Objects represented in this annual review were chosen with the understanding that they were designed and made within the 1981 calendar year.

For subscription information and additional copies of *New Glass Review*, $5.00 + postage/handling, please contact:

Sales Department  
The Corning Museum of Glass  
Corning, New York 14831

607/937-5371

Copyright © 1982  
The Corning Museum of Glass  
Corning, New York 14831

Printed in U.S.A.  
Standard Book Number 0-87290-106-8  
ISSN: 0275-469X  
Library of Congress Catalog Card Number 81-641214
**Introduction**

*New Glass Review* was begun by The Corning Museum of Glass in 1976 to survey new directions taken by individual glassmakers or factories. A major purpose of this annual *Review* is to provide a forum for the presentation of ideas, as well as to inform the general public, of trends in the world of glass. The *Review* consists of three parts: a section illustrating 100 objects chosen by a panel from the slides submitted, a commentary on the selections by The Corning Museum’s Curator of Twentieth-Century Glass, and a 17-page check list of all publications (books and periodical articles) related to contemporary glass, acquired by the Library of The Corning Museum of Glass in 1981. Inasmuch as that Library attempts to be all-inclusive in its holdings, this annual check list should serve as a valuable tool to collectors, scholars, and others.

Each autumn the Museum mails more than 4,500 announcements and application blanks for the current competition to glassmakers throughout the world. Entrants are requested to submit no more than three slides apiece. In 1981, 848 individuals or companies in 28 countries submitted 2,348 slides, an increase of 17 per cent over the previous year.

The selection panel is composed of two resident and two visiting judges. Thomas S. Buechner, President of Steuben Glass and former Director of The Corning Museum of Glass, and William Warmus, Assistant Curator of Twentieth-Century Glass at The Corning Museum of Glass, are two permanent members. In 1982 the visiting members were Dale Chihuly, Artist in Residence at the Rhode Island School of Design, and Henry Geldzahler, Commissioner of Cultural Affairs of The City of New York. The visiting members bring to the process an artistic or critical perception while the permanent members provide a knowledge of and continuity to glass history for the *Review*. Their initials are listed with the objects they chose.

The objects selected represent technical, functional, or aesthetic innovation. Therefore, work which remains constant from year to year, even if of the highest quality, is unlikely to be included every year. One or more jurors, however, may add the work of an individual or company because a modification, at times very subtle, indicates development or growth. Certain difficulties, of course, are inherent in the judging of three-dimensional objects from slides: works whose effect depends upon scale, motion, or changing light conditions can cause problems of interpretation. Some interesting pieces have been rejected because of poor photography or details which would disappear in publication. Of course, the number and quality of the entries as well as the composition of the jury can affect decisions in choosing the final 100 entries. Panelists abstain from selecting work by their students, associates, or family. The entries submitted this year were of particularly distinguished quality, and
to narrow the choice to 100 objects meant, unfortunately, that many interesting selections had to be omitted.

Beginning with *New Glass Review 4*, the Museum will retain all slides submitted so that these may be added to the Library’s permanent archives where they may be viewed by those interested in contemporary glass.

The editors and judges of the third edition of this *Review* wish to thank all participants who submitted slides for judging. Appreciation is due as well to those who have worked so diligently to make this publication possible, particularly Phyllis Casterline, Charleen Edwards, and Louise Bush.

The following comments on various trends are made from the viewpoint of a curator of twentieth-century glass and are intended as an informal listing rather than as official pronouncements; the *Review* as survey should not be used as the basis for sweeping quality judgements and specialized interpretations. These are best left to single artist monographs and specialized journals.

The United States and Czechoslovakia are well represented in 1981, and submissions from the Pacific area are increasing, especially from Japan. Although no Australian entries made it through the finals, several were promising. Two countries traditionally associated with glassmaking, France and England, have shown a new vitality after a relatively dormant period. Sadly, Italy continues to be underrepresented—only a few slides were received from that major glass-producing nation.

The majority of pieces that follow were made in studios by individuals working alone or with a small team of helpers. In some instances the services of a factory may have been used to fabricate parts, blanks, or whole objects (as is done frequently in Czechoslovakia and occasionally elsewhere (see MacNeil, U.S.A., 54; Steuben, U.S.A., 24, 74, 80). Parts may be cold-worked in the studio: engraved, sandblasted, cemented. While this system has produced several generations of brilliant glass artist/designers in Czechoslovakia, the lack of synergy between artists and factories has had a negative effect elsewhere. In England, skilled engravers often cannot obtain ideal blanks for their work.

Despite much discussion about “High Tech” innovation such as polychromatic glasses (full color photosensitive glass), the materials and processes of present day studios are mainly traditional. For example, the most commonly employed forming techniques—blowing, molding, casting, cutting—existed in ancient times. Among notable innovations are high-strength cements used for fabrication (Marquis, 55; Watkins, 92) electroplating processes (Glancy, 32), precision machining (Aldridge, 80), and the hot lamination of flat glass prior to blowing (Patti, 65). All of these, however, have been in use for a number of years.

*Pâte-de-verre* was revived by Henri Cros in France in 1882, and the process was kept alive for many years by the Daum factory in France (12, 96). Today individuals are again experimenting with the medium (Anderson, 4; Aufiero, 8; Antoine and Etienne Leperlier, 51 and 52; and Trinkley, 84 among others), which is made by grinding colored glass into powder, adding a liquid binder to make a paste, shaping and firing in a mold.
Art Deco motifs have inspired several works. One variation (the Techno-Decos?) uses technology in the service of art to create objects resembling outmoded industrial components (Ben Tré, 11; Cohen, 18; Trinkley, 84). Another interpretation (the Electro-Decos?) employs the style as a “religion of electricity”; these pieces are allied to printed circuits (Glancy, 32) or electrostatic generators (Aldridge, for Steuben, 80). When Punk Art and “new” Deco styles meet, they share a mutual “undercurrent of anxiety,” bridging the gap between the Depression years and the violent seventies and eighties; a Martini Bowl combines the quintessential cocktail from that earlier time with the overwrought, neurotic, mindless decoration associated with Punk (Arber, 5). One flat glass panel (Stinsmuehlen, 81) uses fragments of glass and other media to update assemblage or collage (notably used between World Wars I and II by Picasso, Braque, and others) and make it “new wave” in color (electric) and personality (schizoid).

Couture Glass, a phrase coined by Henry Geldzahler to describe pieces such as the vase resembling a woman’s jacket with constructed shoulders (Buechner for Vitrix, 14), catches the look of many of these objects: they seem to echo the jazzy, brash attitudes of the thirties and forties.

There has been less concern with subtleties of surface decoration and form among glassmakers working after World War II, but today such embellishment is appearing again. Some of these works (Dailey, 23; Hoeller, 37) evoke primitive totems or ritual vessels. Surface modeling blurs into the glassy understructure so that the texture of the glass becomes as important a part of the content of the piece as the symbols inscribed on its surface (see also Reed, 70). An ongoing difficulty—how to create shapes for blown vessels that are interesting and new and appropriate to the surface decoration—is solved in one instance (Hodder, 36) by completing a bulbous vase form with a thick, sensuous, decorated lip. Another glassmaker (Vachtová, 85) deals with the problem of displaying sculpture on an appropriate base with a metal component that is at once both an integral part of the work and a pedestal for it.

Glassblowing requires constraint if a controlled shape is desired; this leads to interesting results. Constraint may appear as molding (Williams, 93), and may be used symbolically as in Laced Pair (Verberne, 89)—Bondage glass. Bondage is a theme in several entries (Cohen, 18; Nelson, 62). It surfaces as bondage in Aschenbrenner’s work (7) evoking the wounds of war and urban violence. In Sellner’s 20th Century Man (75), a helpless doll-like figure trapped in a beaker implies sterility, mindlessness, suffocation—bondage as subjugation.

Perennial connections between art works and toys, artists and their childhood, are explored by Shapiro (76), Mace/Kirkpatrick (47), and, in a more monumental fashion, Klepsch (48). Art and politics are an implied interest in a few objects that seem influenced by the color schemes and dynamic images of Poland’s Solidarity movement (Schlotzhauer, 73; Kiriazopoulos, 46).

Vastly improved photographic quality was notable in 1981. Increasingly, artists use the photograph as a tool to interpret their work and market it to the public. In some cases, such as The Dishes of Oz (Stenger, 79), the presentation may depend more on the photograph than the work it depicts. On the other hand a good photograph may conceal work that is little less than a stage prop.

The composition of the Review changes each year. In 1979 and 1980 there were more optical sculptures (represented this year by works such as Cho, 17 and Pliva, 68)
and more pieces dealing with whimsey (Pennell, 66) or themes derived from Art Nouveau. Constructed or assembled works (such as Robbins, 72 or Watkins, 92) are now less popular. While entries representing all of the above were submitted this year, the selection panel’s interest in them was less.

One conclusion might be that glassmaking is dominated by fashion. In 1981, fashion meant Art Deco and Punk art (although Punk itself is “out of style”). The great disappointment is a compulsion to make “gallery glass”: stylish, uniform, marketable art products. Such work has a bland, pasteurized look when seen in quantity, especially if contrasted with work of serious content (Aschenbrenner, 7; Eisch, 29; Sellner, 75). But the attention that glassmakers pay to details and presentation is encouraging; workmanship is better. If one is looking for craft, many pieces in Review 3 are exciting and excellent. Perhaps next year’s entrants will build on this expertise and concern themselves less with what is fashionable.

William Warmus
The Corning Museum of Glass

1. A style established in the decorative arts in Europe and America between World Wars I and II, sometimes characterized by geometric motifs, and influenced by Egyptian and Pre-Columbian cultures, and Cubism.


Artists and Objects
### Artists and Objects

<table>
<thead>
<tr>
<th>Nr.</th>
<th>Artist Name</th>
<th>Address</th>
<th>Object(s)</th>
<th>Description</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Carol Acquilano</td>
<td>2134 Elmwood Avenue, Rochester, New York 14618</td>
<td>Towels and Tiles</td>
<td>Flat glass, multiple layers; sandblasted, painted, epoxied. H. 38.1 cm, W. 48.3 cm</td>
<td>DC, HG, WW</td>
</tr>
<tr>
<td>2</td>
<td>Blanka Adensamová</td>
<td>Gorazdova 20, Prague 2, Czechoslovakia</td>
<td>The Head</td>
<td>Mold-blown; etched, sandblasted, engraved, brass and wood base. H. 52 cm, W. 27 cm</td>
<td>TB</td>
</tr>
<tr>
<td>3</td>
<td>Arthur Allison</td>
<td>318 Riverside Court, Kent, Ohio 44240</td>
<td>Bottles of Tribute for Morandi</td>
<td>Blown; enamels; wallpaper and other media. H. 40 cm, W. 49.5 cm</td>
<td>DC, HG</td>
</tr>
<tr>
<td>4</td>
<td>Doug Anderson</td>
<td>15730 Carson Road, Mt. Vernon, Ohio 43050</td>
<td>Fish Bowl</td>
<td>Pâte-de-verre W. 178 cm, H. 5 cm</td>
<td>TB, DC, WW</td>
</tr>
<tr>
<td>5</td>
<td>Valerie S. Arber</td>
<td>P.O. Box 10121, Alameda, New Mexico 87184</td>
<td>Martini Bowl</td>
<td>Sandblasted; kiln-formed; enameled. W. 43 cm, H. 5 cm</td>
<td>DC, HG, WW</td>
</tr>
<tr>
<td>6</td>
<td>Tom Armbruster</td>
<td>6398 Stow Road, Hudson, Ohio 44236</td>
<td>Primordial Investigation TL4300</td>
<td>Blown, sandcast; painted, sandblasted, fabricated. H. 40 cm, W. 10 cm</td>
<td>DC, HG</td>
</tr>
<tr>
<td>7</td>
<td>Michael J. Aschenbrenner</td>
<td>172–90 Highland Avenue, Jamaica Estates, New York 11432</td>
<td>Cave Maze</td>
<td>Flat glass; leaded, enameled, painted. H. 21.5 cm, W. 20.5 cm</td>
<td>DC</td>
</tr>
<tr>
<td>8</td>
<td>Tina Marie Aufiero</td>
<td>43-14 Douglaston Parkway, Douglaston, New York 11363</td>
<td>Untitled</td>
<td>Pâte-de-verre W. 60 cm, H. 7 cm</td>
<td>TB, WW</td>
</tr>
<tr>
<td>9</td>
<td>Mary Barclay</td>
<td>89 Lawson Street, Brookline, Massachusetts 02146</td>
<td>Cave Maze</td>
<td>Flat glass; leaded, enameled, painted. H. 21.5 cm, W. 20.5 cm</td>
<td>DC</td>
</tr>
<tr>
<td>10</td>
<td>Arlon Bayliss</td>
<td>Arlon Bayliss Glass, 193 Buryfield Road, Solihull, W. Midlands, B91 2BB, England</td>
<td>Proteus Series XVI</td>
<td>Blown; sawed, ground, polished, assembled. W. 60 cm, H. 7 cm</td>
<td>TB, WW</td>
</tr>
</tbody>
</table>
11 Howard Ben Tré
115 Elton Street
Providence, Rhode Island 02906
Cast Form XVIII
Glass, sandcast; fused copper, patina.
H. 42.5 cm, W. 20 cm
TB, HG, WW; DC abstained

12 Lynda Benglis
for Cristallerie Daum
41 Rue de Paradis
75010 Paris, France
Voile Humaine
Pâte-de-verre
H. 45 cm, W. 30 cm
DC, HG, WW

13 Katherine Bernstein
Rt. 5, Box 309
Burnesville, North Carolina 28714
Reclining Male Figure
Lead glass; cast.
H. 16 cm, W. 27 cm
TB, DC, HG, WW

14 Thomas S. Buechner III
Vitrix Glass
77 West Market Street
Corning, New York 14830
Vase
Blown, bits applied hot.
H. 18 cm, W. 26 cm
DC, HG, WW; TB abstained

15 William Carlson
808 West White Street
Champaign, Illinois 61820
Compression Series
Hot worked, cast; laminated, polished.
H. 28 cm, W. 18 cm
DC, WW

16 James Carpenter
James Carpenter Design Associates, Inc.
47 West Street
New York, New York 10006
Cast Base Series (R. 9-12-81)
Blown; cast base; fused.
H. (largest) 27.9 cm, W. 20.32 cm
HG, TB, DC abstained

17 Kyung-hee Cho
Encobo
Shywa R. 103, 2-24-25
Nishiazabu, Minato-ku, Tokyo, Japan
Op Cube
Cast, polished; half mirrored with aluminum; cemented.
H. 8 cm, W. 8 x 8 cm
TB

18 Richard E. Cohen
150 Remsen Street
Brooklyn Heights, New York 11201
Dirtone Vase
Blown, etched; wood.
H. 35 cm, W. 28 cm
DC, HG

19 John Cook
33 The Banks, Sileby, Leicestershire, LE12 7RD, England
Thoughts from the Top
Sandcast; iridescent surfaces.
H. 6 cm, W. 10 cm
DC, HG

20 Norman Courtney
3 804 South McClellan
Seattle, Washington 98144
21st Century Navajo
Blown; interior enamels.
H. 31 cm, W. 15 cm
DC, HG
21 Martha J. Croasdale
168 Prospect
Providence, Rhode Island 02906

City Light
Blown; sandblasted, copper plated.
H. 10 cm, W. 14 cm
TB, HG, WW

22 Gunnar Cyren
for AB Orrefors Glasbruk
Box 8, S-380 40 Orrefors, Sweden

Lovers’ Bowl
Graal technique; cut rim.
H. 11 cm, D. 21 cm
TB, DC, HG, WW

23 Dan Dailey
122 Market Street
Amesbury, Massachusetts 01913

Sleeper (Fish vase series)
Blown; cast foot.
H. 28 cm, W. 20 cm
TB, HG, WW; DC abstained

24 David P. Dowler
(designer) for Steuben Glass
120 East Third Street
Corning, New York 14830

Heavy Wall Vases
Blown; added chips.
H. (tallest) 20.5 cm, D. 12.5 cm
DC, HG, WW; TB abstained

25 Peter Dreiser
18 Rowland Avenue
Kenton, Middlesex, England

a gentle Breeze [sic]
Copper-diamond-and stone-wheel cut.
H. 20 cm, W. 20 cm
TB, HG

26 Robert DuGrenier
171 Duane Street
New York, New York 10013

Rocks
Blown; cut, laminated; brass.
H. 8.4 cm, W. 10.2 cm
DC, HG, WW

27 Garth Edwards
3410 S. W. Water Avenue
Portland, Oregon 97201

Mask III
Flat glass; leaded, sheet lead; drilled.
H. 81 cm, W. 61 cm
TB, DC, HG

28 Stephen Dee Edwards
Penland School
Penland, North Carolina 28765

Untitled
Blown, cut, polished, slumped.
W. 12 x 9 cm, H. 4 cm
DC, HG

29 Erwin Eisch
Josef Schneider, engraver
D-8377 Frauenau
Federal Republic of Germany

Bottled Spirits
Blown; engraved.
H. about 50 cm
TB, DC, WW

30 Diana Feister
169 South 15th Street, Apt. 11
San Jose, California 95112

Untitled
Blown, cut, polished, slumped.
W. 12 x 9 cm, H. 4 cm
DC, HG
31  Kerry Feldman  
1832 Penmar Avenue  
Venice, California 90291  
Non-Skid Lotiform  
Blown vessel; cast, sandblasted table.  
H. 26 cm, W. 45 cm  
DC, WW

32  Michael M. Glancy  
83 Carpenter Street  
Rehoboth, Massachusetts 02669  
Lapis Star X  
Blown, carved vessel form with copper and silver layers; plate glass base.  
H. 28 cm, W. (base) 25.5 cm  
HG, WW; DC abstained

33  Monica Guggisberg  
1411 Pailly, Switzerland

34  Henry Halem  
429 Carthage Avenue  
Kent, Ohio 44420  
Untitled  
Flat glass (vitrolite); sandblasted.  
H. 72.4 cm, W. 92.7 cm  
TB, DC

35  Chikara Hashimoto,  
for Kamei Glass Co., Ltd.  
4-13-3 Kishibe-Kita, Suita, Osaka, Japan  
Sake Glasses  
Sandblasted, cut, polished.  
H. (tallest) 7 cm, W. 6.5 cm  
TB, DC, HG

36  W. Stephen Hodder  
330 9th Street East  
Minneapolis, Minnesota 55101  
Untitled (#69)  
Blown; sandblasted.  
H. 34.6 cm, W. 24.3 cm  
DC, WW

37  Franz X. Hoeller  
D-8045 Ismaning  
Korbinianstrasse 16,  
Federal Republic of Germany  
Untitled  
Blown; stone wheel-engraved.  
H. 17 cm, D. 26 cm  
TB

38  James P. Holmes  
1800 4th Street  
Berkeley, California 94710  
Essence Container  
Blown; cut, ground, polished.  
D. 15.4 cm  
TB, HG

39  Paul Housberg  
64 Preston Street  
Providence, Rhode Island 02906  
Untitled  
Flat glass; leaded, stained, painted.  
H. 32 cm, W. 38 cm  
HG; DC abstained

40  Pete Hunner  
Louisendvej 3,  
3751 Ostermarie, Denmark  
Flying Objects  
Blown; three parts.  
H. 15 cm, W. 32 cm  
TB, HG, WW
41 Ursula Huth
Jägerstrasse 5
7031 Weilheim Schönbuch
Federal Republic of Germany
(working in USA)
Starblanket Nightmare I
Flat glass; leaded, slumped, lampwork, painted.
H. 43 cm, W. 37 cm
WW; DC abstained

42 Ulrica Hydman-Vallien
for Kosta-Boda AB
Bromsväg 8
36104 Enköping, Sweden
Trapped Snake
Blown, painted.
H. 16 cm, W. 25 cm
TB, DC, HG, WW

43 Pavel Jezek
Jiráskovo nábřeží 712
468 22 Železný Brod,
Czechoslovakia
The Arrow
Formed hot; steel.
H. 25 cm, W. 35 cm
TB

44 Robert Kehlmann
2207 Rose Street
Berkeley, California 94709
Tablets
Sandblasted.
H. 73.5 cm, W. 119.5 cm
DC, HG, WW

45 Janet Kelman
205 East Lincoln
Royal Oak, Michigan 48067
Ribbed Peach (Cologne Bottle)
Blown; sandblasted; lampwork dropper.
H. 7 cm, W. 7 cm
TB, HG, WW

46 Tasios Kiriazopoulos
Ul. Łęczycka 10/7
53-632 Wrocław, Poland
Reactions
Blown; sandblasted, cut, polished.
H. 15.5 cm, W. 6.5 cm
TB, DC, WW

47 Joey Kirkpatrick and Flora Mace
5432 Harwood Drive
Des Moines, Iowa 50312
Narwhal Bowl: Sunday Afternoon
Blown; wire drawings embedded in glass while hot.
H. 12.5 cm, W. 14.5 cm
HG, WW; DC abstained

48 Kristian Klepsch
Spitalgasse 5
D-8374 Viechtach,
Federal Republic of Germany
Clowns-rumbler
Lost wax casting.
H. 13 cm, D. 13 cm
TB, WW

49 Susie Krasnican and Margie Jervis
7202 Quincy Avenue
Falls Church, Virginia 22042
3D Profile (Blue Pitcher)
Plate glass; sandblasted, slumped, enameled.
W. 37.8 x 29.1 cm, H. 6.3 cm
HG, WW; DC abstained

50 Yasuhisa Kurita
Hoya Corporation
No. 2-8-3, Kyobashi
Chuo-ku, Tokyo, Japan
Crevasse
Cast, cut, polished; on metal base.
H. (glass) 17 cm; W. 24.5 cm
TB
51 Antoine Leperlier
26 rue Fr. Decorchemont
27190 Conches, France
Coupe
Pâte-de-verre
H. 10 cm, W. 20 cm
TB

52 Étienne Leperlier
26 rue Fr. Decorchemont
27190 Conches, France
Vase
Pâte-de-verre
H. 14 cm, D. 10 cm
TB, HG

53 Marvin Lipofsky
1012 Pardee
Berkeley, California 94710
California Sketch Series 1981
Blown; molded, assembled, cut, polished.
H. 28 cm, W. 33 cm
TB, DC, WW

54 Linda MacNeil
122 Market Street
Amesbury, Massachusetts 01913
Vessel
Pâte-de-verre (parts made at Daum, Nancy, France); metal; fabricated.
H. 20 cm, W. 25 cm
TB, DC, HG, WW

55 Richard Marquis
1800 4th Street
Berkeley, California 94710
Cactus Landscape Goblet
Blown; fabricated; found objects.
H. 22 cm, W. 15 cm
DC

56 Mark McDonnell
12 Rhode Island Avenue
Providence, Rhode Island 02906
Untitled
Blown
H. 26 cm, W. 14 cm
HG; DC abstained

57 Sue Melikian
318 East 53rd Street, Apt. 4A
New York, New York 10022
O, T.S. T. Series
Blown; sandblasted, acid-polished.
H. 30.5 cm, W. 12.7 cm
TB, WW; DC abstained

58 Klaus Moje
Kirchwerder Hausdeich 370
2035 Hamburg 80
Federal Republic of Germany
Experience with Bullseye No. 1
Fused mosaic glass.
W. 38 x 40 cm, H. 7 cm
TB, DC, WW

59 William Morris
P.O. Box 3966
Carmel, California 93921
Untitled
Blown
H. 30 cm, W. 23 cm
HG; DC abstained

60 Kathleen Mulcahy and Ron Desmett
1047 Shady Avenue
Pittsburgh, Pennsylvania 15232
Collaborations [sic] '81
Blown, cast forms added hot; acid-etched, sandblasted.
H. 45 cm, W. 35 cm
TB, HG
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Address</th>
<th>City, State/Province</th>
<th>Zip/Postal Code</th>
<th>Description</th>
<th>Height</th>
<th>Width</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>Jay Musler</td>
<td>555 Buena Vista West #702</td>
<td>San Francisco</td>
<td>94117</td>
<td>Watertowers</td>
<td></td>
<td></td>
<td>TB, DC, WW</td>
</tr>
<tr>
<td>62</td>
<td>Stephen R. Nelson</td>
<td>126 Depasquale Avenue</td>
<td>Providence</td>
<td>02903</td>
<td>Despondent Nymph</td>
<td></td>
<td></td>
<td>TB, HG</td>
</tr>
<tr>
<td>63</td>
<td>Steven Newell</td>
<td>The Glasshouse 65 Long Acre</td>
<td>London W.C.2</td>
<td>England</td>
<td>Grafted Ball</td>
<td></td>
<td></td>
<td>TB, HG, WW</td>
</tr>
<tr>
<td>64</td>
<td>Yasutaka Nishimura, for Kamei Glass Co., Ltd.</td>
<td>10, Higashikubota-cho Kitashirakawa Sakyoku, Tokyo 666, Japan</td>
<td></td>
<td></td>
<td>Cut, sandblasted, pastel and oil paint</td>
<td></td>
<td></td>
<td>TB, HG</td>
</tr>
<tr>
<td>65</td>
<td>Thomas Patti</td>
<td>Maple Street, Plainfield, Massachussetts</td>
<td>01070</td>
<td></td>
<td>Compacted Gray 1981</td>
<td></td>
<td></td>
<td>TB, DC, HG, WW</td>
</tr>
<tr>
<td>66</td>
<td>Ronald Pennell, 2 Lower Bibblets, Hoarwithy Hereford HR2-6QF, England</td>
<td></td>
<td></td>
<td></td>
<td>Jaws - 2</td>
<td></td>
<td></td>
<td>TB, DC</td>
</tr>
<tr>
<td>67</td>
<td>Kenny Pieper</td>
<td>6122 Desmond</td>
<td>Oakland, California</td>
<td>94018</td>
<td>Untitled</td>
<td></td>
<td></td>
<td>TB, HG</td>
</tr>
<tr>
<td>68</td>
<td>Oldrich Pliva</td>
<td>Na Bide 191/6, 46001 Liberec, Czechoslovakia</td>
<td></td>
<td></td>
<td>Trigons</td>
<td></td>
<td></td>
<td>TB, DC, HG, WW</td>
</tr>
<tr>
<td>69</td>
<td>Ljubica Ratakjec-Kočica</td>
<td>Ratkajec-Kočica, Ul. 14, Divizija 64 63230</td>
<td></td>
<td>Yugoslavia</td>
<td>Vase</td>
<td></td>
<td></td>
<td>TB, DC</td>
</tr>
<tr>
<td>70</td>
<td>John Reed</td>
<td>1201-316th N.W. Stanwood, Washington</td>
<td></td>
<td></td>
<td>Pilchuck Rain Series II</td>
<td></td>
<td></td>
<td>TB, HG, WW; DC abstained</td>
</tr>
<tr>
<td>71</td>
<td>Colin Reid</td>
<td>Colin Reid Glass, Fosseway House Workshops</td>
<td></td>
<td></td>
<td>Untitled</td>
<td></td>
<td></td>
<td>TB, HG</td>
</tr>
</tbody>
</table>

*TB* = Transparent; *HG* = Half Transparent; *WW* = White; *DC* = Designer Checked; *DC, WW* = Designer Checked and White.
Stow-on-the-Wold
Gloucestershire GL54 1DN, England
Scent Bottle
Lost wax process; lampwork stopper; ground, polished.
H. 17 cm, W. 16 cm
© Colin Reid Glass 1981
TB

72 Christine Robbins
5855 Chabot Road
Oakland, California 94618
Functionalism in Drag
(Series #2)
Plate and blown glass; cut, polished, fabricated, drilled.
H. 7.6 cm, L. 15.2 cm
HG

73 Jude Schlotzhauer
5611 Southwick Street
Bethesda, Maryland 20817
Love
Flat glass; copper foil technique; solder, enameled, sandblasted.
H. 46 cm, W. 40 cm
© 1981
DC, HG, WW

74 Paul Schulze (designer)
for Steuben Glass
Steuben Glass
Corning, New York 14831
Tunnels
Cast, cut.
H. 6.35 cm, W. 6.35 cm
HG; TB abstained

75 Theodor G. Sellner
Regenhütte 54
D-8171 Bayer. Eisenstein
Federal Republic of Germany
20th Century Man
Lampwork; sandblasted.
H. 41 cm, D. 30 cm
TB, WW

76 Susan Shapiro
56 Avon Place
Rochester, New York 14620
Rug
Blown; sandblasted, enameled
H. 25 cm, W. 14 cm
TB
Photo Credit: Ken Riemer

77 Paul J. Stankard
618 West Landing Road
Mantua, New Jersey 08051
Glass Botanical (Loosestrife Flower)
Lampwork
H. 11 cm, W. 6 cm
TB, DC

78 Therman Statom
7828 Orchid Street
Washington, D.C. 20012
Untitled
Cast; sandblasted, painted.
H. 22.86 cm, W. 20.32 cm
HG, WW; DC abstained

79 Nicole Stenger
3518 Park Avenue
Montreal H2X2H7, Quebec Canada
The Dishes of Oz
Glass plates; plastic; cold painted; fluorescent illumination.
H. 25 cm, W. 80 cm
DC

80 Steuben Glass,
designed by Peter Aldridge
Corning, New York 14831
Gazing Crystal
Formed while hot; cut; black slate base.
D. (sphere) 11.3 cm
DC, HG, WW; TB abstained

71
72
73
74
75
76
77
78
79
80
81 Susan Stinsmuehlen
with Renaissance Glass Co.
1003 West 34th Street
Austin, Texas 78705

Dancing Women
Flat glass, painted and etched mirror; other media.
H. 65 cm, W. 80 cm
© 1981
DC, WW

82 Ruth Thiessen
37 Langley Avenue, Apt. #2
Toronto M4K 1B4, Ontario
Canada

Lidded Sculptural Form
Blown; laminated attachments.
H. 33 cm, W. 23 cm
TB, HG, WW

83 Frank Thrower
Dartington Glass Ltd.
4 Portland Road
London Wl 4LD, England

Devon Decanter
Blown
H. 22.5 cm, W. 11.5 cm
TB, HG

84 Karla Trinkley
Box 945, R.D. #2
Boyertown, Pennsylvania
19512

Blue and White Diatom
Pâte-de-verre
H. 11.25 cm, W. 16.8 cm
TB, WW; DC abstained

85 Dana Vachtová
Václavské Náměstí 33,
11000 Prague 1
Czechoslovakia

Waterfall
Blown; metal.
H. 97 cm, W. 64 x 50 cm
TB

86 Sybren Valkema
(designer); made by Wilke Andolfsson,
Stenlyhra, Sweden.
Kon. Wihelminalaan 6
1261 AG Blaricum
Netherlands

Sculptural Object
Blown
H. 22.5 cm, W. 12 cm
TB

87 Bertil Vallien
Åfors 36104 Eriksmåla
Sweden

Big Bang
Blown; applied bits; fumed.
H. 22 cm, W. 15 cm
TB, DC

88 Manufacture de Cristaux
du Val Saint Lambert
SA
Bert Van Loo, designer

Rue du Val 245/4100 Seraing
Belgium

Atlantis (Book Ends)
(No description provided)
H. 15 cm, W. 12 cm
TB, HG

89 Daniel Verberne
Hapalmash Str.
Moshava Kadima, Israel

Laced Pair
Blown in mesh mold.
H. (tallest) 30 cm, W. 6 cm
TB

90 Sylvia B. Vigiletti
20300 North Greenway
Southfield, Michigan 48076

Mokome Bottle Series
Blown; silver surface, sandblasted.
H. 6.6 cm, W. 7.2 cm
HG, WW
91 Goran Wärff
 c/o Kosta-Boda
 36052 Kosta
 Sweden
 Glass Is Liquid (III)
 Free formed while hot; lead crystal
 H. 12 cm, W. 19 cm
 TB

92 James Watkins
 106 Holden Street
 Providence, Rhode Island
 02908
 Construction OS
 Blown; cut, sandblasted, assembled
 H. 33 cm, W. 47 cm
 TB, HG, WW: DC abstained

93 Richard Weimberger
 705 Union Street
 San Francisco, California
 94133
 Untitled
 Flat glass, leaded.
 H. 128 cm, W. 50 cm
 HG

94 Meredith Wenzel
 4177 East Bliss Drive
 Port Clinton, Pennsylvania
 19549
 Cut Vase (153)
 Blown; cut.
 H. 15 cm, W. 14 cm
 TB, DC, HG, WW

95 Christopher Williams
 The Glasshouse
 65 Long Acre
 London WC2, England
 Clay Bowl
 Mold-blown; sandblasted, acid-etched.
 H. 12 cm, W. 23 cm
 TB

96 Peter W. Yenawine
 for Cristallerie Daum
 41 Rue de Paradis
 75010 Paris, France
 La Fleur
 Pâte-de-verre
 H. 38.5 cm, W. 32 cm
 TB, HG

97 Naoto Yokoyama
 1-25-19 Kamiyoga
 Setagaya-ku
 Tokyo, Japan
 Vase
 Blown
 H. 18 cm, W. 10 cm
 HG, WW

98 Dana Zámečníková
 Prague 5 Tichá 2
 Czechoslovakia
 Dance (82781)
 Flat glass, multiple layers; engraved, etched, painted.
 H. 38 cm, W. 27 cm
 TB, DC, HG, WW

99 Karen Zoot
 1722 West Haven Drive
 Champaign, Illinois 61820
 Untitled
 Blown; sandblasted, painted.
 H. 14 cm, W. 14 cm
 HG, WW

100 Mary Ann Toots Zynsky
 131 Bowery Street
 New York, New York
 10002
 Untitled
 Blown
 H. 9 cm, W. 18 cm
 HG, WW; DC abstained
Check List

Recently published articles and books on glass added to The Corning Museum of Glass Library in 1981:

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

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

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

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


CONTEMPORARY GLASS (after 1945)

ANONYMOUS
"Alla luce della tecnologia/In the Light of Technology"

"Americans in Glass: Contemporary Glass by Americans to be Shown at Cooper-Hewitt Museum"

"Artists' News"

"Artists' News"

"Boda Windpipes, Boda Volcano"

New colored work by Bertil Vallien.
A Capital Show for Glass Art

"Cronache delle aziende: Bohemia rappresentanze" 
Czech show at San Marino.
Czech show at San Marino.
Czech show at San Marino.

"Cronache delle aziende: Nuova Vilca"
Czech show at San Marino.
Czech show at San Marino.
Czech show at San Marino.

"Cronache delle aziende: vetreria di Borgonovo"

"The Development of Czechoslovakia's Glass Industry in the Years 1981 to 1985"
"Edinburgh Festival Exhibition"
Work by Alison Kinnaid and David Kaplan.
"Exhibition: Barbara Handley"

"Exhibition: 'Living Letters'"
Lettering on glass exhibit in Bath, U.K.

"Exhibition of Czechoslovak Glass in Sochi"

"Exhibitions: Elements of Summer, Unique Glass"

Fiore e saloni: "Vettri Murano oggi"
Exhibit of Murano glass.

"Focus West Virginia: Glass Art Society 1980"
Huntington Galleries exhibition in conjunction with GAS conference.

"From the Met to the Airport—the Saga of Corning's 'New Glass' Show"

"Il fuoco e il vetro"
Glassblowing at Vetreria Vistosi, Murano.

"Gallery: Dan Daley"
Art Express 1, No. 1, May/June 1981, pp. 48-49, illus.

"Gallery: Glass"
Current gallery shows around the country.

"G.A.S. Conference 1981: Featured Artists"

Statements and examples from ten glass artists.

"Gerd Kruft setzt eine neue Wegmarke"
Essen Glass Gallery owner unveils new studio furnace.

"Glas bläser dä och dä"
Form 77, No. 3-4 (603), 1981, p. 81, English summary.


"Glascollagen auf Edelstahl"
Glasfon 30, No. 6, 1980, p. 33, illus.
Glass collages by Heide-Astrid Betz-Schlierer.
"Glasskollagen als Wandbeleuchtung und in Kombination mit Stahl"
Glass wall panel by Heide-Astrid Betz-Schlierer.
"Glaskönner und Weinkenner"
Riedel wineglasses.
"Glaskunst '81'—Internationale Glasausstellung zur Studioglasbewegung der Gegenwart"
Follows "Pressed Glass" by A. Adlerová, pp. 2-27.
"Museum Bellverlie, Zurich. 'Textil—Glas'"
Exhibit of work of Mary Shaffer.
"Nach 10 Generationen immer noch jung"
225 years of Riedel glassmaking family.
"National Endowment for the Arts Craftsmen's Fellowships 1981"
Seven glass artists.
"Neon Art Museum Set to Shine in California"
"New Glass Interviewed Dan Dailey"
"News from Scotland"
Exhibition of engraver Alison Kinnaird.
"1981 NEA Winners"
"NYC Mayor Proclaims November Glass Month"
Group shows and exhibits.
"Per un mese a San Marino mostra della Glassexport"
Czech exhibit at San Marino.
"A Plant Tells It As It Was 100 Years Ago"
Glass factory at Wheaton Village, N.J.
"Portfolio: Charles Parriott"
"Portfolio: Richard Ritter"
American Craft 41, No. 1, Feb./March 1981, p. 41, illus.
"Portfolio: Rick Bernstein"
"Portfolio: Stephen Dee Edwards"
"Portfolio: Walter Lieberman"
"Profile: Dorit Brand"
"Profile: Louis Curiel"
"A Promise of an Exciting Future. The Michigan Exhibit: Glass-Artist and Influence"

Detroit Institute traveling exhibition of 14 glass artists.

"Schools Currently Offering Hot Glass in the USA"

"Setting Up in Glass"

Courses at Royal College of Art on running a glass studio.

"SITEs Exhibits Venini Glass"

Paolo Venini’s work, as well as other Venini designers.

"Smalldan: Kosta Boda-gruppen"
Form 77, No. 3-4 (605), 1981, p. 72.

English summary.

"ália and Metal Designer"
Yugoslavian glass and metal designer.

J o Erwin Eisch and Theodor Sellner.

"New Glass Review 3"
Artweek Boston 1980

Includes neon art, glass sculpture, flat glass.

Assignment in Excellence
New York, N.Y.: Steuben Glass [1981], 28 pp., illus.

Atkins, Anne
"Gallery: Richard Morrell"

Au er, James
"Review: Americans in Glass"

Wausau, Wisconsin, exhibition.

Au er, James and
Huchthausen, David
"Americans in Glass '81: The Leigh Yawkey Woodson Art Museum's Exhibit on Tour throughout the U.S.'"

Bagley, Peggy
"Artcraft Profiles: Kim Newcomb"
Artcraft Magazine 1, No. 2, Feb./March 1980, p. 28, illus.

"Exhibit Reviews: Harmon and Sant-lofer at Betsy Rosenfield, Chicago"

Glass sculptures by James Harmon.

Baillargeon, André
"Québec: le verre et ses artistes"

Ball, Monica "Glass by Sam Herman"

Baro, Gene "New York Letter"

Dale Chihuly exhibit.

Bauer, Margrit
"Glasmacher in der DDR. East-German Glassmakers: Die Oelzners"

Work of Ulrike and Thomas Oelzer.

Beaumont-Nesbitt, Brian
"Hard, Brittle, but Delightful: 'New Glass' Exhibition at the V & A"

Belaruskaye Mastatskoe Shklo
Minsk: Belarus', 1978, n. pag., illus.

English summary.

Byelorussian glassmakers’ art.
CULLOWHEE, NORTH CAROLINA.
CHELSEA GALLERY, WESTERN
CAROLINA UNIVERSITY
Fritz Dreisbach Glass
Cullowhee: the university, 1979, n. pag., illus.
CURTIS, JACKIE
“Art with Heart”
Museum 1, No. 6, Jan./Feb. 1981, pp. 38-45, illus.
Yugoslavian folk artist does reverse painting on glass.
DAILEY, DAN and ONORATO, RONALD J.
“Dan Dailey: Directions in Glass”
American Craft 41, No. 1, Feb./March 1981, pp. 24-27, illus.
Glass artist Bretislav Novák.
DUSKOVÁ, ALENA
“Formreč: Na děckách viler svenska konstglas”
Form 77, No. 8 (601), 1981, p. 36, illus.
Bo Bedre.
EINAR MÆLE
“Formreč: På dessa skulptur vilar svenskt konstglas”
Form 77, No. 8 (601), 1981, p. 36, illus.
Kamenicky Šenov. English summary.
ERWIN, EICH
“New Glass”
British Artists in Glass Newsletter 20, 1980, n. pag., illus.
Estonian glass artist.
FORT WAYNE, INDIANA.
DESIGNER/CRAFTSMAN GUILD
Containers '86
Fort Wayne, Ind.: the guild in cooperation with The Fort Wayne Museum of Art, 1980, n. pag., illus.
Six glass artists.
FRANKFURT AM MAIN.
MUSEUM FÜR KUNSTHANDWERK
Zeitgenössisches deutsches und niederländisches Kunsthandwerk
Frankfurt am Main: the museum, 1981, 414 pp., illus.
Contemporary German and Netherlandish glass: pp. 252-281; 375-399.
FREMONT, CALIFORNIA.
OLIVE HYDE ART GALLERY
Forms from Fire '81
San Francisco: Association of San Francisco Potters & Glassblowers, 1981, n. pag., illus.
Twelve glass artists.
FULLERTON, CALIFORNIA.
THE ART GALLERY, CALIFORNIA STATE UNIVERSITY
California Innovations
Fullerton: The Art Gallery of the university, 1981, 48 pp., illus.
Artists Cynthia Bartlett, Larry Bell, Dewain Valentine.
GAINESVILLE, FLORIDA.
THOMAS CENTER GALLERY
Florida Craftsmen, the 30th Annual Exhibition
[Gainesville: the gallery, 1980], 20 pp., illus.
Two glass artists.
GARDEN GROVE, CALIFORNIA.
MILLS HOUSE VISUAL ARTS COMPLEX
Liquid Light. Blown, Leaded, Neon Glass
Garden Grove, Cal.: Mills House, 1980, n. pag., illus.
Steven Beougher, Brian Bradshaw, Ron Mai, Steve Schauer.
GARNER, PHILIPPE
Contemporary Decorative Arts from 1940 to the Present
GATO (sales catalog) 
Glassblower Toan Klein.

GEDDA, ANNE-MARIE 
"Det mest svenska bland dem alla: I Torshälla." 
Åsa Brandt and Willy Andersson.

Glass at Home 
n.l.: Ahlström Iittala Finland, n.d., n. pag., illus. 
Nils Landgren.

Glass Works from the Drew Smith Collection 

GÖTTINGEN, STÄDTISCHES MUSEUM 
Plastik und Malerei in Glas. Ulrike and Thomas Oelzner, Leipzig/DDR 
Göttingen: the museum, 1980, 28 pp., illus.

GREENBERG, BLUE 
"Exhibit Reviews: 'North Carolina Glass 80' at Craft House of Durham" 
Fourteen glass artists in exhibit organized by Western Carolina University.

GREENHAN, IDA 
"How Crystal Is Made" 
At Waterford.

GRIFFA, GIORGIO MARIA 
"La Pantera Rosa colpisce ancora" 
"Vetri Murano" hallmark now used on Murano glass to distinguish it from imported and mass-produced items.

GRÜNWALD, MATHILDE 
"Gerhard Schechinger: 20 Jahre Glas" 
Retrospective exhibit at City Museum, Worms.

GUSTAFSSON, GERTRUD 
"Formrevy: Hantverkarens glas" 
Form 76, No. 8 (601), 1980, p. 38, illus. 
Kosta artist, Bengt Heintze.

GYLENFALM, LENA 
"Bertil Vallien, Formgivare på Kosta-Boda" 
Form 76, No. 7 (600), 1980, p. 11, illus. English summary. 
Problem of imitation of Vallien's tableware designs.

HADEN, H. J. 
"Glass and Ceramics Department, Stourbridge College of Technology and Art"
New Glass Review 3

"Theater in Glass"

HORA, LUBOMIR
"Sommerschule in der Hütte Süssmuth/Summer School in the Glass House"

HOWELL, BETJE
"Pascal"

HUNTER-STEREIB, PENELOPE
"Contemporary Art Glass: An Old Medium Gets a New Look"

HUNTINGTON, WEST VIRGINIA
HUNTINGTON GALLERIES

HURST, TRICIA
"Larry Bell’s Creative Premise: The Rules Are Whatever You Determine Them to Be"

IZOTOVA, MARGARITA
"Etot slozhnyi i kontrastnyi predmetnyi mir" Dekorativeno Iskusstvo SSSR, 2, No. 219, Feb. 1976, pp. 31-17, illus. Leningrad exhibition including glass.

JESERICH, ROBERT
"Objekte? Die gläsernen Kunstwerke des Willi Pistor"

JOHNSON, GLENN S.


KALIO, HEIKKI
"Heikki Kalio"

KAMENICKY ŠENOV.
SKLÁŘSKÉ MUZEUM

KAPELKY, JOSEF
"Sklo"

KATZ, SONIA
"Reviews: Richard Kelley"

KAZAKOVA, L.

KEHLMANN, ROBERT
"A Conversation with Italo Scanga"
Glass Art Society Journal, 1981, pp. 4-7+, illus. A Talk with Stanislav Libensky"

KEHLMANN, ROBERT and others
"New Glass: the Metamorphosis of an Exhibition. A GAS Journal Staff Report"

KEISCH, CHRISTIANE
"Kunsthandwerk der Gegenwart. Eine neue Abteilung im Kunstgewerbemuseum"

KENDRICK, JANAK
"The Glass Art Gallery"
The Leadtime 5, Nos. 2-4, Spring-Summer-Fall 1980, pp. 11-12. Toronto gallery.

KINCAID, MARY
"The Father of the Studio Glass Movement: Illustrating the Mysteries of Glass"

DOMINICK LABINO
"Labino: Technologist, Scientist, Inventor, a Creator, But He Says Not an Artist"

KING, RAY
"Solar Projections"

KNOKE-HEIST, HOLLAND
IMEWO EN KUNST IN DE ERE-GALERIJ

KOHLER, LUCARTHA
"Photo Silkscreening on Glass"

KONSTANTINOVA, LARISA

KOPLOS, JANET
"Reviews in Brief: Richard Marquis"

"Reviews in Brief: Minnesota, Upper Midwest Glass"

"Reviews in Brief: Paul Seide"

"Reviews in Brief: Richard Marquis"

KOVALOVSKY, MARTA

KRAMARENKO, L.
"'Gus Khrustal'nyi' v Moskve" Dekorativeno Iskusstvo SSSR, No. 3, 1968, pp. 19-23, illus. Tableware, vases, etc., by several Russian designers.

KRUSE, JOACHIM
"Wann kommt der Coburger Glaspreis? What about the 2nd Coburg Glass Award"
KUTAC, VINCENC
“Moravske Sklarny Glassworks, Květná u Uherského Brodu”
Glass Review 36, No. 8, 1981, pp. 2-8, illus.

“The 120th Anniversary of the Founding of the Glassworks at Karlova”
Glass Review 36, No. 6, 1981, pp. 2-7, illus.

KYUKEN-SCHNEIDER, DORIS
“Das neue Glas von Andries Dirk Copier”
Neues Glas 1, 1981, pp. 21-26, illus.

KYOTO. THE NATIONAL MUSEUM OF MODERN ART
Contemporary Glass—Europe and Japan

LANDAY, JANET

LANDAU, ELLEN G.

LADDEN, PATRICK
“Reviews: Neon Fronts”
Thirteen artists in a Washington project for the Arts exhibition.

LANDAU, ELLEN G.

“Lee Krasner’s Early Career, Part Two: the 1940s”
Mosaic tables.

LANDAY, JACET
“Reviews: Erwin Eisch, Harvey Littleton”

LANGHEM, ANTONIN
“Alois Metelak—in Memoriam”
Glass artist and director of school at Zelezný Brod.

LATHRUP VILLAGE, MICHIGAN.
HABATAT GALLERIES
Howard Ben Tré

Kiyōko Fujita. First American Glass Exhibit

MARIN, LIPOSZYKI

LARRIEU, DUNCAN I. T.
“Exploring the Mythical, Aesthetic and Functional Properties of Glass”
Author’s sandblasted sculpture.

LAWSON, THOMAS
“Reviews: Dan Flavin”

LAX, MICHAEL
“Glorious New Glass”
“New Glass” exhibition

LECHNER, FLORIAN
Glass+Form, Florian Lechner
Neubueuer [Florian Lechner, 1980], portfolio of photos, biographical information, list of exhibits.
Large glass sculptures.

LEFTIK, ARNOLD
“The Craftsmen of Waterford”

LENINGRAD. ZONAL’NAIA
(Text by Irina Borisovna Chizhova, Leningrad: Izdatel’stvo Khudozhnik RFSR, 1977, 77 pp., illus.
Exhibit of decorative applied arts; some glass tableware, lighting, sculpture.

LIEBENSKY, STANISLAV
“The 20th Century Revival of Glass-making in Czechoslovakia”

LINGER, KATE
“Public Sculpture: The Pursuit of the Pleasurable and Profitable Paradise”
Artforum 19, No. 7, March 1981, pp. 64-72, illus.
Neon work by Antonakos and Flavin.

LJŠKOVÁ, ALENA
“Tvora a kultura životního prostředí”
Prague exhibit of decorative arts; glass by Petr Hora and František Vízner.

LONDON. THE FINE ART SOCIETY LIMITED
San Herman

LOS ANGELES, CALIFORNIA.
CRAFT AND FOLK ART MUSEUM
Made in L.A. Contemporary Crafts ‘81

LUNDHAL, GUINILL
“Design on tvärem”
Tapio Wirkkala exhibit at Riihimäki Museum.

LUNDSTROM, BOYCE
“Fusing: the New Look in Glass”
Includes technical data.

LUZERN. GLAS-GALERIE
Bianconi a Herigswil 1980

Luzern: Glas-Galerie, 1980, 20 pp., illus.
Italian glass artist Fulvio Bianconi.

MCCARTHY, MARK J.
“Desire to Preserve Nature’s Beauty Spurs Stankard”
The Plate Collector, April 1, 1980, pp. 9-11+, illus.
Paperweight maker Paul Stankard.

MOOKS: AN ILLUSTRATED GUIDE TO THE WORK OF MORE THAN 350 ARTIST CRAFTSMEN
Twenty-nine British glass artists.

MANCHESTER, NEW HAMPSHIRE.
THE CURRIER GALLERY OF ART
American Crafts ‘81
Thirteen glass artists.

Manualitá. Città dell’artigianato: Faenza, Gubbio, Valenza, Venezia, Volterra
Milan: Gruppo Editoriale Electra, 1980, 88 pp., illus.
Traveling exhibition. Glass, pp. 61-72.

MARÉK, JAROSLAV
“Bohemian Ovenproof Glass”

MARIACHER, GIOVANNI
Vidros de Murano

MARIETTA, OHIO. MARIETTA COLLEGE
Marietta College Crafts National ‘81
Marietta: the college, 1972-1980
Eight catalogs of annual exhibition including glass artists.

Marietta College Crafts National ‘81
Marietta: the college, 1981, n. pag., illus.
Eleven glass artists.

MAREŠKOVÁ, JAROMÍRA
“Bohemian Hand-cut Crystal in a New Form”
Czech designers Kudrova, Pravec, Švace, Zaltour.
“An Exhibition of South Bohemian Glass and Glass-Making”
At České Budějovice.
“Glass Artist Milan König”
“The Glass Objects of the Kepka Family”
“The Sculptress Dana Vachtová”
Glass Review 36, No. 8, 1981, pp. 11-14, illus.
“To Be Modern in the Best Sense of the Word”

Cesky Kristal Glassworks at Chlum u Trbovice.

MARTIN, JENNY
“Kunstwerke in Glas und Farbe”
Glass artist Pauline Solven.

MATOUŠ, JAN
“Czechoslovak Strass Chandelier Trimmings”
Glass Review 36, No. 4, 1981, pp. 7-9, illus.

MEDKOVÁ, JIRINA
“The Brno Triennial of Engraved Glass”

MEMPHIS, TENNESSEE: BROOKS MEMORIAL ART GALLERY
Harvey K. Littleton: Glass Sculpture, Prints from Glass (Text by Tracy Atkinson)
Memphis, Tenn.: Brooks Memorial Art Gallery, 1975, 7 p. folder, illus.

MERRILL, NANCY O.
“Contemporary Glass Gift”
Steven Correia piece.

MICHELSON, MAUREEN

MICHELSON, MAUREEN and WOODS, LYNN
“Santa Cruz Glass”
Glass artist Kim Newcomb; Bonny Doon Art Glass.

MILAN, TRIENNALE DI MILANO
Vetro di Boemia. Undicesima Triennale di Milano Sezione Ceskoslovacca (Text by Karel Hette)
Milan:虔va, 1957, n. pag., illus.

MOJE, KLAUS

MONTI, ADRIANA BOTTI
“Effetto vetro”
New designs from several Italian companies.

MORE MAKERS: NEW CONTRIBUTORS AND OTHER CHANGES TO THE CRAFTS COUNCIL’S SELECTED INDEX
Additions to 1980 list of British artists, Makers.

MOSER, KARLROV VARY

MURPHY, JIM
“Timber and Glass”
The Pilchuck School, Stanwood, Washington.

NAGY, ILDIKÓ
“Studien in Raum & Zeit/Exercises in Time & Space”
Hungarian glass artists Maria Lugossy and Zoltán Bohus.

NAGY, ZOLTÁN
“Nápló: Bohus Zoltán üvegplastikai”
Work of Hungarian glass artist B. Zoltán Bohus at Iparművészeti Museum.

NCECA SURVEY OF CERAMIC & GLASS PROGRAMS

NIAGARA FALLS, NEW YORK
BUSCAGLIA-CASTELLANI ART GALLERY, NIAGARA UNIVERSITY
Glass Art
Niagara Falls: the gallery, 1981, 24 pp., illus.
Ten glass artists.

NICHOLS, TOM
“Contempo Glass ’80; Austin, Texas”

NICOLO, GÜNTHER
“Glaskunst ’81, Kassel: Auf dem Wege zur Massenkunst/Glass Art on the Way to Mass Art”
International exhibition at Kassel.

NICOLO, GÜNTHER AND SELLMER, THEODOR
“Theodor Sellmer”
Neues Glas 4, 1981, pp. 149-154, illus.

NICOLO, K. G.
“Ein Studio-Ofen mit Namen EVA/ A Furnace Called Eve”
Essen Glass Gallery studio.

1982 Fräbel (sales catalog)
Lampworker Hans Godo Fräbel.

NOGO, MIROSŁAW
“Marketing Czechoslovakian Art Glass”

NORDEN, LINDA
“Theodor Sellmer: Shell Forms”

NORTHAMPTON, ENGLAND: FOUR SEASONS GALLERY
‘On a Glass Lightly”; An Exhibition of Engraved Glass by Simon Whistler

OLSSON, LENA
“Utsökt glas pa Form”
Form 77, No. 2 (603), 1981, p. 45, illus.
Tableware by Anders Wingård, Malmö.

OMAHA, NEBRASKA: JOSLYN ART MUSEUM
1-80 Series: Bruce Chao
Omaha: the museum, 1981, n. pag., illus.
Plate glass artist.

1-80 Series: Mario Merz
Omaha: the museum, 1981, n. pag., illus.
Italian artist who utilizes neon tubing.

PALLASMAA, ULLA
“I Love Senseless Things, a Feast of Colors”
Form Function Finland 1, 1981, pp. 26-28, illus.
Glass designer Oliva Toikka of Nuutajarvi Glass Works.

PALO ALTO, CALIFORNIA: CALIFORNIA CRAFTS MUSEUM
Emerging Artists in Glass
Lynn Baretti, Dennis Elliott-Smith, Jay Musler.

PARIS, CENTRE CULTUREL CANADIEN
Métiers d’Art/
Paris: Centre Culturel Canadien and Conseil Canadien de l’Artisanat, [1976], n. pag., illus.
Ontario glass artist Robert Held.

PARIS, MUSÉE DES ARTS DÉCORATIFS
Les Métiers de l’art, formation, tradition, restauration, création
Paris: Union Centrale des Arts Décoratifs, 1980, 328 pp., illus.
French glass 18th-20th c., including contemporary studio glass.

PARK, ZED
“Lookin' for Ol’ Time Beveling, A Search”
Revived interest in beveled glass.
PAVLINSKAIA, ALLA PETROVNA
Boris Aleksandrovich Smirnov
Leningrad: Izdatel’stvo Khudozhnik
RSFSR, 1980, 133 pp., illus.

PEACE, DAVID
Engravéd Glass. Lettering and Heraldry

PETZAL, MONICA
“Jugs and Plates”
Review of student glass show held at
British Crafts Centre.

PETZET, HEINRICH WIECAND
“Johannes Schreter”
Exhibition at Bremerhaven.

PHILADELPHIA, PENNSYLVANIA.
The Works Craft Gallery
Glass: Pacific Northwest
Philadelphia: the gallery, 1981. n. pag., illus.
Nine artists connected with Pilchuck
Glass Center.

PHILLIPS, DEBORAH C.
“Christopher Wilmarth”
illus. Sculptor who uses glass and steel.

Polskie Wspólczesne Szkło Artystyczne
Wrocław: Muzeum Narodowe We
Wrocławiu, 1979, 158 pp., illus.
English summary.
Guide to the Museum’s collection of
modern Polish artistic glass.

Pottery & Glass. An Illustrated Guide to
the Work and Studios of Potters and Glassblowers of
Ontario
Hamilton, Ontario: Ontario Potters Association, [1980], 64 pp., illus.

PREST, CEDAR
“Gallery: Con Ribe”

RAYMOND, JEAN-PAUL and
ZORITCHAK, CATHERINE
“Les Ateliers collectifs européens: Qu’en ont-ils pensé?”
Five European glassmakers share a
studio during a symposium.

REICH, NORMA
“A Visit to Glassland U.S.A.: Mos"set”
illus. Cambridge, Ohio.

RICKARD, STEPHEN
“A Bowl for the Presser Company”

RICKES, HELMUT
“Glaszentrum Amsterdam/Recent
Works of Rietveld Graduates”

ROBERTSHAW, URSAULA
“Beautiful Bottles”
London exhibit with four studio
glass perfume bottles.

“Decanters of Distinction”
Decanters and wine jug by David
Taylor and Steven Newell.

ROSEY, E. B.
“Exhibition Review: Glass Routes”
De Cordova Museum, Mass.

Sam Herman, Glass
London: Sam Herman Studio, Ltd., [1981], n. pag., illus.

San Francisco, California.
Light Opera Galleries
Light Opera
San Francisco: Light Opera Retail
Corp., 1979, 18 pp., illus.
Sales catalog of animal sculpture
from ten American and European
studios.

SHIMEL, BOB and COLEMAN, ROBERT
“Space Colonies: Tomorrow’s Reality?”
4-5+., illus.
Designer and glassblower create a
model space colony.

SHARP, TERY
“Art in Glass 1981 at Bowling Green
State U. Fine Arts Gallery”

SKERKA, NORMA
“Raising a Glass, a Toast to Slavic
Stemware. History and Designs from
Czechoslovakia”
House Beautiful 121, Nov. 1979, p. 46+., illus.

SMETANA, DONATELLA
“Nuove lampade per vedere tutto
sotto un’altra luce”
178-185, illus. English summary.
New lamps.

SMITH-LAMOTHE, T. E.
“The First Atlantic Glassworkers’
Conference”
Canadian organization for studio
and stained glass artists.

SNOW, ANTONY
“Quality Is a Keynote”
illus.
“New Glass” exhibition.

SPENCER, DEIRDRE
“Skookum Art Glass”
Canadian Crafts 6, No. 3, May/June
Calgary hot glass studio.

STURGIS, JUDY
“Contemporary Glass Sculpture”
ArtCraft Magazine 1, No. 2, Feb./March 1980, pp. 60-61, illus.

STEFKA, ZDENEK
“Glass and Flowers”
12-13, illus.
Czech glass pieces on display at
flower show.

STENSMAN, MAHLIS
“Tornirevy: stramare glas”

THE NATIONAL JOURNAL OF GLASS, POTTERY & COLLECTABLES

25
Asa Brandt.
“Glas”
Small glass industries facing crisis of production and employment; possible decline in quality.

Stuttgart, Galerie Erdmannsdörfer
Sam Herman/Johannes Hewel (Text by Erwin Eisch)
Stuttgart: Galerie Erdmannsdörfer, [1979?], n. pag., illus.

Suda, Kristjan and Ricke, Helmut
“Form und Bedeutung: Anmerkungen zum Ausstellungskatalog Licht—Form—Gestalt”
Critique of Düsseldorf exhibition “Light, Form, Construction” and a response by Ricke.

Suhonen, Pekka
“Counterpoints in Tapio Wirkkala’s Output”
Form Function Finland 1, 1981, pp. 38-43, illus.

Svec, J. J.
“Czechoslovakia: Automatic Compliments Handmade Tradition”

Talaba, Mark
“‘Concepts’ in Glass at Habatat Gallery, Lathrup Village”
“Detroit: the Glass City”
Glass Studio, No. 19, April 1981, pp. 4-8, illus.

Talaba, Mark, comp.
“Glass Class”

Tannous, David
“Rockne Krebs at Middendorf/Lane”

Tarstano, Debbie
“A Tribute to Ambassador Amory Houghton”

Tarstano, Frank J.
“Ordeal by Fire”

Thomas, Brian
“A Tribute to Laurence Whistler”

Thompson, Conway Betty
“First Virginia Governor’s Awards in the Arts Designed by Ipsen”

Tokyo, Takashimaya
Department Store
Fujito Kyohiti Tefuki Garasu Shinsaku Ten

Tokyo, Takashimaya
Department Store, Grand Gallery
Fujito Kyohiti Garasu Sakehitsu Ten

Tulenko, Karel
“Exhibit Reviews: ‘Limited Editions’ at Theo Portnoy Gallery, New York City”

Ukai, Nancy
“Kyowa Asao, Tombodama/Glass Bead Master”

Upham, Joe
“Light & Smoke”

Upham, Joe and Slivka, Rose
“Experiments in Neon”
New Work, No. 4/5/6, n.d. [1980], pp. 36-41, illus. Exhibit at Clayworks/Glassworks Gallery, N.Y.

Valkema, Durk

Vamberecka, Jarmla
“Glass Artist Ivo Rozsypal—A Characterization”

Venini Glass

Vizek, Frantisek
“Poznamky k pochopeni jednoho socha”

Vojta, J. M.
“Glass Artist Jan Gabrhel”

Voronka, Nikita
“Dve vystavk k 30-letiju Pobedy”
Dekonstituuvo Iskustvo SSSR, No. 9, Sept. 1975, pp. 1-5, illus. Two exhibitions including glass to celebrate 30th anniversary of W.W. II.

Soviet Glass

Wagga Wagga City, New South Wales, Art Gallery
First Wagga Wagga National Contemporary Australian Glass Exhibition

Warmus, William
“Art Makes the Maker”

“Das Glas Teleskop/The Glass Telescope”

Warsaw, Museum Narodowe w Warszawie
Finskie Szkło

Washington, D.C., Fendrick Gallery
Art in Glass, Glass in Art

Washington, D.C., Renwick Gallery, Smithsonian Institution
The Animal Image, Contemporary Objects and the Beast

Wasserman, Burt
“Lucartha Köhler”

New Glass Review 3
FLAT GLASS MADE
AFTER 1945
INCLUDING
ARCHITECTURAL,
MOASIC,
PAINTED,
AND STAINED
GLASS

ANONYMOUS
Six windows made for a Michigan library.
French stained glass artist.
Canadian artist.
Glass artist Jim Andrews.
“Exhibitions in Review” Continuing series in Stained Glass.

ZURICH. MUSEUM BELLERIVE
Glas aus Wien. J. & E. Lobmeyr. Vom Biedermeier bis zur Gegenwart (Text by Peter Rath and Sigrid Barten) Zurich: the museum, 1979, 70 pp., illus.
Text—Glas. Lisa Rehtenier, Schwiz, Mary Shaffer, USA Zurich: the museum, 1981, 48 pp., illus.
New York glass artist Mary Shaffer.

ZYSKOVÁ, LENKA
Munley, Michael W.

"The Stained Glass School"
Stained Glass 76, No. 1, Spring 1981, pp. 36-37, illus.
News of regional classes, scholarships of the Mass. school.

Nadd, Cynthia

"New York Reviews: Larry Bell"
Flat glass sculptor.

Newton, Roy

"Salisbury Cathedral's Prisoners of Conscience Windows"
A church tower in Florida.

O'mah, Nebraska. Joslyn

Art Museum
1-80 Series: Bruce Chao
Omaha: the museum, 1981, n. pag., illus.
Plate glass artist.

Orthmer, Roger

An House into My Name. The Architecture and Art of the First United Methodist Church of Orlando, Florida
Orlando: the church, 1980, n. pag., illus.

Palmer, Samuel

Förstermalningarna i S:t Nikolai kyrka Hamstali
Laholm: Rut Park, 1979, 14 pp., illus.
Modern church windows in Hamstad, Sweden.

Park, Zed

"Lookin' for Ol' Time Beveling, A Search"
Revived interest in beveled glass.

Pearl, David

"Glass Masters"
Review of Welsh exhibit: contemporary stained glass from West Germany

Poensgen, Johelm

"Glass & Architecture/Glass & Architecture"
Work by Schreiter, Klos, Poensgen.

"The Justified Fear of Architects"
Reviews in church in Veert, Netherlands, by Joachim Klos.

"In Praise of Accepted Limitation"

Powell, Carl

"Creative Beveling"
Glass Studio, No. 22, July 1981, pp. 4-5+, illus.

Ramanauskaita, Liudvika, comp.

Modern Lithuanian Stained Glass
Leningrad: Aurora Art Publishers, 1979, 167 pp., illus.
Fifteen artists.

Reed, Stuart

"Architectural Glass as Environmental Art"
Canadien exhibition of stained and architectural glass.

Robert, Ed

"From 'Madison Avenue' to Stained Glass in N.H."
Glass artist Phil Stein.

Satterlee, Francis N.

"Stained Glass Wildlife"
Virginia artist Elizabeth Ordway.

Schreiter, Johannes

"Die Glasbilder von Robert Kehlmann/Autonomous Panels by Robert Kehlmann"

Siegel, Nancy

"Glass Visions"

Simon, Wane E.

"Heat Loss through Stained Glass Window"

Smith, Jeff G.

"Dallas Glass Tent"
Glass Studio, No. 20, May 1981, pp. 70-72, illus.
Glass by David Wilson.

Smith, Richard

"There's New Interest in the Ancient Craft of Flat Glass Decoration"
Glass Digest 60, No. 11, Nov. 1981, pp. 81-84, illus.
Acid etching, sandblasting, etc.

Smith-Lamothe, Terry

"Atlantic Glass Artisans Launched"
The Leadline 6, No. 4, Fall 1981, p. 3, illus.
Nova Scotia stained glass group.

Sowers, Robert

The Language of Stained Glass
"Learning to Speak the Language of Stained Glass"
Excerpts from Sowers' book.

Speke, Lee

"Wanda Wester Knows Potential of Stained Glass"

Springman, Joanne

"McCoy's Magical Hands Make Great Glass"
Illinois artist Greg McCoy.

Spurgin, Judy

"ArtCraft Profiles: Mary Ann Bennett"
ArtCraft Magazine 1, No. 2, Feb./March 1980, p. 47, illus.
Texas artist.

Stockhausen, H. G.

"Das Glasbild. Faszination der Farbe/Intrigue of Color"
Glass program at Academy of Fine Arts in Stuttgart.

Stone, Dotti

"From Process to Patent"
Firing process developed by Helena Kedda.

Stowe, Reynolds

"With Schreiter at Pilchuck"
The Leadline 6, No. 4, Fall 1981, pp. 6-7, illus.

Sussman, Steven and David

"The Window Frame ... Silent Partner"
New frame technology for stained glass.

Taala, Mark

"The Use of Solder with Copper Foil"

Taolin, Anna

"Lighting Stained Glass for Night Viewing"
Stained Glass 76, No. 1, Spring 1981, pp. 20-21, illus.
A church tower in Florida.
TEMM, NORMAN
"The Bird of El Mercado"
Stained Glass 76, No. 2, Summer 1981, pp. 146-147, illus.
"San Antonio panel."

"The Cool and Colorful Convention"
Thirty-six panels exhibited by members of Stained Glass Association of America.

"The Fun of Learning through Sharing"
Stained glass artist and teacher Albinus Elskus.

"The Houses of Bethania"
Panels done for No. Carolina homes by Randy Sewell.

"It's Pat, the Girl from around the Corner"
Artist Patricia Patenaude.

"Just Do Your Best . . . for Charlie Brown"
Craftsmen Keith Bramer and Mark Anderson

"A Labor of Love"
Sculpture by Penelope Atheras.

"The Little Gem in Saint Die: a Family Affair"
French church with a 1920 altar window and 1970 nave windows.

"Stained Glass Is Glowing in Japan"

THOMAS, ANSON
"The Birth of the Blues: Using a Computer to Design Stained Glass"
Stained Glass 76, No. 2, Summer 1981, pp. 120-122, illus.

TORENO, RONALD W.
"A Cost-Savings Approach to Soldering"
Glass Studio, No. 22, July 1981, pp. 6-7, illus.
Series of windows by the author in a Cherry Hill, N.Y. church.

"The Great Seal of Arizona"
Mosaic panel on state capitol building.

"Protecting Your Health"
Lead exposure in glass studios.

BROADWELL, JAMES G.
"Glassmaking Studio Computer Provides Flexibility Accuracy"
Use of computer to obtain consistent colors in making sheet glass.

CUMMINGS, KEITH
The Technique of Glass Forming
London: B. T. Batsford Ltd., 1980, 168 pp., illus.

DESAULNIERS, GILLES
Brief Notes on Coldworking of Glass
Trois-Rivières: Gilles Désaulniers, 1981, 39 pp., illus.
For distribution at the Canadian Glass Artists Conference.

FENTON, DAN
"Silicosis: Beyond Repair"

GICK, TERRI L.
Sandblasting, Etching and Other Glass Treatments

KRISTEL, DREW
"Silicosis: Beyond Repair"

MCCANN, MICHAEL
Artist Beware
Hazards of glassblowing, stained glass craft.

MEILAHN, MICHAEL O.
"Recovering Exhausted B.T.U.'s, a Partial Solution"
Mossman, Ralph
“Rivverrat Glass and Electric: the Hydroelectric Glass Studio”

Nord
Etching and Sandblasting of Glass
Gainesville, Fla.: Chrome Yellow Press, 1980, 73 pp., illus.

Tamblyn, Peter B.
and Landrigan, Philip J.
“Lead Exposure in Stained Glass Workers”