New

Glass
A Worldwide Survey

The Corning Museum of Glass
Corning, New York
1979

This exhibition was organized by The Corning Museum of Glass
Museums participating in the New Glass exhibition

The Corning Museum of Glass
Corning, New York
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The Toledo Museum of Art
Toledo, Ohio
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Renwick Gallery of the National Collection of Fine Arts
Smithsonian Institution
Washington, D.C.
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New York, New York

The Fine Arts Museums of San Francisco
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On the following pages the recent work of 196 artists, craftsmen/designers, and factories from twenty-eight countries is represented. The debt of gratitude we owe them is no greater than that due the 774 others who submitted slides and, in many cases, objects, who are not included. The exhibition is the direct result of their willingness to be judged and their generosity in making their work available. It is to all of the entrants that this catalog is dedicated.
This exhibition is about a profound change that is taking place in the history of glass: after thirty-five centuries of utilitarian use—from containers and window panes to television tubes and laser transmitting fibers—glass has become the amorphous substance from which functionless art is made. Suddenly, and in addition to its evolving roles in science, industry, housewares, and the crafts, glass has become a medium of the fine arts, a material in which to conceive and create—often directly—for purely aesthetic purposes.

Although the introduction of glassmaking to the art department curricula of more than a hundred schools, colleges, and universities is the single most identifiable reason for this phenomenal change—at least in the United States—there are others: improvements in melting technology, distribution of information, development of conceptual aesthetics, even the affluence of a society that can afford to produce both artists in glass and markets for their creations. There are also historic and geographic precedents that can, in retrospect, be credited for prophecy if not influence: Maurice Marinot and Jean Sala in France in the 1930's, and Edris Eckhardt in the United States in the 1950's are among the few who worked directly with hot glass; among the many post-war artist/designers whose impact continues to be felt, Pavel Hlava and the Libensky-Brychtova team in Czechoslovakia, Itoko Iwata and Kozo Kagami in Japan are of particular interest. But as occurs with most historic happenings, confusions and exceptions multiply as the works of specific people are considered. Are the schools where glass is taught in Art Departments turning out more craftsmen than artists? Is the glass made under the direction of an artist less significant than the glass made by an artist? Is glass produced by a machine bound to be different in aesthetic quality than glass made by hand even if the creative source is the same? What effect does function have on aesthetics in a material so traditionally associated with utilitarian vessels? Is “Studio Movement” a misnomer for glass’ tardy incorporation in the craft renaissance? Whatever it is, is it having an influence on the glass industry?

This exhibition was conceived in an attempt to provide evidence from which answers to these and other questions could be drawn. The selection of objects represented a problem. If we followed the usual practice of inviting several authorities on glass to convene, establish criteria, and choose, we would be asking for judgments from within our specialized field at the very moment when glass is asking to be considered from outside—as art along with all the other media used in aesthetic expression. Furthermore, the idea of a jury agreeing on rules of judgment seemed unnecessarily limiting. Words governing, restricting, or even guiding personal sensibilities might result in the elimination of the fragile embryo of innovative insight, the real beginnings of change.

Finally, in an area ranging from borosilicate casseroles to expressions of social outrage, even the most sound judgmental criteria can become hopelessly inadequate. What happens to a non-utilitarian teapot measured against “form follows function”? Or to a mass-produced wineglass evaluated on the basis of its subject matter? We therefore abandoned the concept of a jury of glass.
experts in favor of four independent judges, each expert in making aesthetic distinctions, each from a different point of view: Franca Santi Gualteri, editor of Abitare, a magazine published in Milan, brought expertise in judging good design in housewares; Russell Lynes, former editor of The Saturday Review, author of The Tastemakers, is a New York based journalist specializing in the broad sweep of cultural history; Werner Schmalenbach, Director of the Kunst Museum in Düsseldorf, Germany, who has formed one of the finest collections of contemporary painting and sculpture in Europe, is a sophisticated critic of conceptual aesthetics; Paul Smith, Director of the Museum of Contemporary Crafts in New York City, U.S.A., specializes in the recognition of new talent—in glass as well as other media—with particular emphasis on the self-made.

Each of these people made selections independently without knowing the names of the entrants or the countries they represented, and the initials of each appear in close proximity to their choices both in the installation and in the pages that follow. Thus, this exhibition is what four very different people, all of whom make aesthetic visual judgments on a professional basis, think about contemporary glass.

From a glass specialist's point of view, at least that of The Corning Museum of Glass staff, reaction to the exhibition is exemplified by the many pieces acquired for our permanent collection; the number is limited only by available funds and avoidance of duplicating previously acquired objects. Although both quality and variety are as high and as rich as expected, the absence of particular artists, craftsmen, designers, and factories indicates that some did not submit their work to the exhibition; therefore the judges were not making comparisons over a full range of the best glass being made today. (See FSG's commentary on page 27.) Also evident is that while craft and art are bloom-
ing, the glass industry appears to be sitting relatively still. (See Russell Lynes' commentary on page 29.) This may be because the changes elsewhere are so novel and so evident that they overshadow the steady, more subtle improvements being made through design departments and such mechanical developments as centrifugal casting. The impact of today's artist in glass is bound to eclipse the excitement generated by the industrial designer following World War II just as that phenomenon eclipsed the personal exuberance of the Art Nouveau and Art Deco giants of the previous era. When movements overlap, only one can be most evident.

Although answers to the questions raised earlier in this preface must be sought individually on the basis of the exhibition itself, it may be of interest to note that the staff of The Corning Museum of Glass not only does not make aesthetic distinctions between works done by hand, by machine, by artist, by craftsman, or by designer; often we do not know which is which. After twenty-eight years of collecting contemporary glass, however, we do know that it has become a medium for the fine arts and that glass is being conceived, shaped, and appreciated in ways radically different from anything ever done before in its 5,500 year history.

Thomas S. Buechner
President and Director
The Corning Museum of Glass

In order to give some sense of their attitudes if not criteria, each of the judges has provided a short commentary for inclusion in this catalog. Also printed here are Anthony Snow's account of the organization of the exhibition, William Warms' analysis of its content, and Russell Lynes' summary of the two decades of change between the Museum's first survey of contemporary glass, "Glass 1959," and the present exhibition. Mr. Lynes, also a judge on that occasion, brings his perspective to this discussion.
The purpose of these few comments is to chronicle the more important stages and decisions that influenced the final character of the New Glass Exhibition and its accompanying catalog. From the start, the organizers were keen to place as few limitations on the scope of the exhibition as possible so that the glass could be selected for its quality alone, whether made by hand or machine, individual or industry, in areas traditional or new to the world of glassmaking.

As we came face to face with the realities of the changes that had taken place since the first exhibition—for instance, approximately 6,000 slides were entered compared with 2,000 in 1959—our initial hopes and ambitions inevitably had to be curtailed. We were forced to limit the size of objects to no more than forty-eight inches (122 cm) in any dimension. We had to limit the number of entries to ten objects per individual and twenty per company. We had to ask entrants to bear the cost of transport and insurance of objects sent for the second stage of judging. Although The Corning Museum of Glass is exhibiting all objects selected by the judges as worthy of exhibition, the number was reduced to make a more practical traveling exhibition for the other institutions both in the United States and abroad. All these limitations and several more were accepted reluctantly by the organizers as they became aware of the high degree of interest by would-be exhibitors.

In May, 1976, glass artists and companies throughout the world were told of The Corning Museum of Glass’ intention to mark the twentieth anniversary of its first Contemporary Glass Exhibition, held in 1959. Announcements of the exhibition were sent to glass magazines, universities, art schools, and all individuals known to have an interest in glass. The first stage of judging occurred in New York on June 26, 27, and 28, 1978. The 6,000 slides were submitted by 970 artists representing some twenty-nine countries. In three days the panel of four judges had to reduce this number to more manageable proportions; 950 entries were selected for the next stage of judging. On October 12, 13, and 14, 1978, in Corning, New York, the same panel was asked to judge either from the actual object if it had been sent to Corning, or, if the entrant preferred, from slides a second time. In a building temporarily, but specially, prepared for the receiving, customs clearance, unpacking, and storage of objects, the judges were able to view and compare the entries in their totality. Each object was also lighted individually either as the Museum staff elected or as the entrant had instructed. At this second stage, the judges reduced the number of objects to 427, which represented 196 entrants, 273 entries, and twenty-eight countries. The 273 entries finally selected are being exhibited first at The Corning Museum of Glass. All these objects are shown in this catalog, and one from each entrant is reproduced in full color.

The exhibition will be shown at The Corning Museum of Glass; The Toledo Museum of Art; The Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution; The California Palace of the Legion of Honor; and The Metropolitan Museum of Art before leaving the United States for England, France, and Japan.
In an exhibition of this scale, with such a long gestation period, mounted at a
time when the staff of The Corning Museum were already watching the con-
struction of their new Museum building and therefore forced to operate in
temporary premises, no single individual amongst the small staff of twenty
could avoid a most personal involvement. Especially to be thanked, therefore,
are: Priscilla Price, Adrian Baer; and Joe Maio for their efforts in unpacking and
display; Raymond Errett, Nick Williams and Charles Swain for their photo-
graphic work on the catalog under rushed and cramped conditions; publica-
tion supervision, Dr. John H. Martin and Charleen Edwards; the curatorial staff,
Dwight P. Lanmon, Ernestine Kyles, Mark Malmendier, Todd Martin, and
Katherine Poole. In particular, I would like to thank Darlene Schweiger who
bore the full burden of mountains of paperwork over three years and Bill
Warmus who joined the Museum staff halfway through the proceedings to
become Assistant Curator, Twentieth-Century Glass. Lastly, I would like to
thank all those outside the Museum both in the United States and abroad who
gave constructive advice to help us overcome the many hurdles that had to be
jumped before New Glass was a reality. I feel we have assembled an exhibition
that truly represents as large an international glass community as possible and
at the same time strengthens the claim of glass the material to be more highly
regarded as a medium for aesthetic expression.

Antony E. Snow
Project Director
New Glass

The Corning Museum of Glass
Walking through the _New Glass_ exhibition is like being in the center of a large crowd of varying posture: some objects are boisterous, some angry; others quiet, uniform, orderly. The material from which the exhibition was drawn is like the crowd, far too diverse to suggest a coherent theme; indeed, the selections of the four jurors, based upon their individual criteria, could be the basis for several exhibitions.

These notes are intended to identify some patterns within the “crowd” and some of the individuals represented. First, groups of objects are discussed in relation to one another as examples of a particular style. In the second section, specific techniques are considered as they relate to traditional approaches and as they make glassmaking easier for individual artists, designers, and craftsmen.

The prominence in _New Glass_ of abstract, non-functional forms is a sharp change from _Glass 1959_, the first international exhibition organized by The Corning Museum of Glass. At that time a few individuals experimented with cut and engraved abstract forms, but aside from the works of Willem Heesen (fig. 1), Hanns Model (fig. 2), and Vicke Lindstrand (fig. 3), the vast majority of objects in the exhibition were functional forms or realistic images. This situation has changed markedly in twenty years. The “Genysys” series of Dan Bánclí (plate No. 11), objects by Harvey Littleton (plate No. 126) and Marvin Lipofsky (plate No. 125), the works of Stanislav Libenský (plate No. 121) and Pavel Hlávka (plate No. 81) as well as windows by Robert Kehlmann (plate No. 108) and Henry Halem (plate No. 71) are totally abstract, just as functional objects such as cups and dishes would be abstract to anyone not familiar with utilitarian shapes, so these pieces may require association with images from the unconscious or ideas beyond consciousness to be understood.

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**Fig. 1.** Glasfabrikk Leerdam, Willem Heesen, designer. Five Stones, exhibited in Glass 1959. W. (approx.) 5.7 cm. Colorless glass, cut. The Corning Museum of Glass.

**Fig. 2.** Hanns Model, designer. Faceted block, exhibited in Glass 1959. H. 10.7 cm. Colorless glass, cut and engraved. The Corning Museum of Glass No. 61.3.324.
In the abstract mode, quite another direction is taken by a group of pieces that utilize everyday materials such as sand and plate glass in ways that make the viewer think about them differently. Included here might be the work of Michelle Stuhl (plate No. 230) and Tom Armbruster (plate No. 5), as well as the various sculptural and geometric objects from Czechoslovakia, Hungary, and the United States that deal with the optical properties of cast or laminated glass.

As opposed to the cool geometry of much of the optical glass, some objects in *New Glass* are highly irregular in form and seemingly “unstructured.” The sandblasted bowls of William Dexter (plate No. 50), Marvin Lipofsky’s “Broken Basket Form” (No. 301), the lampwork of Věra Lišková (plate Nos. 124, 125), and James Harmon’s vases (plate Nos. 74, 75) come to mind. The appeal of these works is manifest in the way they consciously deal with aspects of visual disorder. We might call them “informal,” a term used by Herbert Read in his essay on *The Distinction of Form in Modern Art*:

> Informality, by which we generally mean irregularity of form, is not necessarily chaotic. Nature is full of organic forms that are superficially irregular. It may be that every form in nature—and there is no reason why we should confine our observations to organic forms—can be explained as the result of an interaction of forces, electro-magnetic or cosmic—that are measurable or predictable, but to the human eye, aided or not by the microscope, many of the structures of matter have an informal character. Such structures appeal to our aesthetic sensibility for reasons which we cannot explain—they fascinate us....The modern artist can create forms that are irregular in this sense and of similar attractiveness. The movement known as Abstract Expressionism is devoted to the exploration of this realm of irregular form, and there is no doubt that the individual artist can endow such forms with style and vitality....Even if they record no more than the graph of a gesture, the gesture, in so far as it is not aimless and therefore incoherent, is presumably significant: the calligraph records a state of mind.”

Dalibor Tichý’s forms (plate No. 237) and Lišková’s lampwork are attractive in this way, while Lipofsky’s “broken” sculpture is a reminder of that “other” side
of glass, glass no longer fragile but fragmented because of its fragility and brittleness; it has become an awful, jagged shape revealing the shock of sharp, broken glass. Dale Chihuly’s “Basket” series (plate No. 34) is also informal, with individual pieces “...reminiscent of old baskets which seem to be collapsing under their own weight” arrangeable and expandable into larger groups.

Some objects in New Glass gesture for our immediate attention. They depend upon ready recognition of a familiar image only to distort that image and lead us into someone else’s dream world. Erwin Eisch’s finger series (plate No. 56) works its magic in “personifying” the finger as interpreter of pain, hope, love, birth, and death. John Cook (plate Nos. 41-43) makes primitive idols whose necks grow in length from one to the next; Ulla Fossell (plate No. 60) turns container shapes into a “Sky Castle.” Others draw on regional motifs, as in the llama vase of the San Carlos Factory (plate No. 201) or the sculpures of Margarete Eisch. Ulrica Hydman-Vallien’s enameled bowl (plate No. 87) and Bertil Vallien’s “Captivity” (plate No. 242) are fairytales in glass.

The difficulties inherent in judging objects by sight alone are nowhere more evident than in the utilitarian objects. Here the visual aspect should be subordinate to function, but function need have no relation to appearance. Thus, a goblet must “feel” right in the hand, a group of cooking utensils must be easy to clean and to store in the cupboard, a teapot must have the handle placed so that the pot will be balanced when it pours. If the object also happens to be visually austere, we may come to feel that it is impersonal or “distant.” Only constant, satisfactory use can overcome this sensation. Such is the case with the Jena tea set, (fig. 4) which first made its appearance in a design by Wilhelm Wagenfeld in the early 1930’s and was subsequently refined into the form in Glass 1959.

Mock functional objects continue to be popular in the United States. Richard Marquis' "Teapot" (plate No. 139), Robert Levin's "Cup with Appeal" (plate No. 120), and Audrey Handler's "Wedding Breakfast" (plate No. 72) all mimic functional forms with decoration and detailing so overwrought as to make the objects purely ornamental, like ritual artifacts from a lost culture. Bâncilă's blue cut vases (plate No. 10) should also be considered among these artifacts; the sharp edges around the openings guard the interior like fangs and defy the insertion of a hand for cleaning. Erwin Eisch's glass "Telephone" (fig. 5) has long been a model for such pseudo-functional works.

Utilitarian forms like the Jena tea set (fig. 4) or Riedel's wineglass (plate No. 194) result from a series of subtle modifications over an extended period of time. Harvey Littleton's inverted tubes or the Fratelli Toso series of Marvin Lipofsky have undergone similar changes. However, it would seem that their studio pieces reveal not increasing precision and an approach toward a universal form, but rather a continuing search, with all its attendant uncertainties and insecurities, for the sources of individuality. Such works become rituals, and like rituals depend upon faith, not rational explanations for their continuation.

Glassmaking depends upon technologies which influence both the character of completed objects and the evolution of traditions. New Glass is itself an encyclopedia of those techniques, and a review of some of them may be instructive.

A number of objects, such as Anchor Hocking's (plate Nos. 3, 4), are machine made, blown on an automatic blowing machine. The vast majority of objects in the exhibition are, however, handblown, some in a novel manner. The vases of Tom Patti (plate No. 175) are made from laminated sheets of plate glass, softened and then blown. The lamination lines and an occasional applied line

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**Fig. 5.** Erwin Eisch Telephone. 1971. H. 15 cm. Colorless glass, mold-blown. Enamelled. The Corning Museum of Glass No. 76.3.3.

**Fig. 6.** Maurice Marinot Vase. 1924. H. 21.2 cm. Colorless glass, blown. Enamelled. Acid-etched. The Corning Museum of Glass No. 51.3.123.

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**Fig. 7.** Joan Sala Bowl, ca. 1923. H. 8.1 cm. D. 10.3 cm. Opalescent glass with deep blue tinted glass decoration, blown. The Corning Museum of Glass No. 75.3.15.
of color serve as a “grid,” describing the form and progress of the air bubble at the point of solidification of the glass. Gunnar Cyrén uses the Grola technique developed in 1916 by Simon Gate at Orrefors Glasbruk. The process involves cutting a pattern in the glass; the object is then heated and cased with colorless glass, producing a “soft-focus” image.

Techniques of surface abrasion range from the eccentric realism of Jiří Hareuba’s engraving (plate No. 73) to the massive cut features of Michael Esson’s “Self Portrait” (plate No. 58). There are works by Ann Wärf (plate Nos. 261-2) that combine sandblasting and multiple layers of etched colored glass into a fantasy suggesting palm trees and office chairs, a curious blend of Art Deco and the surreal; sandblasted and polished bowls by Vizner that seem like three-dimensional shadows that cease to exist when the lights go out; and pressed, partially sandblasted dishes by Funakoshi (plate No. 63) that create images of islands floating on the surface where the objects come to rest. It should be noted that while sandblasting has long been used to mask the character of an impure glass, it is used today to enhance the visual quality of some very fine glass such as that of Funakoshi or Vizner. At the same time, many artists have recently used the stones (solid impurities), blisters (bubbles), and cords (variations in the optical qualities and density of the glass) as decorative or textural elements.

Of the possible technical innovations, those most often adopted by studio artists enable individuals to produce glass alone and unaided. Such individuals were already at work in the 1920’s and 1930’s, notably in France. Maurice Marinot (fig. 6) is often cited as a leading influence by contemporary glassmakers, as is Jean Sala (fig. 7). So it is not without interest that Sala was once regarded as “…one of the last of the authentic glassmakers, that is, men who carry out their ideas personally, thereby adding to the beauty of the original conception the peculiar charm of rapid, inspired and spontaneous improvisa-
tion, for which practical knowledge is after all necessary." What reversals forty years may bring! While Sala was seen as the end of a tradition, we now see him as a forerunner of the studio movement that started in America in the early 1960's.

It was at that time that Harvey Littleton, Tom McGlauchlin (represented by the object in plate No. 144), and others began a series of glass workshops at the Toledo Museum of Art! Dominick Labino (represented by the object in plate No. 119) contributed materials for the program, including a formula for a low-melting-temperature glass. As a result glass can be used as an individual medium similar to oil paints, ceramics, and textiles. Small furnaces, advances in refractory technology (the furnace materials that contain the molten glass) and the availability of standardized materials in open stock such as compatible colors, rods of glass (with the same coefficients of expansion) of every possible hue, have encouraged this development. Glassmaking programs throughout the United States have also been important. Courses were set up at the Toledo Museum in 1967 (by Fritz Dreisbach), the University of Wisconsin at Madison in 1962-1963 (Harvey Littleton), and Alfred University in 1968-1969 (André Billeci). Marvin Lipofsky established a glassmaking program at the University of California at Berkeley in 1964, and is now head of the department at the California College of Arts and Crafts. Today glassmaking is taught throughout the United States at institutions such as the Rhode Island School of Design (Dale Chihuly), Kent State University (Henry Halem), Illinois State University (Joel Myers), and the Tyler School of Art at Temple University (Jon Clark). Craft schools with recognized studio glass programs include the Pilchuck Glass Center in Washington. The Penland School of Arts and Crafts in North Carolina, and the Haystack Mountain School of Crafts in Maine. It is disappointing that this progress has not been paralleled in Europe, where the Royal College of Art's glassmaking program is among the few exceptions.

In addition to progress in education, increasing attention has been paid to studio artists by museums worldwide. The Toledo Museum extended support with its "Glass Nationals" in 1966, 1968, and 1970 culminating in American Glass Now in 1972, jointly sponsored with the Museum of Contemporary Crafts in New York. Objects: USA, which opened at the Smithsonian Institution in 1969, included glass in its survey of artist-craftsmen. There have been exhibitions at the Dallas Museum of Fine Arts (Air, Light, Form: New American Glass, 1967) and an important European exhibition in Zurich, Glass Heute: Kunst oder Handwerk? in 1972. Exhibitions at Frankfurt (Modernes Glas, 1976) and Coburg (Coburger Glaspreis, 1977), the former including American, European and Asian studio artists, the latter a larger show of European glass, are the most recent in this series. Glass '78 in Japan is a survey of contemporary Japanese glass organized by the Japan Glass Artcrafts Association at the Odakyu Department Store, Tokyo, while exhibitions in America are becoming ever more numerous, including Glass America, 1978, sponsored by the Contemporary Art Glass Group and the Glass Art Society; North Carolina Glass '78, sponsored by Western Carolina University; and Fifty Americans in Glass 1978, presented by the Leigh Yawkey Woodson Art Museum in Wisconsin; there have also been innumerable one-man shows.
The advances since the early sixties have been great. Studio pieces submitted to New Glass far outnumbered industrial designs, reversing the situation as recorded in Glass 1959. At the same time some of the objects accepted by the jury and submitted by companies were designed by studio artists as unique pieces and as prototypes for or samples of production. It is in the standardization of basic materials and equipment (which allows makers time to develop ideas and experiment with variations) and the promotion of a more intense interaction between artists, craftsmen, designers, and the industry that the studio movement may have the greatest potential for success. One wonders—will all the resulting activity create the basis for a viable tradition, or will it produce works of so personal a character as to transcend a common style? Probably both. In America, interest in the works of Louis Comfort Tiffany has focused, at times superficially, on his production iridescent ware and lamps, losing sight of the more personal stained or leaded glass windows and their important place in the glassmaking heritage. The recent attention paid to the windows is therefore encouraging; just as glassmakers began to explore abstract forms and innovative materials in the 1950's and 1960's, so too has their awareness of the history of glassmaking developed over the same period.

Geoffrey Beard said of Glass 1959 that "The fifties closed with this exhibition, in its own way as important to glass designers as the great Paris exhibitions of 1925 and 1937 and the Milan Triennales had been in sorting out some of the future trends... The whole exhibition symbolised a moment in design history, the significance of which is now better understood as the objects can be seen in the context of the emergence of new shapes and improved ideas; the results from good training and experiment. Glass in its contemporary totality has seldom been given a more important showing..." Only time will determine whether New Glass documents a beginning or an end.

William Warmus
Assistant Curator
Twentieth-Century Glass
12/7/78

4. Littleton remembers..., Glass Art, vol. 6, no. 1, 1976, pp. 29-31, details the early history of this development.
Twenty years ago when five of us met as a jury in a warehouse in Long Island City to make our choices for the exhibition “Glass 1959,” we looked at a few more than eighteen hundred entries. From these each of us was asked to select one hundred objects. Those we chose, we were told, would not only appear in the show but in the catalogue, and each piece would carry on its label and caption the initials of the jurors who selected it. The reason for this was to make it quite clear that there were no bargains or compromises in the jury’s selections and that five different pairs of eyes with five different and individual standards of taste would be represented. The show might have included five hundred pieces, but taste being what it is and the quality and characteristics of the glass what they were, there was very considerable overlapping in our choices. The same has happened again, twenty years later. This time instead of eighteen hundred pieces the jury (four instead of the earlier five) considered an initial six thousand.

But this is not the same world as the one in which the jury for the 1959 exhibition met. The glass is not the same. The jury’s eyes are not the same (I can speak for myself; I am by chance the only repeater from that earlier jury), the condition of the arts and crafts is not the same nor the society for and in which they are created.

Glass is a social art, essentially, an art made for people to use as much as to admire, and as such, much of its character, as I hope to suggest, must vary with social change. (Taste and social change are, of course, interlocked.) The functions of glass range from the most practical and utilitarian—from everyday use as containers of fluid and excluders of weather—to elaborate pieces for the celebration of great occasions, like trophies exchanged by heads of state, or the illumination of ceremonial buildings, like the windows of cathedrals and...
the chandeliers of opera houses. The ways in which it is worked vary from
contrivances that produce blanks for light bulbs faster than a machine gun
produces bullets to the most exquisite and painstaking craftsmanship that
employs subtleties of technique with ancient and noble histories. Some of the
glass in this exhibition is highly refined utilitarian glass, such as wineglasses
and pitchers and bottles; some of it can only be called "art glass" whose func-
tion is sensuous, appealing, that is, to the senses of sight and touch. But
whether it is utilitarian or made strictly for its own sake as sculpture, the hand
and eye of its maker is conditioned by the society or segment of society,
however small, which inspires him and which he considers the audience for
his virtuosity.

When we judged the glass in the warehouse two decades ago, each piece
carefully displayed and lighted for its benefit and ours, we looked at least
partly with the eyes of the Bauhaus whose influence, though the school had
been closed by the Nazis twenty-five years before, permeated much of what
was then regarded as sophisticated taste. We were (in any case I was) the
somewhat wayward disciples of functionalism as preached by Walter Gropius
and his followers in the United States as well as in Europe. Unnecessary
ornament was then regarded as very nearly immoral, straight lines were more
godly than curved ones, and if function required curves, as in wineglasses,
purity was preferable to playfulness. Not that we adhered to any such doctrine
with strictness, but, as our choices looked back on demonstrate, the long
shadow of the Bauhaus was there. None of us was primarily a glass expert—an
architect, a designer of furniture, the director of a state art museum, a curator
of design, and an editor and essayist. We were, however, a small sampling of
the context in which the arts of the 1950's were produced. We were all in
some degree involved with how our contemporaries looked at what they saw
about them, tastemakers in a manner of speaking. The same thing is true of the
jury for "New Glass"—an editor of an Italian magazine of design, the director
of a New York crafts museum, the director of a German museum of modern
art, and the same editor and essayist, twenty years older and, if no wiser, at
least subjected to two decades of radical change in the arts and society. This
time half the jurors are from Europe. This time there is a woman among us,
which in itself says something of social change in the last twenty years.

Years in the near future happen very slowly, one at a time; years in the
past, even the immediate past, happen fast—in decades. The attitude
toward the arts has changed greatly in the last two decades in America
and Europe and in parts of the Orient more greatly, I think, than most of us are
aware. Let us look at where we were in 1959, what we have been through
since, and how our attitudes have changed. The American experience has, of
course, not been duplicated elsewhere, but such are the winds by which the
characteristics and attitudes of the arts are disseminated that they have a way of
flying over borders and defying the barriers of language.

You may recall that it was in 1957 that the Russians launched the first satellite,
Sputnik I, into space, followed soon after by a far larger one carrying a dog. A
shocked Western World, not in the least accustomed to being bettered in its
scientific and technical accomplishments, decided, in effect, that every able-minded young person should turn his attention to the sciences. This caused a brief educational revolution with results for the benefit of the arts which were not as remote, at least in America, as you might think.

Our educational system was blamed for having given in to the pressures of progressive education which emphasized "self-expression" at the expense of discipline in the "three R's." A result of this was a flood of Federal funds into the educational system in order, it was hoped, to produce a flood of scientists and technologists prepared to compete with the Russians. Many of those who had objected to Federal interference in education, fearing government determination of what should be taught, as is not uncommon in Europe, may not have been silenced, but their voices were muffled with a money gag.

Since the early 1950's there had been a gradual rising tide of support for legislation to provide Federal funds for the arts. Though there was a great expenditure of rhetoric in and out of Congress, it was not until the mid-1960's, partly as a reaction to the stifling of the humanities by the technical and scientific emphasis in education, that the rhetoric elicited a small ounce of Federal funds. It was almost as though the electorate had voted in art when it voted in Kennedy...by a very small margin, to be sure, but a margin nonetheless. Art was no longer a dirty word in the halls of Congress, and artists, who had been looked on as potential if not actual subversives, became national assets, not liabilities. Perversely we can thank Sputnik for some of that. Our over-reaction to it produced a counter-reaction from which the arts and humanities benefitted.

It was during the 1960's that cultural centers blossomed across the country. In 1966, for example, some 300 new arts organizations were given tax-exempt status, and there were more than 100 cultural centers in the planning stages. Lincoln Center in New York was the prototype. Plans for it were initiated in 1955 and ground was broken in 1959, the year of the first international glass exhibition initiated by the Corning Museum of Glass. It was part of a movement to centralize the arts, and it was in some respects inspired by the possibility of getting Federal funds for urban redevelopment, partly for the purpose of saving money by having opera and symphonies, museums and theaters and art schools under a single management, even a single roof. But perhaps more important, such centers were a way to celebrate and publicize the cultural aspirations (some said pretensions) of cities. Each city seemed to want to outdo its counterparts in cultural display. The arts were good for business; they attracted corporations and bright young executive families to communities that could give them "cultural advantages." They also attracted artists delighted to escape the intense competition in the very few art centers of America.

Some of the large cultural plants that blossomed in the 1960's produced at first very small and in many cases pretty tasteless fruits. In some cities like Seattle, whose cultural center was a carefully planned residue of its World's Fair of 1962, the results were salubrious; in Atlanta a few years later they were disap-
pointing. Too much had been spent on construction and too little thought had been given to the programs they were to house and how they could be supported. But be that as it may, the modern ark was aanoverin’, and local, state and Federal funds were firing its boilers.

If this seems remote from the nature of glass in 1979, bear with me. Glass, as I have said, is a social art and is made not in an aesthetic vacuum but in the context of the other arts and crafts and in the helter-skelter of social accommodations to national and international attitudes and pressures.

Many other factors besides the growth of the art establishment were at work, besides the ambitious cultural centers, the recognition by government of its responsibilities to the arts (and the bureaucracies set up to administer them), the organizations of business groups like the Business Committee for the Arts, and an expanding concern in colleges and universities with fostering the performing arts along with the plastic arts and crafts. Following World War II the population of the United States began to grow at what seemed an alarming rate, and at the same time, as the workweek shrank from forty-eight hours to forty and less, opportunities for leisure vastly increased and with it not only the audience for the arts but the potential participants in them. Museums popped up everywhere and on weekends long lines of people waited for their doors to open. (At the Corning Museum of Glass, for example, some 715,911 visitors came last year from as far as Europe and as near as Elmira, the neighboring city, many to look casually but some to look carefully with delight and to learn.) In the fifties and sixties galleries dealing in art and in the crafts multiplied in large cities like New York and Chicago, Washington and Los Angeles, and appeared in country barns and even deserted churches. Where there had been a few posh art dealers and a few experimental ones, there were now dozens of each and the customers to make them viable.

Add to this another factor. The battle for modern art which began in America with the Armory Show of 1913, where Cubism and Synchronism and Futurism and abstract sculpture first horrified an unready public, had been won. Non-representational art, once anathema, had come to be taken for granted, and it was discovered that abstractions and realism of many sorts could live together congenially, indeed side by side in galleries and museums to shock almost no one. “Modern,” which not long ago meant odd and experimental and a revolt from academic tradition, is now regarded as a manifestation which was historically inevitable, a logical step in man’s need to explore for the truth and reveal it. From this there emerged not only a new excitement about art but also a tolerance for everything experimental, a belief that “If I don’t like it, I ought to try to.” At the same time the emphasis in education on “self-expression” and “creativity” (dangerous and muddy clichés when they become a substitute in the arts for discipline and technique) vastly increased the numbers of amateur artists and, at the same time, amateurs of the arts.

In the United States in the 1950’s a movement emerged which reversed one of the processes set in motion by the Armory Show. That exhibition to the dismay
of American artists had turned the eyes of American collectors away from their native artists to those of Europe, and there was a rush to buy French and German and Italian “modernists” and to ignore the painters and sculptors at home. It was the New York School, also called the Abstract Expressionists and the Action Painters, who turned European eyes to America as the place where the new and exciting and significant was being produced. Jackson Pollock, Robert Motherwell, Willem de Kooning, Mark Rothko, Arshile Gorky and a number of others had picked up the old European challenge of nonfigurative art and given it new dimensions. For the first time in our history American artists were not looking to Europe as the arbiter of taste, the source of innovation, and the standard by which to measure their accomplishments.

The result was a new self-confidence in the American arts which went beyond painting to sculpture and the crafts. The intellectual and creative winds were blowing not just from Europe to our shores but freely in both directions and across the Pacific as well. If American artists gained confidence from this, artists elsewhere lost none. The community of the arts was increasingly knit together by the rapidity of travel—both for artists and works from their hands—and the interchange of ideas became almost instantaneous.

In the sixties, while the official art establishment grew, so did the “counter-culture,” the movement especially among the young and in the community of the arts against The Establishment. Along with its political attacks there were attacks on what it regarded as a systematic stalling of individualism. Those who identified themselves with the counter-culture blamed “the system,” whether it was exemplified by the corporation or the government or the university, and it was the era of student revolt. It was also a time of quiet revolt during which the crafts movement, which had got its start in the depression years of the 1930's, burgeoned. Many talented young men and women, and some not so talented, turned away from the traditional paths of fulfillment in a money-oriented society to the ideal of shaping their lives by shaping objects with their hands. They turned to paths of artistic endeavor and they explored new uses of old materials and techniques and arrived at new forms and textures as free of academic tradition as the canvases of the Action Painters and the multi-media Conceptualists.

To be sure it was some elements of The Establishment that gave them not only the greatest encouragement but places and means to “do their thing,” a phrase of determined individualism that became current in the sixties. It was then that colleges and universities found ways to expand their facilities for the interpretive (i.e., the performing) arts, the fine arts and the crafts as well—for pottery and weaving and metalwork and somewhat later for the making of glass. In hundreds of communities projects were enthusiastically initiated to provide the ways and means for such activities. State arts councils, eager to spread limited funds beyond museums and symphonies and other highly visible and audible institutions, began to allocate a trickle of money to experimental groups in the arts and crafts.

A similar crafts movement, also with government support, has developed in
Great Britain since World War II. In France with its long and distinguished tradition of glassmaking there has been no comparable movement; in Italy, and especially in Murano, the tradition of glass designed by artists and made by artisans in factories persists. In Czechoslovakia artist-designers working with artisans continue to produce glass of the highest quality of design and manufacture. There are many fewer studio glassmakers in Europe that work in the same ways as those in America, though the number increases, especially in Sweden, but the studio tradition in the making of stained glass is enjoying new energy and exploring new methods and concepts. But if distinctions of method can be drawn, distinctions of inspiration are elusive.

As Thomas Buechner wrote of a glass exhibition in Coburg in 1977 (it included glass from seventeen European nations), “Too many people are doing too many different things to be regarded as esoteric and inconsequential aberrations. Glass has become a medium of personal expression. Surprisingly the variety of work seemed to transcend any suggestion of national style….Part of the great change appears to be the dissolution of groupings of compatriots who, consciously or not, adhered to some common taste or aesthetic notion.” This suggests, as the current exhibition also suggests, the emergence of a new “international style,” not like the one of the 1930’s in architecture promulgated by the Bauhaus or the one of the fourteenth century in painting except in its confounding of national characteristics and its acceptance of individual style.

As is explained in detail elsewhere in this catalogue, by far the greater proportion of exhibits are craftsmen’s glass. In the 1959 exhibition about ninety per cent of the glass was “factory glass” and ten per cent glass conceived and made by craftsmen working as individual artists. This time the percentages are almost reversed and so are the intentions of their makers. Functional glass (or
utility an glass no matter how refined and beautifully designed and executed) in this exhibition is largely the production of factories, and the sculptural glass is the work of craftsmen. The products of twenty-eight countries are represented in the collection which, I believe, speaks for the universality of excellence in design and craftsmanship but also for the catholicity of the jurors' tastes. In general we did not know, when we made our selections, which pieces were made in what places or by what artists.

As I look again after a good many years at the catalog of "Glass 1959," I see in it a very different world from today. Things seem to have been tidier, more self-contained, understated, orderly and polite than in the society suggested by "New Glass." By contrast the new glass is more romantic and flowing on the one hand and expressionist and tough on the other, freer in its design, more explosive. Its costume is blue jeans not black tie, unmoved by the forms of etiquette and the manners of formality which pervaded the glass of 1959. It is often ebullient both in shape and intention and in sheer size and weight. It is more insistent and brash and demanding. Some of it speaks with a new humor (sometimes black humor) and some of it is satirical. Whimsy has less to do with it than the glass of twenty years ago, and fantasy has more. The influence of sci-fi?

Much of the new glass seems to me more personal and introverted than the old, more determined to bear the stamp of individuality, to serve private not public satisfactions—"in" glass for the inner man. Above all it is more experimental and determined to employ old materials and techniques and by combining them in new ways with new materials to force them into fresh dimensions of expression one can only applaud. But it is not all of that sort.

Through this exhibition runs a parallel strain of traditional response and compliance to man's needs and gratifications in a medium of expression that is as demanding of an artist's skill as it is submissive to his imagination. However great the differences in "Glass 1959" and "New Glass" they share the qualities of demand and delight with the glass that was shaped by ancient glassmakers 2,000 years ago.

Russell Lynes

*New York City*
When I agreed to be on this jury, I knew I had no specific knowledge of the art of glassmaking, so I cannot now start to criticize the various items displayed. I can tell you, though, how I felt about the task, and how I made my choices.

At the beginning I had to sort through 6,000 color slides. My initial reaction to this bombardment was to make a mental—and instinctive—division of all the objects into four broad categories: functional things (like glasses, table and kitchen ware); stained glass; decorative things (like vases, bowls, and such); sculptures.

The first objects I “saw,” naturally, were the items in the first group. I say “naturally,” because it is a normal part of my job to think about household equipment as part of the home as a whole. In this category I had no difficulty dividing the “goodies” from the “baddies,” establishing which items were well designed, and discarding those which looked wrong because they were too much like remnants of the past, or because their approach to the “modern line” was wrong.

The first things I excluded were the stained glass and glass panels with leading. This I did as a matter of principle, even though their transparency was often captivating, because I felt they were all out of place in today’s home—like reproduction furniture, they somehow didn’t feel right. It was harder for me to decide in the last two groups. My idea was to try to establish a rational motivation for saying yes or no, but strangely enough this soon gave way to a definite feeling of certainty. I found I was grouping things as material objects and color subjects. Among the former, I looked for the least “redundant” items, the purest as regards geometry and volume; among the latter I tried to find articles whose color was an integral part of the glass, and whose decorative elements were light enough not to overwhelm the whole piece. When I saw the actual items, though, all these carefully calculated divisions, groupings, and criteria evaporated or were upturned because the photos were always influenced not only by the photographer’s ability but also by his interpretation. Many of the household items I had selected for their straightforward lines turned out “in the flesh” to be too flat and lifeless, with no novelty or imagination.

In contrast, all my “rationale” went to pieces when, faced with the splendor of glass, I ended up choosing complicated sculptures—not just redundant, but totally overdone! Fascinated by the manual skill of whoever had actually produced these impossible articles, I ended up choosing useless, sophisticated objects which I found beautiful! My preference, though, went to a few small things—a white bowl with two pink brush-marks, big and small bottles with fancy tops, impractical chalices with a tiny bowl and stork-like legs—full of poetry and a touch of humor, qualities some of the bigger, most beautiful things often didn’t manage to achieve.

To conclude, one note of regret—too few Italians took part in this competition. This was a pity for several reasons—for example, if you think about Ettore
Sousass Jr.'s vases for Vistosi, his use of material and color, with tremendous inventiveness, would have reaffirmed the Murano glassworking tradition and provided proof of its vitality and ability to rejuvenate itself.—F.S.G.

Franca Santi Gualtieri is editor of Abitare, the important Italian design magazine, a position she has held since 1974. She created the publication "Mettiamo su Casa Design," which is presently published as an insert for Abitare, in 1971. Mrs. Santi has been a free-lance journalist and from 1953 until 1963 was on the editorial staff of Sile Industria. She holds a degree (1951) from the Brera Academy of Fine Arts in Milano, Italy.
Consider a room a little smaller than half a tennis court from net to baseline and from alley to alley. Down one wall is a row of raw wooden shelves, down the other a row of trestle tables, and across the width are half a dozen stacks of shelves a yard or so apart. The stacks and the tables are covered with hundreds of objects of glass, nearly a thousand in fact. They are quiet, self-contained, and as alive as light through them and bounced off their surface can make them. You walk past them very slowly, pausing frequently. Each object, no matter how small, seems to say, “choose me,” and each has its very special bold or delicate reason for insisting it should be chosen. The larger pieces, sculpture of a spatial sort with only a single common ingredient, glass, too big for shelves, are on the tables and in two adjoining rooms (one darkened to give illuminated objects their due) where they can be walked around. You can pick up the smaller objects, turn them in your hands, hold them up to brighter light than falls on the shelves. Later you will look at them on light tables or under spotlights. Each is given every chance. Size, you quickly decide, does not matter...though scale in proportion to use or to intention matters essentially.

I have been asked to put down briefly my criteria for selecting pieces for this exhibition. I began with no preconceived criteria. Judging such objects in such circumstances is a matter of making comparisons, not an exercise in rigid absolutes. In my case my criteria emerged as I looked, which means that they were essentially subjective. I started not with a comprehensive knowledge of glass but with an eye long practiced in making visual judgments. One does not judge glass as one judges stone or paint on canvas or textiles, but one uses the same accumulation of visual experience, the same pleasure in the practice of optical taste, and, one hopes, the same openness to new experience.

Originality? Yes and no. Originality that strains for the effect of being original is like a too loud voice in a quiet room. It is arrogant without being individual, show without substance. It is not hard to distinguish the kind of originality that is striven for for its own sake and the kind that evolves out of an artist’s individual efforts to achieve a personal statement. A nineteenth century writer put it this way: “Originality does not consist in saying what no one has ever said before, but in saying exactly what you think yourself.” Some of the glass had that kind of originality. It was easy to spot.

Quality? It is a criterion as many-faceted as glass. Quality of craftsmanship, quality of intellect, quality of inspiration, quality of design and appropriateness, quality of material. Quality of material matters in glass as quality of stones in jewelry or threads in embroidery and has its own tactile and visual delights, but though it is an important means it is not an end, and as in any work of art it is the end that matters. I have always been put off by the proposition that one should understand what an artist is “trying to do.” It is not the “trying” that matters to the artist or to me; it is the result that matters. The quality of the material may be breathtaking, the technique pure wizardry, and the result a bore. The history of the arts and crafts is filled with such exquisite failures. I tried to pick the successes.
So much for the criteria. The impressive thing about what we were given to judge was the range of inspirations, the variety of the ends achieved, the generally high quality of craftsmanship, the sensitiveness of imagination, and the freedom with which an untouchable material (molten glass) was worked with individuality. It was endowed with qualities beyond its natural state to satisfy in hand and mind and eye what seemed to my perhaps peculiar but certainly particular vision the satisfying quality of delight. — R.L.

**Russell Lynes** is presently a columnist for the Architectural Digest and is the author of innumerable publications. His books include Highbrow, Lowbrow, Middlebrow. The Tastemakers, A Surfeit of Honey. The Domesticated Americans, and Confessions of a Dilettante. From 1944-1968 he was an editor of Harper’s Magazine. Mr. Lynes is a former president of the Archives of American Art and a member of the Visiting Committee for American Art at The Metropolitan Museum of Art.
The organizers of this competition took a risk when they stated that they intended to have not only "glass people" but "art people" on the jury—a circumstance that, among other things, explains why I had the pleasure of being asked to serve. The advantage of a certain distance and impartiality that was probably anticipated from this idea was balanced by the substantial risk that the Jury, at least in part, would be lacking in expertise. I won't deny that I accepted with some misgivings; for how was I, someone who had been involved all his life with the visual arts and hardly at all with glass, to pass judgment in a field in which I possess little, if any, knowledge. Then I said to myself: the organizers want it that way, they want to take this risk, and so I said that I was ready to serve, troubled only by the fact that we would have to judge thousands of glasses, first from their slides and then the originals.

To my surprise, my powers of judgment functioned in the most matter-of-fact way and almost automatically, which did not preclude occasional uncertainties, errors, and subsequent corrections. While the slides went by in rapid succession, I felt like a thermometer whose column of mercury immediately and almost involuntarily rose or fell at the sight of each glass, coming to rest at a quite precise place on the scale, in the "yes"-area or the "no"-area depending on the individual case. The "yes" and "no" were recorded with a corresponding speed. I'll leave it to others to ponder over the relative subjectivity or relative objectivity of such decisions.

A further personal confession: after the initial viewing of all the works, I had selected hundreds of glasses that were still "in the running." There were not only many too many, but also substantially more than those of my colleagues on the jury; we—all independently of each other—had to judge the same slides. Then, however, on the second viewing, the opposite occurred, and I had substantially fewer pieces left than the others. I think that made very good sense: the first time through I behaved magnanimously, took my time, wanted to see this or that work again, and in this way let my standards for judging develop on the basis of the objects; you might say that I followed the legal principle _in dubio pro reo_ (give the defendant the benefit of the doubt). On the second viewing my tolerance was transformed into intolerance: now doubt was an argument against the "defendant"; the standard had become clear and confirmed; in place of relaxed friendliness and limited responsibility there was now the far less relaxed severity of responsible judgment.

In addition, there were further possibilities for correction: the subsequent joint judging of all the selected slides and then, some months later, the final judging of the originals. When we were confronted with the originals, many things seemed quite different: the size, the colors, the light, the space. In other words, essential elements in making a judgment. Although this made it clear that we might have done some works an injustice on the basis of the slides, still the process as a whole proved to be optimal; there is no such thing as an ideal process.

Don't ask me for the criteria I used in making my choice! Such criteria are in any case questionable as a matter of principle, and can hardly be made objec-
tive, can hardly be rationalized. In this undertaking, the criteria were particularly open to doubt, since the offerings extended from simple household glasses to highly decorative glass sculptures. In the first case, it is not merely the visual impression that is important but also the fulfillment of a useful function, which is lacking in the second case. Besides, the most cheerful pluralism of style held sway: primitivism and archaisms on the one hand; on the other hand, extreme refinement, with both being equally capable of merit and weakness. There are extremely geometrical, cubic objects in which a severe, as it were, ideological spirit is present; and there are playful, even humorous creations that are often particularly compatible with the fluid nature of glass. Pure form, playful fantasy, humor, even pathos; all possibilities are represented.

Even a work that contradicts the nature of glass can be outstanding once in a while on the basis of its inventiveness. If a person starts from fixed criteria in making such a selection, then there is the risk that he is not judging freely but on the basis of a preconception. In the proceedings of the Jury it was plainly apparent that none of us was fixed in any direction, but that each made his personal choice and perhaps now and then also committed his personal error.

To someone like me, whose background is art, the role of "taste" in such a task is an intriguing subject. In the field of art we have long been distrustful of taste, since we expect something quite different from the expression of taste to be operative in art. Obviously, then, there are significant differences between the products of the artist and, for example, those of the glassmaker. For in the field of glass, ceramics, textiles, etc., taste—both as a criterion of manufacture and a criterion of evaluation—plays a larger and more important role. People have been waiting for almost a century now to bridge the gap between fine art and craftsmanship, but this is wishful thinking unless we have the wisdom to view this desire with detachment and accept the fact that these are two fundamentally separate fields, even when, as may happen now and then, the gap is bridged, perhaps by an artist, perhaps by a craftsman in glass. The exceptions prove a rule that is really not at all objectionable. It is nonsensical to want to bring the "art" of glass unconditionally into the field of fine art, but it is beyond doubt that in the works of the glassmaker—the exhibit proves this—there is often more artistic genius at work than in many works of painting or sculpture. Therefore we ought indeed to keep the categories separate, but not rank them hierarchically above one another; we should not mix them together but search in each of the separate fields for the traces and forms of artistic sensibility. It was the task of the Jury to do this in the field of glass.—W.S.

Werner Schmalenbach has assembled one of Europe's most important collections of modern and contemporary art at the Museum für Moderne Kunst, Düsseldorf, West Germany, where he is Director. His numerous exhibitions include the first full-scale retrospective of the work of Kurt Schwitters (1956). Among his publications are works about Fernand Léger and Schwitters and studies of African art and the film.
It has been an impressive experience to see the energy, imagination, and skill in the broad range of work submitted for New Glass. Considering its history of almost 4,000 years, glass as a medium today still remains an exciting challenge to the creative artist, designer, and industry. During the last twenty years we have seen a new glass technology become vital to the space program and scientific research. In contrast, we have in the same period witnessed the expansion of the Studio Movement in which the artists working directly in glass used the simplest traditional methods of free-blown and constructed techniques. This movement has developed a new glass aesthetic which, as a reflection of our time, blends the past with the present.

Characteristic of modern glass now is an international style, the result of worldwide communication among artists and designers. By means of publications, conferences, workshops, and international exhibitions, the glass artists share information and are in turn inspired by each other's work. With global interchange the national image is obviously disappearing; however, replacing it is the artist drawing upon his or her heritage yet working in individualistic patterns.

As I made my selections for the exhibition it became obvious that the entries basically divided into three groups—functional ware designed for production, objects designed by artists and executed by artisans, and the object designed and made solely by the artist. In this latter group, with its full range of container forms and sculptural statements, the work was the most exciting. It demonstrated the greatest development through experimentation while using many traditional techniques—cutting, etching, molding, laminating—and in sculptural pieces employing materials such as wood, metal, plastic, sand, and neon. The most disappointing area was the production ware which for the most part had little sense of originality. My choices for the New Glass exhibition have been concerned with sensitive personal statements, ideas which manifest the love of the material and process, and with objects which have something to say whether sculptural, utilitarian, one-of-a-kind or mass produced. I salute the artists in this exhibition who have united history with the present and have contributed works of beauty in the ageless substance of glass.—P.J.S.

Paul J. Smith lives in New York City where he is Director of the Museum of Contemporary Crafts of the American Crafts Council. Mr. Smith is known internationally as a juror, lecturer, and consultant on contemporary crafts and design, and as a painter and craftsman who has exhibited works in metal, wood, and ceramics. He attended the Art Institute of Buffalo and the School for American Craftsmen in Rochester, New York. Paul J. Smith is active on the boards of several organizations and is Vice-President of The Louis Comfort Tiffany Foundation.
The initials of the judges are listed below the captions of the objects they chose. Every entrant is represented by a color plate. If the entrant has more than one entry, subsequent plates are in black and white. Dimensions are abbreviated: H. (Height); D. (Diameter); W. (Width).
1

Heads of Men

H. 21.3 cm, D. (max) 34.8 cm
Date: February 1978
Signature: JAN ADAM '78
Colorless glass, mold-blown.
Enamelled.

AC, PS
Adensamová
Czechoslovakia
2 Head
H: (with Base) 32.6 cm,
W: 25.5 cm
Date: November 1977
Signature: ADENSEMOVA
RL, PS

3 Pear
H: 23.7 cm, D: 15.9 cm
Date: Made January 1976; designed April 1974
Signature: Anchor Hocking Contemporary Crystal (on paper label)
Designer: J. Lloyd Thrush
WS

4 Apple
H: 16.9 cm, D: 17.7 cm
Description same as Pear, 3.
5 Wandering Matter One
H. 23 cm, W. 91 cm, Depth 91 cm.
Date: February 10, 1978
Signature: T W Armbruster
Sheet glass and colorless glass,
FS-G, RF, WS, PS
6 Image Bowl, Passage
H. 9.1 cm, D. 38.3 cm
Date: 1977
Signature: Herbert Babcock '1977'
Copper-red tinted glass, blown.
Colored bits applied hot and worked with tools.
BL
Compagnie des Cristalleries de Baccarat
France

7
Vis
H. 40 cm, D. 12 cm
Date: Made 1978, designed 1978
Signature: Baccarat
Edition: 1/100
Colorless glass, blown. Cut. RS, WS

8a-d
Angle
H. (tallest) 23.6 cm, W. 14.7 cm
Date: Made 1977, designed 1977
Signature: Baccarat/Samshonet/trademark
Designer: Samshonet
Colorless glass, mold-blown. Cut. PS
9a-c
Wooly Eggs
H (full) 37.1 cm, D 31.5 cm
Date: March 1977
Signature: Monica Backström
BODA 76 SWEDEN-MB 261 1400
Company: Kosta Boda AB
Colorless glass, blown. Spun glass threads inside two eggs only
PS-G, RL, WS, PS
10a-c  
**Blue Shapes**  
H. (tallest) 24.5 cm, W. 14.8 cm  
Date: January-February 1978  
Signature: Dan Băncilă 1978  
Blue and white glass, blown. Cut and acid-etched.  
FS-5, R4, WS, PS

11a-d  
**Genesys I**  
H. (tallest) 66.2 cm  
Date: January-February 1978  
Signature: D. B 1978  
Green glass, blown. Acid-etched  
PS
12
Bowl Marrine
H. 7.3 cm, D. 46 cm
Date: 1976
Signature: F.A. Barbini
Gray and white glass canes arranged in irregular patterns, fused.
RL, PS
13
Brown Bottle with Tree Stopper
H. 25.9 cm, W. 10.3 cm,
Depth 6.5 cm
Date: Spring 1978
Signature: Paula Bartron/1978
Colorless glass, blown-molded.
Colored glass decoration.
FS-G, 32, WS, PS
14
Vase
H: 14.6 cm, D. 22.6 cm
Date: June 1977
Signature: 1/677/Sössmuth/
Baumann
Company: Sössmuth GmbH,
Glashütte
ai.
Baumann
Federal Republic of Germany

15  
**Vase**
H. 25.4 cm, W. 23.2 cm, Depth 12 cm  
Date: June 1977  
Signature: SÜSSMUTH/BAUMANN, 016/77  
Company: Süssmuth GmbH, Glasfrüchte  
Colorless glass, blown. Black glass threads through body. Acid-etched.  
PS-G

16  
**Bottle**
H. 31.1 cm, D. 12.1 cm  
Date: August 1977  
Signature: 8/8/77/Süss-  
man/H/Baumann  
Company: Süssmuth GmbH, Glasfrüchte  
RL
17
Bowl
H. (approx.) 8 cm
Date: March 1977
Colorless glass encasing white opalescent glass, blown.
Artist's slide:
Object delayed in transit.
PS-G, W5N
19 Burial Box: Type II-Rose
H 9.9 cm, W 13.4 cm,
Depth 11.5 cm
Date: February 1978
Signature: BEN TRÉ/2/78
Amber tinted glass, cast.
RL, PS

19 Stonehenge: Series: III
H 19.2 cm, D. 13.4 cm
Date: August 1977
Signature: PILCHUCK 77/BEN TRÉ
Colorless and pink tinted glass with colored glass decoration, blown.
RL
20

*Untitled*

H. (with base) 26.3 cm, W. 31 cm

Date: March 1978

Signature: oo/78

Colorless optical quality glass, cast, Polished.

FS, G, RL, WS, PS
21

Cow on a Hill Think'n
Sweet Thoughts
H: 21.7 cm, D: 16.6 cm
Date: March 1978
Signature: RICKY BERNSTEIN '78
FS-G, RL, WS, PS
22
Reflection #3
H. 11.5 cm, D. 8.5 cm
Date: 1978
Signature: Bernstein/1978
Colorless glass with colored glass
decoration, blown.
FS-N, RL, WU, PS

23
Reflection #1
H. 14.5 cm, D. 8.4 cm
Date: 1978
Signature: Bernstein/1978
Colorless glass with colored glass
decoration, blown.
RL, WU, PS
24 Sparkling Star
Approx. 95x72x20 cm
Date: 1977
Plate glass. Cut and cemented.
WS

25 Cathedral II
Approx. 40x45x45 cm
Date: 1977
WS

Artist's slide. Object broken in transit; not shown in exhibition.
26a-d
Cups
H. (tallest) 8.9 cm, W. 16.6 cm
Date: March 1978
Signature: Jonathan Block/Bellingham/1978
Edition: 1/1
Black glass, blown. Polished iridescent surface. Cut and polished.
27

**Space Spiral II**

H. 13.5 cm, D. 30.8 cm

Date: 1977

Green tinted glass, laminated and cut. Three separate elements.

*RT, PS*
28 a-c

Ann
H. (tallest) 24.4 cm, D. 3.9 cm
Date: 1977
Signature: Handmade/Boda/Sweden (on paper label)
Company: Kosta Boda AB
Colorless glass, blown.
FS-G, RL.

29 a-c

Marie
H. (tallest) 23.4 cm, D. 6.8 cm
Date: 1977
Signature: Handmade/Boda/Sweden (on paper label)
Company: Kosta Boda AB
Colorless glass, blown.
WS

30

Boda White Wine Roemer
H. 5.3 cm, D. 7.7 cm
Date: 1977
Signature: Handmade/Boda/Sweden (on paper label)
Company: Kosta Boda AB
Colorless glass, blown.
FS-G, RL.
31 Sherry
H: 11.2 cm, D: 4.7 cm
Date: 1976
Signature: a/John Burton/
Original (on paper label):
Colorless glass. Lampwork.
FS-G
32
Small Bottle
H: 16.5 cm, D: 15.2 cm
Date: March 1978
Signature: Cà d’Oro
1978/designer M Seguso
Designer: Mario Seguso
Gray-amber tinted glass, mold-blown.
RL: PS
Castellan
United States

33
Striped Bowl
H. 21.7 cm, D. 19.3 cm
Date: March 1978
Signature: D. CASTELLAN/3/78
Colorless glass enclosing opaque white threads, blown.

34a-e
Tabac 222 Group
H. (largest) 19.2 cm
Date: 1977
Signature: Chihuly/77
Opalescent tan and gray glass, blown. Some with trailed colored decoration, some with metallic surfaces.

RL, PS
Star Bayota
H. 30.5 cm, D. 13.8 cm
Date: 1976
Colored glass, blown. Marvered lampwork decoration. Iridescent surface.

Rt, Ps
36
A Basin Full of Stars and Stripes!
H. 16 cm. D. 21 cm
Date: June 1976
Signature: Dilwyn/1776
Colorless glass with colored stripe decoration. Coated with opalescent white glass, blown.
A7.
37
Father and Son Goblet
H. 36.2 cm, W. 15 cm, D. 9.8 cm
Date: April 1976
Signature: James P. Clarke
Amethyst glass, blown. Acid-etched.

I.S.
38
Snow Country
H. 31 cm, D. 11.8 cm
Date: May 1976
Signature: R. Cmarik '76
Black glass, blown. Texture applied by a galvanized wire mesh form.
RL
39 Black Plate #3
H. (with base) 110 cm, W. 26 cm,
D. 90.5 cm
Date: 1976
Signature: BPOC/Cohn 1977
Opaque white and gray tinted
glass, blown. Cut. One part with
blue reflecting film. Fabricated.
On glass baseplate; black formica
pedestal.
PS
40
Ricky Cow Catchers
H. (of glasses) 13.8 cm.
W. 23.5 cm, Depth 21.2 cm
Date: December 1977
Colored glass, Lampwork.
Slumped, sandblasted, assembled cold. Plastic turf.
FS
41
Long Neck Clear
H. 31.9 cm, W. 12.1 cm,
Depth 6.5 cm
Date: November 1977
Signature: John Cook 1977
Colorless glass, sand-cast.

42
Long Neck Clear
H. 28.9 cm, W. 13 cm,
Depth 6.4 cm
Date: November 1977
Signature: John Cook 1977
Colorless glass, sand-cast.

43
Purple Lady
H. 25.6 cm, W. 11.1 cm
Date: November 1977
Signature: John Cook 1977
Amethyst glass, sand-cast.

WS, PS
44

**Sherry Glass**

H. 13.1 cm, D. 6.8 cm.

Date: Made June 11, 1977,
designed June 6, 1977

Signature: Cowdy Glass Workshop
Designer: Annette Meech
Colorless glass with bands of applied colored glass, blown.

PS-G
Cyrén
Sweden

Bowl B 927-77
H. 25.4 cm, D. 30.6 cm
Date: 1977
Signature: ÖREFOSS/Graal B.
927-77/Gunnar Cyrén
Company: AB Orrefors Glasbruk
"Graal" technique, blown.
F5-G

Bowl B 1166-78
H. 14.8 cm, D. 25.7 cm
Date: January 1978
Signature: Orrefors Expo B 1166-78
Gunnar Cyrén
Company: AB Orrefors Glasbruk
Colorless glass, blown. Cut and acid-etched.
F5-G, PS
47
Cedar Grove Motif Vase
H. 31.9 cm, D. 19.2 cm
Date: July 1977
Signature: S-2 1977, Dailey
Edition: S-277/11
Pale blue tinted glass, blown.
Sandblasted.
FS-G, WP, PY
Daum & Cie
France

48 Cluny 33
H. 16.1 cm, W. 21.9 cm
Date: Designed January 1978
Signature: Daum France;
CRISTAL/DAUM (on paper label)
Colorless glass with pâte-de-verre ornament, mold-blown
PS-G, WS

49 a-c Coral
H. (tallest) 21.5 cm, D. 5.9 cm
Date: 1977
Signature: Daum France;
CRISTAL/DAUM (on paper label)
Colorless glass, blown. Hand applied stem.
PS-G, RL, WS
50
Lattice 3
H. 11.6 cm, D. 25.3 cm
Date: January/February 1978
Signature: DEXTER 78
Edition: 3/40
Colorless glass, blown. Sand-blasted.
FS-C, RL, PS
51a-c
Pairs
H. 17.3 cm, W. 13.2 cm
Date: January 1977
Colorless glass. Cut and polished.
Object rests on mirror.
RL, WS

52
Reflective Object #1
H. 11.9 cm, W. 13.7 cm
Date: January 1977
Colorless glass. Cut and polished.
FS-G, RL, WS, PS
Ado II

H. 17.7 cm, W. 12 cm.

Depth 9 cm

Date: February 1974

Signature: ANTONIN DROBNÍK

1974


FG
54

**Olympia**

H. (approx.) 35 cm, W. 35 cm, Depth: 30 cm

Date: May 1976

Flat glass, Sandblasted, cut, ground, drilled and cemented. With neon.

PS

*Artist's slide. Object broken in transit, not shown in exhibition.*
Vase
H. 15.8 cm, D. 13.9 cm
Date: January 1978
Signature: Edelmann/78
Colorless glass with metal inclusions, blown.
rt.
Fingers' Studies

a - Finger's Womb
b - Finger's Thought
c - Finger's Love
d - Finger's Pain
e - Finger's Tomb

H. (of s) 45.1 cm, D. 16.6 cm
Date: 1978 (a-e)
Signature: E. Eisich 78
Colorless glass, blown in clay mold. Enameled and silvered.
57
Overboiled Dream
H. 29.7 cm, W. 16.5 cm
Date: 1978
Signature: G. Eisch 78
Colorless glass blown in clay mold. Enamelled and silvered.
RT
Esson
United Kingdom
England (working in Australia)

58
Self Portrait
H. 17.9 cm, W. 15.8 cm,
Depth 26.2 cm
Date: Completed June, 1977
Colorless glass, optical quality.
Cast and cut. Cast and cemented
form enclosing lampwork eye,
with hologram.
F+G, RL, WS, PS
59
Dream Fantasy
H. 19.5 cm, D. 21.0 cm
Date: Completed March 1978
Signature: Ray Flavell/1978
Colorless lead glass, blown. Sandblasted decoration.

FS-G, WS
60
Castle in the Air
H. (tallest form) 66.3 cm,
D. 12.4 cm
Date: February 1978
Signature: ULLA FORSELL/1978
Blown and cast glass, colors
applied by casing and trailing.
61  
**Hammer**  
H. 23.6 cm, L. (hammer) 28.8 cm  
Date: 1977  
Signature: GF; 1978  
Colorless glass. Lampwork.  
_PS-G, RI, WS_

62  
**Hangers**  
H. 45.5 cm  
Date: 1977  
Signature: GF/1978  
Colorless glass. Lampwork.  
_RI, WS, PS_
Funakoshi
Japan

63a-b
Crystal Dish (2 sizes)
D. (largest) 30.2 cm
Date: January 1976
Company: Hoya Corporation
Colorless glass, hand-pressed,
Sandblasted decoration.
PS-G, RL, PS
64
Untitled
H. 49.9 cm, W. 68.1 cm
Date: March 1977
Colorless, red, and white flat glass decoration, portions mirrored, leached.
FS
65  
Two Kinds of Animals  
Finding Their Equilibrium  
in Nature  
H. 20.1 cm, D. 19.4 cm  
Date: March 1978  
Signature: Gibson/78  
Amber tinted glass with trailed  
and millifiori decoration, blown.  
Fumed iridescent surface.  
RI, WS, PS
66
Bowl with Green and Pink Stripe
H. 18.2 cm, D. 16 cm
Date: February 1977
Colorless glass with trailed green glass decoration, blown.
FS-G
Gilmor
United States

67
Deco Vase
H. 9.6 cm, D. 8.3 cm
Date: 1978
Signature: JOHN GILMOR
GLASSWORKS 1978 1/25
Edition: 1/25
Aqua-tinted glass, blown. Sand-blasted.
WY

68
Nouveau Vase
H. 11.1 cm, Depth 11.8 cm
Date: 1978
Signature: JOHN GILMOR
GLASSWORKS 1978 1/25
Aqua-tinted glass, blown. Sand-blasted.
WY
69

Elefant

H. 22.1 cm, W. 18.9 cm,
Depth 7.6 cm

Date: 1977

Signature: Schäfer 77/Trademark:
GRAL/Mundgeblasen/Germany
(on paper label)

Designer: Helmut Schäfer
Maker: Livio Seguso
Edition: Limited to 200

Gray tinted glass, tooled.

PS-6, WS
Grossman
United States

70
Pooh-Dog's #1
H. 14.9 cm, D. 14.8 cm
Signature: JR Grossman/77
Black amethyst glass, blown.
Sandblasted, copperplated.
WS, PS
**Color Field**

H. 95 cm, W. 95 cm

Date: March 18, 1978

Signature: Henry Halem '78

Gray tinted glass, sandblasted. Amber glass, leaded, inset with colored glass decoration.

RL, PS
**72**  
*Wedding Breakfast*  
H. 56.8 cm, W. 40.0 cm,  
Depth 31.4 cm  
Date: March 1978  
Signature: Audrey Handler 1978  
Colored glass, blown, sterling silver flatware and figures; wooden table fabricated by Ron Dekok, designed by Audrey Handler.
73

Bedřich Smetana

D. 15 cm. Depth 1.9 cm.
Date: February 1978
Signature: „B. Smetana“ J Harcuba 1978
Colorless glass. Engraved.

PS
**DV 1502**
H. 21.4 cm, D. 15.4 cm  
Date: October 1977  
Signature: DV 1502 James R. Harmon #7777  
FS-G, WS, PS

**2010 CSDV**
H. 26.8 cm, D. 17.6 cm  
Date: December 1977  
Signature: 2010 CSDV James R. Harmon 1977  
RI, PS
76 Included Ladder
H. 25 cm, D. 10.6 cm
Date: 1977
Signature: RICHARD HARNED
1977
Light green glass, blown.
Hollow stem contains lampworked ladder.
PS-G, RL.
77

Landscape
H. (approx.) 20.5 cm, D. 18.5 cm
Date: March 1978
Colorless glass encasing colored glass decoration, blown.

ES-G
78  
**Eagle’s Eye**  
H. (max.) 30 cm, W. 40 cm  
Date: 1977  
Signature: Lars Hellsten  
Colorless glass, cast. Glass sphere gathered and blocked. Mirror base.  
PS-G, RL, WS, PS  

79  
**Frost Leaves**  
H. 142.2 cm, W. 64.6 cm  
Date: 1977  
Company: AB Orrefors Glasbruk  
Colorless glass, cast. Three leaf forms. Mirrored base.  
RL, PS
Hilton
United Kingdom
Scotland (working in U.S.A.)

80
Spirit of the Hill
H: 47.5 cm, W: 70.8 cm,
Depth: 70.9 cm
Date: 1977
Construction of wood, glass,
sheets, and mirrors. Some parts
sandblasted. Concealed lighting.

98
81 Crystal Glass Sculpture
H. (without base) 45 cm, L. 53 cm
Date: January 1978
Signature: P Hlava/Czechoslovakia
Colorless glass, blown. Cut and assembled.
ESG, RL, WS, PS
82

**Untitled**

H. 14 cm, D. 13.8 cm

Date: April 1978

Colorless glass, blown, cut and polished.

P/S-G
83

Landscape Study

H. 28 cm, D. 17.2 cm

Date: 1978
Signature: David R. Huchthausen
1978 BADEN bei WIEN No. 107
Colorless glass and colored glass
decoration in multiple layers,
blown.

PS
Heaven, Sky, Earth and Human-being
H. 9.1 cm, D. 6.2 cm
Date: August 1977
Signature: Reinhold Hunkeler/R/1977/Munawel
Colorless glass with colored decoration. Lampwork.
FS G. R.
HØJ BRO PLADS 5
H. 33.4 cm, W. 13 cm,
D. B. 7 cm
Date: February 1978
Signature: Monogram '78
Light aqua tinted glass, mold-blown. Engraved.
FS-G, RL, WS, PS
Yin-Yang

H: 6.5 cm, D: 16.6 cm
Date: November 1977
Signature: R. W. Hurlstone
Edition: 1/1
Multi-colored glass, blown.
Fumed iridescent surface.

RL, FS
87
Blue Animal Bowl
H. 22.5 cm, D. 29.4 cm
Date: 1978
Signature: Boda/Unik 841/Ulferta
Edition: UNIK 841
Company: Koosa Boda AB
Colorless glass shaded to opalescent blue, blown. Enamelled.
PS-G, RL, WS, PS
**Hydman-Vallien**

**Sweden**

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**88/89**

**My Love**
- **H.** 26.3 cm, **W.** 15 cm, Depth 6.5 cm
- **Date:** 1978
- **Signature:** Boda/Unik 842/Ulrica Edition: Unik 842
- **Company:** Kosta Boda AB
- Colorless glass, mold-blown. Enameled.
- **RE, PS**

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**89**

**Running Red Horses in Green Field**
- **H.** 30.6 cm, **W.** 19.4 cm, Depth 9.4 cm
- **Date:** 1978
- **Signature:** Boda/Unik 844/Ulrica Edition: Unik 844
- **Company:** Kosta Boda AB
- Colorless glass, mold-blown. Enameled decoration.
- **FS-G, W5, PS**

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**90**

**Flying Dragons Pokal**
- **H.** 29.3 cm, **D.** 11.6 cm
- **Date:** 1978
- **Signature:** Boda/Unik 845/Ulrica. Handmade/Boda/Sweden (on paper label)
- **Company:** Kosta Boda AB
- Colorless glass, blown. Enameled.
- **RES**
91 a-j
Tiberius 826 (tumbler set of ten objects)
H. (tallest) 22.6 cm, D. 10 cm
Date: 1976
Signature: Ichendorf/handarbeit (on paper label)
Pale blue tinted glass, blown.
RI, WS, PS
92
Baptismal Font
H. 7 cm, D. 64.5 cm
Date: May 1978
Signature: Ipsen 1978
Colorless glass with orange decoration, cast.
PL. 57
93
Vision II
H. 50.8 cm, W. 38.5 cm
Date: 1978
Opaque white and colorless glass with etched blue decoration.
Leaded.
PS
94  
**Mother and Child**

H. 23.5 cm, W. 22.2 cm, Depth 12.4 cm  
Dated: February 1979  
Signature: V. Jelinek  
Green tinted glass encased with amber tinted glass, blown; molded impression. Cat.  
WS

95  
**Crystal Object**

H. 25 cm, W. 19.3 cm, Depth 10.6 cm  
Dated: January 1978  
Signature: V. Jelinek  
Colorless glass, blown; textured surface with impressed decoration. Cat.  
FS-G, RL, WS, PS
96, 97a-l
Set of Drinking Glasses
(two forms)
Ht. 22.5 cm, D. 8.1 cm
Date: February 1977
Colored glass, mold-blown.
WGs, Ps
Plate Orrefors J 956-78
H: 9.9 cm, D: 35.1 cm
Date: January 1978
Signature: Orrefors Expo J 956/78
Jan Johansson
Company: AB Orrefors Glashjuk
Colorless glass, Blown, Cut and acidetched.
Spiral Disc

11.5W.1 cm, 13.36.2 cm

Date: 1970

Signature: Haakonhaug, W.J.

Company: Haakenhaug Glasswerk

Deep blue and amethyst glass, enameled with cobalt blue glass, blown.

PG, RL
Kagami Crystal Glass Works Ltd.
Japan

100a-e
Tableware
W (largest) 40.5 cm
Date: April 1976
Signature: Kagami/Trademark/
G/Crystal/Made/in/Japan
Designer: Wataru Hayashi
Colorless glass, pressed.
RL, PS
101
Nine Panels
H. 102.2 cm, W. 80.3 cm,
Depth 46.5 cm
Date: May 1976
Signature: Benjamin/Kaiser/1978
Nine separate aquamarine-tinted
laminated blocks. Ground and
sandblasted. Mirrored pedestal
base with concealed light.
HE, WS, PS
102
**Penetration**
H. 20.2 cm, Depth 29.9 cm  
Date: March 1978  
Signature: MARIAN KAREL '78  
Colorless glass. Cut and polished. Two parts.

FS-G, PS

103
**Bauhaus 77**  
H. 16.9 cm, W 17.1 cm  
Date: March 1977  
Signature: MARIAN KAREL  
Amber glass tinted glass. Cut and polished.

WS

104
**Stretching**  
H. 19.5 cm, W 17.4 cm, L 25.4 cm  
Date: July 1976  
Signature: 76 MARIAN KAREL  
Colorless glass. Cut and polished.

FS-G
105
Wotan's Oak Tree
H. 44.9 cm, W. 46.7 cm
Date: December 1977
Signature: "P" Peter Kaspar
Colorless glass, poured and shaped.
PS GHL WY
106
Frost Queen
H. 29.2 cm, Ø. 20.4
Date: March 1978
Signature: E. Katona '78
White glass cased with shades of deep blue tinted glass, blown.
F3-G
107
Crystal Bowl
H. 8.0 cm, W. 22 cm,
Depth 21.0 cm
Date: June 1976
Company: Hoya Corporation
Yellow tinted glass, mold-spun.
Cut and polished.
PS
Composition XXIX

H. (with frame) 79.4 cm, W. 81.7 cm

Date: February 1976
Signature: XXIX/RK 2/76

Opaque white and colored flat glass with appliqués. Sheet of colorless glass projects from surface. Laided.

RL, WS, PS

108
109
Wake Me When We Get There
H. 120 cm, W. 81 cm
Date: 1976
Colored and colorless glass,
Sandblasted, Leaded.
WS, PS
Artist's slide. Object broken in transit; not shown in exhibition.
110
**Young American**
H. 14.5 cm, D. 13.5 cm
Date: October 1977
Signature: Russell Kelly ’78
Edition: 1/1
Opaque white glass with colored decoration, cased with colorless glass, blown.
PS-G, RL, WS

111
**Untitled**
H. 25.5 cm, D. 14.3 cm
Date: July 1977
Signature: R. Kelly ’77
Edition: 1/1
Opaque white glass with trailed orange tinted glass decoration, overlaid with colorless glass, blown.
PS-G, WX
112a-d
Four Tall Snapglasses with Color in Stem
H. 21.8 cm, D. 4.5 cm
Date: January 1977
Signature: Monogram
Colorless glass with colored glass decoration, blown
FS-G

113a-d
Crystal Wineglasses with Purple
H. 12.3 cm, D. 7.8 cm
Date: March 1978
Signature: Monogram
Colorless glass with colored glass inclusions, blown.
FS-G
Bowl with White Thread Decorations.

H. 14 cm
Date: 1977
Colorless glass with white thread decorations. Lampwork.
RZ, YS, PS
Artist's slide. Object delayed in transit at date of publication.
**115 a-c**

*Gedankensplitter*

H. 27 cm, D. 7.9 cm

Date: 1977

Signature: Ernst Krebs /77/

München abc (signature on c)

Edition: 1/1

Colorless glass, mold-blown. Engraved.

WS
116a-c
His and Hers
H. (tallest) 25.1 cm, W. 13.4 cm
Date: February 19, 1978
Signature: David Kroeger/78
Light amber tinted glass, blown.
117
Little Rock River
H. (largest rock) 15.8 cm; overall size about 75 cm x 75 cm
Date: January 1978
Signature: JOV/KUHN JAN 1978
Coloured glass, rolled while hot in chemicals to coat the surface. One cut to reveal interior. Sand.
PS-G, WS, PS
118a-c
Sport Prizes for Weight Lifters
H. (of a) 43.1 cm, W 13.6 cm
Date: 1977
Colorless glass, mold-blown. Cut.
RL, WS, FS

129
Triangular Fountain
H: 18.9 cm  W: 11.2 cm
Date: March 1978
Signature: Labino/1978
Colorless glass, multiple overlay technique. Colored inclusions.

119
120
A Cup with Appeal # 2
H. 21.7 cm, W. 13.4
Date: 1977
Signature: Robert Levin 1977
Colored glass, blown. Tailed and applied decoration.
121 a-c
Cylinder in Spheric Space.
D. 30.1 cm
Date: 1977
Signature: LB-BRY-77
Three parts.

PS
122
Erosionware
H. 22 cm; D. 14.5 cm
Date: January 1978
Colorless glass, blown.
Sandblasted.
RI, WS
123
Serie Fratelli Toso 1977
H. 31.4 cm, W. 38.5 cm,
Depth 40.7 cm
Date: Completed 1978
Signature: Lipofsky 78
Made with the help of Gianfranco Toso.
Opaque white glass with colored
glass decoration. Cased with
colorless glass, partly mold-
blown.
WS, PS
124
Birth of a Star
H. 33 cm, W. 45 cm
Date: November 1977
Signature: Věra Lišková/1978
Colorless and ruby-tinted glass.
Lampwork.
RL, WS, PS
4125
Anthem of Joy in Glass
H. 99.5 cm, W. 91.5 cm
Date: September 1977
Signature: Věra Lišková/1977
Colorless glass. Lampwork.
RL, WS, PS

Not traveling in exhibition.

126
Inverted Tube/Cut Line
H. 33.4 cm, W. 41.3 cm
Date: 1977
Signature: Harvey K. Littleton 1977©
Colorless glass, cased with white and red tinted glass, blown, cut and polished.
PS
127 a-d
Wine Set
H. (goblet) 15.3 cm, D. 5.5 cm
Date: Made 1978; designed December 1977
Signature: Monogram
Designer: Peter Ruth
Colorless glass, mold-blown.
RL.
126

Bluebells

H. 13.6 cm, D. 13.6 cm
Date: January 1978
Signature: F.L. 78/N. G. 8
Colorless glass enclosing colored glass decoration, blown.

FSG
129  
**Rainbow Stripes II**  
H. 14.2 cm, D. 14.3 cm  
Date: February 1978  
Signature: F. L. 78/N. G. 10  
Colorless glass with internal colored glass decoration, blown.  
Fumed iridescent surfaces.

130  
**Paeonia Bowl**  
H. 19.1 cm, D. 20.4 cm  
Date: November 1977  
Signature: F. L. 77/N. G. 5  
Colorless glass with colored glass decoration, blown.  
E8-G
131  Head of a Horse  
H. (with base) 25.3 cm, L. 38.9 cm  
Date: December 1977  
Signature: MACHAC 77  
Amber tinted glass, blown into plaster mold. Cut, engraved.  

132  Head of a Woman  
H. 41.3 cm, W. 22.6 cm  
Date: November 1977  
Signature: MACHAC 77  
Colorless glass, blown into plaster mold. Cut, engraved.
133
Bald
H. 9.4 cm, W. 16.4 cm
Date: 1977
Signature: MARIANNE
MADERSA/J/7
Edition: 1/7
Fête-de-verre.
AS-G, RL.
134a-c
Blackbird Scent Bottles
H. (tallest) 6.5 cm, D. 4 cm
Date: May 1977
Colorless glass bottles with colored glass decoration on stoppers. Lampwork.
FS-G, W3
135
Nature and Geometry—Clouds
H. 40.8 cm, W. 18 cm, Depth 5.2 cm
Signature: Federico Marangoni '77
Colorless glass enclosing blue glass decoration, cast. Cut.
FS-G, WS
High School Sweetheart

H. 26.3 cm, D. 14.4 cm
Date: 1978
Signature: High School/Sweetheart/© Marioni/ '78
Edition: 1/1
Assisted by Gary Bechard and John Lattasen.
Opague white glass with photographic emulsion, cased with colorless glass, blown.

200 years

H. 79.5 cm, W. 48.7 cm
Date: 1976
Signature: 200 years © Edition: 1/1
Made with the assistance of Hans and Werner Gewoehr.
Opalescent glass with colored decoration.
This piece was made possible by a grant from the N.E.A.
RL.
Suddenly, I Was Confronted with the Truth...

H: 19.4 cm, D: 31 cm
Date: 1978
Colorless glass, blown.
PS-G, WS, PS
139
Non-Functional
Checkerboard Teapot
H. 12.5 cm, W. 14 cm
Date: May 1977
Signature: © 1979 Marquis
Assisted by Jody Fite and Janis Mutenberger.
Colored glass mosaic, fused and blown.
RL PS
140
Boîte-Plomp, Bleu et Vert
H. 59.3 cm, W. 60.7 cm, Depth 60.7 cm
Signature: MICHEL MARTENS/7712
Foam and steel form, covered with glass mirrors.
PS
141
Untitled
H. 18.5 cm, W. 31.1 cm
Date: 1976
Signature: MARTINUZZI/PAOLO
Colorless glass, blown, scratched and engraved, wooden base.
PS-17, PS
142  
*Untitled*  
H. (with base) 6.1 cm, D. 29 cm  
Date: 1977  
Signature: MARTINUZZI/Paolo  
Colorless glass, blown. Scratch engraved. Wooden base.  
PS-G, RL, WS

143  
*Untitled*  
H. 21.3 cm, W. 21.7 cm  
Date: 1977  
Signature: Martinuzzi Paolo  
Colorless glass, blown. Scratch engraved. Wooden base.  
RL, WS, PS
144
Color Field Vase
Ht. 21.3 cm, D. 12.2 cm
Date: 1978
Signature: Tom McGlauchlin/1978
Colorless glass with colored decoration, blown.

SL
145 a-c
Three Small Cylinders with Stoppers
H. (tallest) 11.3 cm, D. 2.8 cm
Date: March 1978
Signature: R. Meitner '78
(signed on a)
Colorless glass, cased with opaque white glass layer. Colored thread decoration, blown.
WS, PS

146 ▶
Nike '78
H. 51.9 cm, W. 39 cm
Date: 1978
Plate glass, sagged.
RI, WS, PS
**147**

**Unique Piece 77180**

H. 31.6 cm, D. 16.2 cm

Date: 1977

Signature: LEERDM UNICA MAE

180°F Meydam

Company: Leerdm

Colorless, amber tinted and opalescent red glass, blown.
Unique Piece 78103
H. 19.1 cm, W. 18.2 cm
Depth 18.2 cm
Date: February 1978
Signature: LEERDAM UNICA
FM78103/F Meydam
Company: Leerndam
Light green and grey tinted plain glass. Cut and cemented.

Unique Piece 75186
H. 15.8 cm, D. 27 cm
Date: 1976
Signature: LEERDAM UNICA MAE
1957 F Meydam
Company: Leerndam
Colorless glass, blown. Red opal glass inside.

Unique Piece 78089
H. 19.5 cm, D. 26.4 cm
Date: February 1978
Signature: LEERDAM UNICA
FM78089/F Meydam
Company: Leerndam
Colorless and opaque white and gray glass, blown.
151
Open Squares
H. 5.1 cm, W. 39 cm,
Depth 39.1 cm
Date: February 1978
Signature: STEVE MILDWOFF 78
Colorless glass strips, bent and
fused in a stainless steel mold.

EA-C, K1
152
Mosaik Glass Bowl
H: 5.7 cm, W: 30.7 cm
Date: November 1977
Signature: MOJE/1977
Colored glass canes, fused, Cut.
WS, PS
153
Mosaik Glass Bowl
H. 5.9 cm, D. 38.3 cm.
Date: February 1978
Signature: MOJR/1977
Colored glass canes, fused. Cur.
PS-C, RL.
154 Untitled
H. (with frame) 82.1 cm,
W. 56.7 cm
Date: 1977
Signature: PETER MOLILLA 1977
Colorless glass, leaded.
EX-75; RL, WP, PN
155
Untitled
H. (with frame) 82.4 cm,
W. 57.1 cm
Date: 1977
Signature: PETER MOLLIACA 1977
Opalescent and green glass.
Sandblasted, Laced.
AS G, WX

Mollica
United States
156  Pink Shoelaces Cup
H. 7 cm, D. 7.8 cm
Date: 1977
Signature: n. monk
Blown by Paul Koller.
Opaque white glass with colored decoration, cased with colorless glass, blown. Scratch engraved inscription.
PS

157  Seersucker Cup
H. 6.6 cm, D. 8 cm
Date: 1977
Signature: n. monk
Blown by Paul Koller.
Opaque white glass with colored decoration, cased with colorless glass, blown.
PS-G, WS

158  Stripe Plate
H. 1.6 cm, D. 25 cm
Date: 1977
Signature: n. monk 77
Blown by Paul Koller.
Opalescent glass with colored decoration, cased with colorless glass, blown.
PS-G, RI, WS

159  Small Black Unidentified Animal Plate
H. 1.1 cm, D. 21.4 cm
Date: 1977
Signature: n. monk 77
Blown by Paul Koller.
Black amber glass, blown. Engraved.
WS, PS
160
Amber Platter
H. 8.9 cm, D. 52.8 cm
Signature: Benjamin P. Moore
Colorless glass, shaded, blown.
Fumed rim.
PS
161
Figure of Woman on Negative Space
H. 55.5 cm, W. 22.9 cm
Date: 1977
Signature: Roberto Moretti
Light blue tinted glass cased with colorless glass.
WS
Mundt
United States

162 Shamrock Chalice
H. 33.2 cm, D. 8.5 cm
Date: January 1978
Signature: Scott Mundt '1978'
Colorless and light green tinted glass, blown.
FS-G

163 Whirlybird
H. 34.5 cm, D. 6.1 cm
Date: January 1978
Signature: Scott Mundt '1978'
Colorless and deep red tinted glass, blown.
FS-G, RE, WS, PS

164 Two of Clubs
H. 28.4 cm, D. 6.5 cm
Date: January 1978
Signature: Scott Mundt '1978'
Colorless and ruby tinted glass, blown.
RE, WS, PS
165
Grass Holder with Fungi
H. 10.8 cm, W. 5.7 cm
Date: November 1977
Colorless glass. Lampwork
FS-G. W3
166
Woven Bowl
H. 11.8 cm, D. 18.7 cm
Date: December 1977
Signature: Jay Musler
Colorless glass, blown. Engraved, sandblasted, rubbed with earth-colored pigments for contrast.
Rl
167
Blue Field on White
H. 25.7 cm, D. 10.4 cm
Date: 1976
Signature: Joel Philip Myers 1976
White opalescent glass with colored glass decoration, blown.
R1.

168
White on White Field
H. 25 cm, D. 9.3 cm
Date: 1976
Signature: Joel Philip Myers 1976
White opalescent glass with colored glass decoration, blown.
P5
Grid Bowl
H. 7.8 cm, D. 29.5 cm
Date: March 1977
Pale green tinted glass, slumped cast, Sandblasted.
FSG
170
Engraved Bottle
H. 45.4 cm, D. 7.5 cm
Date: March 1978
Signature: Nickerson 1978
Pale aquatinted glass, blown.
Ground and engraved.
$\text{RL, } \text{\n} $
171

Untitled

11.8 cm, H. 20.6 cm,
Depth 11.5 cm

Date: February 7, 1978
Signature: Jim Nieswaag/1978

Colorless glass with colored decoration, blown into wooden mold.

ES G, RI, WY
172

Flower

H. 27.9 cm, W. 28.4 cm
Date: November 1977
Signature: B. NOVÁ JUNIOR
Amber-tinted glass. Cut and polished.
R1, P5
173
Colored Vase
H. 26.9 cm, D. 9.5 cm
Date: July 1976
Signature: Oliva
Colorless glass with colored glass decoration, blown.

RL
174
Torso II
H. (of block) 101.5 cm, W. 66 cm
Date: 1976
Edition: 2/2
Black glass, mold-blown. Etched.
Set in a concrete block.
R2, YN
175
Banded Bronze
H. 17.2 cm, W. 17.8 cm,
Depth 17.7 cm
Date: 1976
Signature: Patti '76
Colored and colorless sheet glass,
Illuminated and blown.
PS
176
Wisteria Trees, PWV 079
H. 29.4 cm, D. 27 cm
Date: 1978
Signature: MARK PEISER PWV 079 1978
Colorless glass encasing lampwork decoration, blown.
FS-G, R6, PS
Major Egmont Brodie-Williams and the Crocodiles
H. 15.6 cm, D. 7.7 cm
Date: 1977
Signature: Monogram
Edition: 1/25
Colorless glass, blown, Engraved.
178
Cascando I
H. 25.1 cm, W. 43.1 cm
Date: January 1977
Signature: R.P. Pietruszewski '77
Gray or black glass, Stacked, fused.
F+C
179
**Totem**
H. 69.5 cm, D. 10.1 cm  
Date: December 1976  
Signature: R E Pietruszewski 76  
Colorless glass, Lampwork  
RI, WS, PS

180
**Conjunction II**  
H. 48 cm, D. 10.9 cm  
Date: March 1978  
Signature: R E Pietruszewski  
© 1978  
Colorless glass, Lampwork  
PS-G, RI, WS
181a-c
Galaxy Salad Set
H (tallest) 12.7 cm, D. 29.3 cm
Date: Made February 1970
Signature: KITCHEN/CHIMIS-TRY/trademark/HAND-BLOWN/PIERGRM/GLASS (on paper label)
Designers: Edward P. Kaeling and Edward F. Whiting.
Colorless glass, blown.

PS
182a-c
Cylinder
H. 28.2 cm, Ø 21.4 cm
Date: December 1977
Signature: PLIVA 77
Colorless glass, optical quality.
Cut and polished. Three parts.
RL, WS, PS
183a-i
Column
H. 59.7 cm, D. 19.7 cm
Date: September 1977
Signature: PLIVA 77
Colorless glass, optical quality
Cut and polished. Nine parts.
PS-G, WP, PS

184a-b
Pyramid
H. 25 cm, W. 28 cm
Date: January 1978
Signature: PS
Colorless glass. Cut and polished
Two parts
Ri.

185
Ovoid
H. 11.2 cm, D. 18.6 cm
Date: April 1977
Signature: OEDRICH PLIVA 77
Colorless glass. Ground and polished.
PS-G, R1
196a-c
Treble Screen
H. 45 cm, W. 45 cm
Date: 1978
Coloured glass lamework; aluminium over wood frames. Three parts.
RL, PS
187
Another Look at My Beef with the Government
H. 69 cm, W. 82 cm
Date: 1976
Colored glass; photographic transparency. Sandblasted. Leaded.
RL
4188  Nightmare #1
H: 123 cm x W: 91 cm
Date: 1977-1978
Colored and opalescent textured flat glass with lenses and x-ray photograph. Leaded.

189  Rheingold Pokal 0,2
H: 18 cm, D: 7.1 cm
Date: February 14, 1977
Signature: MADE IN GERMANY (on paper label)
Designer: Hermann Hoffmann
Colorless glass, blown.

190  Maxim
H: 164 cm, D: 9.5 cm
Date: October 27, 1976
Signature: MADE IN GERMANY (on paper label)
Designer: Hermann Hoffmann
Colorless glass, blown.

191  Günz
H: 173 cm, D: 8.2 cm
Date: August 19, 1977
Signature: MADE IN GERMANY (on paper label)
Designer: Hermann Hoffmann
Colorless glass, blown.
192

3000 Ball Bearings
H. 51.4 cm, W. 61.3 cm
Date: 1977
Two colorless sheets of glass enclosing ball bearings, a glass lantern slide, lenses and the glass. Some portions sandblasted.

RL, PS
193
Prince
H 86.8 cm, W 86.3 cm
Date: 1976
Flat glass, some textured, incorporating an optical lens, prism, and glass lantern slide. Some portions sandblasted, leaded.
FS-G, WS, PS
Riedel
Austria

195a-j
Sommeliers
H. (tallest) 24.5 cm
Date: 1976 to 1978
Signature: Monogram
Designer: Claus J. Riedel
Colorless glass, blown. Hand formed stem.
155-G, RL, WS

194a-c
Adam and Eve
H. (tallest) 24.9 cm
Date: c. 1977
Signature: Monogram
Designer: Claus J. Riedel
Colorless glass. Hand pressed stem, blown bowl.
WY
196
Free-form Appliqué
Vaso #3
H: 21.4 cm, D: 12.7 cm
Date: November 1977
Signature: REAG-77
Colorless glass with applied decoration, blown.

KL
197 a-i
*Papyrus*

H. (tallest) 24.2 cm, D. 5.4 cm
Date: 1976
Signature: Rosenthal/studio-line
Colorless glass bowl, blown. Light yellow-green tinted glass stem and base, hand applied.

PS-G, WY
198
George Washington Bridge
H: 30.6 cm, D: 7.7 cm
Date: April 1977
Signature: Rothenfeld/77
Opaque, green flat glass with photo/ silkscreen enamelled onto surface
and marvered into blown form.
Applied colored glass decoration.
RI.
199
Colored Head with Flower
H. 39.8 cm, D. (base) 16.6 cm
Date: February 1977
Signature: M. Roubíčková 1977
Colorless glass with colored glass decoration, blown into plaster mold. Applied decoration.
R6, PS
200a-f
Stream
H: 34.6 cm, W: 15.6 cm
Date: March 1978
Signature: Rozsypal 1978
„STREAM“/oil (on a)
Colorless glass, blown. Applied colorless glass decoration. Six parts.
FS-G, RS, WS
201

Pote Machareti 345—
Guanacos Relief
H. 23.8 cm, D. 25 cm
Date: Made January 1977;
designed September 1976
Signature: CRISTAL/SAN CAR-
LOS/MADE IN ARGENTINA
(paper label)
Designers: Anselmo Gaminara
and Ricardo Weis!
Colorless glass, cased with ruby-
red tinted glass, blown. Sand-
blasted.
RI, WS, PI

202

Pote Chiriguano 349—
Owl Relief
H. 36.4 cm, D. 33.7 cm
Date: Made January 1978;
designed September 1976
Signature: CRISTAL/SAN CAR-
LOS/MADE IN ARGENTINA
(paper label)
Designers: Anselmo Gaminara
and Ricardo Weis!
Colorless glass, cased with cobalt-
blue tinted glass, blown. Sand-
blasted.
ivy
203
Spring
Four Seasons Series
H. 3.9 cm, D. 37.8 cm
Signature: Venini Italia Laura 100/15
Company: Venini & Co.
Colorless and green tinted glass, blown. Ground.
FS-G, PS

204
Summer
Four Seasons Series
H. 3.6 cm, D. 38.2 cm
Signature: Venini Italia Laura 100/24
Company: Venini & Co.
Colorless, red, green and yellow tinted glass, blown. Ground.
FS-G, PS

205
Fall
Four Seasons Series
H. 3.5 cm, D. 38 cm
Signature: Venini Italia Laura 100/27
Company: Venini & Co.
Colorless, amber and brown tinted glass, blown. Ground.
FS-G, PS

206
Winter
Four Seasons Series
H. 4.4 cm, D. 37.9 cm
Signature: Venini Italia Laura 100/23
Company: Venini & Co.
Colorless, blue and white tinted glass, blown. Ground.
FS-G, PS
207

**Numeri**

H. 3.3 cm, D. 27.5 cm
Signature: venini italia 1068/74
Company: Venini & Co.
Colorless and colored glass mosaic cases, fused. Ground.

PS
208
Crystal Vase
H. 30.1 cm, W. 12.6 cm
Date: January 1976
Company: Hoya Corporation
Colorless glass, blown. Cut.
FS-G
Movement
M. 38.5 cm, D. 15.7 cm
Date: 1977
Colorless shading to opalescent glass, blown. Enamelled
FS-G, RL, WS, PS

198
210

Bowl with Stem

H. 10.1 cm, D. 10.2 cm

Date: 1977

Signature: S/77

Colorless glass with opaque white cane decoration. Lampwork.

WS/PS
211
Glass Sculpture Cut from the Broken Piece
Ht. 22.5 cm, W. 24.4 cm,
Depth 16.3 cm
Date: August 1977
Edition: 1/1
Pale aqua tinted bubbly glass, cast.
Cut.
F5-G
212

Cast Bowl with Inlaid Enamel Colors

H. 8 cm, D. 50.3 cm
Date: February 1978
Signature: B. Schagemann/1978
Colorless glass with colored decoration, cast. Enamelled.
RL.
213
Elsix
H. 45 cm, W. 47.9 cm
Date: November 1976
Gray tinted plate glass sheets, cut.
Inserted into metal base.
PS
215
Bedrock Piece
H. (with base) 46.2 cm, W. 40.6 cm
Date: August 1978
Signature: Bedrock Piece/August 1978/Erin Seidlin
Plate glass. Enamelled, acid-etched.

216
Untitled
H. (with base) 103 cm, W. 56.5 cm
Date: February 1978
Signature: Seidlin/78
Colored glass, blown. Tubes filled with neon, argon, and mercury gas; electric discharge.
217
Staub
H. 15.7 cm, W. 37 cm
Depth: 45.1 cm
Date: 1977
Signature: Th. g. Sellner/Th. G. Sellner 77
Colorless glass, sagged
Lampwork
P5

218
Sehnsucht
H. 22.8 cm, D. 19 cm
Date: 1977
Signature: Th. g. Sellner 77
Colorless glass. Lampwork
P3-G, W3, P5
219a-b
New York Windows #1
and #2
H. (of a) 74.6 cm, W. 55.5 cm
Date: 1976-1977
Signature: R. SEWELL, BETHANIA
77 (on each)
Flax glass with photoemulsions.
Some parts etched or enameled.
Leaded.
RL, FS
220

Hanging Series #15

H: 43.2 cm, W: 30.3 cm

Date: 1977

Signature: Mary Shaffer 77

Plate glass bound by wires, stumped.

FS, G, RL, WS, FS
221
Head #4
H. 43.2 cm, W. 17.8 cm, D. 16.4 cm
Date: November 1977
Signature: Monogram 77
Colorless glass blown into sewn copper mesh, mesh then removed.
PS
New Mexico Goblets

H. (tallest) 24.3 cm, D. 7.2 cm
Date: January 1978
Signature: Simpson/78
Amethyst tinted glass with blue/grey decoration, cased with colorless glass, blown.

PS
223 a-c
Three Bottles
H. (tallest) 38 cm, W. 18 cm.
Depth 7.3 cm
Date: 1977
Signature: K. Sinnemark/BODA 1977
Company: Kosta Boda AB
Colorless glass with blue and red enamel stoppers, blown-molded, etched.
KL, WS, PS
Sotola
Czechoslovakia

224 Colored Vase I
H. 29.8 cm, W. 21.5 cm,
Depth 10.2 cm
Date: February 1978
Blue and green tinted glass and
colored glass, blown, Cut and
enameled.
PS

225 Colored Bowl IV
H. 4.5 cm, D. 34.7 cm
Date: January 1978
Colorless glass with multiple
colored layers, blown, Cut,
PS
Flow Gate
H. 27.2 cm, W. 68.5 cm,
Depth 43.2 cm
Date: 1976
Signature: Mark Stanley/1976

PS
227
**Paired Hearts**
H. (tallest) 9.8 cm, W. 8.3 cm
Date: July 1977
Designer: James Carpenter
Colorless glass, pressed, cut and polished.
FS-G

228
**Oriental Bowl**
H. 17.7 cm, D. 31.4 cm
Date: July 1977
Designer: James Carpenter
Colorless glass, blown.
RI, PS
229
Votiv I
H. 61.7 cm, W. 51.2 cm
Date: 1978
Work done at the Studio of Franz Mayer and Company, Munich.
Gray and colored glass. Some parts acid-etched. Leaded.
PS
230

Containment-Escape

H. 25.8 cm, W. 49.5 cm

Date: March 1979 (© 1979)

Signature: Michelle Hope Stuhl

Plate glass, Sandblasted, Silica sand.

PS G, WS, PS
231  
Sculpture I  
H. 51.2 cm, D. 16.6 cm  
Date: January 1978  
Signature: Jiří Suhajek '78  
Colorless glass with applied blue tinted decoration, blown.

232  
Sculpture II  
H. 50.7 cm, W. 32.5 cm  
Date: January 1978  
Signature: Jiří Suhajek '78  
Colorless and blue tinted glass, blown.

PS
233a-i
Designer Collection—
Windswept Pattern
H. (full) 19.6 cm, B. 11.1 cm
Date: Designed May 1977
Designer: William J. Kellano of
Irene Pastina Associates
Colorless glass, the drinking vessels machine blown. Stone wheel cut.
FS-C, RI, WS, PS
234  
On-the-Rocks  
H. 9 cm, W. 8.1 cm,  
Depth 8.1 cm  

235  
Highball  
H. 12.1 cm, W. 7.7 cm,  
Depth 7.7 cm  

236  
Schnaps  
H. 9.1 cm, W. 5.7 cm,  
Depth 5.7 cm  

Company: Sasuki Glas Co., Ltd.  
Date: February 1978  
Colorless glass, mold-blown. Cat.  
RI, PS
237
Sunrise
H. 15.3 cm, D. 10.2 cm
Date: November 1977
Colorless glass, cast and pulled.
FS-G, 485
238

Goblet
H. 16 cm, D. 10.7 cm
Date: 1976
Signature: Inkeri Toikka Nuuja
Company: Nuuja Glass
Opalescent and colorless glass, blown.
FS-G
239

Volumenes
H. 34 cm, Depth 36.5 cm
Dates: October 1976
Signature: Monogram 76
Pale green tinted flat glass. Laminated, cut, fractured.

PS
240
Egg II
H. 50 cm, W. 70 cm
Date: January 1978
Signature: Touškova 78
Cobalt blue tinted glass, blown into plaster mold.

Ref. /
241
Piecrust Series
H. 6.9 cm, D. 30.1 cm
Date: March 1978
Signature: NARLA TRINKLEY 1978
Colorless glass, shaped into plaster mold. Sandblasted.

ST.
242 Captivity Unik 3476
H. 20.8 cm, W. 34.8 cm
Date: March 21, 1978
Signature: KOSTA/UNIK 3476/B. VALLIEN
Company: Kosta Boda AB
Colorless and colored glass, blown, faceted surfaces. Sandblasted.
WS, PS

243 Cast Vase Atelje 191
H. 45 cm, W. 42.6 cm
Date: 1979
Signature: Boda Atelje 191 B. Valliern; Handmade/Kosta/Sweden (on paper label)
Company: Kosta Boda AB
Colorless glass, free-cast.
WS, PS
244
Trumpet Blower
H. 47.1 cm, W. 45.1 cm
Date: January 3, 1977
Signatures: BODA ATEJE 344/B.
Vallien
Company: Kosta Boda AB
Colorless glass, sandcast.
R1, WS, PS

226
245a-c
Chessmen:
King, Horse, Runner
H. (of 4) 23.5 cm, W. 38.2 cm
Date: March 1978
Signature: B.V.L./VS.L./m/march 78/1/10
Designer: Ibert Van Loo
Edition: 2/10
Colorless glass, cast and cut.
Bl., PS
246
Vase I
H. 16.5 cm, D. 16.1 cm
Date: October 1977
Signature: V881 p Mark Vance
Oct. 1977
Amethyst tinted glass, blown.
Trailing decoration. Furned.
Wx
247
**Cylinder**
H. 12.3 cm, D. 26 cm
Date: February 1979
Signature: Ales Vašíček '77
Colorless glass. Cut and polished.
FS-G, WS, PS

248 a-b
**Cut Prisms**
H. 26.4 cm, W. 21.3 cm
Date: March 1977
Signature: 1977 ALES VAŠIČEK
Colorless glass. Cut and polished. Two parts.
FS-G, WS
249 a-e
Punch Bowl with Ladle and Mugs

H. (Bowl) 12.9 cm, D. 24 cm
Date: February 1978
Signature: Bowl / Made in Finland (on triangular label)
Company: Iittala Glassworks
Colorless glass, mold-blown.
Metal handles

FS-G, PS

230
GLASS: A HARD BRITTLE USUALLY TRANSPARENT SUBSTANCE COMMONLY MADE BY MELTING TOGETHER SAND, POTASH OR SODA AND LIME OR LEAD OXIDE AND USED FOR WINDOWS, TABLEWARE, LENSES, AND MANY OTHER PURPOSES

250
"...And Many Other Purposes"
H. 29.2 cm, W. 30.8 cm
Date: February 1976
Signature: Robert Vesely
Several layers of colorless plate glass. Hand-stenciled, sand-blasted.
RL
251a-b
Two Crystal Figures
H. 43.9 cm, D. 13.7 cm
Date: 1978
Signature: Monogram
Colorless glass. Lampwork.
XL 151
252
Untitled
H: 9.1 cm, W: 8.7 cm, Depth: 4.4 cm
Date: December 1977
Signature: Syl Vigiletti 1977
Silver veiling glass, multiple gathers, blown.
WS
253 Three Quart Casserole with Au Gratin Cover
H. 14.2 cm, D. 29.1 cm
Date: 1977
Signature: HELPER OVEN/MICROWAVE BAKeware DESIGN BY L&M VIGNELLI MADE IN USA 20
Designers: Lella and Massimo Vignelli
Colorless glass, pressed.
FS

254 Two Quart Casserole with Au Gratin Cover
H. 14 cm, D. 24.8 cm
Date: 1977
FS-G

255 Deep Loaf/Pâté Pan
H. 7.7 cm, W. 17 cm,
Depth 24.5 cm
Date: 1975
FS-G

256 2 1/2 Quart Lasagna Dish
H. 5.7 cm, W. 28.2 cm,
Depth 38.2 cm
Date: 1975
FS-G

257 8" Square Cake/Bake Dish
H. 5.4 cm, W. 26.5 cm,
Depth 26.4 cm
Date: 1975
FS-G
258
Smoked Bowl
H. 9.3 cm, D. 29 cm
Date: February 1978
Gray-tinted glass. Cut, sandblasted, polished.
PS G, RL, WS, PS
259  
**Green Plate**  
D: 45.4 cm  
Date: March 1978  
Green tinted glass. Cut, sand-blasted, polished.

260  
**Blue Plate**  
W: 38.2 cm, D: 38.1 cm  
Date: October 1977  
Blue tinted glass. Cut, sand-blasted, polished.
261 Plate Scenery
H. 6 cm, D. 50.4 cm
Date: 1978
Signature: Ann Wärff KOSTA 1978
Company: Kosta Boda AB
Several layers of cased glass, blown. Acid-etched, sandblasted.
R1, RS
262
Bowl Life
H. 9.8 cm, D. 20.9 cm
Date: 1978
Signature: "BOWL-LIFE" Ann
Wärff KOSTA 78
Company: Kosta Boda AB
Several layers of colored glass,
blown. Acid-etched, sandblasted.
Rf.

263
Glass
H. 60.1 cm, W. 50.2 cm
Date: 1977
Signature: Ann Wärff KOSTA 1977
Company: Kosta Boda AB
Colorless sheet glass. Sand-
blasted, mirrored, with added
colorless glass decoration.
FS-G, RL, PS
Bowl #2
H. 26.6 cm, W. 22.6 cm.
Date: March 1978
Nearly colorless glass, sand-blasted holes with drawn wire.
Sagged.
FS-6, WS
265

Double Cross
H. 8.1 cm, W. 19.6 cm
Depth 19.5 cm
Date: March 1978
Light green tinted glass, cast, cut and polished.

PS
Robot
H. 16.7 cm, W. 19.6 cm
Date: September 1976
Amethyst-tinted glass. Lampwork.
W3
267
Stourbridge Series #32
H. 56.1 cm, W. 38.4 cm
Date: November 1976
Signature: Willard 77
Flat glass and woven fiberglass, fused.

268
Untitled
H. 37.9 cm, W. 35.4 cm
Date: 1975
Signature: WILLET/STAINED GLASS CO/FW/BGM
Colorless and colored sheet glass, laminated. Wooden base.

PS/G, RL
Wlodarczyk-Puchała
Poland

269
Gracja I
H. 22 cm, D. 20.9 cm
Date: 1977
Signature: RWP
Colorless glass, blown. Cm.
FS
270
Seaweed II
H. 14.6 cm, D. 16.5 cm
Date: November 1977
Signature: A. Wolowska
Several layers of colored glass decoration, blown.
zb.
271

Lead Crystal Vase
H. 15.3 cm, D. 12.7
Date: Mar 17, 1977
Signature: W.FEKRIKSTEL/
BAVARIA/GERMANY
(on paper label)
Company: Nachtmann, KG, P.N.
Colorless glass with white and
gray internal decoration, blown.
RL
272
Painted Vase
H. 33.8 cm, W. 30.8 cm, Depth 22.6 cm
Date: November 1977
Signature: ZERTOVA
Colorless, amber, and green
tinted glass, blown. Enamelled.
195
Zoritchak
Czechoslovakia (working in France)

273
Equilibre
H. 26.3 cm, W. 16.1 cm
Depth 8.4 cm
Date: 1976
Signature: ZORITCHAK 1978
Colorless glass, cast, cut and polished.
Es-67
Glassmakers, Designers, and Companies

Space restrictions have required editing the biographical information about education, exhibitions, and publications. The latter two items are intended, therefore, only as references to sources of more information about the artist/company involved.

Biographical details about many of the participants in New Glass may be obtained from: Geoffrey Beard, International Modern Glass; Ray and Lee Grover, Contemporary Art Glass, and the following exhibition catalogs: American Glass Now (Toledo); Coburger Glasperl (Coburg); Glass'78 in Japan (Tokyo); and Modernes Glas (Frankfurt). See complete citations in the bibliography. Additional information about glassmaking companies is provided in The Glass Industry Directory Issue 1979, Vol. 59, No. 10, 1979.
Jan Adam
Czechoslovakia
Ovocný 32
1700 00 Praha 7-Letná
Czechoslovakia
Born May 6, 1948


Blanka Adensamová
Czechoslovakia
Goraždova 20
120 00 Praha 2, Vinohrady
Czechoslovakia
Born November 24, 1948


Anchor Hocking
Corporation
Lancaster, Ohio 43130
USA

Anchor Hocking was founded in 1904 and employs 17,000. The company specializes in the production of glass, ceramic, and plastic containers and tabletopware.

Tom Armbruster
United States
1671 Franklin Avenue, Apt. 216
Kent, Ohio 44240
USA
Born June 23, 1953

Tom Armbruster is a Teaching Assistant at Kent State University. Education: Kent State University, B.F.A.

Herbert Babcock
United States
716 Gaughlan
Auburn Heights, Michigan 48007
USA
Born June 11, 1946


Compagnie des Cristalleries de Baccarat
54120 Nancy
France

Baccarat was founded in 1764 and presently employs 1,070 individuals. Prominent for its production of paperweights in the mid-nineteenth century, the factory today produces a wide range of objects including table glasses and glass sculptures, vases and decorative pieces.

Monica Backström
Sweden
Boda Bruks AB
360 65 Boda Glasbruk
Sweden
Born May 20, 1939


Dan Băncilă
Romania
Iocta Street, 27
Sector 6, Bucharest-7000
Romania
Born October 7, 1943

Barbini was founded in 1959 and employs 22 people.

Paula Bartron
United States (working in Sweden)
Glas, Box 27117
10253 Stockholm
Sweden
Born December 3, 1946

Hans Theodor Baumann
Federal Republic of Germany
7860 Schöpfheim
Presseültung 7/Prints 1259
Federal Republic of Germany
Born October 27, 1934

Hartmut Bechmann
German Democratic Republic
8422 Ernstth Fürsorw 22
German Democratic Republic
Born June 1, 1939

Howard Ben Tré
United States
358 Miller Avenue
Providence, Rhode Island 02905
U.S.A.
Born May 13, 1949

Karl R. Berg
Federal Republic of Germany
Theisenstr 140
D-8000, München 2
Federal Republic of Germany
Born January 29, 1943

Rick Bernstein
United States
125 Montague Road
Amherst, Massachusetts 01002
U.S.A.
Born October 29, 1952

William Bernstein
United States
Box 734A, Rt 5
Burnsville, North Carolina 28714
U.S.A.
Born December 3, 1945
Heidi-Astrid Betz-Schlierer
Federal Republic of Germany
Volkerstr. 43/44, 8000, Munich 19
Federal Republic of Germany
Born November 3, 1938

Jonathan Block
United States
910 West Hill
Champaign, Illinois 61820
U.S.A.
Born June 17, 1949

Zoltan Bohus
Hungary
Méránoki Úzsa 41
1024 Budapest
Hungary
Born December 21, 1941

Arne Branzell
Sweden
Grimmerewi By 31
42170 V a Fridhunda
Sweden
Born October 2, 1932
Arne Branzell is a practicing architect and designer who has designed objects for Kosta Boda in Sweden. Education: Gothenburg School of Design; Chalmers University of Technology.

Jaroslava Brychtová
Czechoslovakia
Broduc 645, 468 22 Železny Bud
Czechoslovakia
Born July 17, 1924

John Burton
United States
5211 Old Oak Rd
North Falls, Oregon 97459
U.S.A.
Born May 8, 1894

Cá D’Oró Ltda.
Av. João Pinheiro 1919
Caixa Postal 628 Pocos de Caldas
37700 Brasil
Cá D’Oró was founded February 26, 1965, and employs 46 people. Its productions include utilitarian wares and objects for decoration.

Diane H. Castellan
United States
13 Smoke Hill Drive
New Fairfield, Connecticut 06810
U.S.A.
Born May 26, 1955
Dale Chihuly
United States
115 Williams Street
Providence, Rhode Island 02906
U.S.A.
Born September 20, 1941

Dale Chihuly is chairman of the
Glass Department at Rhode Island
School of Design and Educational
Coordinator of the Pilchuck Art
Center. Education: University of
Washington, B.F.A., 1965; Uni-
versity of Wisconsin, M.S., 1967;
Rhode Island School of Design, M.F.A., 1968. Selected Major Exhi-
bitions: Objects, U.S.A., Washing-
ton, D.C., 1969; American Glass
Now, Toledo, 1972; Glasstai
dern, Kansas, 1977. Publica-
tions: Hall, Tradition and
Change.

Dillon Clarke
England
69 Cromere Road
London N.10
Great Britain
Born April 18, 1946

Dillon Clarke, a part-time lecturer at Middlesex Polytechnic, London, worked briefly at Dartington
Glass in 1970; from 1970-1975 he
was a member of the Glasshouse
Workshop in Covent Garden. Ed-
ucation: Stoke-on-Trent Cole-
ge of Art, 1962-1964; Hornsey
College of Art, 1964-1967; Royal
College of Art, 1967-1970. Select-
ed Major Exhibitions: Coburn
Glass: Coburn, 1977. Publica-
tions: Geoffrey Beard, Interna-

James Clarke
United States
2510 N. 47th Street
Boulder, Colorado 80301
U.S.A.
Born May 21, 1951

James Clarke is the owner/oper-
ator of Clarke Glass Studio. Ed-
ucation: University of Wiscon-

Robert Cmarik
United States
4382 East Burant Road
South Euclid, Ohio 44121
U.S.A.
Born December 23, 1954

Education: Cleveland State Uni-

Michael Cohn
United States
5938 Hollis Street
Emeryville, California 94608
U.S.A.
Born January 17, 1949

Michael Cohn is a private stud-
io and teaches glassblowing at
California State University, San
Francisco. Education: Long Beach
City College, University of Califor-
nia, Berkeley. Selected Major Ex-
hibitions: American Glass Now,
Toledo, 1972; Glasstai
dern, Kansas, 1977. Publica-
tions: Hall, Tradition and
Change; The New American

Jamie L. Conover
United States
921 South Main Street
Phoenixville, Pennsylvania 19460
U.S.A.
Born July 7, 1954

Jamie Conover is currently work-
ing with a craftsman in fiberglass
processes. Education: Pennsyl-
vania State University, B.F.A.,
1976; Tyler School of Art, M.F.A.,
1978.

John Heald Cook
England
53 The Banks
Silby, Leicestershire LE1 9BF
Great Britain
Born September 19, 1942

John Cook, now head of ceramics, silver, and glass studies at Leic-
ester Polytechnic, was a visiting
designer at Venni Glass, Murano,
Italy (1969-1970), and chair-
man/founder member of British
Artists in Glass. Education: School
of Art, Preston, 1963-1965; College
of Art and Design, Leeds, 1963-
1965; Royal College of Art, Lon-
don, 1965-1968. Selected Major Ex-
hibitions: Coburn Glass: Coburn,
1977. Publications: Geoffrey
Beard, International Modern Glass.

Cowdy Glass Workshop

Cowdy Glass Workshop
Limited
27 Culver Street
Newport, Gwent, Gloucestershire GL18 1DB
England

Cowdy Glass was founded January
3, 1977, and employs five people. 
It specializes in the production of
handmade, colored glass.
Gunnar Cyrén
Sweden
Domagonal 12
S-802 23 Göteborg
Sweden
Born July 23, 1931

Gunnar Cyrén is a free-lance designer for A.B. Dergens Glasbruk and has designed for Dansk Designs, Ltd. Education: Konstfackskolan, Stockholm.

Dan Dailey
United States
122 Market Street
Amesbury, Massachusetts 01913
U.S.A.
Born February 4, 1947


Daum & Cie
41 rue de Paradis
75010 Paris
France

Daum was founded in 1875 and employs 220 people. It specializes in lead crystal and pâte-de-verre and decorative items such as lamp bases, clocks, and candlesticks.

William Dexter
United States
408 Boynton Drive
Clearwater, Florida 33756
U.S.A.
Born April 7, 1952

William Dexter, now a student at the Tyler School of Art, has been a Teaching Assistant at the Pilchuck Art Center, and the Haystack Mountain School of Crafts. Education: University of Miami, University of Wisconsin.

David Dowler
United States
120 East Third Street
Corning, New York 14830
U.S.A.
Born February 1, 1944

David Dowler is a designer for Steuben Glass. Education: Syracuse University, B.I.D., 1968.

Antonín Drobný
Czechoslovakia
Spolhov 654
40822 Zeleneč, R Brod
Czechoslovakia
Born April 20, 1925


Richard Duggan
United States
356-45th Street
Oakland, California 94609
U.S.A.
Born July 15, 1952


Udo Edelmann
Federal Republic of Germany
Wiesbaden 17, 5010 Bergheim
Federal Republic of Germany
Born October 6, 1938

Erwin Eisch
Federal Republic of Germany
D-8371 Frauenau, Bayer. Wald
Federal Republic of Germany
Born April 18, 1927


Margarete Eisch
Federal Republic of Germany
D-8371 Frauenau, Bayer. Wald
Federal Republic of Germany
Born February 15, 1937


Michael D. Esson
England (working in Australia)
1689 Brighton Boulevarte
North Bondi, N.S.W., Australia
Born March 19, 1930


Ray Flavell
England
December, Clavells Road
Hindhead, Surrey GU26 9QD
England
Born March 31, 1944

Ray Flavell is at present a lecturer in glass at West Surrey College of Art and Design and has designed for Stevens and Williams Ltd. Education: Wolverhampton College of Art, Royal College of Art, London. Selected Major Exhibitions: *Moderne Glas*, Frankfurt, 1976; Coburger Glaspreis, Coburg, 1977.

Ulla Forsell
Sweden
Vikammagatan 78
S-113 26 Stockholm
Sweden
Born February 29, 1944


Hans Gado Fräbel
United States
685 Antone Street N.W.
Atlanta, Georgia 30318
U.S.A.
Born June 9, 1944

Hans Fräbel, the principal artist at the Fräbel Studio, has worked as a scientific glassblower at the Georgia Institute of Technology and the Jenova Glaswerke in Mainz, West Germany. Education: Georgia State University. Selected Major Exhibitions: *Glass American, 1978*, New York.

Saburo Funakoshi
Japan
No. 2-8-3 Kyobashi
Chuo-ku, Tokyo
Japan
Born March 27, 1931

Mr. Funakoshi is director of Hoya Corporation, Musashi Plant, Design Department. Education: Tokyo University of Fine Arts. Selected Major Exhibitions: *Glass 78 in Japan*, Odakyu Department Store, Tokyo 1978.

Klaus Geller
Federal Republic of Germany
Ruhenerstr. 25/27, D-5000 Cologne 1
Federal Republic of Germany
Born April 5, 1944


Marianne Gille Sweden
Riddargatan 41
114 57 Stockholm
Sweden
Born November 28, 1944


John D. Gilmor United States
Drawer H, Route 82
Pine Patins, New York 12557
U.S.A.
Born June 6, 1950

John Gilmor is the owner of the Gilmor Glass Works. Education: Denison University, B.F.A.; Southern Illinois University, M.F.A.

Gral-Glashütte GmbH
Darmstadt, Postfach 1124
D-7520 Göppingen
Federal Republic of Germany

Gral-Glashütte was founded in 1946 and employs 300 people. It specializes in stemware, glass sculptures, and replicas of antique glassware.

J.R. Grossman United States
126 Berkeley
Dearborn, Michigan 48124
U.S.A.

Education: Illinois State University, B.S.

Henry Halem United States
425 Carriage Avenue
Kent, Ohio 44240
U.S.A.
Born May 5, 1938


Audrey Handler United States
105 South Rock Road
Madison, Wisconsin 53705
U.S.A.
Born December 9, 1934


Jiří Hrubec Czechoslovakia
Janotskova 1
162 00 Praha 6, Dejvice
Czechoslovakia
Born December 6, 1928

James R. Harmon
United States
21 Bermon Street
Providence, Rhode Island 02908
U.S.A.
Born November 18, 1952


Richard Spencer Harned
United States
Spring Dell Lane
Chapel Hill, North Carolina 27514
U.S.A.
Born May 3, 1951

Richard Harned is Assistant Professor of Sculpture at the University of Tennessee, Knoxville; from 1973 to 1975 he was the owner/operator of a sculpture studio and glassworking business. Education: Rhode Island School of Design. Publications: Glass Art Magazine, October 1976, Vol. 4, No. 7, p. 17.

Willem Heesen
Netherlands
Looikom
Netherlands
Born February 26, 1925


Lars Hellsten
Sweden
Hedviconsia 36/53
Stockholm
Born July 16, 1933


Eric Hilton
Scotland (working in USA)
P.O. Box 198, B.D. #1
Odesa, N.Y. 14069
U.S.A.
Born February 7, 1937


Pavel Hlava
Czechohslovakia
Na Brestovského 25
160 00 Praha 6-Brevnov
Czechoslovakia
Born June 25, 1924


Franz Xaver Hoeller
Federal Republic of Germany
Monstrasse 9
D-8000 Munich 90
Federal Republic of Germany
Born October 18, 1939


David R. Huchthausen
United States
Helenenstrasse 56
Baden Baden Wion 2500
Austria

Reinhold Johann Hunkele
Switzerland
St. Alban-Tal 42, CH-4052 Basel
Switzerland
Born January 5, 1951

Peter Hünner
Denmark
Kurlandskade 30, 1
2500 Copenhagen S
Denmark
Born January 14, 1954

Robert Hurlstone
United States
712 North Greenwood
Park Ridge, Illinois 60068
U.S.A.
Born June 3, 1952

Ulrica Hydman-Vallien
Sweden
36063 Eskilstuna
Sweden
Born March 24, 1938

Reinhold Hunkele, a scientific glassblower in different styles, has been a freelance glass artist working in his own studio since 1976. Education: Basel Technical College.

Mr. Hünner, an independent studio artist and assistant at the Stokkefjord Glassworks, has designed and designed the Stokkefjord Glassworks, Bornholm, and is presently translating Glas Håndbog by Finn Lynggaard into English. Selected Major Exhibitions: Nordisk Glas 78; Vase; Stockholm, Sweden.

Mr. Hurlstone is an instructor of glass and three-dimensional design at Bowling Green State University, Education: Illinois State University, B.S., 1974; Southern Illinois University, M. F.A., 1978.


ICHENDORF

Ichendorfer Glasshütte
mbH
P.O. Box 3143
D-5010 Bergheim 3
Federal Republic of Germany

Kent F. Ipson
United States
11761 Broadview Brook Drive
Richmond, Virginia 23235
U.S.A.
Born January 4, 1933

Ada Isensee
Federal Republic of Germany
Eduard-Hiller-Str. 24 D-7064
Boppard
Federal Republic of Germany
Born May 12, 1944

Ichendorfer was founded in 1907 and has 100 employees.


Ada Isensee has been a freelance glass designer since 1972. Education: Ecole des Beaux Arts, Paris, Staatliche Akademie der Bild. Kunste Stuttgart, University Tubingen and Munich.

Vladimir Jelinek
Czechoslovakia
U Okrouhlaka 2,
150 00 Praha 5-Kolšte
Czechoslovakia
Born February 5, 1934

Jiří Jetmar
Czechoslovakia
Na Hrobi 1, 128 00 Prague 2—Vinoř
Czechoslovakia
Born September 7, 1950

Jan Johansson
Sweden
At Örrefors Glasbruk
S-360 40 Örrefors
Sweden
Born September 22, 1942

Willy Johansson
Norway
Hadelands Glasverk
2700 Jettmar, Norway
Born May 2, 1921

Kagami Crystal Glass Works Ltd.
13-23, 1-Chome Nishiroku
Ota-ku, Tokyo
Japan

Kagami employs 240 people. The company specializes in glassware, dining utensils, items for interior decoration, and artistic products.

Benjamin Kaiser
United States/Israel
P.O. Box 126
San Jose, California 95103
U.S.A.
Born July 2, 1943

Mr. Kaiser, now a graduate student at San Jose State University, was instructor in a glassblowing program at Bezalel Academy of Art and Design, Jerusalem, Israel, from 1972-1974. Education: San Jose State University, B.A., 1977.


Willy Johansson has been a designer with the Hadelands Glasverk since 1947. Education: State School of Applied Arts and Crafts, Oslo, 1939-1942. Selected Major Exhibitions: Triennale, Milan, 1954-1957; Coburger Glasperls, Coburg, 1977.

Marian Karel
Czechoslovakia
Tichá 2 150 00
Prague 5-Smíchov
Czechoslovakia
Born August 21, 1944

Peter Kaspar
Federal Republic of Germany
Weinbergweg 2
6951 Neckartsimmern
Federal Republic of Germany
Born September 1, 1944


Erzsébet Katona
Hungary
Hegyalja Ut 63
1124 Budapest
Hungary
Born November 19, 1942

Kyoichiro Kawakami
Japan
No. 2-8-3 Kyobashi
Chuo-ku, Tokyo
Japan
Born September 28, 1933


Robert Kehlmann
United States
2207 Rose Street
Berkeley, California 94709
U.S.A.
Born March 9, 1942


Kerry Joe Kelly
Canada
532 Fagard Street
Victoria, British Columbia
Canada
Born May 19, 1945


Russell K. Kelly
United States
5960 Rosabloom Avenue
Felton, California 95018
U.S.A.
Born June 28, 1947

Russell Kelly is presently a student at San Jose State University. Education: Santa Barbara City College, A.A.; San Jose State University, B.A.

Jesper Kern-Jespersen
Denmark
Kildeåvej 21
DK-3460 Birkerød
Denmark
Born January 21, 1947


Günter Kneve
German Democratic Republic
6426 Lauscha, Köpplerstrasse 67
German Democratic Republic
Born May 15, 1936


Ernst Krebs
Federal Republic of Germany
Marienstr. 82 D-8000 Munich
Federal Republic of Germany
Born April 11, 1939


David Kroeger
United States
Box 25
Good Thunder, Minnesota 56037
U.S.A.
Born February 24, 1949

David Kroeger is the owner of the Siegmannic Glass and Ceramics Studio.
Jon Kuhn
United States
152 Greene Avenue
Staunton, Virginia 24401
U.S.A.
Born July 10, 1949


Adolf Stepanovich Kurilov
USSR
Profsoyuznaya Street No. 76
Union Art Industrial Factory
Moscow, USSR
Born July 20, 1937


Dominick Labino
United States
Box 430
Grand Rapids, Ohio 43522
U.S.A.
Born December 4, 1910


Robert Levin
United States
Penland School of Crafts
Penland, North Carolina 28765
U.S.A.
Born September 25, 1948


Stanislav Libensky
Czechoslovakia
Brodes 645
468 22 Zelene Brod
Czechoslovakia
Born March 27, 1921


Walt Lieberman
United States
44 De Haven Drive
Yonkers, New York 10703
U.S.A.
Born January 1, 1934

Walt Lieberman is a free-lance glass artist. Education: Carnegie-Mellon University, Massachusetts College of Art, B.F.A.

Marvin Lipofsky
United States
1012 Pardee
Berkeley, California 94710
U.S.A.
Born September 1, 1938


Véra Lišková
Czechoslovakia
Polská 54, 120 00
Prague 2-Vršovice
Czechoslovakia
Born September 20, 1924

Harvey K. Littleton
United States
Route 1, Box 843
Spring Pine, North Carolina 28777
USA
Born June 14, 1922


J & L Lobmeyr
Kärntnerstrasse 26
A-1013 Vienna
Austria

Lobmeyr was founded in 1823 and has 72 employees. It specializes in copper wheel engraved glass, crystal chandeliers, and tableware.

Finn Lynggaard
Denmark
Adalstej 40
2570 Høje Næstved
Denmark
Born January 11, 1930


Václav Machač
Czechoslovakia
Jungmannova 212
394 70 Kamenice nad Lipou
Czechoslovakia
Born March 12, 1945


Marianne Maderna
Austria
Zenpjasse 12
1050 Wien
Austria
Born March 6, 1944


Peter Mansell
England
42 Hasell Road
Barnham, Surrey
Great Britain
Born June 30, 1951

Peter Mansell is presently Head Glassblower and Workshop Supervisor at Blown Research Center. Education: Guildford Technical College.

Federica Marangoni
Italy
Dorsoduro 2615
Venice, Italy
Born August 24, 1940


Paul Marioni
United States
1742 Elm Avenue
Richmond, California 94805
USA
Born July 19, 1941

Emilija Marodić
Yugoslavia
11 000 Beograd
Braće Jugovacći 23/VI
Yugoslavia
Born March 22, 1952


Richard Marquis
United States
1800 4th Street
Berkeley, California 94710
U.S.A.
Born September 17, 1945


Michel Martens
Belgium
Zooweg 65
B-8200 Brugge
Belgium
Born March 21, 1921


Paolo Martinuzzi
Italy
Fondi, Navarrone 57
Morano, Venice
Italy
Born June 17, 1933


Tom McLaughlin
United States
2527 Cheltenham
Toledo, Ohio 43606
U.S.A.
Born September 14, 1934


Richard Craig Meitner
United States
Nieuwe Leliedstraat 129
NL Amsterdam
Netherlands
Born January 3, 1949


Mária Mészáros
Hungary
Szerkészert 39
Budapest 1046
Hungary
Born December 26, 1949


Floris Meydam
Netherlands
Laantje van van Iperen 15
NL Leerdam
Netherlands
Born December 25, 1919

Steven Mildwoff  
**United States**

Milltop Studios Inc.  
85-25 120th Street  
Kew Gardens, New York 11415  
U.S.A.


Klaus Moje  
**Federal Republic of Germany**

Kircheiner Haudebecke 370  
D-205 Hamburg 90  
Federal Republic of Germany  
Born October 3, 1938


Peter Mollica  
**United States**

1940-a Bonita Avenue  
Berkeley, California 94704  
U.S.A.  
Born December 26, 1941


Benjamin Moore  
**United States**

9702 Hunter Point Road N.W.  
Olympia, Washington 98502  
U.S.A.  
Born February 5, 1952

Benjamin Moore, who has worked for Fostoria Glass Company, now designs for Venini, Murano, Italy, and is on the faculty of the Pilchuck Glass Center. Education: California College of Arts and Crafts, B.F.A.; Rhode Island School of Design, M.F.A. Selected Major Exhibitions: Museum of Contemporary Crafts, New York.

Roberto Moretti  
**United States**

53 Rolland Park Drive  
Huntington, West Virginia 25700  
U.S.A.  
Born September 16, 1930

Roberto Moretti is a master craftsman at the Pilgrim Glass Company in Ceredo, West Virginia. Education: Technical School of Glass Design, Murano, Italy. Selected Major Exhibitions: Huntington Galleries, Huntington, West Virginia.

R. Scott Mundt  
**United States**

4084 Piedmont Avenue, Apt. 2  
Oakland, California 94615  
U.S.A.  
Born August 10, 1954

Scott Mundt is a graduate student at the California College of Arts and Crafts. Education: University of Wisconsin-Stevens Point; Tyler School of Art, B.F.A.

Sue Murray  
**Scotland**

Netheranger, Cargill, Perth, Scotland  
United Kingdom  
Born January 25, 1947

Sue Murray is a self-employed lampworker. Education: Edinburgh College of Art; Royal College of Art, London; Isleworth Polytechnic. Selected Major Exhibitions: European Lampworkers, Lomneym, Vienna.
Jay Musler  
United States  
273 22nd Avenue  
San Francisco, California 94121  
U.S.A.  
Born March 18, 1949

Jay Musler has been a professional glassblower at Madalch Art Glass Co., Greenbriar, California, for six years. Education: California College of Arts and Crafts.

Joel Philip Myers  
United States  
R.R. 2, Bloom Street Road  
Bloomington, Illinois 61701  
U.S.A.  
Born January 29, 1934


Paul Neuman  
United States  
1120 Lexington Avenue  
New York, New York 10021  
U.S.A.  
Born March 3, 1954


John Henry Nickerson  
United States  
720 Front Street  
Louisville, Colorado 80027  
U.S.A.  
Born May 15, 1939


James R. Nieswaag  
United States  
7471 Van Buren Street, N.E.  
Minneapolis, Minnesota 55432  
U.S.A.  
Born May 25, 1957

Education: Anoka Ramsey Community College, A.A.

Břetislav Novák, Jr.  
Czechoslovakia  
468 22 Zelenej Brod 669  
Czechoslovakia  
Born February 8, 1952


Ladislav Oliva  
Czechoslovakia  
Vančíkova 431/53  
468 22 Zelenej Brod  
Czechoslovakia  
Born August 21, 1933


Anthony Parker  
United States  
0416 SW Iona Street  
Portland, Oregon 97201  
U.S.A.  
Born July 17, 1945

Thomas Patti
United States
Main Road
Savoy, Massachusetts 01256
USA
Born October 16, 1943


Mark Peiser
United States
Penton, North Carolina 28765
U.S.A.
Born January 8, 1938


Ronald Pennell
England
2 Lower Bibles
Horsham, Sussex HR 2 6QF
United Kingdom
Born May 26, 1935

Ronald Pennell, an engraver, is Crafts Adviser to the International African Institute. Education: Roseley School of Art, Birmingham College of Art.

Robert E. Pietruszewski
United States
1845 West 33rd Avenue
Denver, Colorado 80211
U.S.A.
Born November 17, 1950


The Pilgrim Glass Corporation
Airport Road
Ceredo, West Virginia 25507
U.S.A.

The Pilgrim Glass Corporation was founded in 1950 and employs 110 people. It specializes in hand-crafted, mouth blown crystal and hand sculpted art objects.

Oldrich Pliva
Czechoslovakia
Mesto 165, 466 04 Jihlava nad Nicou
Czechoslovakia
Born April 17, 1946


Dionisie Popa
Romania
Str. N. Jorga Nr. 42
Bucharest 7000
Romania
Born May 19, 1938


Richard Posner
United States
c/o Robert Posner, Box 327
Canyon Dam, California 95923
U.S.A.
Born August 16, 1948


Rastal-Werk was founded in 1919 and employs 650 people. The firm specializes in the production of glass, ceramics, and pewter.


The Riedel factory was founded in 1756 and employs 300 people. The company specializes in the production of lead crystal.

Rochester Folk Art Guild was founded in 1957, specializes in traditional crafts. In 1975 it had 50 members. Rosenthal was founded in 1879 and employs 88 people. It specializes in handblown glass.


Ivo Rozsypal
Czechoslovakia
Bezručova 69
473 01 Nový Bor
Czechoslovakia
Born August 12, 1942


Cristalería San Carlos S.A.
San Martín 1646
3013 San Carlos Centro (SIF)
Argentina

Cristalería San Carlos was founded in 1949 and employs 200 people. Its products include lead crystal, colored glass, tableware, and general household glassware.

Laura de Santillana
Italy
San Marco 3328
Venice
Italy
Born May 12, 1955

Laura de Santillana is a freelance designer who has worked with Vignelli Associates and Venini in Italy. Education: School of Visual Arts, New York.

Fumio Sassa
Japan
No. 2-8-3 Kyobashi
Chuo-Ku, Tokyo
Japan
Born February 16, 1924

Fumio Sassa is General Manager and Director of Hoya Corporation. Education: National Institute of Industrial Arts and Technics, 1941. Selected Major Exhibitions: Brussels World Fair, Brussels, 1958.

Lubov Ivanovna Savelieva
USSR
Prospectmaya Street No. 76
Union Art Industrial Factory
Moscow, USSR
Born January 14, 1940


Albin Schaedel
German Democratic Republic
Plauenscirstr. 15
5210 Amsdorf/Hür
German Democratic Republic
Born 1905


Otto Hans Schaffer
Federal Republic of Germany
Dreilindenstr. 2a
6352 Bad Soden-Nau
Federal Republic of Germany
Born January 7, 1942

As a glass cutter, Otto Schaffer has run his own glass shop and workshop since 1975. Education: Glass Technical School, West Germany.

Bernhard Schagemann
Federal Republic of Germany
Rachelstra 14, 8372 Unterdorf
Federal Republic of Germany
Born March 2, 1933

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<th>Name</th>
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<th>U.S.A.</th>
<th>Born Date</th>
</tr>
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<tbody>
<tr>
<td>Jack A. Schmidt</td>
<td>United States</td>
<td>11141 East Blvd., University Circle, Cleveland, Ohio 44106</td>
<td></td>
<td></td>
<td>December 1, 1945</td>
</tr>
<tr>
<td>Paul Schulze</td>
<td>United States</td>
<td>11141 East Blvd., University Circle, Cleveland, Ohio 44106</td>
<td></td>
<td></td>
<td>February 7, 1934</td>
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<tr>
<td>Eric Sealine</td>
<td>United States</td>
<td>11141 East Blvd., University Circle, Cleveland, Ohio 44106</td>
<td></td>
<td></td>
<td>December 7, 1948</td>
</tr>
<tr>
<td>Paul Seide</td>
<td>United States</td>
<td>11141 East Blvd., University Circle, Cleveland, Ohio 44106</td>
<td></td>
<td></td>
<td>February 15, 1949</td>
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Paul Schulze is Director of Design at Steuben Glass, Education: New York University, B.S.; Parsons School of Design.

Eric Sealine is a professional artist. Education: Iowa State University, B.S. 1970.


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<td>Randy Sewell</td>
<td>United States</td>
<td>5550 Main Street, Bethania, North Carolina 27006</td>
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</tr>
<tr>
<td>Mary Shaffer</td>
<td>United States</td>
<td>17 Edgewood Road, Providence, Rhode Island 02906</td>
<td></td>
<td></td>
<td>October 3, 1947</td>
</tr>
<tr>
<td>Donald A. Shepherd</td>
<td>United States</td>
<td>40 Old N. Stamford Road, Stamford, Connecticut 06905</td>
<td></td>
<td></td>
<td>October 9, 1930</td>
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Mary Shaffer is a self-employed sculptor who has taught at various universities including the University of Rhode Island, the University of Massachusetts (Amherst) and the University of Chicago (Artist-in-residence). Education: Rhode Island School of Design, B.F.A.; Ecole d'Humantie, Gouda, Switzerland. Selected Major Exhibitions: Glass America, 1978, New York.

Josh Simpson
United States
Frank Williams Road
Shelbourne Falls, Mass. 01370
U.S.A.
Born August 17, 1949


Rolf Sinnemark
Sweden
Boda Braels AB
360 65 Boda glassbruk
Sweden
Born September 20, 1941

Rolf Sinnemark is a designer for Kosta Boda. Education: HKS Konstfackskolan, Stockholm.

Vratislav Šotola
Czechoslovakia
Fukasová 6, 110 00 Praha 1
Staré Město
Czechoslovakia
Born May 9, 1931


Mark Stanley
United States
115 North 4th Street
Minneapolis, Minnesota 55401
U.S.A.
Born May 15, 1951


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STEUBEN GLASS

Steuben Glass
Corning Glass Works
Corning, New York 14830
U.S.A.

Steuben Glass, founded in 1903, employs 250 people and specializes in lead crystal objects, both functional and decorative, handblown and engraved.

Hans Gottfried von Stockhausen
Federal Republic of Germany
Edvard-Hiller-Str. 24
D-7054 Busch
Federal Republic of Germany
Born May 12, 1920


Michelle Hope Stuhl
United States
c/o Guider 1190, N.E. 163rd Street
North Miami Beach, Fla. 33162
U.S.A.
Born July 11, 1957


Jiří Šuhajek
Czechoslovakia
American 20
36000 Karlovy Vary
Czechoslovakia
Born April 14, 1943

Susquehanna Glass was founded in 1910. The company employs 70 and specializes in handcrafted glassware.


Inkeri Toikka is a designer for Naurijärvi Glass. Education: Drawing School of Turku Arts Association; Apprenticeship at Kappila Savo, 1950-1952; Institute of Industrial Art, Department of Ceramics, Helsinki, 1952-1955.

Joaquin Torres Esteban is director of the Torres y Begue Art Gallery and was artistic and promotional director of the Cortes Ingles department store chain. Education: Circulo de Bellas Artes de Madrid. Selected Major Exhibitions: International Gallery, New York; Colbinger Glaspreis, Coburg, 1977.


Karla Trinkley is a student at the Tyler School of Art. Education: Bucks County Community College, A.A.

Mark Edward Vance  
United States  
P.O. Box 99  
Peninsula, Ohio 44264  
U.S.A.  
Born April 26, 1947

Mark Vance has operated Vance Glassworks since September 1974. Education: Bowling Green State University, B.S., M.A., M.F.A.

Val-Saint-Lambert  
Rue de Val, 243  
4100 Seraing  
Belgium

Val-Saint-Lambert was established in 1825. It specializes in cut and engraved glass and artware.

Aleš Vasiček  
Czechoslovakia  
Ná Stožce 8  
101 00 Praha 10  
Vlsonice  
Czechoslovakia  
Born February 22, 1947


Jorma Vennola  
Finland  
14500 Talo  
Finland  
Born April 24, 1943


Robert Vesely  
United States  
289 State Street  
Portland, Maine 04101  
U.S.A.  
Born December 28, 1949

Robert Vesely is a self-employed artist. Education: Cleveland State University, B.A.; Cranbrook Academy of Art, M.F.A.

Zsuzsa Vida  
Hungary  
Galgozat at 1916  
1125 Budapest  
Hungary  
Born April 13, 1944


Sylvia B. Vigiletti  
United States  
26300 North Greenway  
Southfield, Michigan 48076  
U.S.A.


Vignelli Associates  
470 East 52nd Street  
New York, New York 10022  
U.S.A.

Vignelli Associates was established in New York in 1971 by Massimo and Lella Vignelli. It is involved in graphic design, interiors, furniture, glass and other products. Vignelli glass designs are manufactured by Heller Designs.
František Vízner
Czechoslovakia
Zelená 121/32
591 02 Žďár nad Sázavou II
Czechoslovakia
Born March 9, 1936


Ann Warff
Sweden
Tranås 360 53
Kista
Sweden
Born February 26, 1937


Mary Warren
United States
5477 College Avenue
Oakland, California 94618
U.S.A.
Born April 8, 1936


Steven I. Weinberg
United States
34 Winicks Drive
Huntington Station, N.Y. 11746
U.S.A.
Born June 4, 1934


David Kerr Whitemore
United States
c/o Dinko, 50-112 Bonn Street
New York, New York 10014
U.S.A.
Born June 3, 1926


David Willard
United States
29 Blue Hill Park Drive
Madison, Wisconsin 53718
U.S.A.
Born May 9, 1948


Willet Stained Glass Company
10 East Moreland Avenue
Philadelphia, Pennsylvania
19118
U.S.A.

Willet Stained Glass was founded in 1890 and employs 60 people. Its specialty is stained and faceted glass, gold windows, and frit-sprayed glass (a chemical laminate).

Regina Wlodarczyk-Puchala
Poland
Osieckie Huty 1b
58-380 Szkarska Poreba, Poland
Born September 24, 1931

Alina Wołowska
Poland
Cazineta 7/54
00899 Warsaw
Poland
Born September 3, 1923

Wilfried Zaglauer
Federal Republic of Germany
Reicherstorferstr. 13 D-8371
Kirchberg
Federal Republic of Germany
Born September 26, 1947

Jiřina Žertová
Czechoslovakia
U Železné Hulky 10
118 00 Praha 1 Malá Strana
Czechoslovakia
Born August 13, 1932

Yan Zoritchak
Czechoslovakia
(workin in France)
Bluffy, 74250 Veyrier du Lac
France
Born November 13, 1944

Designers Alina Wołowska began working in glass in 1968. She works part-time at a state-owned glassworks; Ms. Wołowska has also made glass for historical movies. Education: University of Warsaw, M.A., 1968. Selected Major Exhibitions: Coburger Glaspreis, Coburg, 1977.


Yan Zoritchak is a freelance artist and sculptor who has designed for Daum and Baccarat in France, Val St. Lambert in Belgium, and in Czechoslovakia. Education: School of Glass, Železný Brodu; High School of Craft Arts, Prague. Selected Major Exhibitions: Coburger Glaspreis, Coburg, 1977.
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2. Wołowski, Almira

Romania
1. Băncilă, Dan
2. Popa, Doinisie

Spain
1. Torres Esteban, Joaquin

Sweden
1. Backström, Monica
2. Brännström, Arne
3. Cyren, Gunnar
4. Forsell, Ulla
5. Gille, Marianne
6. Holsten, Lars
7. Hydman-Vallien, Ulrica
8. Johansson, Jan
9. Sinnenmark, Rolf
10. Vallien, Bertil
11. Wärf, Ann

Switzerland
1. Hunkeler, Reinhold Johann

United Kingdom

England
1. Clarke, Dillon
2. Cook, John Heald
3. Gowy Glass Workshop Limited
4. Essex, Michael D. (working in Australia)
5. Ewells, Ray
6. Mansell, Peter
7. Perrin, Ronald

Scotland
1. Hilton, Eric (working in U.S.A.)
2. Murray, Sue

United States
1. Anchor Hocking Corporation
2. Armbruster, Tom
3. Babcock, Herbert
4. Bartron, Paula
5. Ben Tré, Howard
6. Bernstein, Rick
7. Bernstein, William
8. Black, Jonathan
9. Burton, John
10. Castellan, Diane H.
11. Chihuly, Dale
12. Clarke, James
13. Canardik, Robert
14. Cohn, Michael
15. Corver, Jamie L.
16. Daelly, Dan
17. Dever, William
18. Dowler, David
19. Duggan, Richard
20. Fröbel, Hans Gado
21. Giberson, Dudley E.
22. Gilmor, John D.
23. Grossman, J.R.
24. Halem, Henry
25. Handler, Audrey
26. Harmon, James R.
27. Hatfield, Richard Spencer
28. Huchthausen, David R.
29. Hurlstone, Robert
30. Ipsen, Kent
31. Kaiser, Benjamin
32. Keilmann, Robert
33. Kelly, Russell K.
34. Kroeger, David
35. Kuhn, Jon
36. Labino, Dominick
37. Levin, Robert
38. Lieberman, Walt
39. Lipofsky, Marvin
40. Littleton, Harvey K.
41. Maroni, Paul
42. Marquis, Richard
43. McGlauchlin, Tom
44. Meitner, Richard Craig
45. Mildovski, Steven
46. Mollica, Peter
47. Monk, Nancy D.
48. Moore, Benjamin
49. Moretti, Roberto
50. Murad, R. Scott
51. Musler, Jay
52. Myers, Joel Philip
53. Neuman, Paul
54. Nickerson, John Henry
55. Nieswag, James R.
56. Packer, Anthony
57. Patti, Thomas
58. Peiser, Mark
59. Pietruszewski, Robert E.
60. Pilgrim Glass Corporation, The
61. Posner, Richard
62. Quagliata, Narcissus
63. Rochester Folk Art Guild
64. Rothenfeld, Daniel Alan
65. Schmidt, Jack A.
66. Schulze, Paul
67. Sehierne, Eric
68. Sede, Paul
69. Sewell, Randy
70. Shafer, Mary
71. Shepherd, Donald A.
72. Simpson, Josh
73. Stanley, Mark
74. Steuben Glass
75. Stuhl, Michelle Hope
76. Susquehanna Glass Company
77. Trinkle, Karla
78. Vance, Mark Edward
79. Vesely, Robert
80. Viglienti, Sylvia B.
81. Vignelli Associates
82. Warren, Mary
83. Weinberg, Steven I.
84. Whittemore, David Kerr
85. Willard, David
86. Willer Stained Glass Company

**U.S.S.R.**
1. Kurilov, Adolf Stepanovich
2. Savelieva, Lubov Ivanovna

**Yugoslavia**
1. Marocić, Emilija
The following objects, with the initials of the judges who chose them, were shown only in the Corning exhibition, April 26, 1979–October 1, 1979. They are not illustrated in the catalog.

274. Jan Adam, Drop II, December 1977, PS
278. Howard Ben Pê, Burial Box Type I Blue, December 1977, PS
279. Rick Bernstein, Drip Dry'd Lips, February 1978, RL, WS
280, 281. William Bernstein, Storm and Seed Series, 1977, WS; Reflection, 1977, WS
282, 283. Dale Chihuly, Etozo Serape, 1976, PS; Opal Basket, 1977, RL
284. Jamie L. Conover, Tooey Muratori, March 1978, PS
287. David Dowler, Reflective Object #2, January 1977, FS-G, PS
294. Pavel Hlava, Blue Crystal, November 1977, PS
295. Peter Hünner, Torrograde 75, February 1978, FS-G, PS
296. Robert Hurlstone, Untitled, January 1978, RL, PS
299. Kent Ilsen, Copper Ruby Jar, June 1976, PS
300. Marian Karel, Crystal, June 1977, FS-G, RL, WS
302. Harvey K. Littleton, Lavender Sliced Form, 1977, PS
303. Richard Marquis, Faceted Lightning and Star Cup Form, March 1978, RL, PS
304. Richard Craig Meitner, Vase, October 1977, WS
305. Nancy D. Monk, Mississippi on My Mind, 1977, PS
306. Joel Philip Myers, Untitled (scent bottle), 1977, PS
309. Mark Peiser, Moon and Pines OP37, 1977, PS
310. Ronald Pennell, Married Bliss, 1977, PS
313. Jack A. Schmidt, Ten Degree Break, December 1977, PS
314. Dalibor Tichý, Sunset, November 1977, RL, WS
316. Mark Edward Vance, Vase II, October 1977, WS


* Exhibition catalog.