained glass works by the firm.

1675 Save, Colette and Beaumont, Thierry de.
"Aux portes de l'univers."
Verre (Institut du Verre, Versailles), v. 4, no. 3,
June 1998, pp. 52–53, ill.
Stained glass by Joël Mône.

1676 "Le King du verre."
Verre (Institut du Verre, Versailles), v. 4, no. 4,
July/Aug. 1998, pp. 66–68, ill.
Jean-Claude Novaro.

1677 "Les Lumières de Talant."
Verre (Institut du Verre, Versailles), v. 3, no. 6,
Nov./Dec. 1997, pp. 24–28, ill.
Stained glass windows designed by Gérard
Garouste and executed by Pierre-Alain Parot
for 13th-century church in Talant, Bourgogne.

1678 "Nouveaux langages."
Verre (Institut du Verre, Versailles), v. 4, no. 2,
March/April 1998, pp. 30–32, ill.
Stained glass by Florent Chaboissier and
Thierry Gilhodez.

1679 Schade, Herbert.
"Jakob Schwarzkopf 'Die Taten und Leiden
des Lichtes.'"
Das Münster, v. 22, no. 1, Jan./Feb. 1969,
pp. 35–38, ill. English summary.
Glass window by Schwarzkopf executed in
Trier workshop.

1680 Schipper, K.
"Linda Leniton – Artistic Glass Expressions."
*A & E, The Magazine for Awards & Engraving
Professionals*, v. 10, no. 11, Jan. 1998,
pp. 40–44, ill.
Flat glass designs.

1681 Schnell, Hugo.
"Ausstellung neuer Glasfenster deutscher
Künstler in Bombay."

Das Münster, v. 18, nos. 3/4, March/April 1965,
pp. 106–111, ill. English summary.
Exhibition of new stained glass windows by
German artists held in Bombay.

1682 Schupp, Marlis.
"Das Betonglasfenster."
Das Münster, v. 19, nos. 3/4, March/April 1966,
pp. 137–140, ill. English summary.
Glass and concrete windows in France and
Germany: includes technical and esthetic con-
siderations.

1683 Schwebel, Horst.
"Neue Techniken der Glasmalerei. Vorgestellt
an Hand neuer Glasfenster von Jochem
Poensgen."
Das Münster, v. 24, nos. 2/3, March–June 1971,
pp. 101–108, ill. English, French summaries.
Review of Poensgen's new glass windows, and
comments on the artist's glass staining tech-
niques.

1684 Schweicher, Curt.
"Alfred Manessier: Eine Epoche neuer
Kirchenkunst."
Das Münster, v. 22, no. 5, Sept./Oct. 1969,
pp. 325–336, ill. English summary.
Exhibition of artist's work. Includes illustrations
of stained glass windows.

1685 Sehring, Gunther.
"Im Licht Leben: Johannes Schreiters
Fensterzyklus in St. Peter und Paul, Siegen."
Das Münster, v. 51, no. 2, 1998, pp. 153–157, ill.
Stained glass windows by the artist.

1686 Shaver, Leslie.
"Detail Is Secret to Garofalo's Decorative
Glass."
U.S. Glass, v. 32, no. 12, Dec. 1997, p. 91, ill.
Sandblasted panels by John Garofalo.

1687 Smith, Virginia.
"My Latest Splash or Just a Filler."
AISG Flat Glass Journal (Artists in Stained
Glass, Toronto), Fall 1997, pp. 14–15, ill.
Works by the author in Kitchener exhibit.

1688 Soler, Francis and Weissinger, Sabine.
"Rue Emile Durkheim, Paris: Suite sans fin."
Glasforum, v. 48, no. 1, 1998, pp. 3–8, ill.
English summary, p. 53.
Colored glass frescoes cover entire facade of
Paris apartment building; images reproduced
from 16th-century frescoes covering walls of a
Mantua palace.

1689 Sotheran, Ann.
"Acid Etching in the Studio."
Stained Glass (British Society of Master Glass
Painters), no. 2, 1997, pp. 10–11.

1690 Spiegel, Christine.
"Cultural Heavyweight in Light Skin."
Austria Kultur, v. 8, no. 5, Sept./Oct. 1998,
pp. 8–9, ill.
New art museum, Kunsthaus Bregenz, is sur-
rounded by glass panels.

1691 Stein, Karen D.
"California Science Center."
Architectural Record, v. 186, no. 5, May 1998,
pp. 177–187, ill.
Los Angeles center features dichroic glass in
the oculus of the rotunda.

1692 "Spencer Theater."
Architectural Record, v. 186, no. 5, May 1998,
pp. 152–159, ill.
Performing arts center in Ruidoso, New Mex-
ico, includes glass.

1693 Stephany, Erich.
"Älteste Glasmalerei Deutschlands Dr. H.
Oidtmann in Linnich/Rheinland."
Das Münster, v. 15, nos. 11/12, Nov./Dec. 1962,
pp. 409–421, ill.
Survey of one of Germany's stained glass
workshops; work by Schaffrath, Schreiter, and
others.

1694 "Gedanken zu Kunst und zu Kunst in
der Kirche bei einem Werkstatt-Besuch der
Werkstätte Dr. H. Oidtmann, Linnich."
Das Münster, v. 19, nos. 5/6, May/June 1966,
pp. 205–228, ill. English summary.
Visit to glass workshop of H. Oidtmann; glass
windows by Maria Katzgrau, Jochem Poens-
gen, and others.

1695 "Neue Werke: Aus den Glaswerkstät-
ten Dr. H. Oidtmann-Linnich."
Das Münster, v. 22, no. 1, Jan./Feb. 1969,
pp. 1–24, ill. English summary.
Glass painting in modern church architecture.

1696 Stephens, Suzanne.
"Modernism Reconstituted."
Progressive Architecture, Feb. 1979,
pp. 49–58, ill.
Museum in Norwich, England, features glass
gable end-walls.

1697 "Technical Effects."
Progressive Architecture, Feb. 1979,
pp. 59–64, ill.
Architectural firm's work demonstrates a
"fascination with glass."

1698 Stocker, Hans.
"Werkbericht aus der Glaskunst-Werkstätte
Karl Isele, Freiburg – St. Georgen."
Das Münster, v. 22, no. 1, Jan./Feb. 1969,
pp. 29–34, ill. English summary.
Artist discusses commission for stained glass
windows in Kyoto, Japan, cathedral.

1699 Stokes, Colin J.
"A Cautionary Tale."
Stained Glass (British Society of Master Glass
Painters), no. 2, 1997, pp. 4–5, ill.
Stained glass obelisk for 1997 Chelsea Flower
Show.

1700 Swash, Caroline.
"Fragments of Time."
Crafts (U.K.), no. 153, July/Aug. 1998,
pp. 44–47, ill.
Stained glass photographs by Linda McCart-
ney and Brian Clarke.

1701 "Reviews: Traces of Travel."
Crafts (U.K.), no. 151, March/April 1998,
p. 58, ill.
Members of the Women's International
Stained Glass Workshop exhibit at the Glass
Art Gallery, London.

1702 Thompson, Sandy.
"Gordon Huether and Architectural Glass
Design."
Stained Glass, v. 92, no. 4, Winter 1997,
pp. 272–277, ill.
Recent projects by the California firm.

1703 Thorsen, Poul.
"GlasGrossisterne giver kritisk og konstruktiv
rådgivning."
GlasMagasinet, v. 7, no. 2, May 1998, p. 24, ill.

1704 Toohey, Ellsworth.
"Piano Nobile."
Interior Design, v. 69, no. 7, May 1998, p. 54+, ill.

Renzo Piano of Italy is 1998 Laureate of Pritzker Architecture Prize.

1705 Vaassen, Elgin.

"Werkstätten Gustav van Treeck, München. Aus dem Schaffen der letzten Jahre." *Das Münster*, v. 24, nos. 2/3, March–June 1971, pp. 109–120, ill. English, French summaries. New stained glass works by the firm.

1706 van der Burght, Angela.

"Afstuderen in Eindhoven, 1995–1996." *Glasbulletin*, *Vereniging van Vrienden van Modern Glas*, v. 10, no. 2, 1996, pp. 6–7+, ill. Work of Simone de Waart, Annemoon Geurts, and Mirjam van Hasselt.

1707 "Architectuur, de vormgegeven ruimte."

Glashelder, no. 7, Aug. 1996, pp. 1–2, ill. Using glass to create architectural space; work by Bruce Chao, Mario Merz, and Ursula Huth illustrated.

1708 "Concept, of de kleren van de keizer?"

Glashelder, no. 3, July 1995, pp. 15–21, ill. Windows by Jan Dibbets, who won the Sikensprijs 1995.

1709 "Gebrandschilderd glas in Groot-Brittannië: Eindelijk zichzelf!"

Glashelder, no. 9, Feb. 1997, pp. 7–9, ill. Work by contemporary British artists.

1710 "Moderne Zwitserse Glasschilderkunst."

Glashelder, no. 8, Nov. 1996, pp. 21–23, ill. Swiss stained glass.

1711 "Nederland: De monumentale kunst van het glas in de architectuur . . ."

Glashelder, no. 6, May 1996, pp. 23–25, ill.

1712 "Vlakglas in het vlakke land van Vlaanderen."

Glashelder, no. 7, Aug. 1996, pp. 3–9, ill. Flemish flat glass by Michel Martens, Jan-Willem van Zijst, Edward Leibovitz, Marie-Paule Grusenmeyer, Herman Blondeel, and Mieke Verwaetermeulen.

1713 Venkateswaran, Sagar N.

"Mirror Making." *U.S. Glass*, v. 33, no. 7, July 1998, pp. 58–59, ill.

1714 Waggoner, Shawn.

"Sherick: Imagination Leading to Creativity, Creativity to Reality." *Glass Art*, v. 13, no. 6, Sept./Oct. 1998, pp. 66–68, ill. Creation of suspended glass floor leads to development of three new products.

1715 "Stories of Sand, Sea and Surf by Joan Irving: New Public Artworks for the San Diego International Airport."

Glass Art, v. 13, no. 6, Sept./Oct. 1998,

pp. 14–16+, ill.

San Diego-based glass artist awarded three largest commissions for airport.

1716 "Works by Gomolka Design Studio."

Glass Art, v. 14, no. 1, Nov./Dec. 1998, pp. 22–23+, ill. Stained glass by Dutch-born artist.

1717 Wardell, Randy.

"A Musical Interlude." *Glass Craftsman*, no. 148, June/July 1998, pp. 12–16, ill. Stuart Goldman's art glass with a musical theme.

1718 "Working with Stained Glass: Hints & Tips for Hobbyists."

Stained Glass News, no. 38, Nov. 1997, p. 14.

1719 "Working with Stained Glass: Hints & Tips for Hobbyists."

Stained Glass News, no. 41, Sept. 1998, p. 8. Includes tips on soldering an inside seam.

1720 Watts, D. C.

"Glass, Light & Space: A Review of the Exhibition at the Crafts Council, London." *Glass Network* (Contemporary Glass Society, U.K.), no. 4, April 1998, pp. 4–5. Architectural art work.

1721 Webb, Michael.

"Spago Beverly Hills." *Interiors*, v. 157, no. 7, July 1998, pp. 66–71, ill. Restaurant with skylit geometric glass panels, glass tiles, and Italian blown glass sconces.

1722 Weiner, Kay Bain.

Glass Enameling. Roselle, NJ: Eastman Publications, 1996, 64 pp., ill. Necessary tools, molds and kilns, and dry and wet enameling technique.

1723 Weis, Helene.

"Dreams of the Transparent Room." *Stained Glass*, v. 92, no. 4, Winter 1997, pp. 266–271, ill. Interview with Meeli Kõiva-Vällo, Estonian stained glass artist.

1724 Weissinger, Sabine.

"Glazen Toilet Groningen." *Glasforum*, v. 48, no. 1, 1998, pp. 33–35, ill. English summary, p. 54. Public toilet with translucent glass.

1725 Weissinger, Sabine and Mühleck, Georg.

"Verwaltungsgebäude Heilbronn: Live Space + Simulation." *Glasforum*, v. 48, no. 1, 1998, pp. 13–18, ill. English summary, p. 54. Building features computer-generated images transferred by laser onto polyester foil laminated with acryl glass.

1726 Whiteley, Peter O.

"The Changing Glass Top." *Sunset* (Southern Pacific Co., San Francisco, CA), May 1996, p. 130+, ill. Counter and tabletop treatments.

1727 Wilde, David.

"Focus on Design' at Harbourfront Centre." *AISG Flat Glass Journal* (Artists in Stained Glass, Toronto), Fall 1997, pp. 5–10. Conference talks and summaries of talks by various artists.

1728 "Local Colour: Recent Works by Ted Goodden."

AISG Flat Glass Journal (Artists in Stained Glass, Toronto), Fall 1997, pp. 2–3, ill. Exhibition review.

1729 "The Passing of Claude Bettinger."

AISG Flat Glass Journal (Artists in Stained Glass, Toronto), Winter 1998, p. 3.

1730 Willimon, Nancy M.

Mosaics Made Easy. [St. Louis]: Willimon Arts Inc., 1997, 24 pp., ill.

1731 Wood, Christie A.

"Robert Oddy: Stained Glass Plating Techniques." *Common Ground: Glass* (Newsletter of the International Guild of Glass Artists Inc.), Fall 1997, pp. 20–22, ill.

1732 Wrigley, Lynette and Gerstein, Marc Saul.

The Complete Stained Glass Course: How to Master Every Major Glass Work Technique, with Thirteen Stunning Projects to Create. Edison, NJ: Chartwell Books, 1996, 160 pp., ill.

1733 Zimmer, Wendelin.

"75 Jahre G. Deppen und Söhne, Osnabrück." *Das Münster*, v. 23, no. 4, July/Aug. 1970, pp. 273–280, ill. English, French summaries. Glassworks of G. Deppen and Sons, Osnabrück, celebrates 75th anniversary.

1734 Zingg, p. Thaddäus.

"Neue religiöse Malerei in der Schweiz." *Das Münster*, v. 21, no. 5, Sept./Oct. 1968, pp. 301–318, ill. English summary. Includes church decorations by Ferdinand Gehr.

1735 Zoritchak, Thomas.

"Léger, Matisse et Rouault." *La Revue de la Céramique et du Verre*, no. 98, Jan./Feb. 1998, pp. 40–43, ill. Stained glass by Rouault.

1736 "Marc Chagall: A la lumière des vitraux d'Assy."

La Revue de la Céramique et du Verre, no. 97, Nov./Dec. 1997, pp. 46–47, ill. Chagall's stained glass in church in parish of Passy, Haute-Savoie.

- 1737** Anonymous.
"Aquatic Fibres."
International Lighting Review, v. 48, no. 4, 1997, pp. 154–157, ill.
Fiber optics and gas discharge lamps light full-sized fountains.
- 1738** *The Art and Technique of Pâte de Verre*. Kawasaki-shi, Kanagawa, Japan: Tokyo Glass Art Institute, 1998, 181 pp., ill.
Detailed instructions on basic and advanced techniques for shaping, firing, and finishing glass objects.
- 1739** "Benedictus Awards 1997: Innovationen in Verbundglas."
Glaswelt, v. 50, no. 10, Oct. 1997, pp. 74–75, ill.
- 1740** "Bits & Pieces."
Glass on Metal, v. 11, no. 1, Feb. 1992, pp. 14–15+, ill.
Short articles on techniques and products; advice.
- 1741** *Conference Proceedings DOD Fiber Optics '94* (4th Department of Defense Fiber Optics and Photonics Conference, McLean, VA). Fairfax, VA: The Armed Forces Communications and Electronics Association, 1994, 458 pp.
- 1742** "Few WA State Glass/Ceramic Makers Follow Lead Laws."
ACTS Facts (Arts, Crafts and Theater Safety), v. 12, no. 6, June 1998, p. 3.
- 1743** "Fibre Shop."
International Lighting Review, v. 48, no. 4, 1997, pp. 152–153, ill.
Focus on Fiber, Europe's first fiber optics lighting showroom.
- 1744** "Fibre-Optics Lighting."
International Lighting Review, v. 48, no. 4, 1997, pp. 164–168, ill.
Fiber optics for pavement, fountain, showcase, and contour lighting.
- 1745** "Un filo di vetro: Le fibre ottiche e la rivoluzione della comunicazione."
Stileindustria, v. 3, no. 10, June 1997, pp. 30–33, ill. In Italian and English.
"Optical fibres and the revolution in communications."
- 1746** "Das gläserne Trio von La Défense: Lernen von Paris."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 46–53, ill. English summary, p. 52.
Paris commercial building, composed of glass structures, showcases 30 years of glass technology.
- 1747** "Glashaus für junge Kreativität."
Architektur Transparent (Vegla Vereinigte Glaswerke), no. 2, Jan. 1994, pp. 1–6, ill.
- 1748** "Glass-Etch Is among Products to Be Regulated."
ACTS Facts (Arts, Crafts and Theater Safety), v. 11, no. 12, Dec. 1997, p. 1.
Toxicity of glass etching creams.
- 1749** "Glassmakers Dictionary."
The Chair, the Glass Guild Magazine for Okra Collectors (Okra Studios, Brierley Hill, England), Dec. 1997, pp. 24–30, ill.
Brief dictionary of terms.
- 1750** "Gotik und Glas: Knochenhauer – Amtshaus Hildesheim."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 38–41, ill. English summary, p. 41.
"A masterpiece of medieval timber building" includes fire-protection glass.
- 1751** "Graphic Fibres."
International Lighting Review, v. 48, no. 4, 1997, pp. 158–163, ill.
Fiber optics.
- 1752** "An Hamburgs Peripherie: Gläserne Begrüßung."
Transparent (Vegla Vereinigte Glaswerke), no. 2, 1992, pp. 28–29, ill. English summary, p. 29.
Hamburg building features "a new generation of high tech glasses."
- 1753** "Laminated Glass Comes to the Rescue for Restoration Project."
American Glass Review, v. 118, no. 4, Jan./Feb. 1998, p. 12, ill.
Duplicating panels for restoration of glass ceiling in Manhattan building project.
- 1754** "A Library for the 21st Century."
International Lighting Review, v. 48, no. 4, 1997, pp. 148–151, ill.
Lighting in newly opened Bibliothèque Nationale de France in Paris.
- 1755** "A Look Back at the 1960s."
Glass Magazine (National Glass Association, McLean, VA), v. 48, no. 2, Feb. 1998, pp. 19–26, ill.
Flat glass developments, including expanding float glass use, safety glasses, etc.
- 1756** "A Look Back at the 1970s."
Glass Magazine (National Glass Association, McLean, VA), v. 48, no. 3, March 1998, pp. 31–37, ill.
Developments in architectural glass, auto glass, etc.
- 1757** "A Look Back at the 1980s."
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Architectural glass and lighting developments, etc.
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Setting up a glass studio.
- 1900** "Wrought Iron Table and Mosaic Table Top."
Glass Craftsman, no. 147, April/May 1998, pp. 22-26, ill.
Latest in mosaic materials makes project easier.
- 1901** Powning, Peter.
"Photographing Your Work: The Basics."
Fusion News (The Ontario Clay & Glass Association), July 1998, p. 6.
- 1902** Rayer, Randy.
"Mosaic Garden Stones: Part 1. Tips on Using Cement and DiamondCRETE."
Glass Art, v. 13, no. 5, July/Aug. 1998, pp. 22-23+, ill.
Glass mosaics and stone.
- 1903** Reynolds, Gil.
"Kiln Crafting: Hot Tips for Fusing and Slumping."
Stained Glass News, no. 38, Nov. 1997, - no. 40, May 1998.
Continuing series provides corrective measures for glass contamination, broken glass in the kiln, overfiring, and unwanted air bubbles.
- 1904** Rickard, Stephen.
"Some Notes on Packaging Glass for Transport."
The Guild of Glass Engravers Newsletter, Spring 1998, p. 12.
- 1905** Robertson, Stanley.
"Restoration or Conservation: Which Is Which and Why?"
The Gilder's Tip, Fall 1997, p. 7.
- 1906** Ronchi, Lucia.
"Sulla valutazione e la classifica delle lastre di vetro."
Atti della Fondazione "Giorgio Ronchi", v. 6, no. 1, Feb. 1951, pp. 42-45, ill.
English summary, p. 42.
A new method of classifying "window plates."
- 1907** Rossol, Monona.
"Clean-All Heavy Metal Hand and Body Soap."
Glass Craftsman, no. 149, Aug./Sept. 1998, p. 46+.
A general look at de-leading soaps.
- 1908** Schell, Jim.
"Glass Casting and *Pâte de Verre*: An Easy Way to Make Molds for Waxes."
Glass Art, v. 13, no. 5, July/Aug. 1998, pp. 46-52, ill.
- 1909** Selezneva, Galina.
"Painting Enamel: Step by Step Notes."
Glass on Metal, v. 11, no. 1, Feb. 1992, pp. 4-7, ill.
- 1910** Simpson, Chuck.
"Chuck's Disease."
- Ausglass Magazine*, no. 12, 1998, p. 15.
Glassblower develops condition possibly triggered by exposure to antimony.
- 1911** Smith, Kent.
"Glass Gilding."
The Gilder's Tip, Spring 1998, pp. 5-6+.
Tips for the gilder.
- 1912** Smith, Leah A.
"What a Blast!"
A & E, The Magazine for Awards & Engraving Professionals, v. 11, no. 7, Sept. 1998, pp. 12-18, ill.
"The whys and how-tos of buying sandblasting equipment."
- 1913** Spronck, S.
"Screenprinting with Gold Adds Glamour to Glass."
Glass, Monthly Journal of the European Glass Industry, v. 75, no. 7, July 1998, p. 211, ill.
Development of decorative precious metals for use on glass; two recently launched gold-based pastes for direct and transfer screen printing.
- 1914** Stander, Ed.
"Observations of a Studio-Wary Glass Player."
Glass Music World, Spring 1998, p. 1+, ill.
Recording of glass music.
- 1915** Steele, Gerald L.
Fiber Glass: Projects and Procedures.
Bloomington, IL: McKnight & McKnight, [1962], 159 pp., ill.
- 1916** Stephens, Suzanne.
"Living Proof."
Progressive Architecture, April 1979, pp. 110-115, ill.
Santa Fe homes experiment with various methods of solar heating.
- 1917** Stewart, Ian.
"Mathematical Recreations: Glass Klein Bottles."
Hot Gas (Scientific Glassblowers Association of Australia), v. 5, no. 3, Winter 1998, pp. [7-8], ill.
English glassblower Alan Bennett solves mathematical puzzles in glass objects that will become a permanent exhibit at the Science Museum in London.
- 1918** Stone, Graham.
"Defining Technical Terms."
Ausglass, no. 11, 1997, pp. 10-11.
- 1919** Strattman, Wayne.
"Neon Techniques: Bombarding."
Signs of the Times, v. 219, no. 13, Dec. 1997, p. 64+, ill.
- 1920** "Neon Techniques: Filling and Aging Tubes."
Signs of the Times, v. 220, no. 1, Jan. 1998, p. 98+, ill.
- 1921** "Neon Techniques: Transformer Installation and Loading."
Signs of the Times, v. 220, no. 3, Feb. 1998, p. 52+, ill.
- 1922** Sutton, Katherine Day.
"Designers Rate . . . Bendheim's Masterglass."
Interiors, v. 157, no. 4, April 1998, pp. 26-27, ill.
- 1923** Sutton, Paul M.
The Dielectric Properties of Glass.
London: Heywood & Company Ltd., 1960, pp. 115-164.
- Includes direct current conductivity in glass, periodic electric fields, and other dielectric phenomena.
- 1924** Tamás, Ferenc, ed.
Conference on the Silicate Industry.
(Proceedings of the Ninth Conference on the Silicate Industry, Siliconf, Budapest, 1967.)
Budapest: Akademiai Kiadó, 1968, 753 pp., ill.
Includes glass tank furnaces, borosilicate glass, etc.
- 1925** Taylor, David.
"Glass on Demand."
Glass, Monthly Journal of the European Glass Industry, v. 74, no. 10, Oct. 1997, p. 401, ill.
Flexible, economic furnace for small-volume glass studio.
- 1926** Terry, Doug.
"Foot-Opening Glory Hole Doors."
The Independent Glassblower, no. 49, March/April/May 1998, pp. 1-2, ill.
- 1927** Trueb, Lucien F.
"Segments for Spectroscopy."
Schott Information, no. 84, Dec. 1997, pp. 15-17, ill.
American-made telescope with 11-meter mirror will perform like "supertelescopes" but at a considerably lower cost.
- 1928** Tudor, Jean.
"Enameling Today: Progress or Stagnation."
Glass on Metal, v. 14, no. 2, April 1995, pp. 38-39, ill.
Paper presented at the British Society of Enamellers' Conference, March 27, 1995.
- 1929** "Cloisonné on Steep-Sided Surfaces."
Glass on Metal, v. 15, no. 1, Feb. 1996, p. 16.
- 1930** van den Ham, Frank.
"Fusing, de herontdekking van een techniek."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 3, 1987, pp. 12-13.
Glass fusing.
- 1931** "Met het oog op glasgraveren."
Bulletin van de Vereniging van Vrienden van Modern Glas, v. 1, no. 1, 1987, pp. 11-13.
Glass engraving.
- 1932** Wardell, Randy.
"Working with Stained Glass: Hints & Tips for Hobbyists."
Stained Glass News, no. 39, Feb. 1998, pp. 12-13, ill.
- 1933** "Working with Stained Glass: Hints & Tips for Hobbyists."
Stained Glass News, no. 40, May 1998, p. 10.
- 1934** Watson, Dan.
"Demonstrations: Practical Annealing."
The Glass Art Society Journal, 1997, pp. 77-80, ill.
Measurement-based techniques of annealing used at the Steward Observatory Mirror Laboratory are discussed at the Tucson conference.
- 1935** "The Dominick Labino Lecture: The Steward Observatory Mirror Laboratory."
The Glass Art Society Journal, 1997, pp. 27-30, ill.
- 1936** Weissmann, Rudolf and Hahn, Karl-Heinz.
"Brilliance and No Added Lead."
Schott Information, no. 82, Sept. 1997, pp. 4-6, ill.

Schott-Zwiesel develops composition for stemware that replaces toxic heavy metal additives.

1937 Wilhelm, Charles.
"Neon Techniques: High-Quality Tube Production."
Signs of the Times, v. 220, no. 7, June 1998, p. 70+, ill.

1938 Willhauk, Eva.
"'Ceran' for Gas."
Schott Information, no. 81, Jan. 1997, pp. 8–11, ill.
Glass-ceramic cooktops for cooking with gas.

1939 Willis, Sandy.
"Design of a Stained Glass Hobby Studio."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Winter 1997, pp. 35–48, ill.
The ergonomic, physical, and environmental considerations of planning a stained glass studio.

1940 Winter, Daniel.
"Frittage des émaux: Construction d'un four."
La Revue de la Céramique et du Verre,

no. 98, Jan./Feb. 1998, pp. 54–57, ill.
Firing processes and furnaces for enameling.

1941 Winter, Hans-Jörg.
"Ahead to the Future."
Schott Information, no. 81, Jan. 1997, pp. 3–5, ill.
Glass-ceramic cooktops.

1942 Wirtz, Walfried.
"Wohnambiente: Einrichten mit Glas."
Glas + Rahmen, v. 49, no. 5, May 1998, pp. 16–17, ill.
Glass furniture, paintings, etc., in the home.

1943 Wolf, Emil, ed.
Progress in Optics.
Amsterdam: North-Holland, v. 1, 1966, 342 pp.
Articles review Hamiltonian optics, optical design, optical and electronic information, interference color and modern alignment devices.

1944 *Progress in Optics*.
Amsterdam: North-Holland, v. 6, 1965, 327 pp.
Theoretical articles on aberration, shearing interferometry, surface deterioration, etc.

1945 Yaxley, W. T. "Dusty."
"Gilding Incised Letters."
The Gilder's Tip, Spring 1998, pp. 12–13, ill.

1946 Young, Butch.
"Carving a Name for Yourself in Glass: The Benefits of Making Other Artists' Work."
Glass Art, v. 13, no. 3, March/April 1998, pp. 14–15+, ill.
Carving known images in glass.

1947 Young, Butch and Long, Rita.
"Design Your Way to Excellent Glass Carving."
Glass Art, v. 13, no. 4, May/June 1998, pp. 24–30, ill.

1948 "Favorite Tools and Accessories."
Glass Art, v. 14, no. 1, Nov./Dec. 1998, pp. 32–35.
Etching: how to make prepping the glass, pattern mounting, and blasting easier.

1949 "Never Be Afraid to Design Your Way Out of Trouble."
Glass Art, v. 13, no. 6, Sept./Oct. 1998, pp. 60–62+.
Deep carving: problems and solutions.

FILMS AND VIDEOTAPES/FILME UND VIDEOKASSETTEN

1950 *American Glass Masters of the Art*.
Lloyd Herman and Fisher-Pratt Visual Productions, 1996.
33 min., sound, color.
William Morris, Judith Schaechter, Therman Statom, Ginny Ruffner, James Minson, and Richard Marquis.

1951 *The Bead Movement: The Story of Beads and the People Who Love Them*.
Wendy Simpson Conner and Impromptu Productions, 1997.
60 min., sound, color.
Includes a segment on the making of Indian lampworked beads and a tour of a Czechoslovakian glass bead factory.

1952 *The Best Bead Show Exhibitors 1997*.
Crystal Myths Inc., 1997.
1 videocassette, sound, color.

1953 *Beyond Lighting*.
Schonbek Worldwide Lighting Inc., 1997.
15 min., sound, color.
Traces the history of the company's crystal chandeliers and details their signature designs.

1954 *Cesare Toffolo Rossit: Advanced Flameworking*.
Emilio Santini?, [1997].
1 videocassette, sound, color.
Instructional class in traditional Muranese techniques and blowing glass at the torch.

1955 *Chihuly over Venice*.
KCTS Television with Lark International in association with NHK Japan; Gary Gibson and PBS Home Video; Portland Press, 1998.
90 min., sound, color.
Details Chihuly's glassmaking technique, and focuses on the creation and installation of the 14 chandeliers situated around Venice's waterways.

1956 [Chris Van Zanten].
BBS Ontario, 1997.
8 min., sound, color.
Stained glass, woodworking, and kaleidoscopes by Chris Van Zanten.

1957 *The Corning Museum of Glass 1997 Seminar*.
Tape 8: *Glassmaking Demonstrations by William Gudenrath*.
The Corning Museum of Glass, 1997.
85 min., sound, color.
Venetian glass, canes, and millefiori.

1958 *The Corning Museum of Glass 1998 Seminar*.
Tape 4: *Colorful Cut Glass: Fact vs. Fancy*, by Jane Shadel Spillman; and *Marbles Past and Present*, by Mark R. Matthews.
The Corning Museum of Glass, 1998.
120 min., sound, color.

1959 Tape 5: *The Legacy of American Paperweights*, by Lauren K. Tarshis.
60 min., sound, color.

1960 Tape 6: *The Rakow Commission*, by Michael Scheiner; and *Curator's Choice*, by Jutta-Annette Page and Patricia J. Rogers.
120 min., sound, color.

1961 *Creating a Stained Glass Panel*.
Video Classroom Arts & Crafts Series, 1994.
1 videocassette, sound, color.

1962 *The Crystal Trail*.
Lumic International, 1997.
60 min., sound, color.
Glass companies and studios in Stourbridge, England.

1963 *Dolly Curtis Interviews: The Stained Glass Windows at the Mary Taylor Memorial United Methodist Church, Milford, CT*.

Dolly Curtis and Miso Productions, 1997.
30 min., sound, color.
Community volunteers create eight windows designed by Father Terentief for the Children's Chapel.

1964 [Emilio Santini and José Chardiet at Penland, July 1997].
[S.n.], 1997.
2 videocassettes, sound, color.
Chardiet teaches a class on the techniques of drawing, blowing, solid hot work, sand casting, and cold working; Santini's class involves lampworking with borosilicate and soft glass, as well as creating architectural assemblages.

1965 *Frank Lloyd Wright*.
Florentine Films and WETA-TV, Washington, D.C.; Ken Burns; Warner Home Video; American Lives Film Project; PBS Home Video, 1997.
153 min., sound, color/b&w.

1966 *Frederick Birkhill: Lampworking Glass Techniques*.
[S.n.], [1997?].
1 videocassette, sound, color.

1967 *Glass and Ceramics*.
Coscient Inc., France 3 Unité Continentales, and Radio-Québec; Films for the Humanities and Sciences, 1993.
23 min., sound, color.
Includes glassblowing, the making of stained glass windows, and the use of glass in architecture.

1968 *Glassworks Show #1: What Is Glass?*
Marcie Davis, 1997.
30 min., sound, color.

1969 *Glassworks Show #2: Glass Fusing*.
Marcie Davis, 1997.
29 min., sound, color.

- 1970** *Glassworks Show #3: Glass Slumping.*
Marcie Davis, 1997.
28 min., sound, color.
- 1971** *Glassworks Show #4: Hot Glass Beads.*
Marcie Davis, 1997.
30 min., sound, color.
- 1972** *Glassworks Show #5: Sandblasting/
Acid Etching.*
Marcie Davis, 1997.
29 min., sound, color.
- 1973** *Glassworks Show #7: Offhand Glass-
blowing.*
Marcie Davis, 1997.
29 min., sound, color.
- 1974** *Glassworks Show #8: Old World Glass.*
Marcie Davis, 1997.
28 min., sound, color.
- 1975** *Glassworks Show #9: Glassworks in
Our Schools.*
Marcie Davis, 1997.
29 min., sound, color.
- 1976** *Glassworks Show #10: Stained Glass.*
Marcie Davis, 1997.
30 min., sound, color.
- 1977** *Glassworks Show #11: Mass Produc-
tion – Molds and Presses.*
Marcie Davis, 1997.
29 min., sound, color.
- 1978** *Glassworks Show #12: Lampworked
Christmas Ornaments.*
Marcie Davis, 1997.
29 min., sound, color.
- 1979** *Health Week Transcripts: Program
no. 112.*
Washington Post Company, 1997.
1 videocassette, sound, color.
Safety measures for artists.
- 1980** *Human Anatomy: Emilio Santini.*
[S.n.], 1997.
1 videocassette, sound, color.
Human statuary and objects made using soft
and borosilicate glass at the torch.
- 1981** *Kjell Engman.*
Boomerangfilm and Lars Johansson, 1995.
4 min., sound, color.
- 1982** *The Master Class Series, Volume I:
Cane Working with Lino Tagliapietra.*
The Studio of The Corning Museum of Glass,
1998.
30 min., sound, color.
- 1983** *My Life as a Dog.*
Svensk Filmindustri and Film-Teknik;
Fox Lorber Home Video, 1998.
101 min., sound, color.
Includes scenes inside Swedish glass factory
where work by Eric Höglund is visible.
- 1984** *Neon.*
Craig Kraft and Thom Wolf, 1997.
90 min., sound, color.
Neon sculpture techniques.
- 1985** *Neon Training.*
Daco Neon Equipment, [1997].
120 min., sound, color.
Covers tools and equipment, basic glass bend-
ing steps, construction of a neon sign from
start to finish, and bombarding the neon unit.
- 1986** *Paulina Komorowska-Birger: Doku-
mentacja 1991–1998.*
Paulina Komorowska-Birger, [1998].
22 min., sound, color.
- 1987** *Petr Vlček – Ego?*
Vladimír Kořímek and Česká Televize, 1997.
20 min., sound, color.
- 1988** *Restoring Tiffany's Oriental Poppy: A
Study in Museum Conservation.*
Gallina/Bricker and Neustadt Museum of
Tiffany Art, 1997.
15 min., sound, color.
Also shows some of the other lamps in the
Neustadt collection.
- 1989** *River of Glass: Inside Chihuly over
Venice.*
Portland Press and Barnard Productions, 1997.
90 min., sound, color.
Documentary providing a visual record of the
entire project to make chandeliers that were
suspended over Venetian canals in 1996.
- 1990** *Skupina Rubikon = Rubikon Group.*
Východočeská Galerie v Pardubicích, Východočeské Muzeum Pardubice, Komerční
Banka, Galerie Internationale du Verre, and
East Bohemian Gallery in Pardubice, 1998.
55 min., sound, color.
Exhibition of the Rubikon group (Bohumil
- Eliáš, Jaroslav Matouš, Jan Exnar, and Ja-
romír Rybák) held at East Bohemian Gallery
in Pardubice, June 4–August 31, 1998.
- 1991** *State of the Art: The Canadian Clay
and Glass Gallery in Waterloo, Ontario.*
Wilhelm Nassau, 1998.
13 min., sound, color.
- 1992** *Steve Tobin: 5 Pieces.*
Z-tv Productions and Michael Zatuchni, 1993.
50 min., sound, color.
- 1993** *The Studio of The Corning Museum of
Glass 1998 Spring and Summer Programs,
Session Seven: William Gudenrath.*
Frederick Birkhill, 1998.
1 videocassette, sound, color.
- 1994** *Sunday – A New Voyage: Artists for
Seville.*
Television New Zealand Ltd, [1991].
22 min., sound, color.
Includes Ann Robinson, who employs *pâte de
verre* and *cire perdue* in her work.
- 1995** *Timeless Tradition.*
Liquid Light Television, 1997.
12 min., sound, color.
Lundberg Studios.
- 1996** *Venini.*
Venini, [1997?].
15 min., sound, color.
Promotional format displays process and
product at the Murano company.
- 1997** *Visiting with Huell Howser – Glass
Garden.*
Huell Howser Productions and Community
Television of Southern California, 1995.
30 min., sound, color.
Glass garden in southern California made of
crushed recycled glass.
- 1998** *Walls of Light: The History of Stained
Glass.*
Ben Hafey and Ben Productions, 1997.
85 min., sound, color.
History of stained glass, including works by
contemporary artists.
- 1999** *Willet Studios of Stained Glass.*
Willet Stained Glass Studios (Hauser Art
Glass Company Inc.), 1998.
10 min., sound, color.

A SELECTIVE INDEX OF PROPER NAMES AND PLACES

AUSGEWÄHLTES REGISTER VON EIGENNAMEN UND ORTEN

This is a *subject* index to the "Bibliography" of *New Glass Review 20*. The numbers following the names below are keyed to the numbers preceding the individual "Bibliography" entries in which these persons and places are discussed.

Es handelt sich im folgenden um ein *Sachregister* zur „Bibliographie“ der *New Glass Review 20*. Die Zahlen hinter den Namen entsprechen den Zahlen, die den Eintragungen der einzelnen Beiträge der „Bibliographie“ vorangestellt sind, in

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