

NewGlass

Review 12

The Corning Museum of Glass

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The Corning Museum of Glass
Corning, New York 1991

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Jury Statements

Following last year's **New Glass Review**, various critical comments were printed in the subsequent issue of **Neues Glas**. They made one fact quite clear: we have failed to communicate what the **New Glass Review** is supposed to be about. This is frustrating because each year, for 14* years, my introductory notes have emphasized that the **Review** is about what's new, **not** what's best. We have been absolutely consistent in this approach, and yet the "chosen 100" are still viewed as a summary of the year's activities and as a sort of honor roll. They are neither.

When The Corning Museum of Glass set the project up in 1976, the idea was simply to record change. This is a basic museum function. Collectors can preserve whatever they wish, and galleries and special exhibitions can focus wherever they choose, but museums, with their permanent collections, document history – which is no more than recording change. With the so-called Studio Glass Movement in full swing, adequate documentation through acquisition was beyond our means; hence, the idea of a publication that would have the additional benefit of being immediately available to a large, involved audience.

We had to start with a standard against which change could be measured, so the first explanatory statement in 1976 spoke of an "annual photographic survey established to provide a record of the most significant glass pieces made each year throughout the world . . . The judging criteria focused on overall quality with emphasis on originality and craftsmanship . . . As the program becomes established, increasing attention will be paid to innovation." And so it has, for without change, there is no history.

In 1977, the statement contained the following explanation: "The program documents change, not qualitative continuity; acceptance should not be considered as an award but rather as recognition of innovation . . ."

If we had attempted to select the 100 best – a real and continuing temptation – the **Review** would have been **much** more repetitious: an establishment of recognized artists and factories would have to be included (which means **invited**), and there would be little, if any, space for new talent. This publication would have become a paper academy.

We have problems enough as it is: the first is the limitation of the media, tiny photographic transparencies; the second is the coverage, or lack of it, represented by those submitting the pictures of their work; the third is semantic; and the fourth arises from the selection process itself.

Very good work can be misrepresented by inadequate photography, and, perhaps even worse, poor work can be photographed to look better than it really is. Glass making and decorating techniques are sometimes unrecognizable, color is not true, and part or all of many images is out of focus. In some countries, available film and processing produce weak, fuzzy, incorrectly exposed images. In other words, we are choosing photographs, not objects.

And we are choosing from a group limited to those who choose to submit. Some prominent, innovative glassmakers fail to participate, and whole countries go unrepresented – Argentina, Brazil, and China, for example (to take just the first three letters of the alphabet). In the history of the **Review**, we have never had even a modest sampling of the work of the glass artists of Murano. On the other hand, some countries are diligent – Canada, Australia, and Japan, for example – and we receive representation in depth. Furthermore, categories such as flat glass or factory production are too unevenly represented and too ambiguous by definition to be treated separately. In short, the **Review** is not, and cannot be, a survey or a summary.

Innovation is as relative as quality, and as subjectively determined. I thought Tom Patti's use of red after years of working in an aqueous blue-green was worthy of inclusion in **New Glass Review 10**; two of my colleagues disagreed (strongly). We live in an era eager for violent change, which easily obscures subtle growth – so my argument went. The semantic quicksand surrounding the word "quality" is even more treacherous. Change or innovation without it is meaningless. If you

Nach der **Review** des letzten Jahres, sind in den laufenden Ausgaben von **Neues Glas** verschiedene kritische Kommentare erschienen. Eines haben sie deutlich gemacht: Wir haben verabsäumt, herauszustellen was die **New Glass Review** eigentlich ist. Das ist frustrierend, denn jedes Jahr, seit genau 14 Jahren*, haben meine einführenden Worte versucht, darauf hinzuweisen, daß die **Review** sich mit dem Neuen beschäftigt, **nicht** mit dem Besten. Wir sind bei dieser Methode immer konsequent gewesen, und trotzdem wurden die „ausgewählten 100“ als Quintessenz der alljährlichen Aktivitäten und als eine Art Ehrenliste aufgefaßt. Das sind sie aber keineswegs.

Als das Corning Museum das Projekt ins Leben rief, stand die Idee Veränderungen zu dokumentieren Pate: eine grundlegende Aufgabe des Museums. Sammler, Galerien und Sonderausstellungen können sich nach ihren Wünschen richten, aber Museen mit ihren permanenten Sammlungen dokumentieren Geschichte – was nichts anderes bedeutet, als Veränderungen festzuhalten. Bei der sich in vollem Gang befindenden sogenannten Studio-Glas-Bewegung lag eine angemessene Dokumentation durch Ankäufe jenseits unserer Mittel; diesem Umstand verdankt sich die Idee einer Publikation, die den zusätzlichen Vorteil hat jederzeit einem breiten Publikum zugänglich zu sein.

Wir mußten einen Standard festlegen, deshalb legte die erste Erklärung von 1976 dar, daß „ein jährlicher photographischer Überblick etabliert werden soll, der eine Vielzahl der bedeutsamsten Glasarbeiten, die jedes Jahr in der ganzen Welt entstehen, präsentiert . . . Die Beurteilungskriterien legen Wert auf umfassende Qualität mit der Betonung auf Originalität und meisterliche Beherrschung des Kunsthandwerks . . . Mit der Etablierung dieses Programms soll Neuerungen wachsende Aufmerksamkeit gezollt werden.“

1977 enthielten die einführenden Worte folgende Erklärung: „Das Programm dokumentiert Veränderungen, keine qualitative Kontinuität; die Akzeptierung sollte nicht als Preis angesehen werden, sondern vielmehr als Anerkennung von Innovationen . . .“

Wenn wir versucht hätten die 100 Besten auszuwählen – eine tatsächliche und fortdauernde Versuchung – hätte sich die **Review** noch **weitaus mehr** wiederholt: Eine etablierte Gruppe wäre einbezogen gewesen (und das bedeutet **eingeladen**), und es hätte wenig Platz, wenn überhaupt, für neue Talente gegeben. Die Publikation wäre zu einer Papier-Akademie geworden.

Wir haben auch so schon genug Probleme: zunächst die Einschränkungen durch das Medium, winzige Diapositive; das zweite betrifft die Berichterstattung, oder ihr Fehlen, durch die, die gleichzeitig Bilder ihrer Arbeiten einreichen; das dritte ist semantisch; und das vierte entsteht durch den Auswahlprozeß selbst.

Eine sehr gute Arbeit kann durch eine inadäquate Photographie unangemessen oder sogar schlecht wiedergegeben sein, genauso wie eine schlechte Arbeit so photographiert sein kann, daß sie besser als in Wirklichkeit aussieht. Die Glasverarbeitung und dekorative Techniken sind manchmal nicht zu erkennen oder die Farben stimmen nicht. In einigen Ländern verursachen das Filmmaterial und die Entwicklung unscharfe, falsch belichtete Bilder. Mit anderen Worten, wir wählen Photographien und nicht Objekte.

Und wir wählen nur unter eingereichten Beiträgen. Einige prominente Glaskünstler nehmen nicht teil und ganze Länder sind unterrepräsentiert – Argentinien, Brasilien und China. In der Geschichte der **Review** hat es nie Kostproben der Glaskünstler aus Murano gegeben. Auf der anderen Seite sind andere Länder sehr emsig – Kanada, Australien und Japan z. B. Darüber hinaus sind Kategorien wie Flachglas oder industrielles Glas zu ungleichmäßig repräsentiert und per Definition zu wenig abgegrenzt, um getrennt behandelt zu werden. Zusammenfassend heißt das, daß die **Review** weder einen Überblick noch eine Zusammenfassung liefert oder liefern kann.

Innovation ist so relativ wie Qualität und gleichermaßen subjektiv. Ich glaubte Tom Patti's Verwendung von Rot, nach Jahren des Arbeitens mit einem wässrigen Blau-Grün, sei es wert in die **New Glass Review 10** aufgenommen zu werden; zwei meiner Kollegen stimmten (vehement) dagegen. Wir leben in einer Ära, die rasche Veränderungen braucht und die subtile Entwicklungen leicht verdeckt – so argumentierte ich. Der semantische Treibsand um den Begriff „Qualität“ ist sogar noch heimtückischer. Veränderungen oder Innovationen „ohne“ sind bedeutungslos. Beim Erkennen von Qualität herrscht bei der Durchsicht der

* The first three issues appeared on microfiche and were designated by the years 1976, 1977, and 1978.

* Die ersten drei Ausgaben erschienen in den Jahren 1976, 1977 und 1978 auf Mikro-fiche.

could see all the submissions involving feathers, you would see much that is new – and much that is trite, banal, and kitsch. The recognition of quality during the screening of the slides is usually a consensus; argument follows on the basis of innovation or the degree of quality relative to the work of others. In all of our discussions with all of our judges year after year, no one has ever been able to define the visual criteria on which we agree so frequently and disagree so strongly.

The problem with the process of selection is also the strength of that process: the diversity of judges. Two of us, Susanne Frantz and I, are regulars; two others are invited and change each year. One is usually a glassmaker, and the other is a critic or curator or collector. We have had designers and museum directors as well. Some have specialized in glass, and others have not; most have been Americans, but several have not. The point has been to bring a diversity of viewpoints to the **Review** while providing continuity through the two in-house judges. Clement Greenberg, Timo Sarpaneva, and Ginny Ruffner see things differently. As any judge can include anything he or she wishes within the total of 100, each **Review** has a personality of its own; it is not even a consistent non-survey.

What is it, then? It is an annual buffet, a glass smorgasbord of new dishes (or old dishes newly flavored) that one or more of the four of us found tasty, if not delicious. You don't have to like it **all**; none of us does.

I feel obliged, as the old-timer watching this parade of glass go by year after year, to offer a few observations on what seems to me to be different about this year's selection:

The first is the apparent retreat of geometry. There are very few pieces depending on the optics of precision cutting (once a significant segment of the **Review**), and symmetry itself seems to be on the wane. The classic gives way to the baroque.

The second is the increase in the number of pieces with textured surfaces; the hard, highly reflective, transparent skin usually associated with glass has been changed in some pieces to resemble stone, cloth, metal, leather, or simply paint. Although such effects have been part of the glass scene since the beginning, the denial of the glass look may be on the increase.

The third is the growth in the use of subtler colors and more delicate color harmonies. There are, it seems to me, fewer candy-like primaries, fewer pieces in fruit flavors.

The fourth and final observation I would make is to applaud the number of functional pieces in this **Review** that seem to me to be innovative without being trendy. I have always hoped that the huge number of creative people now working in glass would give us good new things to use as well as to admire – and it may be happening at last.

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

Dias gewöhnlich Konsenz; die Argumentation stützt sich auf Innovation oder Qualität in bezug auf die Arbeiten anderer. In allen unseren Diskussionen Jahr für Jahr ist niemand in der Lage gewesen, das visuelle Kriterium in Worte zu fassen, über das wir uns oft einigen und ebenso oft unterschiedlicher Meinung sein können.

Die Problematik beim Prozeß der Auswahl ist gleichzeitig seine Stärke: die Meinungsverschiedenheiten der Juroren. Zwei von uns, Susanne Frantz und ich, gehören zum festen Stamm; zwei andere wechseln jedes Jahr. Einer von ihnen ist für gewöhnlich Glaskünstler und der andere Kritiker, Kurator oder Sammler, Designer oder Museumsdirektor. Einige waren auf Glas spezialisiert, andere nicht; die meisten waren Amerikaner. Es ging vor allem darum, unterschiedliche Standpunkte in der **Review** zu bringen und gleichzeitig durch zwei Jurymitglieder des Hauses eine Kontinuität zu halten. Clement Greenberg, Timo Sarpaneva und Ginny Ruffner sehen die Dinge anders. Jede **Review** hat eine eigene Persönlichkeit; sie ist noch nicht einmal ein konsequenter Nichtüberblick.

Was ist sie aber dann? Sie ist ein jährliches Buffet, ein gläsernes „Smorgasbord“ neuer Gerichte (oder alter neu gewürzt), die einer oder mehrere schmackhaft finden, wenn nicht sogar köstlich. Man muß sie nicht alle mögen; keiner von uns tut das.

Als Veteran, der Jahr für Jahr diese Glasparade vorüberziehen sieht, fühle ich mich verpflichtet, noch einige Beobachtungen anzubieten über das, was mir bei der diesjährigen Auswahl anders zu sein scheint:

Das erste ist der anscheinende Rückzug der Geometrie. Nur wenige Stücke hängen noch von der Optik eines präzisen Schnitts ab (einst ein bedeutsamer Teil in der **Review**) und die Symmetrie selbst scheint im Abnehmen begriffen zu sein. Die Klassik macht dem Barock Platz.

Das zweite ist die steigende Zahl von Arbeiten mit strukturierten Oberflächen; die harte, hoch reflektierende, transparente Außenschicht hat sich bei einigen Stücken geändert, um Stein, Stoff, Metall, Leder oder einfach Farbe ähnlich zu sehen. Obwohl solche Effekte seit Beginn Teil der Glasszene sind, scheint die Verleugnung des gläsernen Aussehens zuzunehmen.

Das dritte ist die Zunahme beim Gebrauch von subtileren Farben und ausgewählteren Farbharmonien. Es gibt, so scheint es mir, weniger süßliche Bonbonfarben, weniger Stücke mit Fruchtgeschmack.

Mit der vierten und letzten Beobachtung möchte ich meinen Beifall der Vielzahl funktionaler Arbeiten in dieser **Review** spenden, die mir innovativ ohne „trendy“ zu sein scheinen. Ich habe immer gehofft, daß die riesige Zahl kreativer Menschen, die jetzt mit Glas arbeiten, uns neue Dinge beschert, die man genauso gut benutzen wie bewundern kann – und es scheint so, als würde das endlich passieren.

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

As a student first, then later as a teacher with students of my own, I have always had a special appreciation for the egalitarian spirit as well as the ambition of the **New Glass Review**. It seemed to me that any competition open to student and professional alike that intends to annually represent what is new for an entire field must be a wondrous thing. And in theory, at least, it seemed conceivable that the constrictions and opportunities that the slide format offers such a project (including currency and economy) could further act as “leveler” in making it truly possible for students to compete with professionals. Yet despite these considerable affirmations, I have always regarded the published results with a distinct ambivalence. The outcome is more often predictable than exciting, with a seeming emphasis on “glitz.” Indeed, this may simply mirror the glass discipline at large, proving a certain efficacy of the **Review**. Having now participated in the review process, I am more aware of the limitations of this project, some of which raise compelling questions about the discipline it represents. For the **New Glass Review**, it may well be time to reconsider what its relationship and responsibilities are to the field it serves, and whether it should use its influence more actively as an advocate for change.

Beginning with more accessible difficulties, there are:

The limitations of submitted entries only. After reviewing the slides, I was acutely aware that some of the most challenging glass imagery made recently was simply not submitted for review. Unavail-

Schon als Student, später dann als Lehrender, habe ich immer eine spezielle Wertschätzung für eine egalitäre Geisteshaltung, aber genauso auch für den Ehrgeiz der **New Glass Review** gehabt. Es schien mir, als ob jeder für Studenten und Professionelle gleichermaßen zugängliche Wettbewerb, der versucht alljährlich die Neuheiten eines ganzen Spezialgebietes zu zeigen, eine wundersame Angelegenheit sein müsse. In der Theorie zumindest schien es denkbar, daß die Einschränkungen und Möglichkeiten, die das Diaformat einem solchen Projekt auferlegt, auch als eine Art „Gleichmacher“ funktionieren könnten, der es Studenten möglich machen würde, mit Professionellen zu konkurrieren. Aber trotz dieser beträchtlichen Versprechungen habe ich die veröffentlichten Resultate immer mit ausgesprochener Ambivalenz betrachtet. Das Ergebnis war eher vorhersehbar als aufregend. In der Tat mag dies einfach die Glasdisziplin im großen Spiegel, eine gewisse Wirksamkeit der **Review** beweisen. Indem ich jetzt an dem Prozeß der Auswahl teilgenommen habe, bin ich mir der Grenzen noch bewußter, von denen einige zwingende Fragen über die Disziplin aufwerfen. Für die **New Glass Review** scheint die Zeit gekommen, noch einmal ihre Verantwortung zu überdenken, und ob sie nicht aktiver ihren Einfluß als Befürworterin von Veränderungen nutzen sollte.

Um mit den naheliegenden Schwierigkeiten zu beginnen: **Einschränkungen allein auf eingereichte Exponate.** Nach dem Betrachten der Dias war mir bewußt, daß einige der in letzter Zeit entstandenen

able for consideration was work by talented glass artists and sculptors as well – some of whose glass work was made with assistance from students and professionals from the glass discipline. A category of nominated work could easily be included so that this annual publication could present a year in review that is more comprehensive and perhaps more inspirational in its portrayal of achievement and possibility for the glass medium.

The limitations of format. Predictably, an issue that arose during the jurying process concerned photography as an end in itself, as compared to its familiar use as “objective” documentation of a wrought object. Under the circumstances, I was somewhat disappointed that there wasn’t a real effort to submit visual constructs in which the slide is the work. Virtually all of the submitted slides were intended to serve as factual representations of an object, but unfortunately, the need to interpret and evaluate work in terms of photo quality was pervasive, making an already subjective task even more so. Whether it was an enticing slide of mediocre work or the corollary bad slide of interesting work, unpleasant choices seemed to be more the rule than the exception. In terms of the slide as documentary evidence, there is cause for concern if the **New Glass Review**, however inadvertently, is helping to encourage a glib perception that the slide is an adequate substitute for, or even more important than, the art object itself. The possibility of an additional influence toward superficiality is significant to a small discipline that is attempting to define itself apart from marketplace values. Simply put, it is quite possible to promote better photography without promoting the values that make for more ambitious art. The issue of format for this review – whether it be slide, publication, or exhibition – may not have a simple solution, but its limitations can be mitigated by a concerted effort to reinforce essential values.

Difficulties with the objective. As I came to understand it, our objective as jurors was to select 100 slides that represented what is “new” to the field “that also has a certain quality to it.” Clearly, lots of subjectivity had to end up as an arbitrary but precise number. (**What if there aren’t 100 examples of new work?**) There was also a double (or more) standard at work to allow images of objects with wildly divergent intentions to compete with one another – factory ware beside unique sculptures, for example. (**Why not have some categories for clarity?**)

The number of hidden qualifiers and contexts at work became almost humorous as we seemed to whittle away at the definition of “new” and struggled to reconcile it with “quality.” If it’s not new as sculpture (this almost became a given), is it new for glass? For commercial glass? For this factory? For this country? For this individual? What if excellent work is evolutionary and characteristic rather than “new”? What if work is fresh but very undeveloped? In fact, the twin precepts of “new” and “quality” seemed more often conflicting than connected. I all but gave up on redefining “new” and deferred to the notion of “quality” (to which I more or less assigned the meaning “experimental”).

Although most of the submitted work relied on conventions from contemporary sculpture (and more rarely, painting), it was not possible to hold to a standard based on these disciplines and still contribute constructively to selecting 100 examples of work. In the end, my choices were very much relative to the array of submitted slides and to the glass discipline at large.

Limitations within the field. The provincialism that the glass movement is attempting to outgrow persists in abundance. A scarcity of innovation among submitted works seems to indicate a tendency for glass artists to be both overwhelmed by the historical conventions of their medium and underexposed to issues of contemporary sculpture and painting. The remedy certainly does not lie in abandoning a rich glassworking tradition only to ape the appearance of contemporary sculpture. Indeed, some of the strongest works I saw were commercial entries from factories and limited production studios. At its best, this functional ware seemed confident and direct, employing tradition easily and without pretension. A small number of non-commercial entries stood out (Krasnican, Schaechter, Scheiner, and Van Cline, for example). They also were predominantly thoughtful developments of ongoing investigations rather than something altogether new this year.

Collectively, however, the array of slides suggested a hermetic, sometimes incestuous world – one in which a few distinct archetypes are venerated and endlessly permuted in minute variation. I was fascinated to see slides from three different people who by coincidence had

anspruchsvollen Glas-Bilder einfach nicht vorgelegen haben. Genau-sowenig konnten Arbeiten von talentierten Glaskünstlern und Bildhauern in Betracht gezogen werden, die mit Hilfe von Studenten und Professionellen gemacht worden sind.

Einschränkungen durch das Format. Es ist vorhersehbar, daß eine Ausgabe, die während der Ausjurierung entstand, Fotografie als Selbst-zweck ansieht, vergleichbar mit ihrem gewöhnlichen Gebrauch als „objektive“ Dokumentation. Unter diesen Umständen war ich irgendwie enttäuscht, daß es keine Anstrengungen gab, visuelle Konstruktionen einzureichen, in denen das Dia als eigentliche künstlerische Leistung anzusehen war. Tatsächlich versuchten alle eingereichten Dias Repräsentationen zu sein, aber unglücklicherweise griff das Bedürfnis zu interpretieren und Arbeiten in fotospezifischen Termini zu bewerten um sich und erschwerte eine ohnehin schon subjektive Aufgabe.

Ganz gleich, ob es um ein verführerisches Dia einer mediokreren Arbeit oder um ein schlechtes Dia einer interessanten Arbeit ging, unerfreuliche Auswahlen scheinen eher die Regel als die Ausnahme zu sein. Hinsichtlich eines Dias als dokumentarisches Beweismaterial besteht Grund zur Sorge, daß die **New Glass Review** versehentlich hilft, die Auffassung, daß ein Dia ein adäquater Ersatz oder sogar wichtiger als das künstlerische Objekt sei, zu unterstützen.

Ein zusätzlicher Einfluß in Richtung Oberflächlichkeit spielt eine wichtige Rolle für eine kleine Disziplin, die versucht sich jenseits des Marktes zu definieren. Es ist kaum möglich bessere Fotografie zu unterstützen, ohne die Werte, die auf eine ambitionierte Kunst zuführen. Das Problem der Aufmachung für diesen Überblick – gleich ob es um Dia, Publikation oder Ausstellung geht – kann keine einfache Lösung haben, aber die Einschränkungen können durch eine konzentrierte Anstrengung zur Verbesserung essentieller Werte gelindert werden.

Schwierigkeiten mit der Zielvorstellung. So wie ich es verstanden habe, war es unsere Aufgabe 100 Dias auszuwählen, die vor Augen führen, was „neu“ ist. Sicherlich, eine Menge Subjektivität muß als willkürliche aber präzise Zahl enden. (**Was wäre, wenn es nicht 100 Beispiele für neue Arbeiten gäbe?**) Es gab zweierlei (oder mehr) Maßstäbe, nach denen die Abbildungen zugelassen wurden, um sich Konkurrenz zu machen – Fabrikware neben einzelnen Skulpturen zum Beispiel. (**Warum gibt es nicht einige Kategorien zur Klärung?**)

Die Zahl versteckter Qualifikationskriterien wird fast komisch, weil wir scheinbar an so etwas wie einer Definition von „neu“ herum schnippeln und darum kämpfen, sie mit „Qualität“ in Einklang zu bringen. Wenn etwas als Skulptur nicht neu ist (was man fast voraussetzen kann), ist es dann neu für Glas? Was ist, wenn eine ausgezeichnete Arbeit eher evolutionär ist als „neu“? Was, wenn eine Arbeit frisch, aber sehr unentwickelt ist? In der Tat, die Zwillingprinzipien „Neuheit“ und „Qualität“ scheinen öfter miteinander in Konflikt zu liegen, als sich zu ergänzen. Ich habe es schon aufgegeben, „neu“ immer wieder zu definieren und habe mich statt dessen mehr der Qualität zugewandt (an die ich mehr oder weniger die Bedeutung „experimentell“ knüpfte).

Obwohl die meisten der eingereichten Arbeiten sich an der zeitgenössischen Skulptur (und viel weniger der Malerei) orientieren, war es nicht möglich, sich an einem Standard zu orientieren, der auf diesen Disziplinen basiert und konstruktiv dazu beizutragen, 100 Beispiele auszuwählen. Am Ende verhielt sich meine Auswahl ziemlich relativ zur Fülle der eingereichten Dias und zum Glas insgesamt.

Einschränkungen innerhalb des Gebietes. Der Provinzialismus, dem die Glas-Bewegung versucht zu entwachsen, hält sich auch weiterhin. Nur eine geringe Anzahl Innovationen unter den eingereichten Arbeiten scheint eine Tendenz anzuzeigen, bei der die Glaskünstler beides sind, überwältigt durch die historischen Konventionen ihres Mediums und Themen der zeitgenössischen Skulptur und Malerei gegenüber unterbelichtet. Das Heilmittel besteht sicherlich nicht darin, eine reiche Glaskunsttradition zu verlassen, nur um die äußere Erscheinung zeitgenössischer Plastik nachzuäffen. In der Tat waren einige der ausdrucksstärksten Arbeiten kommerzieller Art und stammten aus Fabriken und Studios, die in begrenzten Auflagen produzieren. Bestenfalls diese funktionale Ware scheint vertrauenerweckend und die Tradition leicht zu verarbeiten ohne präventiv zu sein. Eine kleine Zahl nichtkommerzieller Eingänge ragt heraus (Krasnican, Schaechter, Scheiner und van Cline zum Beispiel). Sie waren auch in diesem Jahr überwiegend gedankliche Weiterentwicklungen als gänzlich neu.

Insgesamt jedoch läßt das Aufgebot an eine hermetische, manchmal inzestuöse Welt denken – eine, in der nur wenige Archetypen verehrt

each staked out a separate period of Dale Chihuly's oeuvre to reprise – including his current work, which is itself an homage. There were comparable evocations of other glass artists, past and present. Many of the glass sculptures appeared to be unwitting and generic parodies of sculpture precedent. It was as though a rough description of an original sculpture had been acquired second- or thirdhand and then incidentally subjected to glass processes. Some work seemed blithely anachronistic. A reflexive dependence on small-scale, neat, rectilinear bases, and meticulous finish suggested a prevailing dogma at work as well. It seemed that a craftsman's love for detail was in unnecessary but perpetual conflict with an artist's need for unified intention. What I saw suggests that glass, as a discipline, must outgrow a habitual self-absorption and strive to become **directly** conversant with the wide world. It must also give up a simplistic desire to find easy solutions and respectability in preconceptions about sculpture. Ultimately, the glass artist must develop faith in pure curiosity, which can lead to realizations that have no niche or name.

The **New Glass Review** might help things in the meantime if it would consider changing to a biennial "search for the new." After all, glass as a contemporary discipline is very young and relatively small, and it may be unrealistic to expect significant change on a yearly basis. Rather than offer a myopic examination of incremental differences, a two-year interval could provide a larger overview of unfolding developments. A biennial review would engender a longer gestation period for ideas and would undoubtedly result in a publication with greater impact and variation. "A watched pot never boils."

Bruce Chao (BC)

Artist and Head of the Glass Department
Rhode Island School of Design

What's new and good among the objects entered for the **New Glass Review** this year? A great deal of it was found in the tableware designs. Surely the most maddening task of the designer is making the things we use every day beautiful, workable, affordable, and also a pleasure to look at and touch. The designs of Kjell Engman and Gunnel Sahlin for Sweden's Kosta Boda are so fresh in form and color that they magnify the boredom of other products depicted in the international trade magazines. Each year, my eyes are increasingly gratified by the functional entries. This is especially true after viewing the hundreds of desk-top ornaments that acknowledge neither utility nor the decorative arts, but instead posture as sculpture.

Outside of commercial production, Jaromír Rybák, Jay Musler, Hanneke Fokkelman, Michael Scheiner, Bertil Vallien, Susan Stinsmuehlen-Amend, and Judith Schaechter are once again among the many artists represented by subtle, as well as not so subtle, artistic growth. Diana Hobson's brilliant and daring departure from the vessels of past years has collectors pining for her old work (**New Glass Review 8, 9**), and it is a good example of the change recorded by the **Review**. Such gradual development would ideally be noted for a great many more artists in an expanded publication. Although not presented in print, the visual chronology of all entries remains in the archives at The Corning Museum of Glass, which are used by researchers tracking the path of glass over the past 15 years.

While on the subject of the format of **New Glass Review**, I would like to add a few words to the comments of my fellow jurors. During the six years that I have been part of the **Review**, it has been my good fortune to receive many helpful suggestions on ways to improve the publication: Why not introduce categories, issue invitations, change the title to **Best Glass Review**, publish all of the entries, and make the **Review** more selective? Each year, the jurors diligently point out the limitations of the format and the fact that they can select only from objects that are entered. Also annually discussed (at times, it seems, futilely) are the objectives of the **Review**. Thomas Buechner has again addressed these matters, and I urge the conscientious reader to carefully consider his lucid statement.

For me, the beauty of the **Review** has always been its absolute simplicity and, believe it or not, its unpretentiousness. The **Review** remains one of the few consistent opportunities where anyone, in any country, working with glass in any way, can have his or her work studied and

und in minutiösen Variationen permutiert werden. Ich war fasziniert, Dias von drei verschiedenen Leuten zu sehen, die durch Zufall jeder eine Periode aus Dale Chihulys Œuvre herausgepickt haben, um sie zu wiederholen – einschließlich seiner laufenden Arbeit, die selbst eine Hommage ist. Es hat vergleichbare Herausforderungen anderer Glaskünstler gegeben. Viele der Glaskulpturen tauchen auf, um unbewußte und artgemäße Parodien von Skulptur-Präzedenzfällen zu sein. Es war, als sei eine grobe Beschreibung eines Originals aus zweiter oder dritter Hand übernommen und dann wie beiläufig dem Glasprozeß unterworfen worden. Einige Arbeiten schienen munter anachronistisch. Es schien auch, als läge die Liebe eines Kunsthandwerkers zum Detail in einem dauernden Konflikt mit dem Bedürfnis eines Künstlers nach Einzigartigkeit. Was ich sah, läßt vermuten, daß Glas einer notorischen Selbstbeschäftigung entwachsen und sich bemühen muß, mit der weiten Welt **unmittelbar** vertraut zu werden. Gleichfalls muß es den simplen Wunsch aufgeben, leichte Lösungen und Respektabilität in vorgefaßten Meinungen über Skulptur finden zu wollen. Zu guter Letzt muß der Glaskünstler den Glauben an reine Neugierde entwickeln, die zur Realisation von etwas führen kann, was weder eine Nische, noch einen Namen hat.

Die **New Glass Review** könnte in der Zwischenzeit bestimmte Tendenzen unterstützen, wenn sie sich entschließen würde, sich in eine zweijährige „Suche nach dem Neuen“ umzuwandeln. Immerhin ist Glas als zeitgenössische Disziplin sehr jung und relativ klein, und es könnte unrealistisch sein, innerhalb einer Jahresfrist bedeutsame Veränderungen zu erwarten. Bevor man eine kurzfristige Prüfung anbietet, könnte ein zweijähriges Intervall einen größeren Überblick über sich entfaltende Entwicklungen verschaffen. Eine Biennale würde eine längere Reifungszeit für Ideen ermöglichen und zweifellos zu einer Publikation mit größerer Wucht und Variation führen.

Bruce Chao (BC)

Künstler und Leiter des Glass Departments
Rhode Island School of Design

Was ist dieses Jahr unter den Exponaten für die **New Glass Review** neu und gut? Ein großer Teil davon findet sich bei den Entwürfen für Tafelgeschirr. Sicherlich gehört es zu den unerträglichsten Aufgaben eines Designers die Dinge, die wir jeden Tag benutzen, schön, zweckdienlich und gleichzeitig optisch und haptisch angenehm zu gestalten. Die Entwürfe von Kjell Engman und Gunnel Sahlin für Kosta Boda (Schweden) sind so frisch in Form- und Farbgebung, daß sie die Langeweile anderer Produkte, wie sie in internationalen Magazinen abgebildet sind, vergrößern. Jedes Jahr sind meine Augen zunehmend über die funktionalen Eingänge erfreut. Das trifft besonders nach der Durchsicht Hunderter von Schreibtisch-Dekorationsstücken zu, die weder brauchbar sind noch als dekorative Kunst gelten können, sondern statt dessen als Skulpturen posieren.

Jenseits der kommerziellen Produktion sind Jaromír Rybák, Jay Musler, Hanneke Fokkelman, Michael Scheiner, Bertil Vallien, Susan Stinsmuehlen-Amend und Judith Schaechter wieder unter den vielen Künstlern, für die eine subtile, genauso gut wie eine nicht so subtile, künstlerische Weiterentwicklung steht. Diana Hobsons brillante und mutige Abkehr von den Gefäßen der vergangenen Jahre hat die Sammler auf ihre alten Arbeiten (**New Glass Review 8, 9**) geheftet; und das ist ein gutes Beispiel für die von der **Review** festgehaltenen Veränderungen. Derartigen allmählichen Entwicklungen würde idealerweise für eine viel größere Zahl Künstler in einer erweiterten Publikation Beachtung geschenkt werden. Auch wenn sie nicht im Druck präsentiert werden, bleibt den Forschern eine sichtbare Chronologie der gesamten Eingänge in den Archiven des Museums zugänglich.

Über die Aufmachung der **New Glass Review** würde ich gern den Kommentaren meiner Mitjuroren ein paar Worte hinzufügen. Während der 6 Jahre, in denen ich bei der **Review** mitmache, war es mein Glück viele Vorschläge zu erhalten über die Art und Weise die Publikation zu verbessern: Warum führt man nicht Kategorien ein, Einladungen zur Ausgabe, ändert den Titel in **Best Glass Review**, veröffentlicht alle Eingänge oder läßt die **Review** selektiver sein. Jedes Jahr stellen die Juroren fleißig die Einschränkungen durch die Aufmachung und die Tatsache, daß sie lediglich unter den eingegangenen Objekten wählen können, heraus. Ebenfalls jährlich werden die Zielvorstellungen der **Review** diskutiert (zeitweilig wie es scheint vergeblich). Thomas Buech-

perhaps published for an international audience. It is a controversial and often-cited historical document. I hope it never changes.

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

I'm grateful to Susanne Frantz for offering me the challenge of identifying "new" glass, particularly against the backdrop of the remarkable collection of The Corning Museum of Glass. Its historical panorama includes Roman, Egyptian, Bohemian, and Venetian glass objects that would seem to have satisfied every esthetic and functional imperative. Is it possible to conceive a new vessel? Also, insisting that we identify what was "new" amid the hundreds of splendid objects that were submitted denies that a life's work can be dedicated to refinement and subtlety. Do we discard the work of Josef Albers and Mark Rothko because they devoted a lifetime to the development of a single brilliant idea?

As jurors, we were called upon to make our judgments on the basis of mediated images – slides. Therefore, the duplicity or the veracity of the reproduction governed our response; a slide can arbitrarily erode quality or disguise genuine talent. This was especially poignant because our deliberations occurred during the first days of the war in the Persian Gulf, when television imagery, which we absorbed after-hours, mediated the information we received.

Rather than make observations on the specific selections, I prefer to comment on the richness and diversity of the work in general. We selected pieces by renowned figures in the field as well as by many unknowns. It is unfortunate, though, that many masters of the medium chose not to submit. New glass is not the exclusive domain of emerging young artists; the appellation is intended to represent only new work. I cannot report that any new trends surfaced, but new directions of the past decade – sculpture and environmental works – appeared increasingly challenging.

The weary divisions between function and sculpture were not important; instead, objects that transcended these outworn nomenclatures held the most interest for all of us. Many of the works submitted were extensions of the historical continuum – drinking vessels, stained glass windows, and vases – but there were also the newer genres of abstract sculpture and installation. Certain leitmotifs, however, remained constant – material, process, and expressive color. The vessel was a constant presence, either blatantly obvious or intentionally overruled. A tendency to manipulate scale also surfaced. There were small dioramas containing miniature books and other household effects, but there were also many life-size torsos.

What remained most evident in the diverse and provocative array set before us was the talent, intelligence, and skill of those working in glass today. The discipline has matured without having subverted a prevalent spirit of freedom. Perhaps the most interesting pieces deliberately broke away from the decorative arts or craft continuum and dwelt only upon the material – the liquidity, the sensuousness, and the translucence or transparency of glass.

A rich diversity poured forth from each of the many countries that were represented. An abundance of good work emitted a universal chorus of creativity instead of nationalistic messages; indeed, it was impossible to identify national sensibilities.

I wish to thank my colleagues on the jury: Thomas Buechner, Bruce Chao, and Susanne Frantz. Amid the anxieties of a war's inception, a shared devotion to an art form was a welcome respite. And two days away from my desk to contemplate marvelous and inventive objects was a splendid gift.

Janet Kardon (JK)
Director
American Craft Museum

Note: I wish to express my regret that the guidelines required abstinence if one was affiliated with an artist. Therefore, I did not participate when my colleagues on the American Craft Council were being reviewed.

ner hat auf diese Dinge wieder hingewiesen, und ich fordere den wachen Leser auf, seine luciden Gedanken mit Bedacht zu erwägen.

Für mich hat die Schönheit der **Review** immer in ihrer absoluten Einfachheit bestanden und, glauben Sie es oder nicht, in ihrer unpräzisen Art. Die **Review** bleibt eine der wenigen beständigen Möglichkeiten für jeden, in jedem Land, der irgendwie mit Glas arbeitet, seine oder ihre Arbeiten studiert und vielleicht vor einem internationalen Publikum publiziert zu sehen. Sie ist ein kontroverses und oft zitiertes historisches Dokument. Ich hoffe das ändert sich nie.

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

Ich danke Susanne Frantz für das herausfordernde Angebot, „neues“ Glas zu untersuchen, besonders angesichts der bemerkenswerten Sammlung des Corning Museum of Glass. Dessen historisches Panorama reicht von römischen, ägyptischen und böhmischen zu venezianischen Glasobjekten, die jede ästhetische und funktionale Notwendigkeit zu erfüllen scheinen. Ist es möglich, sich ein „neues“ Gefäß vorzustellen? Auch dann, wenn man darauf besteht, daß das, was wir als „neu“ unter den Hunderten von eingereichten prächtigen Objekten erkennen, die Tatsache verneint, daß ein Lebenswerk auch der Verfeinerung und der Subtilität gewidmet sein kann. Verwerfen wir etwa das Werk von Josef Albers und Mark Rothko, weil sie ihr Leben der Weiterentwicklung einer einzigen brillanten Idee gewidmet haben?

Als Juroren waren wir aufgefordert, unsere Beurteilungen auf der Grundlage eines anderen Mediums – von Dias – abzugeben: Es kann Qualität ausschalten und echtes Talent verstecken. Dies war nun besonders deutlich, da unsere Überlegungen während der ersten Tage des Golfkriegs stattfanden, als es Fernsehbilder waren, die wir am Abend geradezu verschlangen und die uns die Informationen übermittelten.

Ich würde gern über die Vielfalt der Arbeiten sprechen. Wir wählten Stücke von Bekannten und von Unbekannten. Leider haben viele es vorgezogen, überhaupt keine Arbeiten einzureichen. Neues Glas ist nicht die Domäne emporstrebender junger Künstler; der Aufruf zur Teilnahme hatte lediglich die Absicht, ausschließlich neuere Arbeiten zu repräsentieren. Ich kann nicht sagen, daß es irgendwelche neuen Trends gäbe, aber neue Richtungen des letzten Jahrzehnts – in der Plastik und im Umweltbereich – schienen mehr denn je eine Herausforderung zu sein.

Die ermüdenden Abgrenzungen zwischen Funktion und Skulptur waren nicht so ausschlaggebend; statt dessen interessierten uns diejenigen Arbeiten am meisten, die diese abgetragenen Begriffe möglichst hinter sich ließen. Viele der eingereichten Werke waren Erweiterungen des historischen Kontinuums – Trinkgefäße, Bleiglasfenster und Vasen – aber es gab auch die neueren Genres abstrakter Plastik und Installationen. Bestimmte Leitmotive blieben allerdings konstant – Material, Verarbeitung und ausdrucksstarke Farben. Gefäße waren beständig gegenwärtig, entweder völlig offensichtlich oder absichtlich mißachtet. Eine Tendenz, Größenrelationen zu beeinflussen, war ebenfalls beobachtbar. Es gab kleine Dioramen, die Miniaturbücher und andere bekannte Effekte enthielten, aber es gab auch einige lebensgroße Torsos.

Was ganz deutlich wurde innerhalb der verschiedenartigen und provokativen Auswahl, war das Talent, die Intelligenz und die Geschicklichkeit derer, die heutzutage in Glas arbeiten. Die Disziplin zeigt Reife, ohne den vorherrschenden Geist von Freiheit zu untergraben. Die vielleicht interessantesten Stücke brachen offen mit dekorativer Kunst oder Kunsthandwerk und konzentrierten sich allein auf das Material.

Eine reiche Vielfalt entsprang den vielen teilnehmenden Ländern. Eine Fülle guter Arbeiten erweckte den Eindruck einer universellen Kreativität ohne irgendwelche nationalistischen Botschaften.

Ich möchte meinen Kollegen danken. Inmitten der Befürchtungen eines Kriegsbeginns war die Hingabe an eine Kunstform wie eine Ruhepause.

Janet Kardon (JK)
Direktorin
American Craft Museum

Anmerkung: Ich bedaure es, daß die Richtlinien Enthaltung für den Fall vorschreiben, daß man mit einem Künstler persönlich bekannt ist. Daher nahm ich nicht teil, wenn meine Kollegen vom American Craft Council unter die Lupe genommen wurden.

Note

In 1990, more than 6,400 copies of the **New Glass Review 12** prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 795 individuals and companies representing 33 countries submitted 2,128 slides. The 100 objects illustrated in this **Review** were selected by the four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to **New Glass Review** are retained in the Rakow Library of the Corning Museum of Glass, where they may be viewed by the public. Copies of slides published in any of the past **Reviews** may be purchased by special order from the Museum's Sales Department. Copies of **New Glass Review 3** (1982), **7** (1986), **8** (1987), **9** (1988), **10** (1989), and **11** (1990) are still available from the Sales Department, which can also supply all back issues of the **Review** in black-and-white microfiche.

The coordinator of the **New Glass Review** competition at The Corning Museum of Glass would like to thank all of the artists and designers who submitted their slides for consideration. Special thanks are due to those who made this publication possible: Louise Bush, Charlene Holland, Ernestine Kyles, Nina McPhilly, Barbara Miller, Richard Price, and Violet Wilson.

Schlußbemerkung

Mehr als 6400 Einladungen wurden 1990 zur Teilnahme an der **New Glass Review 12** versandt. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt reichten 795 Einzelpersonen und Firmen aus 33 Ländern 2128 Dias ein. Die 100 Objekte, die in dieser **Review** abgebildet sind, wurden von den vier Jury-Mitgliedern ausgewählt, deren Initialen den Beschreibungen ihrer ausgesuchten Objekte zugefügt sind.

Alle für die **New Glass Review** eingereichten Dias werden in der Rakow-Library des Corning Glas-Museums gesammelt, wo sie der Öffentlichkeit zur Besichtigung zur Verfügung stehen. Kopien von Dias, die den vergangenen **Reviews** erschienen sind, können durch gesonderte Bestellung bei der Verkaufsabteilung des Museums erworben werden. Exemplare der **New Glass Review 3** (1982), **7** (1986), **8** (1987), **9** (1988), **10** (1989) und **11** (1990) sind noch lieferbar. Diese Verkaufsabteilung kann auch alle alten Ausgaben der **Review** auf schwarzweißem Mikrofiche liefern.

Der Koordinator des **New-Glass-Review-Wettbewerbs** beim Corning Glas-Museum möchte sich bei allen Künstlern und Designern bedanken, die ihre Dias zum Wettbewerb eingereicht haben. Ein besonderer Dank steht jenen zu, die diese Ausgabe ermöglicht haben: Louise Bush, Charlene Holland, Ernestine Kyles, Nina McPhilly, Barbara Miller, Richard Price und Violet Wilson.

Countries Represented/Vertretene Länder

Australia

Ryan, Luna

Austria

Ink, Jack
Riedel, Georg
Salvenmoser, Joseph

Canada

Lynn, Lou
Rankin, Susan

Czechoslovakia

Harcuba, Jiří
Janák, František
Roubíček, René
Rybák, Jaromír
Šabóková, Gizela
Šlechta, Jaroslav
Srámková-Šolcová, Ivana

Finland

Sarpaneva, Timo

France

Leperlier, Antoine
Perozeni, Michele

Germany, Federal Republic of

Grohs, Günter
Ispording, Anja
Peretti, Sibylle

Ribka, Gerhard

Tittel, Monica

Great Britain

Dartington Crystal Limited
Hardy, Anne
Hobson, Diana
Langkilde, Kirsten Merete
McDonald, Sara F. A.

Israel

Pick, Ruthi

Italy

Bubacco, Lucio

Japan

Fujiwara, Makoto
Ikuta, Niyoko
Kajiwara, Kuni
Kasahara, Shoko
Kubo, Kouichi
Masuda, Hideko
Mukaide, Keiko
Muro, Shinichi
Nanba, Ritsuko
Sano, Yasumasa
Yamada, Riki

The Netherlands

Fokkelman, Hanneke
Van den Ham, Frank
Willebrands, Frans

New Zealand

Penman, John

Sweden

Engman, Kjell
Nilsson, Anne
Sahlin, Gunnel
Vallien, Bertil

U.S.A.

Adachi, Fumio
Adorno, Zoe
Beck, Rick
Berggren, Gretchen
Bernstein, William
Bortin, Bruce
Clayman, Daniel
Clevenger, Elizabeth
Cohen, Joshua
Czeresko, Deborah
Dailey, Dan
Fero, Shane
Friedlich, Donald
Gaspers, Rachel Josepher
Glasner, William
Halvorson, Erik
Hartman, Donald
Haszonics, Steven D.
Ibex Glass Studio
Iris Arc Crystal
King-Lehman, Eve and
Dan King-Lehman (38)
Klumpar, Vladimira

Kohler, Lucartha

Krasnican, Susie
Levi, David and Dimitri Michaelides (45)
Lorenzi, Mark
Lucas, G. Paul
McGlauchlin, Tom
McStay, Adrienne
Musler, Jay
Nichols, Kerstin
Olmsted, Vincent Leon
Patti, Tom
Randal, Seth
Robbins, Dana L.
Robertson, T. C. and Lin Lakeman (71)
Royal, Richard
Ruffner, Ginny
Ruth, David
Schaechter, Judith
Scheiner, Michael
Schmid, Edward T.
Simpson, Josh
Stinsmuehlen-Amend, Susan
Suh, Woo Mee
Swanson, Kurt and Lisa Schwartz (91)
Van Cline, Mary
Vanetik, Valentin
Woodworth, John L.

U.S.S.R.

Ibragimov, Fidail
Keerdo, Viivi-Ann
Máchnev, Ivan Vasilyevich
Ulozaitė, Erika

Artists and Objects*

Künstler und Objekte*

* Descriptive information has been provided by the artists.

* Die Bildbeschreibungen sind von den Künstlern geliefert worden.

1 Fumio Adachi

725 Oak Lane
Philadelphia,
Pennsylvania 19126

Vermilion-Ecstasy

Mold-blown glass, metal,
fiberglass, lacquer paint, plastic
pellets
Formgeblasenes Glas, Metall,
Fiberglas, Lackfarbe, Plastik-
kügelchen
Tallest: H. 227 cm, W. 30 cm
BC, SKF, JK

2 Zoe Adorno

10599 Johansen Drive
Cupertino, California 95014

Untitled

Fused, slumped, and hand-
formed dichroic glass, granite
base
Verschmolzenes, abgesehenes
und von Hand geformtes, zwei-
farbiges Glas auf Granit
H. 57 cm, W. 28 cm, D. 20 cm
BC, JK

3 Rick Beck

Route 3, Box 430
Smithville, Tennessee 37166

Torso Machine Thread

Slump-cast glass
Abgesehenes, gegossenes Glas
H. 59.7 cm, W. 45.7 cm,
D. 25.4 cm
TSB, BC, SKF

4 Gretchen Berggren

523 Johnson Lane
Santa Fe, New Mexico 87501

College of Santa Fe Installation

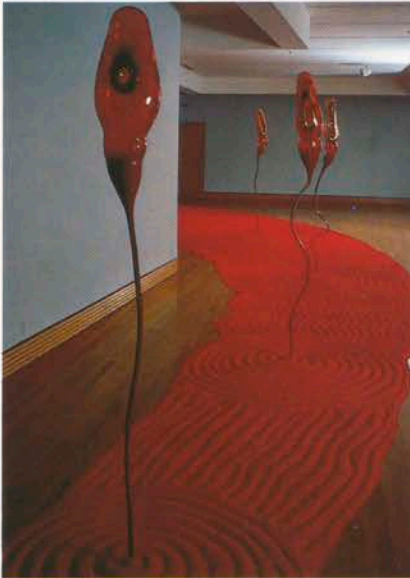
Glass, painted steel, river
pebbles, wood
Glas, bemalter Stahl, Kiesel-
steine, Holz
H. 244 cm, W. 305 cm,
D. 590 cm
JK

5 William Bernstein

469 Hannah Branch Road
Burnsville, North Carolina
28714

Millville Figure: Jersey Giant

Hot-tooled glass, paint, electro-
formed copper
Heiß bearbeitetes Glas, Farbe,
elektrisch geformtes Kupfer
H. 54 cm, W. 22 cm, D. 22 cm
TSB, BC, SKF



1



2



3



10

4



5

6 Bruce Bortin
 1793 12th Street
 Oakland, California 94607
3 Plates: Wormwood Series
 Slumped glass; painted
 Abgesenktes Glas, bemalt
 Largest: Diam. 30 cm
BC, JK

7 Lucio Bubacco
 S. Polo, 1077/A
 30125 Venice, Italy
The Story of Romeo & Juliet
 Frameworked and blown glass
 Lampen gearbeitetes und
 geblasenes Glas
 H. 53 cm, W. 54 cm, D. 30 cm
TSB, BC, JK

8 Daniel Clayman
 5 Judkins Street
 Rumford, Rhode Island 02916
Impedimenta
 Cast glass, electroformed
 copper
 Gegossenes Glas, elektrisch
 geformtes Kupfer
 H. 42 cm, W. 27 cm, D. 7.5 cm
TSB, BC, JK

9 Elizabeth Clevenger
 29 Skillman Avenue
 Brooklyn, New York 11211
Untitled
 Blown glass; cut, polished,
 acid-etched
 Geblasenes Glas, geschnitten,
 poliert, säuregeätzt
 H. 12.5 cm, W. 17.5 cm,
 D. 10.0 cm
TSB, BC, SKF

10 Joshua Cohen
 3902 Huntington Street NW
 Washington, D.C. 20015
Untitled
 Cast, slumped, fused, and
 hot-worked glass
 Gegossenes, abgesenktes,
 verschmolzenes und heiß
 verarbeitetes Glas
 H. 63 cm, W. 76 cm, D. 13 cm
TSB, BC, JK



6



7



8



9



10



11

- 11 Deborah Czeresko**
 2821 Carondelet Street,
 Apartment H
 New Orleans, Louisiana 70115
*Harnessed Tear Vessels for
 Ellis Island Project*
 Blown glass, forged steel,
 metal chain, rubber and latex
 tubing
 Geblasenes Glas, geschmie-
 dener Stahl, Metallketten,
 Gummi und Latex-Röhrenwerk
 H. 240 cm, W. 240 cm
 BC, JK

- 12 Dan Dailey**
 Betsy Rosenfield Gallery
 212 West Superior
 Chicago, Illinois 60610
Equilibrium Man FV-37-90
 Blown, hot-worked, and
 enameled glass
 Geblasenes, heißverarbeitetes
 und emailliertes Glas
 H. 51 cm, W. 34 cm, D. 34 cm
 TSB, JK

- 13 Dartington Crystal
 Limited**
 Designed by Rachael
 Woodman, made by
 Neil Wilkin

Linden Close, Great Torrington
 North Devon EX387AN,
 England

Plate
 Blown and cased glass with
 Graal border
 Geblasenes Glas mit einem
 Graal-Saum überfangen
 Diam. 50 cm, W. 50 cm
 TSB, SKF

- 14 Kjell Engman**
 Kosta Boda AB
 S-36065 Bodaglasbruk,
 Sweden

Tableware: Bon Bon
 Blown glass
 Geblasenes Glas
 Tallest: H. 35 cm, W. 21 cm,
 D. 10 cm
 TSB, SKF, JK

- 15 Shane Fero**
 P.O. Box 266
 c/o Penland School
 Penland, North Carolina 28765

Crylic
 Frameworked glass
 Lampenearbeitetes Glas
 H. 25 cm, W. 10 cm, D. 10 cm
 TSB, BC, SKF, JK



12



13



12

14



15

16 Hanneke Fokkelman

Postbus 10919
1001 EX Amsterdam, The Netherlands

Untitled

Glass, clay
Glass, Ton
H. 50 cm, W. 40 cm
TSB, SKF, JK

Crown
Cast and fused glass; acid-polished
Gegossenes und verschmolzenes Glas, säurepoliert
H. 19 cm, W. 15 cm, D. 15 cm
SKF, JK

19 Rachel Josepher Gaspers

2302 35th Street
Port Townsend, Washington 98368

Runes of My Ancient Soul #1
Kiln-cast glass, mortar
Heiß gegossenes Glas, Mörtel
H. 48,3 cm, W. 30,5 cm, D. 15,3 cm
BC, JK

20 William Glasner

7491 Modock Road
Victor, New York 14564

Luminous Sphere
Wheel-cut and acid-etched glass
Graviertes und säuregeätztes Glas
H. 18 cm, W. 18 cm, D. 18 cm
TSB, BC, SKF, JK

17 Donald Friedlich

70 Arbor Drive
Providence, Rhode Island 02908

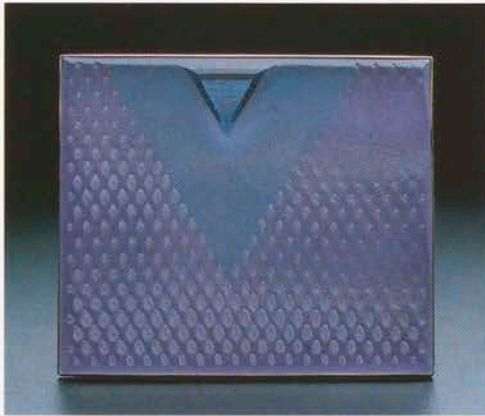
Pattern Series Brooch
Carved and sandblasted glass, 18-karat gold, niobium; anodized
Gemeißeltes und sandbestrahltes Glas, 18 Karat Gold, anodisiert
H. 4,5 cm, W. 6 cm, D. 1 cm
TSB, SKF, JK

18 Makoto Fujiwara

Iwata Glass Company Ltd.
4-65-4 Horikiri
Katsushika-ku
Tokyo, Japan



16



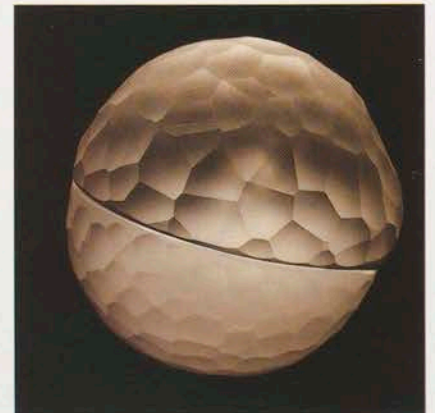
17



18



19



20



21

21 Günter Grohs
 Friedrichstraße 89 B
 D-3700 Wernigerode, Federal
 Republic of Germany
Lookout
 Leaded and painted glass
 In Blei gefaßtes und bemaltes
 Glas
 H. 82 cm, W. 110.5 cm
 BC, JK

24 Anne Hardy
 c/o Steve Forlonger
 Central St. Martins
 Charring Cross Road
 London W1, England
Untitled
 Glass, silicone, water, lead
 Glas, Silikon, Wasser, Blei
 H. 180 cm, W. 120 cm,
 D. 30 cm
 JK

22 Erik Halvorson
 Alfred Station, New York
The Cauldron, Fire over Water
 Blown and sand-cast glass;
 painted
 Geblasenes und sand-
 gegossenes Glas, bemalt
 H. 33 cm, W. 25 cm, D. 20 cm
 TSB, BC

25 Donald Hartman
 728 21st Place
 Santa Monica, California
 90402
Santa Monica Series #4
 Cast glass, copper, steel
 Gegossenes Glas, Kupfer,
 Stahl
 Overall: H. 48.2 cm,
 W. 91.5 cm, D. 20.3 cm
 TSB, SKF, JK

23 Jiří Hrcuba
 Janouskova 1
 Prague 6, Czechoslovakia
Dostoevski
 Engraved glass
 Graviertes Glas
 H. 20 cm, W. 20 cm, D. 4 cm
 TSB, BC



22



23



24



25

26 Steven D. Haszonics
27 Elmwood Park
Malden, Massachusetts 02148

Vase
Fused and slumped plate
glass; assembled
Verschmolzenes und abge-
senktes Flachglas, verklebt
H. 35.5 cm, W. 23 cm,
D. 23 cm
TSB, JK

27 Diana Hobson
7 Church Crescent, Hackney
London E9 7DH, England

Benu Bird (detail)
Pâte de verre, animal hair,
limestone
Pâte de verre, Fell, Kalkstein
H. 44.5 cm, W. 37 cm
SKF

28 Ibex Glass Studio
611 Tower Grove Avenue
St. Louis, Missouri 63110

Wavy Vases
Mold-blown glass
Formgeblasenes Glas
Each: H. 28 cm, W. 6 cm,
D. 5 cm
TSB, BC, SKF, JK

29 Fidail Ibragimov
Str. Vernadskogo 95/2, 171
117526 Moscow, U.S.S.R.

Torso
Mold-blown glass
Formgeblasenes Glas
H. 38 cm, W. 21 cm, D. 13 cm
TSB, BC, SKF

30 Niyoko Ikuta
6-22 Nishishikagakicho
Nishinokyo, Nakagyoku
Kyoto 604, Japan
Swing - 21
Cut and laminated sheet glass
Geschnittene und laminierte
Glasscheiben
H. 71 cm, W. 100 cm, D. 70 cm
BC



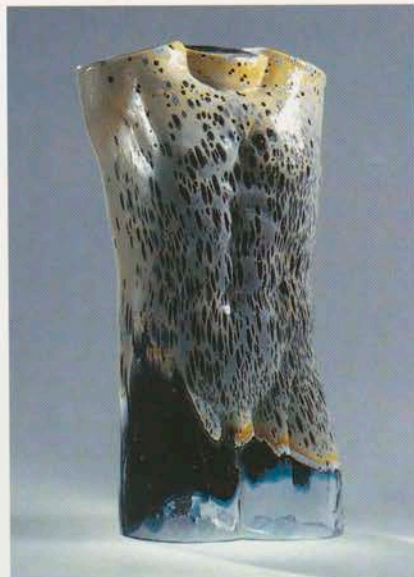
26



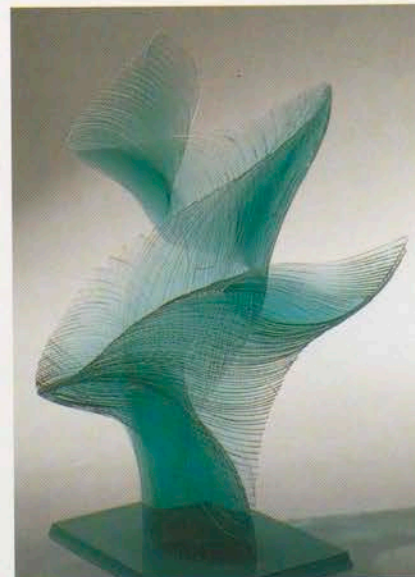
27



28



29



30



31

31 Jack Ink

Friedrich-Stöckler-Platz 3
2361 Laxenburg, Austria

Water Box

Blown glass, metal fabrication
Gebblasenes Glas, Metall bear-
beitet
H. 34 cm, W. 20 cm, D. 12 cm
TSB, SKF

Fish School Vase
Blown glass; engraved,
enameled, lustered
Gebblasenes Glas, geschliffen,
emalliert
H. 12 cm, Diam. 16 cm
TSB, BC

32 Iris Arc Crystal

114 East Haley Street
Santa Barbara, California
93101

Country Cottage
(limited edition)

Cast, cut, and assembled glass
Gegossenes, geschliffenes
und verklebtes Glas
H. 15.5 cm, W. 13.0 cm,
D. 13.0 cm
TSB, BC

34 František Janák

Mexická 3
10100 Prague 10,
Czechoslovakia

Homage to Antonio Gaudí I

Cast glass; sandblasted, acid-
etched
Gegossenes Glas, sandbe-
strahlt, säuregeätzt
H. 47 cm, W. 16 cm, D. 16 cm
TSB, BC, SKF, JK

35 Kuni Kajiwara

1996-1 Oturu-Machi
Hita-City
Oita-Prefecture, Japan

Life

Dalle de verre

Dalle de verre

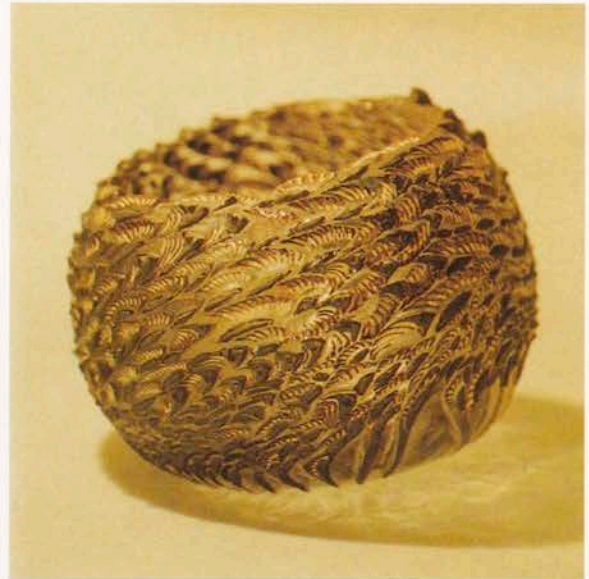
H. 350 cm, W. 210 cm
TSB, SKF, JK

33 Anja Isphording

Am Weiher 19
3538 Marsberg 12,
Federal Republic of Germany



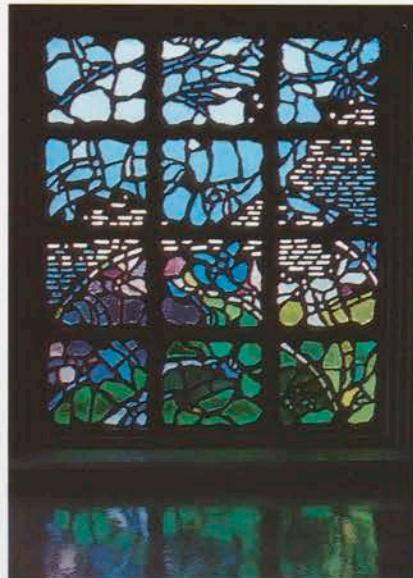
32



33



34



35

36 Shoko Kasahara

5-2-C1-102 Kajiwara
Kamakura-City, Japan

Ice Field

Fused, slumped, and sand-
blasted glass, mirror base
Verschmolzenes, abgesehenes
und sandbestrahltes Glas auf
Spiegelbasis
H. 60 cm, W. 182 cm, D. 20 cm
TSB, BC, SKF, JK

37 Viivi-Ann Keerdo

E. Wiiralt Str. 7-3
Tallinn 200001, Estonian U.S.S.R.

Necklace: Glasses

Cut, polished, and engraved
glass, silver frame
Geschnittenes, poliertes und
graviertes Glas, silbern ge-
rahmt
H. 3 cm, W. 11 cm, D. 0.5 cm
TSB, JK

**38 Eve King-Lehman and
Dan King-Lehman**

20784 Medley Lane
Topanga, California 90290

She's More Than She Senses
Glass beads, wire, wrapped
armature

Glasperlen, Draht, verhüllter
Torso
H. 85 cm, W. 43 cm, D. 65 cm
BC, JK

39 Vladimira Klumpar

Rural Route #1, Box 64
Shelburne Falls,
Massachusetts 01370

Rotation I

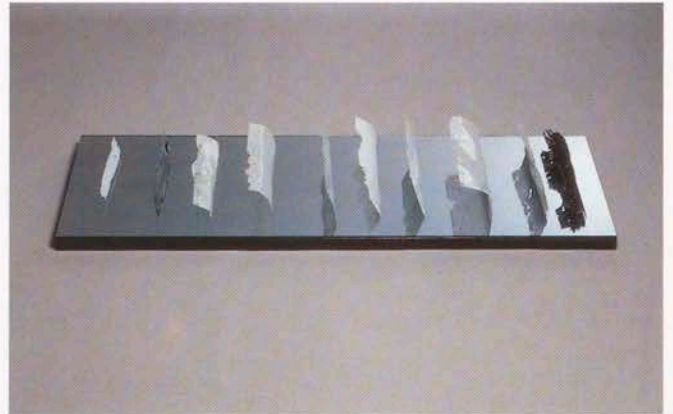
Cast glass; cut, polished
Gegossenes Glas, geschliffen,
poliert
H. 45 cm, W. 48 cm, D. 18 cm
SKF, JK

40 Lucartha Kohler

915 South Second Street
Philadelphia, Pennsylvania
19147

Harmony's Realm of Light

Cast, fused, and slumped
glass; sandblasted, assembled
Gegossenes, verschmolzenes
und abgesehenes Glas, sand-
bestrahlt, verklebt
Tallest: H. 240 cm
BC, JK



36



37



38



39



40



41

41 Susie Krasnican

7202 Quincy Avenue
Falls Church, Virginia 22042

Duo

Pâte de verre and enamels on plate glass
Pâte de verre und Emaille auf Flachglas
H. 36 cm, W. 33 cm, D. 17.5 cm
BC, SKF, JK

Geblasenes und poliertes Glas, Aluminium
H. 150 cm, W. 400 cm, D. 800 cm
BC, JK

44 Antoine Leperlier

26 rue Décorchemont
27190 Conches, France

Evidence de la Pierre
Pâte de verre in a *cire perdue* mold

Pâte de verre in einer *Cire-perdue-Form*
H. 33 cm, W. 23 cm, D. 23 cm
TSB, JK

42 Kouichi Kubo

Kagami Crystal Company Ltd.
4-5 Koyodai
Ryugasaki
Ibaragi-ken, Japan

Mini Whisky Set

Blown and cut glass
Geblasenes und geschliffenes Glas
Tallest: H. 26.5 cm, W. 7.5 cm
TSB, SKF

45 David Levi and Dimitri Michaelides

611 Tower Grove Avenue
St. Louis, Missouri 63110

Tableware: Untitled
Blown glass

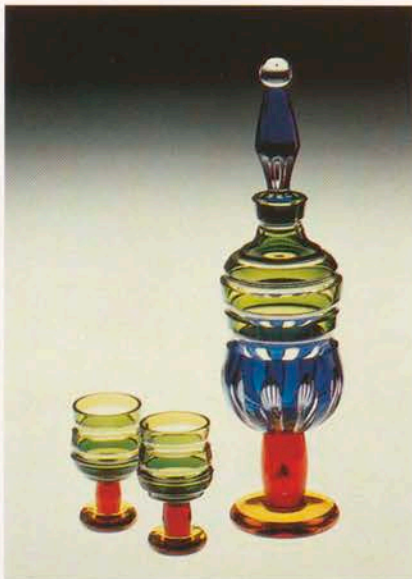
Geblasenes Glas
Tallest: H. 58 cm, W. 13 cm
TSB, BC, SKF, JK

43 Kirsten Merete Langkilde

23 Queen of Denmark Court
Finland Street
London SE16 1TB, England

Compound Mosaic

Cast and polished glass, aluminum



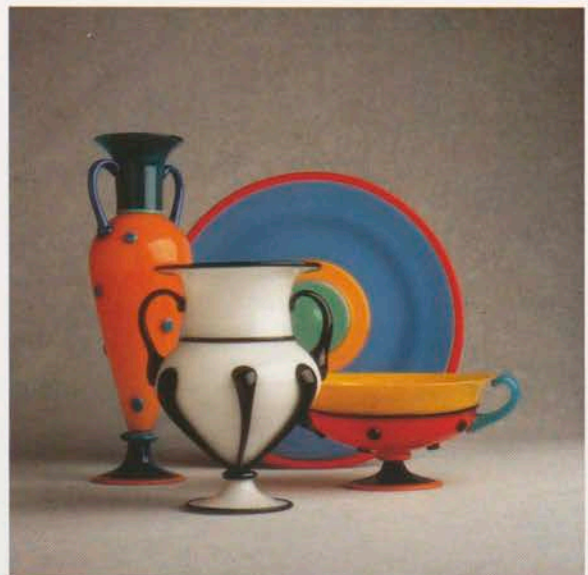
42



43



44



45

46 Mark Lorenzi
 Paran Inc.
 945 Stewart Street
 Madison, Wisconsin 53713
 103 lbs. & 9 oz.
 Blown glass bottles, copper,
 tuning forks
 Geblasene Glasflaschen,
 Kupfer, Stimmgabeln
 H. 67 cm, W. 92 cm, D. 92 cm
 BC, JK

Flachglas, gegossenes Aluminium
 H. 41 cm, W. 47 cm, D. 14 cm
 TSB, JK

49 Ivan Vasilyevich Máchnev
 Dyat'kovo Glass Factory
 Lenin Str., 212, Apartment 28
 Dyat'kovo
 242630 Bryansil Region,
 U.S.S.R.
 "The Golden Elixir"
 Composition
 Blown and gilded glass
 Geblasenes und vergoldetes
 Glas
 Tallest: H. 27 cm
 TSB, BC, JK

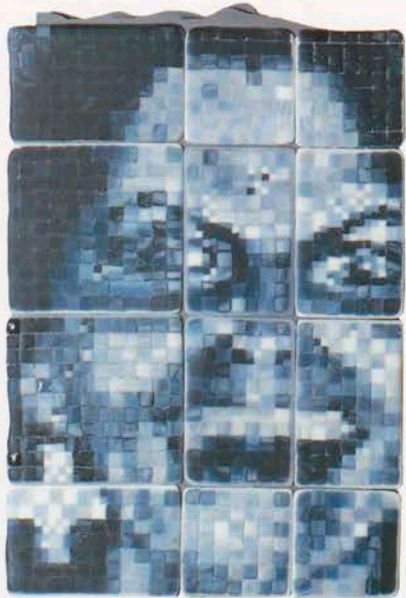
47 G. Paul Lucas
 1700 Broadway
 New Orleans, Louisiana 70118
 Hellcat (Wives' Tale Series)
 Fused glass, slate base
 Verschmolzenes Glas auf
 Schiefer
 H. 53 cm, W. 35.5 cm, D. 3 cm
 TSB

50 Hideko Masuda
 30-24 Midorii 4-chome
 Asaminami-ku
 Hiroshima 731-01, Japan
 Growing
 Blown and sandblasted glass
 Geblasenes und sandbestrahl-
 tes Glas
 H. 30 cm, W. 24 cm, D. 8 cm
 TSB, BC, SKF, JK

48 Lou Lynn
 Rural Route #1
 Windlaw, British Columbia,
 Canada VOG 2J0
 Enigma
 Plate glass, cast aluminum



46



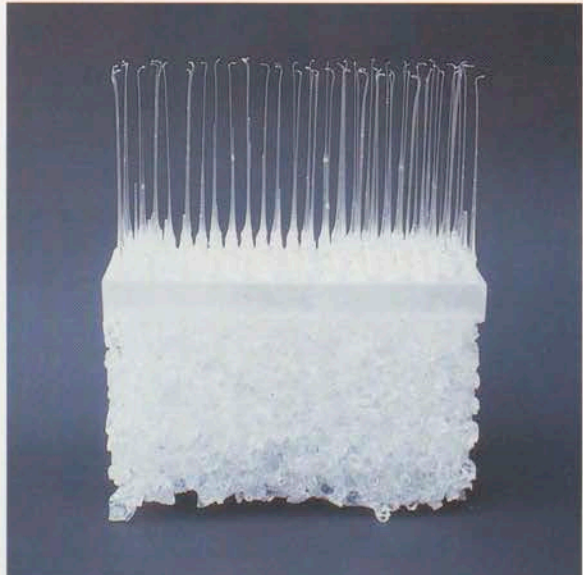
47



48



49



50



51

51 Sara F. A. McDonald

54 Park Street
Lincoln LN1 1UR, England

Dish

Kiln-formed laminated glass,
metal inclusions
Heiß geformtes, laminiertes
Glas, Metalleinschlüsse
Diam. 40 cm, D. 2.5 cm
TSB, BC

Geblasenes Glas, geschliffene
und polierte Ränder
H. 27 cm, W. 10 cm, D. 10 cm
TSB, SKF

54 Keiko Mukaide

4-20-6 Syonawtakatori
Yokosuka
Kanagawa 237, Japan

*Kaze no Katachi No. 1
(Form of Wind)*

Blown glass, *pâte de verre*
Gebblasenes Glas, Pâte de
verre
H. 11 cm, W. 45 cm, D. 40 cm
SKF

52 Tom McGlauchlin

The Glass Studio
1940 West Central
Toledo, Ohio 43606

On Display

Blown, cast, and enameled
glass, wood
Gebblasenes, gegossenes und
emailiertes Glas, Holz
H. 107 cm, W. 81 cm, D. 61 cm
SKF, JK

55 Shinichi Muro

Joetu Crystal Glass
Gumma-ken, Japan

Ark???

Mold-blown and sandblasted
glass
Formgeblasenes und sand-
bestrahltes Glas
H. 34.5 cm, W. 97.5 cm,
D. 45.5 cm
TSB, BC, JK

53 Adrienne McStay

4453 40th Avenue SW
Seattle, Washington 98116

Dancing Goblets

Blown glass, cut and polished
rims



52

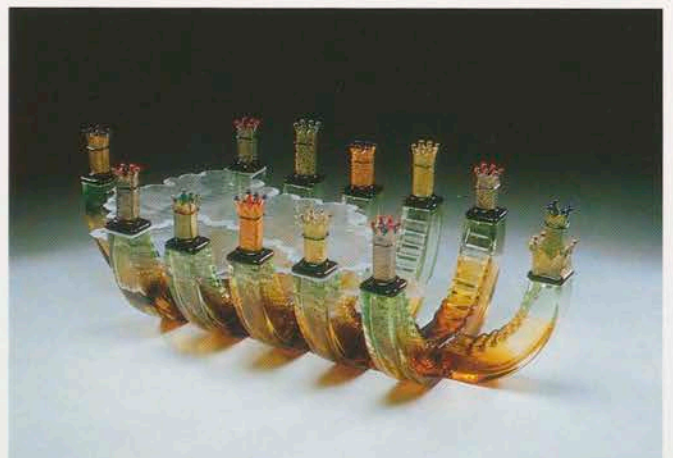


53



20

54



55

56 Jay Musler
2748 Ninth Street
Berkeley, California 94710

Untitled
Flameworked and slumped
glass, oil paint
Lampengearbeitetes und
abgesenktes Glas, Ölfarbe
H. 21.25 cm, W. 40 cm,
D. 22.5 cm
TSB, BC, SKF, JK

Pâte de verre, Holz
Each: H. 51.3 cm, W. 33.3 cm,
D. 5.1 cm
TSB, BC, SKF, JK

59 Anne Nilsson
Orrefors Glasbruk
S-38040 Orrefors, Sweden

Sundance
Blown Graal glass
Geblasenes Graalglas
H. 21 cm, W. 16.5 cm, D. 7 cm
TSB, SKF

57 Ritsuko Nanba
11-3-4-8 Shinkotoni Kita-ku
Sapporo 001, Japan

Whisper
Blown and sandblasted glass
Geblasenes und sand-
bestrahltes Glas
H. 60 cm, W. 70 cm, D. 35 cm
TSB, SKF, JK

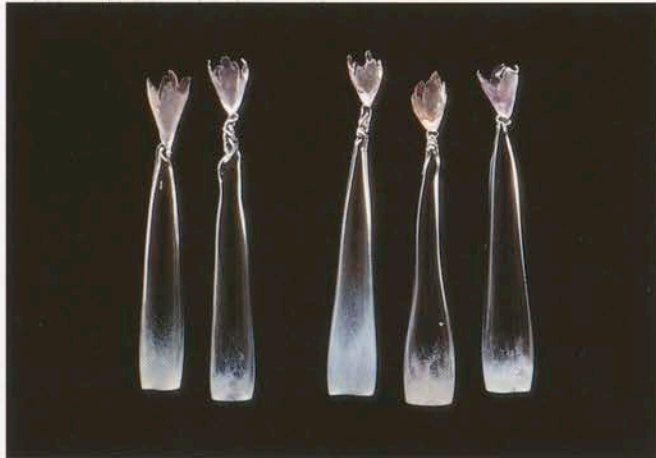
60 Vincent Leon Olmsted
2700 East Main Street
Millville, New Jersey 08332

*Disillusionment over Love and
Passion*
Sand-cast and pressed glass,
cement; engraved, electro-
plated
Sandgegossenes und gepreß-
tes Glas, Zement, graviert
H. 52 cm, W. 12 cm, D. 12 cm
TSB, JK

58 Kerstin Nichols
P.O. Box 359
Hartford, Vermont 05047
Fossilized Armor Installation
(detail)
Pâte de verre, wood



56



57



58



59



60



61

61 Thomas Patti

Morgan Gallery
222 Newbury Street
Boston, Massachusetts 02116

Fragrance Container

Fused glass, applied gold and silver
Verschmolzenes Glas mit Gold und Silber
H. 14.3 cm, W. 14 cm, D. 9.5 cm
TSB, JK

Untitled
Mold-blown glass, rusted wire; sawed, engraved, enameled
Formgeblasenes Glas, verrosteter Draht, gesägt, graviert, emailliert
H. 15 cm, W. 8 cm, D. 8 cm
TSB, JK

64 Michele Perozeni

15 rue Watteau
67200 Strasbourg, France

Sirus

Pâte de verre
Pâte de verre
H. 25 cm, W. 25 cm, D. 18 cm
BC, JK

62 John Penman

2/50 Portland Road
Remuera
Auckland 5, New Zealand

Coruscation #1

Blown glass, water, dye, plumbing, pump
Geblasenes Glas, Wasser, Farbe, Röhren, Pumpen
H. 60 cm, W. 39 cm, D. 40 cm
TSB, BC, JK

65 Ruthi Pick

24 A Gruner Street
Ramat Aviv G. 69498, Israel

Family (detail)

Cast glass, iron; cut, polished
Gegossenes Glas, Eisen, geschliffen, poliert
H. 190 cm, W. 650 cm, D. 750 cm
JK



62

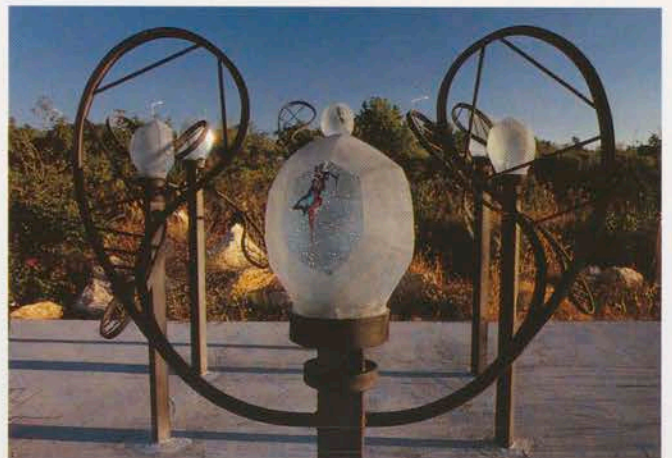


63



22

64



65

66 Seth Randal
 Seattle, Washington
Les Serpents d'Argent
 Pâte de cristal in a cire perdue
 mold
 Pâte de cristal in einer
 Cire-perdue-Form
 H. 36 cm, W. 33 cm
 TSB

69 Georg Riedel
 Claus Josef Riedel Tiroler
 Glashütte GmbH
 A-6330 Kufstein, Austria
Candlesticks: Evolution
 Molded glass; cut, polished
 Geformtes Glas, geschnitten,
 poliert
 Tallest: H. 36 cm
 TSB, JK

67 Susan Rankin
 Toronto, Canada
Vine Vessel #21
 Blown glass; enameled
 Geblasenes Glas, emailiert
 H. 23 cm, W. 16 cm, D. 15.5 cm
 TSB, SKF

70 Dana L. Robbins
 14371 Springer Avenue
 Saratoga, California 95070
Artifact #7
 Blown glass, cast bronze
 Geblasenes Glas, gegossene
 Bronze
 H. 15 cm, W. 20 cm, D. 13 cm
 BC, JK

68 Gerhard Ribka
 Rügengerstraße 4
 D-6050 Offenbach am Main,
 Federal Republic of Germany
Das eiserne Pferd
 Cast glass, acrylic paint
 Gegossenes Glas, Acrylfarbe
 H. 36.1 cm, W. 31.8 cm
 TSB



66



67



68



69



70



71

**71 T. C. Robertson and
Lin Lakeman**
2435 St. Clair Street
Bellingham, Washington 98226
Undulating Octo
Blown glass; sandblasted
Gebblasenes Glas, sandbe-
strahlt
H. 35 cm, W. 17 cm, D. 9 cm
TSB

Untitled
Blown and hot-worked glass
Gebblasenes und heiß verarbei-
tetes Glas
H. 115 cm, W. 158 cm, D. 51 cm
TSB, BC, JK

72 René Roubíček
Laubova 10
13000 Prague 3,
Czechoslovakia
Don't Worry Be Happy
Mold-blown glass
Formgeblasenes Glas
Tallest: H. 228 cm, W. 27 cm,
D. 10.5 cm
BC, JK

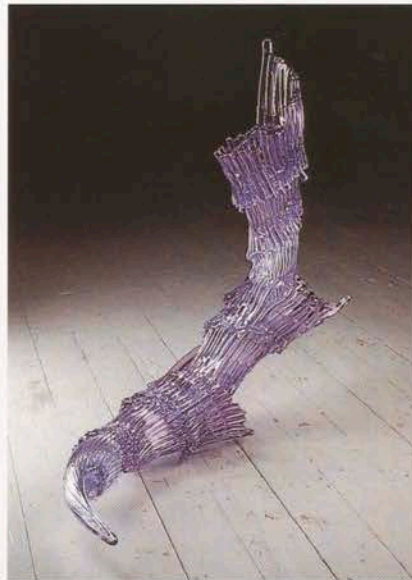
74 Ginny Ruffner
84 University, #403
Seattle, Washington 98101
The First Step of Creativity
Flameworked glass;
sandblasted, painted
Lampengearbeitetes Glas,
sandbestrahlt, bemalt
H. 35 cm, W. 46 cm, D. 30 cm
TSB, SKF, JK

75 David Ruth
Galerie DM Sarver
6 rue du Trésor
75004 Paris, France
Gomeisa
Cast glass; polished
Gegossenes Glas, poliert
H. 210 cm, W. 103 cm,
D. 21 cm
BC, JK

73 Richard Royal
Foster/White Gallery
311 1/2 Occidental Avenue
Seattle, Washington 98104



72



73



74



75

76 Luna Ryan
 11 Ducane Street
 Forrest 2603 A.C.T., Australia
Forest Spirit
 Kiln-cast glass components
 Heiß gegossene Glasteile
 H. 16 cm, W. 41 cm, D. 41 cm
 BC, JK

79 Gunnel Sahlin
 Kosta Boda AB
 Storavägen 102
 36052 Kosta, Sweden
Vases: Swirl, Cha Cha
 Blown glass
 Geblasenes Glas
 Taller: H. 44 cm, W. 14 cm
 TSB, BC, SKF, JK

77 Jaromír Rybák
 Svážná 11
 Prague 653, Czechoslovakia
Atmosphere of Venus
 Molded glass; cut, polished
 Geformtes Glas, geschnitten,
 poliert
 H. 52 cm, W. 28 cm, D. 17 cm
 TSB, BC, SKF

80 Joseph Salvenmoser
 Kitzbühel, Austria
Two Knights
 Flameworked glass
 Lampengearbeitetes Glas
 Taller: H. 17 cm
 TSB, SKF

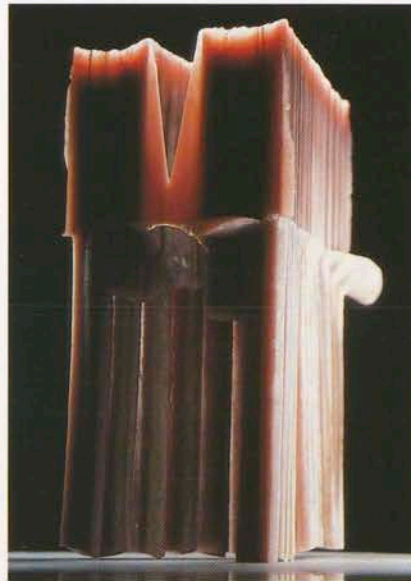
78 Gizela Šabóková
 Zitná 1
 110 00 Prague 1,
 Czechoslovakia
Pink Sculpture
 Cast glass
 Gegossenes Glas
 H. 50 cm, W. 40 cm, D. 20 cm
 TSB, BC, SKF



76



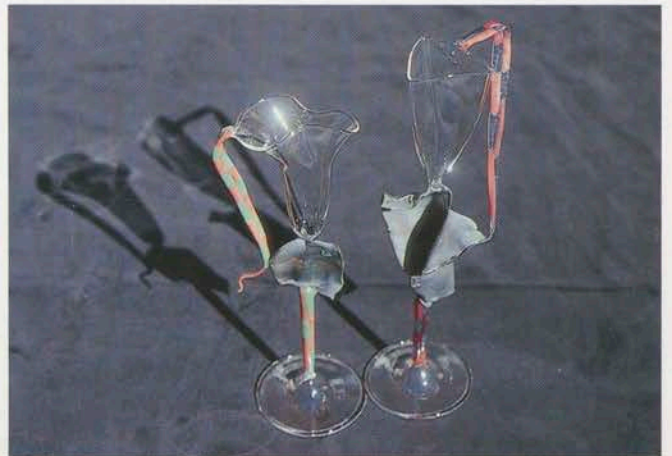
77



78



79



80



81

81 Yasumasa Sano
 112-13 Koda, Notojima-machi
 Kashima-gun
 Ishikawa-ken, Japan
To the Sea, to the Sky
 Cut sheet glass, stainless
 steel, stone; assembled
 Geschnittene Glasscheiben,
 nichtrostender Stahl, Stein,
 verklebt
 H. 300 cm, W. 300 cm,
 D. 300 cm
 TSB, JK

Philadelphia, Pennsylvania
 19146

Caught in a Flood
 Stained glass, copper foil
 Buntres Glas, Kuperfolie
 H. 40 cm, W. 85 cm
 TSB, BC, SKF, JK

84 Michael Scheiner
 10 Clinton Street
 Central Falls,
 Rhode Island 02863

Duet
 Blown glass, oil paint, rope
 Geblasenes Glas, Ölfarbe, Schnur
 W. 137 cm
 TSB, BC, SKF, JK

82 Timo Sarpaneva
 Venini
 Marjatta Svennevig,
 Takaniementie 4
 SF-00200 Helsinki, Finland
Stopped Bottle: Aava
 "Incalmo" blown glass
 „In calmo" geblasenes Glas
Vase: Kelo
 Mold-blown glass; cut
 Formgeblasenes Glas,
 geschliffen
 Taller: H. 47 cm
 TSB, BC, SKF, JK

85 Edward T. Schmid
 411 Rollwind Road
 Glenview, Illinois 60025
*One Hundred Bottles for Beer
 on the Wall (None of Which
 Are for Sale)*
 Blown glass bottles, neon
 lighting, shelving
 Geblasene Glasflaschen,
 Neonlicht, Regale
 H. 300 cm, W. 1,200 cm,
 D. 1,600 cm
 BC, SKF, JK

83 Judith A. Schaechter
 1532 Rodman Street



82

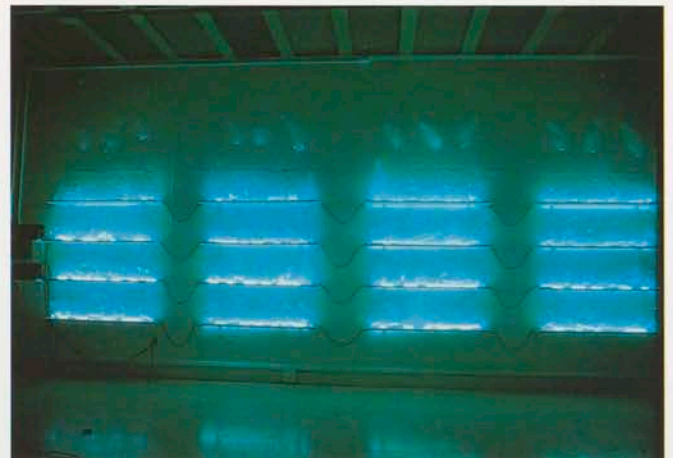


83



26

84



85

86 Josh Simpson
Frank Williams Road
Shelburne, Massachusetts
01370

No Discernible Pattern
Blown glass, welded copper
frame; sandblasted,
acid-etched
Gebblasenes Glas, ver-
schweißte Kupferrahmen,
sandbestrahlt
H. 25 cm, W. 41 cm, D. 41 cm
JK

87 Jaroslav Šlechta
Zd'ár nad Sázavou,
Czechoslovakia

Skull
Cast glass; cut, ground
Gegossenes Glas, geschnit-
ten, grundiert
H. 16 cm, W. 22 cm
TSB, JK

88 Ivana Šrámková-Šolcová
Prague, Czechoslovakia
Human Character
Cast glass

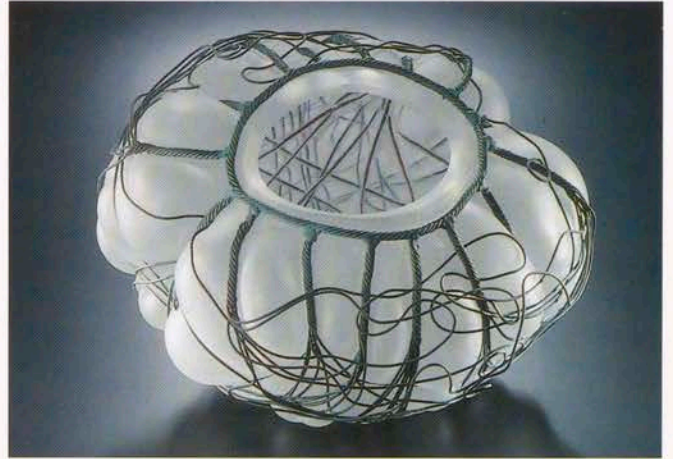
Gegossenes Glas
H. 60 cm, W. 30 cm, D. 10 cm
TSB, SKF

**89 Susan Stinsmuehlen-
Amend**
1112 North Tamarind Avenue
Hollywood, California 90038

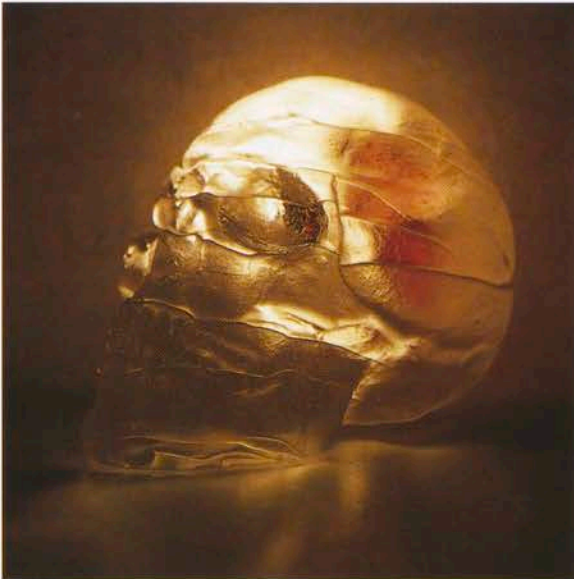
Guardian of Isles
Glass, wood, paint; assembled
Glas, Holz, Farbe, verklebt
H. 92.5 cm, W. 82.5 cm,
D. 22.5 cm
BC, SKF

90 Woo Mee Suh
166-5 Evergreen Terrace
Carbondale, Illinois 62901

Untitled
Cast glass; sandblasted, acid-
etched, painted
Gegossenes Glas, sand-
bestrahlt, säuregeätzt, bemalt
H. 63.5 cm, W. 12.5 cm,
D. 16.3 cm
TSB, BC, SKF



86



87



88



89



90



91

91 Kurt Swanson and Lisa Schwartz
 Pinkwater Glass
 R.D. 10, Church Hill Road
 Carmel, New York 10512
Goblets
 Blown glass
 Geblasenes Glas
 Each: H. 25 cm, W. 9 cm,
 D. 9 cm
 TSB, JK

93 Erika Ulozaite
 Ventos 37-36
 Mažeikiai, Lithuanian, U.S.S.R.
Cicada
 Stained glass, lead;
 sandblasted
 Bunttes Glas, Blei,
 sandbestrahit
 H. 28 cm, W. 62 cm, D. 4 cm
 TSB, SKF

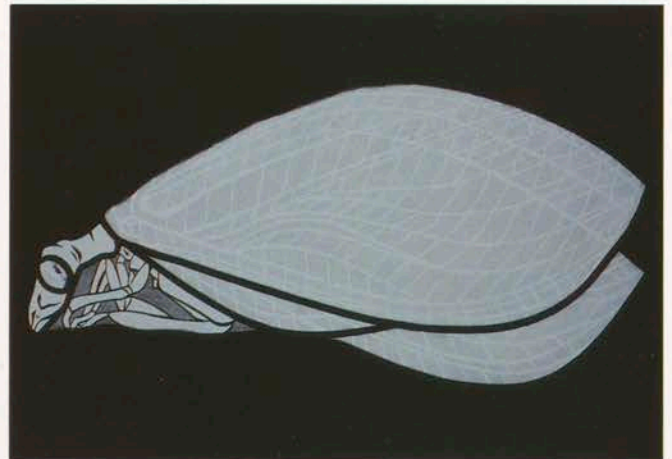
92 Monica Tittel
 Hedelfingerstraße 132
 7000 Stuttgart 61,
 Federal Republic of Germany
Mirror on Steel
 Mirror, steel, wire; drilled, as-
 sembled
 Spiegel, Stahl, Draht, gedrillt,
 verklebt
 H. 200 cm, W. 40 cm,
 D. 0.6 cm
 TSB, JK

94 Bertil Vallien
 Kosta Boda AB
 Åfors
 36104 Eriksmåla, Sweden
Slot
 Sand-cast glass; cut, polished
 Sandgegossenes Glas, ge-
 schliffen, poliert
 H. 70 cm, W. 68 cm, D. 30 cm
 TSB, BC, SKF, JK

95 Mary Van Cline
 1473 Elliott Avenue West
 Seattle, Washington 98119
Greek Vase Series
 Cast photosensitive glass
 Gegossenes, lichtempfind-
 liches Glas
 H. 60 cm, W. 26 cm, D. 13 cm
 BC, JK



92



93



94



95

96 Frank Van den Ham

Nijverheidsstraat 22
2802 AL Gouda,
The Netherlands

Waiting for the Sun

Fused and slumped glass,
steel; etched
Verschmolzenes und abge-
senktes Glas, Stahl, geätzt
H. 18 cm, W. 85 cm, D. 95 cm
BC, JK

Abgesenktes Glas auf Stein,
sandbestrahlt
H. 24 cm, W. 74 cm,
Diam. 74 cm
TSB, JK

97 Valentin M. Vanetik

P.O. Box 211
North Pownal, Vermont 05260

Fortress

Cast glass
Gegossenes Glas
H. 46 cm, W. 28 cm, D. 10 cm
TSB, BC, JK

99 John L. Woodworth

5402 40th Avenue SW
Seattle, Washington 98136

Goblets

Blown and cast glass; as-
sembled
Geblasenes und gegossenes
Glas, verklebt
H. 15.2 cm, W. 7.6 cm,
D. 10.2 cm
TSB, JK

98 Frans Willebrands

Bellamystraat 19
1053 BE Amsterdam,
The Netherlands

Big Bowl-Object

Slumped glass, stone base;
sandblasted, ground, polished,
assembled

100 Riki Yamada

1-60-7 Sakuragaoka
Tama-City
Tokyo, Japan

Growing

Blown and hot-worked glass
Geblasenes und heiß
verarbeitetes Glas
H. 92 cm, W. 18 cm, D. 18 cm
BC, SKF, JK



96



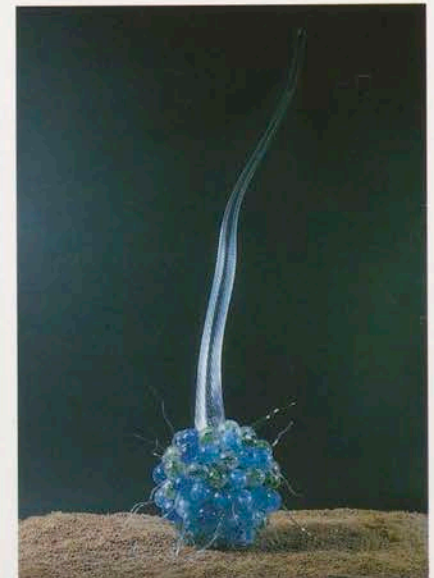
97



98



99



100

This list includes publications added to the Rakow Library of The Corning Museum of Glass since the bibliography for *New Glass Review 11*.

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

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

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

Glass Art (Japan)
Glass Art Magazine
Glass Art Society Journal
Glass Review (Czechoslovakia)
Glasswork (Japan)
Neues Glas/New Glass
New Work
La Revue de la Céramique et du Verre
Stained Glass Quarterly

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

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

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

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

Diese Liste enthält Veröffentlichungen, die seit der Bibliographie in der *New Glass Review 11* zu der Rakow-Bücherei des Corning Glas-Museums hinzugefügt worden sind.

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

Nur bedeutende Buchkritiken sind aufgeführt. Man kann sie unter dem Autor des rezensierten Werkes finden.

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

Glass Art (Japan)
Glass Art Magazine
Glass Art Society Journal
Glass Review (Tschechoslowakei)
Glasswork (Japan)
Neues Glas/New Glass
New Work
La Revue de la Céramique et du Verre
Stained Glass Quarterly

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

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

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

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

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

ANONYMOUS

1. "Absolut Ruffner"
The Crafts Report, v. 16, no. 170, May 1990, p. 51, ill.
Ginny Ruffner work for Absolut advertising series.
2. "Adam Jabłoński"
Szkło i Ceramika, no. 1, 1989, front and back covers, ill.
3. "All-Glass Table"
Glass Interiors (U.K.), Autumn 1990, p. 10, ill.
Salah Kawala table made from glass rods.
4. "Alliance Approves Funding for Works by Four Artists for Permanent Collection"
Renwick Quarterly, June/July/Aug. 1990, pp. 2-3, ill.
Cast glass piece by Howard Ben Tré.
5. "American Craft at the Armory"
Glass Art, v. 5, no. 4, May/June 1990, pp. 22-23, ill.
Craft exhibition. Chris Hawthorne, Robert Spielholz/Kathleen Hargrave, Peter Secrest.
6. "American Craft Council Honors the Field's Finest"
American Craft, v. 50, no. 4, Aug./Sept. 1990, pp. 10-13, ill.
Frances and Michael Higgins, Edris Eckhardt.
7. "American Craft on International Tour"
The Glass Art Society Journal 1989, pp. 90-91, ill.
8. "Anz Glass Prize, 1989"
Ausglass Magazine, Summer 1989, p. 8, ill.
Meza Rijdsdijk, Katy O'Rourke.
9. "L'arredo trasparente"
Casa Vogue, no. 214, Dec. 1989, pp. 182-185, ill.
Glass furnishings by Italian designers.

10. "Artemide: Design spontaneo/Spontaneous Design"
Ottagono, no. 96, Sept. 1990, pp. 152-155, ill.
In Italian and English.
Lamps and lighting.
11. "Artery: Gallery Profiles"
Art Cellar Exchange Magazine (San Diego), v. 2, no. 6, June 1990, p. 19, ill.
Three galleries handling glass.
12. "Artist Updates"
Collector Editions, v. 18, no. 2, March/April 1990, p. 15, ill.
Diana Hobson, Rakow Commission recipient.
13. "Artists News: Staatspreis für Greiner-Perth"
Neues Glas, no. 4, 1990, p. 311, ill.
14. "At the Sklárný Bohemia Glassworks at Poděbrady"
Glass Review, v. 45, no. 1, 1990, pp. 2-5, ill.
15. "Ausstellung Ebeltoft/Dänemark: Glas aus der UdSSR"
Kunst + Handwerk, no. 4, 1990, p. 267, ill.
Soviet glass exhibit at Ebeltoft, Summer 1990.
16. "Award Received"
The Corning Museum of Glass Newsletter, Spring 1990, p. 5, ill.
Cast sculpture award by William Carlson and Steven Weinberg presented to The Corning Museum of Glass by the Art Alliance for Contemporary Glass.
17. "Bagliori colorati scolpiti nel vetro"
Antiquariato, no. 111, Jan. 1990, p. 124, ill.
Vase by glass artist Rinaldi.
18. "Besinnung auf alte Erfolge - Ausbau der modernen Linie"
Porzellan + Glas, no. 10, 1990, pp. 140-141, ill.
Blown and engraved work at Moser glassworks.

19. "Böhmische Glaskunst im Rosenthal-Theater in Selb"
Die Schaulade, v. 65, no. 7, July 1990, p. 43, ill.
Roszypal piece and other Czech glass in Rosenthal theater foyer.
20. "Bottle Village"
Preservation News, v. 30, no. 1, Jan. 1990, p. 8.
21. "Brent Kee Young/Interview"
Glasswork (Kyoto), no. 5, 1990, pp. 18-23, ill.
In Japanese and English.
22. "Cat in the Act"
Ontario Craft, v. 15, no. 2, Summer 1990, p. 8, ill.
Toan Klein vase.
23. "CGCA Announces Four Masterworks Fellowships"
The Journal, a Newsletter for Friends of Wheaton Village, v. 13, no. 1, Jan./Feb./March 1990, p. 3.
William Bernstein, Mary Van Cline, Tom Farbanish, Peter Andres.
24. "Commissions"
American Craft, v. 50, no. 2, April/May 1990, pp. 86-87, ill.
Sculptural and architectural work by Lee Schuette and James Carpenter, Jamie Johnston, Ray King, Craig Elliott.
25. "Commissions: Kathleen Mulcahy and Ron Desmett"
American Craft, v. 50, no. 5, Oct./Nov. 1990, pp. 78-79, ill.
26. "Craft, Crystal and Design"
Corning World, v. 2, no. 3, May/June 1990, pp. 2-3, ill.
Steuben.
27. "Crea: Michaël Prentice"
Table et Cadeau, no. 312, June/July 1990, p. 42, ill.
Glass and metal drinking glasses by American designer.

28. "A Crystal Sanctuary"
Corning World, v. 2, no. 5, Sept./Oct. 1990, p. 2, ill.
Eric Hilton piece for Steuben.
29. "Dale Chihuly Captures the Allure of Ancient Glass with 'Persians'"
Antiques and The Arts Weekly, v. 18, no. 5, Feb. 2, 1990, p. 109.
30. "Dale Chihuly/Interview"
Glasswork (Kyoto), no. 5, 1990, pp. 2-11, ill.
In Japanese and English.
31. "Dana Zámečnicková"
Ausglass Magazine, Winter 1990, p. 5, ill.
Brief article about Zámečnicková's work.
32. "Una danza di vetri e cristalli"
Casa Vogue, no. 222, Sept. 1990, pp. 262-267, ill.
English summary.
Lamps designed by Toni Cordero for Artemide.
33. "Dartington Crystal"
Tableware International, v. 20, no. 1, Feb. 1990, pp. 135-136, ill.
Designers Sara Bowler, Hilary Green, Rachael Woodman.
34. "Design Award for Rachel Woodman"
Glass Circle News, no. 45, Feb. 1990, p. 3, ill.
35. "Designer Profiles: Kroma"
Niche, v. 2, no. 4, Autumn 1990, p. 43, ill.
Murray and Rupama Schwartz dichroic glass windows, jewelry, masks, etc.
36. "Detroit Institute of Arts Receives Major Gift"
Glass Focus, April/May 1990, p. 7.
80 pieces of American and European studio glass.
37. "Digest: Idées lumineuses"
L'Atelier, no. 4, Nov./Dec. 1990, p. 9, ill.
Glass lamp by Stefano Poletti.
38. "Distinctive Character"
Form-Function-Finland, no. 1, 1990, p. 54, ill.
Kerttu Nurminen of Nuutajärvi.
39. "A Drawing Symposium of Glass Artists"
Glass Review, v. 45, no. 1, 1990, p. 22, ill.
Czech glass artists meet to develop designs.
40. "Du Pont Creates Benedictus Award"
Glass Digest, v. 69, no. 13, Dec. 1990, p. 18, ill.
Award for use of laminated glass in architecture designed by Hans Fräbel.
41. "'Durchblicke' - Glas aus der Bundesrepublik Deutschland und der Tschechoslowakei"
Die Schaulade, v. 65, no. 9, Sept. 1990, p. 94, ill.
Frankfurt Fair exhibition included work by Ivana Solcová, Pavel Molnar, Gabriele Küstner.
42. "Dutch Summer is hoorn van overvloed voor glaskunst"
Bulletin, Vereniging van Vrienden van Modern Glas, no. 3, 1990, pp. 3-6.
Overview of exhibitions held in the Netherlands, Summer 1990.
43. "Erocole Barovier 1889-1974"
Domus, no. 712, Jan. 1990, u. p. "Rassegna," ill.
In Italian and English.
Exhibition in Venice, 1989.
44. "Exhibitions"
Craft Arts, no. 17, 1989, pp. 94-95, ill.
Work by Michael Glancy, Chuck Simpson, Gisselle Courtney, James Minson, Thomas Buechner.
45. "Exhibitions"
Craft Arts, no. 20, Oct./Dec. 1990, pp. 113-114, ill.
Work by Setsuko Ogishi, Warren Langley, James Minson, Stephen Skillitzi, Yoko Kuramoto in 1990 Australian shows.
46. "Exhibitions/Ausstellungen"
Neues Glas, continuing series: no. 1, Jan./March 1990 - no. 4, Oct./Dec. 1990.
47. "Exhibitions: The Glass Forest"
Form-Function-Finland, no. 4, 1990, p. 33, ill.
Pauli Partanen.
48. "Expositions actualités: La Magie du verre"
La Revue de la Céramique et du Verre, no. 52, May/June 1990, p. 63, ill.
M. Négréanu, J. P. Raymond in Swiss exhibit.
49. "Fire & Fluidity: Don Parker"
Glass Line, v. 3, no. 5, Feb./March 1990, p. 1+, ill.
Alaskan lampworker.
50. "Forum Design"
Art Aurea, no. 4, 1990, pp. 8-9, ill.
In German and English.
New designs by Markku Salo, Kjell Engman.
51. "Foster/White Fosters Glass Art"
Glass Art, v. 5, no. 5, July/Aug. 1990, pp. 58-59, ill.
Robert Carlson, William Morris, Frederick Heidel.
52. "Freiräume ermöglichen erlebte Kunst"
Porzellan + Glas, no. 3, 1990, pp. 90-91, ill.
Orrefors gallery exhibits: Alberius, Lagerbielke, Englund, Nilsson, Cyrén.
53. "Le Froid et le chaud"
Table et Cadeau, no. 313, Aug./Sept. 1990, p. 119, ill.
Carlo Nason.
54. "Gallery: Glass"
American Craft, v. 50, no. 1, Feb./March 1990, p. 81, ill.
Sidney Hutter, Veruska Vagen, Anthony Coradetti.
55. "Gallery: Glass"
American Craft, v. 50, no. 2, April/May 1990, p. 83, ill.
Work by Dan Dailey, James Watkins, Jude Schlotzhauer, James Holmes, Robert Levin.
56. "Gallery: Glass"
American Craft, v. 50, no. 3, June/July 1990, p. 85, ill.
Tony Hanning, Robert Carlson, Seth Randal, Paul Manners.
57. "Gallery: Glass"
American Craft, v. 50, no. 4, Aug./Sept. 1990, p. 77, ill.
Michael Bokrosh, Michael Jaross and Ginger Kelly, William Bernstein, Irene Frolic, Noel Laue.
58. "Gallery: Glass"
American Craft, v. 50, no. 5, Oct./Nov. 1990, p. 75, ill.
Work by Virginia Hoffman, Bruce Pizzichillo, Rachel Mesrahi, Vincent Olmsted, Ruth Brockmann.
59. "Gallery: Glass"
American Craft, v. 50, no. 6, Dec. 1990/Jan. 1991, p. 79, ill.
Stephen Dale Edwards, J. Kenneth Leap, Diana Hobson, Josh Simpson, Rick Melby.
60. "Gallery Information, Book Reviews, News"
Glasswork (Kyoto), no. 6, Aug. 1990, pp. 52-59, ill.
In Japanese and English.
61. "Garth Edwards/Interview"
Glasswork (Kyoto), no. 5, 1990, pp. 12-17, ill.
In Japanese and English.
62. "Geometry in Glass"
Glass Interiors (U.K.), Autumn 1990, p. 6, ill.
Sculptural work by Clare Lloyd-Goodfellow.
63. "Gift to Pope John Paul II"
Glass Review, v. 45, no. 8, 1990, p. 27, ill.
Glass block engraved with the Last Supper, made at the Moser glassworks, Karlovy Vary.
64. "Giornate napoletane di design"
Abitare, no. 288, Sept. 1990, p. 162, ill.
English summary.
Annibale Oste glass in design event in Naples.
65. "Glas aktuell"
Glaswelt, v. 43, no. 10, Oct. 1990, p. 22, ill.
Glass head by Pavel Molnar.
66. "Glas av Paul Kedelv"
Kulturspridaren från Smålands Museum, no. 1, Jan./March 1990, p. 10, ill.
Exhibit at museum in Växjö.
67. "Glasdesign: Die künstlerischen Ideen von Günter Kehr"
Glaswelt, v. 43, no. 9, Sept. 1990, pp. 90-92, ill.
Lampworked mosaic glass pieces by Kehr.
68. "Glashütte Mizzi: Mit neuen Wegen auf Marktlücken-Kurs"
Die Schaulade, v. 65, no. 7, July 1990, pp. 22-24, ill.
Glassworks in Uttendorf making historical "re-production" glass.
69. "Glass Art Society Conference"
Glasswork (Kyoto), no. 5, 1990, pp. 53-55, ill.
In Japanese.
70. "Glass Artist Mikko Merikallio"
Form-Function-Finland, no. 2, 1990, p. 75, ill.
71. "Glass Gallery Road Trip"
Art Celler Exchange Magazine (San Diego), v. 2, no. 6, June 1990, pp. 8-9, ill.
Galleries that feature studio glass.
72. "Glass: Makoto Ito"
Nagomi, no. 5, May 1990, pp. 92-97, ill.
In Japanese.
73. "Glass on the Rails"
Glass, Monthly Journal of the European Glass Industry, v. 66, no. 9, Sept. 1989, p. 370.
42-foot-high glass sculpture by Alexander Beleschenko for British Rail's Reading station.
74. "Glass School, Royal College of Art"
Glasswork (Kyoto), no. 5, 1990, pp. 46-48, ill.
In Japanese.
75. "Glass Sculpture by Russian Artist on Display at Corning"
Antiques and The Arts Weekly, v. 18, no. 51, Dec. 21, 1990, p. 14.
Lyubov Savelyeva.
76. "The Glasshouse"
Neues Glas, no. 1, 1990, p. 33, ill.
In German and English.
David Taylor, Annette Meech.
77. "Glasskulpturen von Heide-Astrid Betz-Schlierer"
Glasforum, v. 40, no. 1, Feb. 1990, p. 29, ill.
78. "Glasslight"
Niche, v. 3, no. 1, Winter 1990, p. 45, ill.
Chester County, Pennsylvania, blown glass lamp firm.
79. "'Glassworks' Will Be on View during Installation Beginning November 3"
Renwick Quarterly, Sept./Oct./Nov. 1990, p. 3.
Large glass assemblages by Chao, Harned, McDonnell, Schaechter, and Statom open to the public during installation process.
80. "Godbitar från 'Gallery 90'"
Glas och Porslin, v. 60, no. 2, 1990, pp. 22-23, ill.
Work on display at Orrefors gallery: Erika Lagerbielke, Olle Alberius, Helen Krantz, Eva Englund.
81. "Hobson's Choice"
Crafts (U.K.), no. 102, Jan./Feb. 1990, p. 10, ill.
Diana Hobson's commission for The Corning Museum of Glass.
82. "IHM München: Form und Fantasie"
Kunst + Handwerk, no. 3, May/June 1990, p. 175, ill.
Object by Jaroslav Matouš.
83. "Important Information"
Paperweight Collectors Association, Oklahoma Chapter, v. 1, no. 4, Jan. 1990, p. 6.
Biography of Rick Ayotte.
84. "Inaugurata la grande mostra su Ercole Barovier"
Alte Vitrie, v. 2, no. 3, Nov. 1989, p. 26, ill.
85. "Informationen"
Neues Glas, continuing series: no. 1, Jan./March 1990 - no. 4, Oct./Dec. 1990.
News of conferences, new books, etc.
86. "Inspired by Autumn"
Glass Interiors (U.K.), Autumn 1990, p. 8, ill.
Sandblasted bowls and plates designed by Ruth Dressman.
87. "Internationaal centrum voor glaskunst te Schalkwijk"
Glas & Keramiek, no. 5, Oct. 1990, p. 37, ill.
Glass art center at Schalkwijk, the Netherlands.

- 88.** "International Tabletop Award"
Form-Function-Finland, no. 4, 1990, p. 51, ill.
"Geo" glassware by Ken Benson for littala-Nuu-tajärvi.
- 89.** "Jack Ink - Glas"
Weltkunst, v. 60, no. 3, Feb. 1, 1990, p. 231, ill.
Exhibit at Lübeck museum.
- 90.** "Just Imagine"
Design in Finland 1988, pp. 64-65, ill.
Markku Salo.
- 91.** "Kijken met je buik. Douwes Dekker Glas-galerie"
Glas & Keramiek, no. 5, Oct. 1990, p. 39, ill.
Utrecht gallery.
- 92.** "Könige im gläsernen Reich"
Glas + Rahmen, v. 41, no. 11, June 1, 1990,
pp. 648-649, ill.
Views in a Bavarian glasshouse.
- 93.** "Kosta Boda: Synthese aus Design und Handwerkskunst"
Die Schaulade, v. 65, no. 11, Nov. 1990,
pp. 48-50, ill.
Ulrica Hydman-Vallien, Gunnel Sahlin, Kjell Engman.
- 94.** "Kraus Sikes Announces American Craft Award Winners"
The Crafts Report, v. 16, no. 168, March 1990,
p. 56, ill.
Ann Troutner.
- 95.** "Křehká skleněná krása dotváří atmosféru vánoc"
Sklář a Keramik, v. 39, no. 12, 1989, centerfold
pp. 45-48, ill.
Christmas ornaments made in Czechoslovakia.
- 96.** "Kunst mit Glas: Glastransparente Polaritytät"
Glas + Rahmen, v. 41, no. 18, Sept. 1990, p. 936+
ill.
Helga Oexle.
- 97.** "Kunst und Design bei Rosenthal"
Die Schaulade, v. 65, no. 11, Nov. 1990,
pp. 26-27, ill.
Michael Boehm.
- 98.** "Kunstaustellung 'Neues Glas in Europa' begleitet die GLASec 90 Düsseldorf"
Glas + Rahmen, v. 41, no. 18, Sept. 1990, p. 940,
ill.
Exhibition of work of 50 European glass artists.
- 99.** "Kunsthandwerker und Öffentlichkeit. Interview mit fünf Kunsthandwerkern"
Crafts Council Schweiz/Suisse/Svizzera, no. 2,
June 1990, p. 6. In French and German.
Guido Stadelmann.
- 100.** "Kurzübersicht/Vitae"
Neues Glas, continuing series: no. 1, Jan./March 1990 - no. 4, Oct./Dec. 1990.
Biographies of artists whose work appears in each issue.
- 101.** "Les 'Lalique' sur le marché de l'art"
Revue des Industries d'Art Offrir, no. 269, May 1990, pp. 65-86, ill.
Illustrates the cutting and polishing steps in making a Bacchantes vase.
- 102.** "Laminated Glass Innovation Recognised"
Glass, Monthly Journal of the European Glass Industry, v. 67, no. 11, Nov. 1990, p. 481, ill.
Trophy designed by Hans Fräbel.
- 103.** "Lubos Metelak: 25 années de sculpture et de gravure chez Moser"
Revue des Industries d'Art Offrir, no. 272, Sept. 1990, pp. 192-194, ill.
- 104.** "Målerås - Mats Jonasson: Une Verrerie pas comme les autres"
Revue des Industries d'Art Offrir, no. 273, Oct. 1990, pp. 13-15, ill.
- 105.** "Målerås Glasbruk 100 år"
Kulturspridaren från Smålands Museum, no. 1, Jan./March 1990, p. 11, ill.
Exhibit at the museum in Växjö.
- 106.** "Marc Newson progetti tra il 1987 e il 1990"
Domus, no. 714, March 1990, pp. 64-71, ill.
In Italian and English.
Bottles blown on Nijima island by designer Marc Newson.
- 107.** "Marché de l'Art: Pleins feux sur le verre contemporain"
L'Objet d'Art, no. 242, Dec. 1990, p. 18, ill.
Toots Zynsky bowl and other glass in Paris auction.
- 108.** "Marcolin and Glass Art"
Tableware International, v. 20, no. 5, June 1990,
p. 37, ill.
Swedish firm.
- 109.** "Marvin Lipofsky Goes to the USSR"
Glasswork (Kyoto), no. 6, Aug. 1990, pp. 48-49, ill.
In Japanese and English.
- 110.** "Les Matériaux"
Journal du FRAC (Fonds Régional d'Art Contemporain de Haute Normandie, Rouen), single issue, 1990, 4 pp., ill.
Glass artists included in "Les Matériaux" exhibit at Rouen, Oct. 1990.
- 111.** "Matter . . . of Fact"
Matter, v. 1, no. 1, Jan. 1990, p. 17, ill.
Molly Stone.
- 112.** "Maurice Heaton 1900-1990"
American Craft, v. 50, no. 4, Aug./Sept. 1990,
p. 15, ill.
- 113.** "The Message from Mats"
Tableware International, v. 20, no. 5, June 1990,
p. 44, ill.
Mats Jonasson of Målerås Glassworks.
- 114.** "Modernes Glas aus Finnland"
Neues Glas, no. 1, 1990, pp. 40-41, ill.
In German and English.
Circulating exhibition.
- 115.** "Mostre: Ercole Barovier 1889-1974"
Abitare, no. 283, March 1990, p. 102, ill.
English summary.
Exhibition in Venice in 1989.
- 116.** "Museumjaarobject 1990 National Glas-museum"
Bulletin, Vereniging van Vrienden van Modern Glas, v. 4, no. 2, June 1990, pp. 18-19, ill.
Siem van der Marel object.
- 117.** "Näitus 'Belvedere'"
Vikerkaar, no. 3, March 1990, covers and pp. 18-19, 22-23, 26-27, 30-31, ill.
In Estonian.
Literary journal illustrated with work by glass artists Eve Koha, Ivo Lill, Vella Soa, from 1989 exhibition.
- 118.** "NEA Fellowships 1990"
American Craft, v. 50, no. 6, Dec. 1990/Jan. 1991,
pp. 24-35+, ill.
Howard Ben Tré, Richard Marquis, and others.
- 119.** "Neues Glas in Europa"
Kunst + Handwerk, no. 6, Nov./Dec. 1990, p. 415, ill.
Exhibit at Kunstmuseum, Düsseldorf, with work by 50 artists.
- 120.** "New Glass Schools"
The Glass Art Society Journal 1990, p. 112.
Glassblowing school in Cincinnati, Ohio, and stained glass school in Oakland, California.
- 121.** "News"
Domus, no. 715, April 1990, u. p., ill.
New glass lines at Baccarat, Salviati, Sarpaneva for Venini, Barovier & Toso, Moretti, and others.
- 122.** "News"
Domus, no. 718, July/Aug. 1990, u. p., ill.
New Lalique designs; Daum "coral" in pasta di vetro; Venetian chalice designed by Yoichi Ohira.
- 123.** "News and Events"
The Glass Art Society Journal 1989, pp. 80-82.
- 124.** "News/Gallery Information"
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 53-58, ill.
In Japanese.
- 125.** "News: Donald Friedlich"
Ornament, v. 14, no. 1, Autumn 1990, p. 26, ill.
Jewelry craftsman designs glass brooches.
- 126.** "News: Vetri inglesi"
Domus, no. 720, Oct. 1990, u. p., ill.
The Glasshouse, London.
- 127.** "NICHE Awards Honor Nation's Best"
The Crafts Report, v. 16, no. 166, Jan. 1990,
p. 1 A, ill.
Award designed by Stephen Jon Clements.
- 128.** "Northeast Artist Pages"
New Art Examiner, v. 17, no. 7, March 1990,
pp. 4-A and 30-A, ill.
Kathleen Mulcahy.
- 129.** "Notable Works: Glassmost '89"
Professional Stained Glass, v. 10, no. 6, June 1990, pp. 68-69, ill.
Art Glass Association of Southern California exhibition, San Diego.
- 130.** "Notes: Soviet Artist Receives Rakow Commission"
Journal of Glass Studies, v. 32, 1990, p. 209.
Lyubov Ivanovna Savelyeva.
- 131.** "Nytt i Glasriket"
Sköna Hem, no. 2, 1990, p. 235, ill.
New glass seen in Orrefors gallery.
- 132.** "On en parlera: Bernard Pictet"
Table et Cadeau, no. 313, Aug./Sept. 1990, p. 120, ill.
French designer.
- 133.** "On en parlera: Christine Lievin"
Table et Cadeau, no. 314, Oct. 1990, p. 34, ill.
French designer.
- 134.** "On en parlera: Elisabeth Cibot"
Table et Cadeau, no. 316, Dec. 1990, p. 37, ill.
Glass artist and designer.
- 135.** "Où va notre verrerie?"
Revue des Industries d'Art Offrir, no. 270, June 1990, pp. 11-29, ill.
Old and new glass from French firms.
- 136.** "Paperweights: Eine runde Sache macht von sich reden"
Porzellan + Glas, no. 2, 1990, pp. 214-217, ill.
Paperweights from Caithness and other firms.
- 137.** "Peacock Glass Works"
The Crafts Report, v. 16, no. 168, March 1990,
p. 28, ill.
Indiana paperweight business.
- 138.** "Penn Smith Glass"
Glass Interiors (U.K.), Autumn 1990, p. 8, ill.
Blown glass ornaments by Sally Penn Smith, Gateshead.
- 139.** "Pilchuk [sic] Glass Collection at Seattle's Pacific First Centre"
Antiques and The Arts Weekly, v. 18, no. 6, Feb. 9, 1990, p. 97.
The Prescott collection of works made by 36 artists at Pilchuck.
- 140.** "Poetry in Glass: A Retrospective Exhibit of the Work of Paul Stankard"
Bergstrom-Mahler Museum Preview, no. 27, June/July/Aug. 1990, p. 1, ill.
- 141.** "Portfolio"
Glasswork (Kyoto), no. 7, Dec. 1990, pp. 28-32, ill.
In Japanese and English.
Fumiaki Uzawa, Shinji Yonehara, Preston Singletary, Paul Kosberg, Latchezar Boyadjiev.
- 142.** "Portfolio: Ajin Togashi"
Glasswork (Kyoto), no. 5, 1990, p. 35, ill.
In Japanese and English.
- 143.** "Portfolio: David Dowler"
Collector Editions, v. 18, no. 3, May/June 1990,
p. 57, ill.
- 144.** "Portfolio: James Houston"
Collector Editions, v. 18, no. 1, Jan./Feb. 1990,
p. 58, ill.
- 145.** "Portfolio: James Watkins"
American Craft, v. 50, no. 4, Aug./Sept. 1990,
pp. 56-57, ill.

146. "Portfolio: Ki-Ra Kim Noh, Melodie Beylik, Nakata Kazushi, Makato Shimazaki" *Glasswork* (Kyoto), no. 4, Jan. 1990, pp. 41–44, ill. In Japanese.
147. "Portfolio: Lee Hervey" *American Craft*, v. 50, no. 6, Dec. 1990/Jan. 1991, pp. 48–49, ill. Cast glass sculpture.
148. "Portfolio: Neal Drobnis" *American Craft*, v. 50, no. 1, Feb./March 1990, pp. 62–63, ill.
149. "Portfolio: Olle Alberius" *Collector Editions*, v. 18, no. 5, Sept./Oct. 1990, p. 52, ill.
150. "Portfolio: Peter Mangan" *Glasswork* (Kyoto), no. 5, 1990, p. 37, ill. In Japanese and English.
151. "Portfolio: Teiko Mochinaga" *Glasswork* (Kyoto), no. 5, 1990, p. 34, ill. In Japanese and English.
152. "Portfolio: Thomas Farbanish" *American Craft*, v. 50, no. 5, Oct./Nov. 1990, pp. 52–53, ill.
153. "Portfolio: Yasuko Tokita" *Glasswork* (Kyoto), no. 5, 1990, p. 36, ill. In Japanese and English.
154. "Portfolio No. 76: Paddy Robinson" *Craft Arts* (Sydney), no. 19, July/Sept. 1990, p. 83, ill. Carved, engraved, and laminated float glass sculptures.
155. "Prague's Newest Fountain" *For You from Czechoslovakia*, no. 2, June 1989, p. 78, ill. Pavel Trnka.
156. "Product Line: Where Art Thou, Steuben?" *Corning World*, v. 2, no. 6, Nov./Dec. 1990, p. 18, ill. Three Shakespearean-themed works commissioned by Steuben.
157. "Il punto di vista di Casa Vogue" *Casa Vogue*, no. 216, Feb. 1990, p. 73, ill. Glass object designed by Sottsass.
158. "Rakow Commission: A Message of Peace" *The Corning Museum of Glass Newsletter*, Winter 1990, p. 3, ill. Mold-blown, enameled piece by Lyubov Saveleyeva.
159. "Rastal-Designer Horst Bartels bei New Glass/New York '90 ausgezeichnet" *Die Schaulade*, v. 65, no. 7, July 1990, p. 44, ill. Flask set by Horst Bartels.
160. "Return Engagement: Scottish Cabinet-maker Reproduces Ancient Roman Glass Masterpieces" *The Corning Museum of Glass Newsletter*, Summer 1990, pp. 1–4, ill. George Scott re-creates Roman cage cups.
161. "Riedel at Tiffany's – Design Continuity" *Continental Homewares*, Fall 1990, pp. 42–43, ill. Riedel designs and Frank Lloyd Wright re-editions for Tiffany.
162. "A Season of Light" *Glass Art*, v. 6, no. 1, Nov./Dec. 1990, pp. 34–35, ill. Exhibition at Davenport, Iowa, museum.
163. "Shop News" *Bergstrom-Mahler Museum Preview*, no. 26, March/April/May 1990, p. 6, ill. Harry and Kathleen Boyer, Michigan glass-blowers.
164. "Showcase" *Glass Art*, v. 5, no. 5, July/Aug. 1990, p. 76, ill. John de Wit, Michael Jaross/Ginger Kelly, panel by Hendrix and Landers Studio.
165. "Showcase: David Schwarz, Zoe Adorno" *Glass Art*, v. 5, no. 6, Sept./Oct. 1990, p. 44, ill.
166. "Showcase: Kathy McClelland-Cowan, Michael Mangiafico, Yoshihiro Kusagaya" *Glass Art*, v. 5, no. 3, March/April 1990, p. 68, ill.
167. "Sklářské výstavy v Praze a v Brně" *Umění a Remesla*, no. 2, 1990, pp. 9–10, ill. Ivana Solcová, Gizela Sabóková.
168. "Sotheby's Auction a Boon for Creative Glass Center" *The Crafts Report*, v. 16, no. 171, June 1990, p. 46.
169. "Den stora glasoffensiven ..." *Sköna Hem*, no. 1, 1990, p. 171, ill. Brief article about Ingeborg Lundin.
170. "Szklo ve žďárském muzeu" *Ateliér*, Sept. 3, 1990, p. 4, ill. Czech glass sculpture exhibit at Okresni Museum, Žďár nad Sázavou.
171. "Tiziano vetraio" *Casa Vogue*, no. 225, Dec. 1990, p. 148, ill. English summary. Three blown glass pieces depicted in Titian's paintings created by the firm Accademia.
172. "Tosca Overdiep debuteert solo bij Arti-Choque" *Bulletin, Vereniging van Vrienden van Modern Glas*, no. 3, 1990, pp. 7–10, ill. Exhibition of Overdiep's work at a Velp gallery.
173. "Trasparenze a Parigi" *Casa Vogue*, no. 216, Feb. 1990, p. 123, ill. English summary. Olivier Gagnère, Pascal Mourgue.
174. "Tyskt Glas – ett levande hantverk" *Glas och Porslin*, v. 60, no. 2, 1990, pp. 11–13, ill. General article on German glassmaking.
175. "Vase Line" *Architectural Digest*, v. 47, no. 2, Feb. 1990, p. 256, ill. Brief article: Anthony Stern.
176. "Vera Walther – Aus Freude am Glas" *Die Schaulade*, v. 65, no. 11, Nov. 1990, pp. 76–77, ill. Willebadessen tableware firm.
177. "Vernisazhu: Al'gimantas Stoshkus" *Dekorativnoe Iskusstvo SSSR*, no. 11 (384), 1989, cover and pp. 40–41, ill. Sculptural work by A. Stoshkus.
178. "Verre bohémien contemporain" *Le Courrier des Métiers d'Art*, no. 89, Jan./Feb. 1990, pp. 8–9, ill. Paris exhibition.
179. "Verrerie suédoise: Kosta Boda, aujourd'hui" *Revue des Industries d'Art Offrir*, no. 273, Oct. 1990, pp. 9–12, ill. Ulrica Hydman-Vallien.
180. "Vessels' Show Offers Toast to Art of Drink" *Antiques and The Arts Weekly*, v. 18, no. 51, Dec. 1990, p. 24, ill. American Craft Museum exhibit includes glass by Fred Tschida, William Bernstein.
181. "Vetri e tappeti di Federica Marangoni" *Abitare*, no. 290, Nov. 1990, p. 96, ill. English summary. Marangoni glassware in Milan show.
182. "Vitrazhi iz shtata Ogaio (SCHA)" *Dekorativnoe Iskusstvo SSSR*, no. 11 (384), 1989, pp. 30–31, ill. Work by Ohio artist Henry Halem.
183. "Vittorio Gottardi Prize" *Glass. Monthly Journal of the European Glass Industry*, v. 66, no. 9, Sept. 1989, p. 341, ill. A Venini bowl is awarded by International Commission on Glass.
184. "Wilhelm Wagenfeld verstorben" *Kunst + Handwerk*, no. 4, 1990, p. 286.
185. "William Morris, Master of His Art" *Pioneer Square Exhibitions*, Dec. 1990, p. 7, ill. Exhibit in Seattle.
186. "Z tvorby Jaroslava Svobody" *Sklář a Keramik*, v. 40, no. 6, 1990, pp. 21–24, ill.
187. "Zeitgeist Glas – Edelstahl" *Glas + Rahmen*, v. 41, no. 6, March 1990, p. 297, ill. Glass and steel sculpture by Heide-Astrid Betz-Schlierer.
188. "Zur Erinnerung den Glasgestalter Roberto Niederer: ... denn Glas ist meine Liebe" *Glaswelt*, v. 43, no. 5, May 1990, pp. 22–23, ill. Glass work and philosophy of Niederer.
189. "2nd New Zealand Crafts Biennale" *Craft Arts* (Sydney), no. 18, March/June 1990, p. 94, ill. Bowl by Peter Raos.
190. "20 let výroby lustrů" *Sklář a Keramik*, v. 40, no. 5, 1990, centerfold pp. 17–20, ill. Chandeliers made at Železny Brod.
191. "1989 Conference Highlights: The Glass Orchestra Strikes Right Note" *The Glass Art Society Journal* 1989, p. 69, ill.
192. ADLEROVÁ, ALENA "Czechoslovak Artists at the Exhibition of Glass Sculptures in Liège" *Glass Review*, v. 45, no. 1, 1990, pp. 20–21, ill.
193. "Gizela Šabóková's New Works" *Glass Review*, v. 45, no. 6, 1990, pp. 12–15, ill.
194. "Glasplastiken Ivan Mareš" *Neues Glas*, no. 1, 1990, pp. 27–30, ill. In German and English.
195. "Ivan Mareš's Sculptures" *Glass Review*, v. 45, no. 7, 1990, pp. 24–26, ill.
196. *Současné Užité Umění: Sklo, Keramika, Tapiserie, Sperrk (Autorská Individuální Tvorba)* [Prague]: Severočeská Galerie Výtvarného Umění v Litoměřicích, 1979, [18] pp., ill. 1979 exhibition included many Czech glass artists: Jelínek, Plátek, Klein, and a few others illustrated.
197. AJVAZ, MICHAL "Espace Verre – středisko sklářských řemesel v Montreálu" *Sklář a Keramik*, v. 39, no. 11, 1989, inside covers, ill. Visit to Espace Verre, Quebec.
198. ALBERTAZZI, LILIANA "Lyons" *Contemporanea*, v. 3, no. 3, March 1990, pp. 38–39, ill. Larry Bell piece at the Musée d'Art Contemporain, Lyons.
199. ALLEN, CRAIG "1989 Milan Furniture Fair" *Crafts* (U.K.), no. 102, Jan./Feb. 1990, pp. 48–49, ill. Bořek Šipek.
200. ANDERSON, NOLA "Pranks and Prunts" *Craft Arts* (Sidney), no. 17, 1989, 50–54, ill. Richard Marquis.
201. ANDRÉANI, CAROLE "Expositions actualités: Dana Zámečnicková (Paris); Sylvie Gaudin (Coutances); Erich Schamschula (Paris)" *La Revue de la Céramique et du Verre*, no. 55, Nov./Dec. 1990, pp. 57–58, ill.
202. "Expositions actualités: Gisela Sabokova" *La Revue de la Céramique et du Verre*, no. 52, May/June 1990, p. 59, ill. Review of Paris exhibit.
203. "Expositions actualités: Le Regard d'Ann Wolff" *La Revue de la Céramique et du Verre*, no. 53, July/Aug. 1990, p. 54, ill.
204. "Expositions actualités: Les 20 ans du Pontil à Dieulefit" *La Revue de la Céramique et du Verre*, no. 54, Sept./Oct. 1990, p. 54, ill. Anniversary of Claude and Florence Morin's glass studio, June 1990.
205. "Expositions actualités: Matières et Lumières"

La Revue de la Céramique et du Verre, no. 54, Sept./Oct. 1990, p. 53, ill.
Chartres exhibition of new work by French glass artists.

206. "Expositions actualités: PAAS"
La Revue de la Céramique et du Verre, no. 55, Nov./Dec. 1990, p. 56, ill.
Paris exposition included glass by Jean-Luc Garcin, Danielle Froudière, Scott Slagerman, Barquère, Thierry Baudry.

207. "Expositions actualités. Pascal Mourgue: La Mémoire de l'eau"
La Revue de la Céramique et du Verre, no. 50, Jan./Feb. 1990, p. 60, ill.
Paris exhibition.

208. "Expositions actualités: Verre en fête à la ferme"
La Revue de la Céramique et du Verre, no. 54, Sept./Oct. 1990, p. 52, ill.
Claude Morin, Jean-Pierre Umdenstock, and others at a workshop at Rouen.

209. "Fontaine de Bernard Lallemand"
La Revue de la Céramique et du Verre, no. 50, Jan./Feb. 1990, p. 61, ill.
Metal and glass fountain in Vitry-sur-Seine.

210. "Ginny Ruffner: Idées folles et drôles de machines"
La Revue de la Céramique et du Verre, no. 50, Jan./Feb. 1990, cover and pp. 44-46, ill.

211. "Mobilier de terre et de verre"
La Revue de la Céramique et du Verre, no. 51, March/April 1990, pp. 63-65, ill.
Danny Lane glass furniture.

212. "Quartz-Diffusion: Un Marketing à visage humain"
La Revue de la Céramique et du Verre, no. 51, March/April 1990, p. 49, ill.
Paris gallery.

213. "Rencontre: Denis Goudenhooff et la galerie Complément d'Objet"
La Revue de la Céramique et du Verre, no. 55, Nov./Dec. 1990, p. 54, ill.
Interview with ceramics and glass gallery owner, Rouen.

214. "Warren Langley, un homme de défi"
La Revue de la Céramique et du Verre, no. 55, Nov./Dec. 1990, pp. 42-45, ill.

215. ANDREWS, PAULA
"Paula Andrews"
British Artists in Glass, no. 2, 1990, pp. 8-9, ill.
Glassworking at University of Kansas.

216. ANFAM, DAVID
"Views and Reviews: Evaluating a Radical Decade"
Art International, no. 12, Autumn 1990, pp. 94-95, ill.
"New Sculpture 1965-1975" at the Whitney Museum includes neon.

217. ANTWERP. L'ANVERRE
Objet de verre l'Anverre
Antwerp: the gallery, 1989, [20] pp., ill.
Exhibition of work by L'Anverre studio members Sam Schanzer, Edward Leibovitz, Marc Melis, Armin Homolka, Jiří Šuhájek.

218. APPLETON, STEVEN
"Found Technology: Keith Sonnier"
Artweek, v. 21, no. 13, April 5, 1990, p. 13, ill.
Works include neon.

219. ARANGO, JORGE
"The Glass Struggle"
Matter, v. 1, no. 3, May 1990, pp. 8-11, ill.
"Art versus craft" and "sculptural form versus the vessel" issues.

220. "Matter of Glass"
Matter, v. 1, no. 3, May 1990, cover and p. 6, ill.
Mary Kay Simoni.

221. "Matter of . . . Glass"
Matter, v. 1, no. 5, Sept. 1990, p. 6, ill.
Michael Joplin.

222. ARGYROPOLOUS, ANDY
"Reviews: Joseph Litzenberger"

New Art Examiner, v. 17, no. 11, Summer 1990, p. 38, ill.
Sculpture includes glass.

223. ARONOV, VLADIMIR
"Il caso Boris Smirnov"
Casa Vogue, no. 218, April 1990, pp. 172-175, ill.
English summary.
Russian glass artist.

224. ARONSON, MARGERY
"Glorious Glass: A Salute to the Pilchuck Glass School"
The Glass Art Society Journal 1990, pp. 33-34, ill.

225. ARTÉUS, MARGARETA
"Sinnenfreude, Lebenslust"
Glaswelt, v. 43, no. 10, Oct. 1990, pp. 84-85, ill.
Gunnel Sahlin of Kosta Boda.

226. ARTS FESTIVAL OF ATLANTA
36th Arts Festival of Atlanta, 1989 Catalogue
Atlanta: the festival, 1989, 68 pp., ill.
Nine glass artists, pp. 32-40.

227. ASSOCIAZIONE PER LO STUDIO E LO SVILUPPO DELLA CULTURA MURANESE
Premio Murano
Murano, Venice: Associazione per lo Studio e lo Sviluppo della Cultura Muranese con il patrocinio del Comune di Venezia e la collaborazione del Museo Vetrario di Murano, 1989, 77 pp., ill.
Drawings and completed pieces in the third glassmaking competition in Murano.

228. ATHENS. GEORGIA MUSEUM OF ART
City on a Hill: Twenty Years of Artists at Cortona
Athens: Georgia Museum of Art, The University of Georgia, 1989, 186 pp., ill.
Piece by Larry Millard.

229. AUGUSTA, KAREL
"Historie a současnost škrldovické sklárny Ústředí uměleckých řemesel"
Sklář a Keramik, v. 40, no. 3, 1990, inside covers and centerfold, ill.
Škrldovice glassworks.

230. AUTOGENA, LISE
"Bildwerk Sommerakademie Frauenau"
Neues Glas, no. 1, 1990, p. 44, ill.
In German and English.
Second summer course in art and glass techniques at Frauenau.

231. AVGIKOS, JAN
"The New Sculpture 1965-1975"
Flash Art, no. 153, Summer 1990, pp. 138-139, ill.
Whitney Museum exhibition includes Keith Sonnier, Barry Le Va, Robert Smithson.

232. BABEY, MARIE-FRANÇOISE
"Viva Ulrica"
Table et Cadeau, no. 307, Jan. 1990, p. 106, ill.
Ulrica Hydman-Vallien.

233. BAKER, PATRICIA
"Exhibitions: David Reekie"
Glass (New York Experimental Glass Workshop), no. 39, 1990, pp. 50-51, ill.

234. "Reviews: Winter Lights"
Crafts (U.K.), no. 104, May/June 1990, p. 55, ill.
Stephen Procter exhibit in Farnham, England.

235. BANDINI, MIRELLA
"Exhibitions: Oltreluce"
Contemporanea, v. 3, no. 6, Summer 1990, p. 112, ill.
Light sculptures: Mario Merz, Dan Flavin, Keith Sonnier, Stephen Antonakos, and others.

236. BARCELONA. INVERNADERO
Federica Marangoni: Fragmentos de luz en la catedral del Mito = Federica Marangoni: Fragments of Light in the Cathedral of the Myth
Barcelona: Centre del Vidre, Ajuntament de Barcelona, 1989, 44 pp., ill.
Venetian artist uses glass, neon, mirrors.

237. BAROVIÉRE MENTASTI, ROSA
"Archimede Seguso compie ottant'anni"
Rivista della Stazione Sperimentale del Vetro, v. 19, no. 4, July/Aug. 1989, pp. 305-306, ill.
Seguso is 80 years old.

238. BARR-GLOVER, FAITH
"The Fool's Journey: Robert Carlson on Existential Faith in Creativity"

The Glass Art Society Journal 1990, pp. 42-44, ill.

239. BÄTE, ULRICH
"Freisprechung in Koblenz"
Glaswelt, v. 43, no. 10, Oct. 1990, p. 98+, ill.
Work by Ursula Nowak, Thomas Schmickler, Domenicus Dedy in Koblenz fair.

240. "Ordern im Halbjahrestakt"
Glaswelt, v. 43, no. 10, Oct. 1990, p. 138+, ill.
New glass at the Frankfurter fair.

241. BAUMANN, H. TH.
H. Th. Baumann: Design 1950-1990 (Text: H. Th. Baumann, Volker Kapp, Wilhelm Sieman)
Hohenberg an der Eger: Museum der Deutschen Porzellan Industrie, 1990, (Schriften und Kataloge . . . Bd. 18), 276 pp., ill.
Glass, pp. 134-338.

242. BAYLISS, ARLO
"Belief Is Somehow Greater Than Knowledge"
British Artists in Glass, no. 2, 1990, pp. 4-6, ill.
Author's experience of working at Pilchuck.

243. BEAUMONT, THIERRY DE
"Aux portes du style: Marco de Guelzli"
L'Atelier, no. 2, 1990, pp. 26-28, ill.
English summary.

244. "Captain Glass: Bertil Vallien"
L'Atelier, no. 2, 1990, pp. 48-49, ill.
English summary.

245. BECKMAN, ULF
"Färg i minnets ljus"
Form, v. 86, no. 7 (669), 1990, pp. 18-23, ill.
English summary.
Göran Wärf vase.

246. "Formrevy: Sinnlighetens glaskonst"
Form, no. 1, 1990, p. 7, ill.
Sigurd Persson.

247. BÉLANGER-TAYLOR, DENISE
"Commentary: Imitation Versus Inspiration"
Ontario Craft, v. 15, no. 2, Summer 1990, pp. 32-33, ill.
Protecting original designs.

248. BELL, JUDITH
"Matter of . . . Glass"
Matter, v. 1, no. 6, Nov. 1990, p. 6, ill.
Barry Entner.

249. BELFRAME, OLGA
"Le scelte dell'Ente locale per il rilancio delle produzioni vetrarie/The Policy of the Town Council for the Relaunching of Glass-making"
Alte Vitrie, v. 2, no. 3, Nov. 1989, pp. 2-3, ill.
Town of Altare begins artisan production of glass.

250. BERÁNEK, JAROSLAV
"The Glass and Paintings of Jiří Šuhájek"
Glass Review, v. 45, no. 1, 1990, pp. 17-19, ill.

251. "I Shall Not Say Goodbye . . ."
Glass Review, v. 45, no. 1, 1990, pp. 14-16, ill.
Japanese student Setsuko Miura studies with Jan Mareš and other Czech artists.

252. BERGER, ALLISON
"Allison Berger: A Personal Vocabulary"
Glass (New York Experimental Glass Workshop), no. 42, Winter 1990, pp. 44-49, ill.

253. BERKMAN, SUE
"Material Value: Breaking Into Glass"
Esquire, Feb. 1985, [2 pp.], ill.
Collecting contemporary glass.

254. BERLIN. STAATLICHE MUSEEN
Kunsthandwerk der Gegenwart Zeitgenössische Arbeiten aus der DDR in der Sammlung des Berliner Kunstgewerbemuseums (Text: Christiane Keisch)
Berlin: the museum, 1989, 152 pp, ill.
Glass by German Democratic Republic artists, pp. 125-138.

255. BETHESDA, MARYLAND. THE GLASS GALLERY
Four Australian Glass Artists
[s. 1]: Australia Council; Victoria: Brush & Abacus, n. d. [1990?], 6-p. brochure., ill.
Artists Tony Hanning, Warren Langley, Brian Hirst, Vicki Torr.

- 256. BILLECI, ANDRE G.**
"Glassmaking in India"
The Glass Art Society Journal 1989, pp. 34-36, ill.
- 257. BIOT. GALERIE INTERNATIONALE DU VERRE**
Verriales 90: Les pâtes de verre
Biot: the gallery, 1990, (Verriales 90), 27 pp., ill. In English.
Exhibition of work by eight *pâte de verre* artists.
- 258. BISKEBORN, SUSAN**
Artists at Work: Twenty-five Glassmakers, Ceramists, and Jewelers
Seattle and Anchorage: Alaska Northwest Books, 1990, 159 pp., ill.
Glass artists Sonja Blomdahl, Ruth Brockmann, Paul Marioni, Joey Kirkpatrick/Flora Mace, William Morris, Ginny Ruffner.
- 259. "Rings of Fire"**
Creative Ideas for Living, March/April 1990, pp. 48-52, ill.
Sonja Blomdahl.
- 260. BLAUENSTEINER, CHARLOTTE**
"Klarheit und Sprödigkeit: Glas von Fritz Prehal"
Kunst + Handwerk, no. 5, Sept./Oct. 1990, pp. 328-329, ill.
- 261. BODONYI, EMÖKE**
"A Magyar üveg 1990-ben"
Uj Művészet (Budapest), v. 1, no. 2, Nov. 1990, pp. 33-34, ill.
News of 1990 Hungarian glass exhibits, symposia.
- 262. BOETTGER, SUZAN**
"Exhibitions: Donald Lipski"
Glass (New York Experimental Glass Workshop), no. 41, Fall 1990, p. 52, ill.
New York exhibit.
- 263. BONAGUIL. LES JURANDES**
Comme une image dans l'eau: fixés sous verre. Fred Bourguignon, Les Jurandes, Bonaguil
Bonaguil, France: Les Jurandes, 1990, [7] pp., ill.
- 264. BONUOMO, MICHELE, ED.**
Italo Scanga
[s. l.]: Amalfi Arte, 1989, 146 pp., ill.
In English and Italian.
Includes glass cups and vases.
- 265. BOTTI MONTI, ADRIANA**
"Tra le righe"
Casa Vogue, no. 222, Sept. 1990, pp. 284-291, ill. English summary.
Vases designed by Barovier, Starck, Kuramata, Sottsass, Lalique, Mian, Šipek, P. Picasso.
- 266. BOURDON, DAVID**
"Chihuly: Climbing the Wall"
Art in America, v. 78, no. 6, June 1990, pp. 164-167+, ill.
Chihuly's recent exhibitions.
- 267. BRANCA, ERMANN**
"Intervista ad Augusto e Raffaello Bormioli: Dalla tradizione alla sperimentazione"
Arte Vitree, v. 2, no. 3, Nov. 1989, pp. 4-8, ill. English summary.
Interview with the Bormioli brothers, glassmakers in Altare.
- 268. BRANCA, MARIA GABRIELLA**
"Il museo di arti decorative di Losanna"
Arte Vitree, v. 3, no. 1, July 1990, pp. 31-32, ill.
Contemporary glass at Lausanne museum; Clif-ford Rainey and Břetislav Novák pieces.
- 269. BRANDT, FREDERICK R.**
Late 20th-Century Art: Selections from the Sydney and Frances Lewis Collection in the Virginia Museum of Fine Arts
Richmond: Virginia Museum of Fine Arts, 1985, 206 pp., ill.
Includes Christopher Wilmarth piece.
- 270. BRANZI, ANDREA**
"Vetri di Sergio Asti"
KOS, Rivista di scienza e etica, no. 52, Jan. 1990, p. 5 and illustrations throughout issue.
- 271. BRAY, CHARLES**
"Contemporary European Sculpture in Glass at Liège"
British Artists in Glass, no. 2, 1990, pp. 10-11, ill.
Review of exhibition held in Liège bank building.
- 272. BREDIKHINA, LIUDMILA**
"Konfigurativnost': siedy v prostranstve"
Dekorativnoe Iskusstvo SSSR, no. 10 (395), 1990, pp. 4-7, ill.
English summary.
Sculptural pieces constructed of sheet glass by Oleg Kulik.
- 273. BREMEN. GALERIE MONICA BORGWARD**
Neues Glas vor der Lampe Geblasen
Bremen: the gallery, 1990, 108 pp., ill.
Lampworking by more than 40 artists from various countries.
- 274. BREMEN. MONICA TRÜJEN GALERIE**
"Musik und Glas," "Meister der Gravur" und *Handels Jacob-Kalähne Scherenschnitte*
Bremen: the gallery, 1988, [49] pp., ill.
Exhibition of glass engraved with musical themes by various European artists.
- 275. BRIAND-LE BOT, HUGUETTE, ED.**
"Traverses 46"
Centre National d'Art et de Culture Georges Pompidou, Centre de Création Industrielle, no. 46, March 1989, 162 pp., ill.
16 essays by various authors on glass as a technical material (scientific uses, architecture, photography) and as an art form (studio glass, stained glass, symbolism in film).
- 276. BRIERS, DAVID**
"Reviews: The Engraved Glass of David Peace"
Crafts (U.K.), no. 106, Sept./Oct. 1990, p. 57, ill.
Exhibition at Bath and Kingswinford sites.
- 277. BRITTON, ALISON**
"Taking the Initiative"
Crafts (U.K.), no. 97, March/April 1989, pp. 14-15, ill.
Diana Hobson and other craftspersons in Farnham workshop.
- 278. BROADRUP, ELIZABETH**
"Commissions: Deborah and Eric Staller in Osaka"
Sculpture, v. 9, no. 5, Sept./Oct. 1990, p. 17, ill.
Installation with paperweights and optical fibers.
- 279. BROADRUP, ELIZABETH AND LEIGH, ANDREW**
"Commissions: John David Mooney in Chicago"
Sculpture, v. 9, no. 5, Sept./Oct. 1990, p. 19, ill.
Light sculpture.
- 280. BRYAN, HARVEY**
"Drawing with Light"
Progressive Architecture, v. 71, no. 11, Nov. 1990, pp. 132-134, ill.
Describes neon and "what designers need to know about using it."
- 281. BUFFALO. BURCHFIELD ART CENTER, BUFFALO STATE COLLEGE**
Craft Art 1990 [from] Western New York
Buffalo: the center, 1990, 64 pp., ill.
Pâte de verre piece by Charlotte Boone.
- 282. BURNEY, JAN**
"Different Thuns"
House & Garden, v. 162, no. 4, April 1990, pp. 182-187+, ill.
Includes glassware by Matteo Thun.
- 283. BUSCARLET, ALAIN**
"Concrete-Neon: A Paradoxical Alliance in Modern Sculpture"
Leonardo, v. 23, no. 1, 1990, pp. 31-34, ill.
- 284. BYRD, RACHEL**
"Matter of . . . Glass"
Matter, v. 1, no. 4, July 1990, p. 6, ill.
David Levi, Dimitri Michaelides, Sam Stang of Ibox Glass Studio.
- 285. CAMERON, DAN**
"Incidents of Robert Smithson"
Flash Art, v. 23, no. 155, Nov./Dec. 1990, pp. 103-107, ill.
- 286. CAPALBO, CARLA**
"Colors of the Night"
Vogue Décoration, no. 29, Dec. 1990/Jan. 1991, pp. 176-180, ill.
Contemporary lamps and chandeliers by Carlo Moretti, Venini, Artemide, Cordero, and others.
- 287. CENTRE INTERNATIONAL DE RECHERCHE SUR LE VERRE (CIRVA)**
30 Vases sur le CIRVA (Text by Françoise Guichon and Gilbert Durand)
Marseille: CIRVA; Michel Aveline Editeur, 1989, 71 pp., ill.
In French and English.
Vessels by 30 international glass artists.
- 288. CHAMBERS, KAREN S.**
"Auction Benefits New York Experimental Glass Workshop"
Craft Arts (Sydney), no. 19, 1990, pp. 101-102, ill.
- 289. "Dan Dailey, a Designing Character"**
Neues Glas, no. 1, 1990, pp. 10-19, ill.
In English and German.
- 290. "Exhibitions: Stanislav Libenský & Jaroslav Brychtová"**
Glass (New York Experimental Glass Workshop), no. 41, Fall 1990, p. 53, ill.
New York exhibit.
- 291. "Glass in 1990: The European View"**
Art Today, v. 5, no. 1, 1990, pp. 32-37, ill.
- 292. "Moving into Design"**
The World & I, v. 5, no. 9, Sept. 1990, pp. 226-231, ill.
Craftsmen-designers today.
- 293. "New York Letter"**
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 45-47, ill. Also in no. 5, April 1990, pp. 30-33, ill.; no. 6, Aug. 1990, pp. 44-47, ill.; and no. 7, Dec. 1990, pp. 34-37, ill.
In Japanese and English.
Review of New York exhibitions.
- 294. "Opposites Attract: Joey Kirkpatrick and Flora Mace"**
Art Cellar Exchange Magazine (San Diego), v. 2, no. 6, June 1990, pp. 12-13, ill.
- 295. "A Reflection of Glass: A Look at Glass in the 'Eighties'"**
Art Today, v. 4, no. 4, 1989/1990, pp. 22-26, ill.
- 296. "Robert Palusky, a Thinking Man's Artist"**
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 8-13, ill.
In Japanese and English.
- 297. "Robin Grebe's Universe"**
Neues Glas, no. 4, 1990, pp. 294-299, ill.
In German and English.
- 298. CHEVERTON-WICK, LINDA**
"Tabletop Artistry"
Food & Wine, Feb. 1990, u. p., ill.
Bowls by Stephen Smyers, Thomas Buechner III.
- 299. CHICAGO INTERNATIONAL NEW ART FORMS EXPOSITION 1990**
Chicago: the exposition, 1990, 135, [56] pp., ill.
- 300. CHIHULY, DALE**
"Dale Chihuly"
The Glass Art Society Journal 1990, pp. 36-40, ill.
- 301. CHOISY, PASCALE**
"Ob' Art 90"
L'Atelier, no. 1, Feb./March 1990, pp. 57-58, ill.
The 5th Salon Ob'Art; piece by Ivana Masitova and one by Thierry Baudry.
- 302. CIBOT, ELISABETH**
"Expositions actualités: Fabienne Picaud"
La Revue de la Céramique et du Verre, no. 51, March/April 1990, p. 69, ill.
Paris exhibit.
- 303. "Verres à boire: Petite histoire"**
La Revue de la Céramique et du Verre, no. 51, March/April 1990, pp. 45-48, ill.
Drinking glasses by Ann Wahlström, Šipek, Sottsass, Meech, Williams, and others.
- 304. CLARK, GARTH**
The Book of Cups
New York: Abbeville Press, 1990, 96 pp., ill.
Includes glass examples by Ann Wolff, Edie Ellis.
- 305. CLEMONS, DANIELA**
"Miniatur Architekturen von Emily Brock/Miniature Architectures from Emily Brock"
Neues Glas, no. 1, 1990, pp. 34-35, ill.
- 306. COCHRANE, GRACE**
"2nd Crafts Biennale, Merit Awards"

New Zealand Crafts, no. 30, Summer 1989, pp. 10-12, ill.
Glass by Vicki Torr, Ann Robinson, Peter Raos.

307. COE, DAVID
"Kaleidoscopes"
Craft Arts (Sydney), no. 18, March/June 1990, pp. 78-79, ill.
Author's kaleidoscopes.

308. COHN, TERRI
"Light as Statement: Chris Byrd-Jones at The Contemporary Museum, Honolulu"
Artweek, v. 21, no. 32, Oct. 4, 1990, pp. 13-14, ill.
Sculptures with glass by the Welsh artist.

309. COLLINS, MICHAEL AND PAPADAKIS, ANDREAS
Post-Modern Design
New York: Rizzoli International, 1989, 288 pp., ill.
Glassware, furniture, lamps and lighting by Peter Shire, Sottsass, and others.

310. COLOGNE. KUNSTHAUS AM MUSEUM CAROLA VAN HAM
Internationale Studio-Glaskunst
Köln: Kunsthaus am Museum Carola van Ham, 1990, 80 pp., ill.
Work by 39 artists.

311. CONNECTIONS: THE BOROWSKY COLLECTION (Curator: William Warmus)
[s. l.: s. n.], 1989, [14] pp., ill.

312. CONNOR, MAUREEN
"In Context: Domesticating Horror"
Glass (New York Experimental Glass Workshop), no. 39, 1990, pp. 40-43, ill.
Author's work.

313. CONNORS, THOMAS
"Danny Lane: Breaking Glass"
Glass (New York Experimental Glass Workshop), no. 41, Fall 1990, pp. 23-31, ill.

314. CONTEMPORARY CRAFTS FOR THE HOME: FEATURING WINNERS OF THE AMERICAN CRAFTS AWARDS
New York: Kraus Sikes, 1990, 159 pp., ill.
Tableware and vessels, lamps and lighting, stained and flat glass panels, etc.

315. COOMBS, DAVID
"The Editor's Desk: Art and Commerce"
The Antique Collector, v. 61, no. 10, Oct. 1990, p. 27, ill.
Glass medallion commemorating the Cunard Line's 150th anniversary executed by Tessa Clegg and Dartington Glass Studio.

316. COPELAND, BEVERLY
"Glass Focus Interviews Anne Haberland"
Glass Focus, April/May 1990, pp. 8-11.
Wisconsin gallery owner.

317. "Glass Focus Interviews Audrey Handler"
Glass Focus, Feb./March 1990, pp. 9-12.

318. "Glass Focus Interviews Joel Philip Myers"
Glass Focus, Dec. 1990/Jan. 1991, pp. 9-11.

319. "Glass Focus Interviews Paul Seide"
Glass Focus, June/July 1990, pp. 10-11.

320. "Glass Focus Interviews Sheldon and Joan Barnett"
Glass Focus, Aug./Sept. 1990, pp. 9-11.

321. "Glass Focus Interviews Stephen Dee Edwards"
Glass Focus, Oct./Nov. 1990, pp. 9-11.

322. "Interview with Ferdinand Hampson"
Glass Focus, April 1988, pp. 10-15.

323. "Interview with Paul Stankard"
Glass Focus, Nov./Dec. 1988, pp. 12-14.

324. COTTER, HOLLAND
"Reviews: Donald Lipski"
ARTnews, v. 89, no. 8, Oct. 1990, p. 184, ill.

325. CRAVEN, HELEN
"Sources of Inspiration"
Crafts (U.K.), no. 106, Sept./Oct. 1990, pp. 40-43, ill.
Wendy Ramshaw jewelry.

326. CRAWFORD, GAIL
"Nova Scotia Theme Park Highlights Crafts"
The Crafts Report, v. 16, no. 171, June 1990, p. 19, ill.
Glassmaker Roman Bartkiw.

327. CULLOWHEE. WESTERN CAROLINA UNIVERSITY
North Carolina Glass '90
Cullowhee, N.C.: the university, 1990, 40 pp., ill.
Work of 19 artists in exhibit circulating in Southern states.

328. CUSICK, DANIEL L.
"A Clear Look at Christopher Ries"
Art Today, v. 5, no. 3, Fall 1990, pp. 24-26, ill.

329. CYPHERS, PEGGY
"Review: Giuseppe Penone"
Arts Magazine, v. 64, no. 7, March 1990, pp. 112-113, ill.

330. DALE CHIHULY: JAPAN 1990
[s. l.: s. n.], 1990; (Tokyo: Toppan Printing), 80 pp., ill.
In Japanese and English.
Catalog for Tokyo exhibition.

331. DANCYGER, RUTH
Edris Eckhardt: Cleveland Sculptor
[s. l.]: Roger A. Welchans, 1990, (John Carroll University Cleveland Artist Series), 202, [22] pp., 36 plates, ill.

332. DANISH SOCIETY OF ARTS AND CRAFTS AND INDUSTRIAL DESIGN
The Arts of Denmark: An Exhibition Organized by the Danish Society of Arts and Crafts and Industrial Design (Erik Lassen, ed.)
[s. l.: s. n., 1960]; (Det Berlingske Bogtrykeri), 154 pp., ill.
Exhibit included Holmegaards glass designed by Per Lütken and A/S Kastrop glasses by Jacob Bang, 1959-1960. (Not illustrated.)

333. DAVEY, GRAHAM
"The Guild Exhibition"
The Glass Engraver, no. 57, Winter 1989/1990, pp. 16-20, ill.
At London University.

334. "Report on the Conference"
The Glass Engraver, no. 57, Winter 1989/1990, pp. 13-15.
Summary of talks at Guild of Glass Engravers meeting: Glass symposium in Czechoslovakia, history of engraved glass, glass restoration.

335. DAVIDSON, TERRY
"Exhibitions: Stephen Paul Day"
Glass (New York Experimental Glass Workshop), no. 40, Spring/Summer 1990, p. 50, ill.

336. DEARBORN. THE UNIVERSITY OF MICHIGAN
Richard Q. Ritter: The First 20 Years (Text: Steven D. Richmond)
Dearborn: University of Michigan, 1990, 14 pp., ill.

337. DEBONI, FRANCO
Le verre Venini
[Torino]: Umberto Allemandi, 1989, 219 pp., ill.
History of Venini and Co., including designs of various artists, 1921-1965.

338. DESIGN AUSWAHL '88: AUSSTELLUNG GUT GESTALTETER INDUSTRIEPRODUKTE = DESIGN SELECTION '88: EXHIBITION OF WELL-DESIGNED INDUSTRIAL PRODUCTS
Stuttgart: Landesgewerbeamt Baden-Württemberg; Design Centre Stuttgart, 1988, 468 pp., ill.
Exhibition at Stuttgart and Karlsruhe; "Glass-Porcelain-Ceramics," pp. 145-164.

339. DESIGN FROM DENMARK
(Kirsten Bjerregaard, ed. Special edition)
Copenhagen: World Pictures, [n. d.], 112 pp., ill.
Includes tableware, lamps and lighting.

340. DESIGN: VIGNELLI
(Text: Germano Celant, Mildred Constantine, David Revere McFadden, Joseph Rykwert)
New York: Rizzoli International, 1990, 292 pp., ill.
Includes lamps and lighting, tableware, etc.

341. DILLS, KEITH
"Exhibition Report: Free Form, Innovation and Tradition in Glass from Czechoslovakia"
The Glass Art Society Journal 1990, p. 110, ill.

School at Kamenický Senov exhibit held at two California sites.

342. DINELLA, LESLIE BLAKE
Focus: Four Alabama Artists
Birmingham, Ala.: Birmingham Museum of Art, 1989, 16 pp., ill.
Mixed media, including glass by Janice Kluge.

343. DOELEMAN, FRANS P. J.
"Atelier L'Anverre: 'Vlaamse' glaskunst van international niveau"
Glas & Keramiek, no. 5, Oct. 1990, pp. 23-26, ill.
English summary.
Work of the artists of L'Anverre studio.

344. DOLEŽALOVÁ, JANA
"The Galerie de Bohême"
For You from Czechoslovakia, no. 3, Sept. 1990, pp. 92-93, ill.
Czech glass shop in Tokyo.

345. DONOHUE, MARLENA
"Neon in Tinseltown"
Sculpture, v. 9, no. 5, Sept./Oct. 1990, pp. 40-43+, ill.
Neon and kinetic art in Los Angeles's Museum of Neon Art.

346. DOUGLAS, DIANE
"Perspective: A Matter of Interpretation"
Glass (New York Experimental Glass Workshop), no. 40, Spring/Summer 1990, p. 11.

347. DU RUSQUEC, CLAIRE
"Alvar Aalto 1898-1976"
La Revue de la Céramique et du Verre, no. 51, March/April 1990, pp. 56-57, ill.

348. "Profession: Verrier"
La Revue de la Céramique et du Verre, no. 51, March/April 1990, pp. 50-51, ill.
Martine Durand-Gasselien.

349. "Serge Mansau, la maîtrise du vide"
La Revue de la Céramique et du Verre, no. 55, Nov./Dec. 1990, pp. 32-33, ill.
Designer uses glass.

350. "Usuel II"
La Revue de la Céramique et du Verre, no. 51, March/April 1990, p. 17, ill.
Commentary on utilitarian aspect of glass and ceramics today.

351. ĐURDOVIČ, DUŠAN
"Glass Art in Z'd'ár nad Sázavou"
Glass Review, v. 45, no. 12, 1990, pp. 12-13, ill.
Work by eight Czech artists.

352. EAST HAMPTON. GUILD HALL MUSEUM
In the Craft Tradition (Text: Rose C. S. Silvka. Curator: Christina Mossaides Strassfield)
East Hampton, N. Y.: the museum, 1989, [7] pp., ill.
Exhibit includes glass by Julian Wolff.

353. EBELTOFT. GLASMUSEUM
Glas fra sovjet = Glass from Soviet (Text: Finn Lynggaard)
Ebeltoft, Denmark: the museum, 1990, 33 pp., ill.
14 Soviet glass artists.

354. ECKSTROM, KEVIN
"Detroit Letters"
Contemporanea, no. 23, Dec. 1990, p. 30, ill.
Albert Young's concrete and glass work included in Detroit exhibit.

355. EDWARDS, GEOFFREY
"Like an Oriental Calzedonio/Neues Glas von Klaus Moje"
Neues Glas, no. 3, 1990, pp. 202-209, ill.

356. EDWARDS, STEPHEN DALE
"Stephen Dale Edwards"
The Glass Art Society Journal 1990, p. 41, ill.

357. EIGE, G. EASON
"Pilgrim's New Cameo Glass"
Glass Collector's Digest, v. 4, no. 3, Oct./Nov. 1990, pp. 31-37, ill.
W. Va. glass company making sand-carved cameo glass from cased blanks.

358. EINGER, ALFRED
"Masters Class"
Glass Gazette, Winter 1990, pp. 14-15.
Libensky and Brychtová at Pilchuck.

- 359. ELDER, ALAN**
"In Review: Celebrating National Clay, Glass & Enamel"
Ontario Craft, v. 15, no. 1, Spring 1990, pp. 37-38, ill.
John Kepkiewicz and Heather Wood pieces in exhibit at a Waterloo gallery.
- 360. THE ELOQUENT OBJECT: THE EVOLUTION OF AMERICAN ART IN CRAFT MEDIA SINCE 1945**
(Organized by The Philbrook Museum of Art, Tulsa, Okla.)
[Kyoto, Japan: The National Museum of Modern Art], 1989, 176 pp., ill.
In Japanese and English.
Japanese edition for the Philbrook catalog. Ten glass artists.
- 361. ENGEN, LUC**
"Glas, vom Trinkgefäß zum Kunstobjekt/Glass, from Drinking Vessel to *objet d'art*"
Neues Glas, no. 3, 1990, pp. 223-229, ill.
Three Antwerp exhibitions on the history of glass, contemporary glass, and the Belgian group Glasatelier L'Anverre.
- 362. ENGERER, ALFRED**
"Studio Profile: Robert Reichardt"
Glass Gazette, Spring/Summer 1990, p. 5+.
Toronto neon and glass artists.
- 363. THE ENGRAVED GLASS OF DAVID PEACE: THE ARCHITECTURE OF LETTERING**
Sheffield: Ruskin Craft Gallery, Collection of the Guild of St. George, 1990, 47 pp., ill.
Exhibition catalog.
- 364. ERNOULD-GANDOUET, MARIELLE**
"Galleries: Paris, Toots Zynsky"
L'Oeil, no. 425, Dec. 1990, pp. 119-120, ill.
- 365.** "Peter Knaup photographie les cinq ans de Clara Scremini Gallery"
L'Oeil, no. 418, May 1990, p. 90, ill.
Photos of glass that has been exhibited at Paris gallery since 1985.
- 366. ESSEN. ESSENER GLASGALERIE**
Theodor G. Sellner: Gefährten der Träume
(Text: Dorothee von Windheim and Gabriele Bahmann)
Essen: the gallery, 1989, 26 pp., ill.
- 367. FARBLAS, PORZELLAN UND KERAMIK AUS RUSSLAND**
[s. l.: s. n., 1989], (Ekspostentr Izd. No. 1), [48] pp., ill.
Exhibition held in Bonn, 1989, included glass from Russian firms "Gusjchrestalny," "Krasny Mai," and Perwomaisk.
- 368. FARMINGTON HILLS. HABATAT GALLERIES**
The Eighteenth Annual International Glass Invitational
Farmington Hills, Mich.: the galleries, 1990, [9] pp., ill.
Lists of invited artists and Michigan Glass Month events.
- 369. FEENEY, LANCE**
"Education - A Profile of Glass Studies"
Ausglass Magazine, Winter 1990, pp. 10-11, ill.
Glass program at Sydney College of the Arts.
- 370. FERRIN, LESLIE**
"Christie's Auction of Glass and Ceramics"
The Crafts Report, v. 16, no. 170, May 1990, p. 1+.
- 371. FINSTER, HOWARD**
Howard Finster: Man of Visions (With an interview and afterword by Susie Mee)
Atlanta, Ga.: Peachtree Publications, 1989, 122 pp., ill.
Poetry, photos, etc., by the folk artist.
- 372. FLORIDA GULF COAST ART CENTER**
Uncommon Vessels
Bellair, Fla.: the art center, 1990, [22] pp., ill.
Exhibit included glass by William Dexter, Paul Marioni, Karla Trinkley.
- 373. FONDS REGIONAL D'ART CONTEMPORAIN DE HAUTE NORMANDIE (FRAC)**
Morceaux Choisis (Text: Roger Fossé)
Rouen: Editions du FRAC de Haute-Normandie, 1989, 59 sheets in a folder, ill.
- Biographical information about 14 French and Czech glass artists.
- 374. FORSTER, SUE**
"Australian Crafts at the New York Gift Fair"
Craft Arts (Sydney), no. 19, 1990, pp. 98-99, ill.
Colin Heaney of Cape Byron Hot Glass.
- 375. FRANKFURT AM MAIN. MUSEUM FÜR KUNSTHANDWERK**
Zeitgenössisches Deutsches Kunsthandwerk, 5. Triennale 1990/91 (Text: Sabine Runde, Helga Hilschrenz-Mlynek, Stefan Soltek)
München: Prestel Verlag, 1990, 443 pp., ill.
Work by 16 German glass artists and designers, pp. 402-435.
- 376. FRANTZ, JOHN PARRIS**
"Dateline: Chicago. The Challenge of Restoration"
Home Lighting & Accessories, v. 73, no. 7, July 1990, pp. 77-78, ill.
Wrought iron and blown glass fixtures designed for Georgetown University chapel.
- 377. FRANTZ, SUSANNE K.**
Contemporary Glass: A World Survey from The Corning Museum of Glass
New York: Harry N. Abrams, Inc., 1989, 264 pp.
Reviewed by: Patricia Baker in *Crafts* (U.K.), no. 102, Jan./Feb. 1990, p. 59; Robert Kehlmann in *The Glass Art Society Journal* 1989, pp. 85-86; Joe Porcelli in *Professional Stained Glass*, v. 10, no. 6, June 1990, p. 18+; Graham M. McLaren in *British Artists in Glass*, no. 2, 1990, pp. 18-20; Helene Weis in *Stained Glass Quarterly*, v. 85, no. 4, Winter 1991, p. 255+.
- 378. FRANZ-XAVER HÖLLER: GLASOBJEKTE UND ZEICHNUNGEN 1977-1990**
Zwiesel: the artist; München/Maising: Anderland Verlagsgesellschaft, 1990, 52 pp., ill.
- 379. FRANZHEIM, ROBERTA**
"Four Glass Art Processes"
Art Cellar Exchange Magazine (San Diego), v. 2, no. 6, June 1990, pp. 14-18, ill.
Blowing by Max Gregar, etching by Joan Irving, construction by Christoff Koon, fusing by Leslie Perlis.
- 380. FRÍDL, FRANTIŠEK**
"A Competition in Glass-making Skill"
Glass Review, v. 45, no. 8, 1990, pp. 8-10, ill.
- 381. FRIEDRICH, HELGA**
"The History of Kugler Glass Rods"
The Glass Art Society Journal 1989, pp. 41-43, ill.
- 382. FROLIC, IRENE**
"Irene Frolic"
The Glass Art Society Journal 1989, pp. 10-11, ill.
- 383. FROST, JIM**
"Student Work on Show"
Glass, Monthly Journal for the European Glass Industry, v. 67, no. 1, Jan. 1990, p. 35.
West Surrey College of Art and Design and Middlesex Polytechnic degree shows.
- 384. GAGNON, CLAUDE**
"Francois Houdé"
The Glass Art Society Journal 1989, pp. 7-9, ill.
- 385. GALLOWAY, DAVID**
"Happening in Hamburg"
Art in America, v. 78, no. 5, May 1990, p. 77+, ill.
Mario Merz, Keith Sonnier in exhibits.
- 386. GEHR, CHRISTA**
"Strukturen sichtbar machen: Jörg F. Zimmermann"
Glaswelt, v. 43, no. 10, Oct. 1990, pp. 118-121, ill.
- 387. GEIBEL, VICTORIA**
"Pushing the Bounds of Craft"
Metropolis, v. 10, no. 5, Dec. 1990, pp. 28-29, ill.
Glassware, glass screens, lamps, etc., by Staten Island design firm.
- 388. GEORGE, PHYLLIS**
Kentucky Crafts: Handmade and Heartfelt
New York: Crown, 1989, 203 pp., ill.
Includes work by Ron King, Fred di Frenzi, Stephen Powell.
- 389. GESELLSCHAFT FREUNDE DER GLASFACHSCHULE ZWIESEL**
Freunde der Glasfachschule Zwiesel (Gernot H. Merker, ed.)
Zwiesel: the Gesellschaft, 1990, 132 pp., ill.
History, organization, student courses; examples of glassblowing, cutting, engraving, etc.
- 390. GIMÉNEZ RAURELL, MA CHRISTINA**
"Spanish Glass, Historical Survey/Geschichte und Überblick"
Neues Glas, no. 3, 1990, pp. 217-222, ill.
- 391. GIMPELSON, LESTER A. AND OTHERS**
"Diskussions-Forum: Ann Wolff, Selbstmord eines Glashauses/Ann Wolff, The Suicide of a Glasshouse"
Neues Glas, no. 3, 1990, pp. 249-258.
- 392. GIRARD, SYLVIE**
"Expositions actualités: Hommage à la Tchécoslovaquie - Ivana Masitova, Ivana Solcova, Michal Machat et Martin Velisek"
La Revue de la Céramique et du Verre, no. 53, July/Aug. 1990, p. 54, ill.
Paris exhibit.
- 393.** "Expositions actualités: Le Verre à Anvers"
La Revue de la Céramique et du Verre, no. 54, Sept./Oct. 1990, p. 55, ill.
Exhibition at Antwerp museum included work by 35 European glass artists.
- 394.** "Expositions actualités: 5 ans de studio glass vu par Peter Knaup"
La Revue de la Céramique et du Verre, no. 52, May/June 1990, p. 59, ill.
Photographs of studio glass exhibited at Paris gallery during last five years.
- 395. GLAS VERSCHMELZUNGEN**
Kassel: Elektrizitäts-Aktiengesellschaft Mitteldeutschland (EAM) in cooperation with Galerie Monica Trüben, Bremen, [1989], [26] pp., ill.
Fusing workshop and exhibition: 30 artists who work in *pâte de verre*, casting, and other fusing techniques.
- 396. GLASS BLOWING ART BY SHIZUHO FUNAKI**
[Kyoto: Uneodo Publishers, 1990], 120 pp., ill.
In Japanese, English summary.
Funaki's glassware, including "reproduction" historical styles.
- 397. GLASS NOW '90: WORLD STUDIO GLASS EXHIBITION**
[Hamamatsu, Japan]: Yamaha Corp., 1990, 59 pp., ill.
In Japanese and English.
Work of 65 artists.
- 398. GLOWEN, RON**
"Glass on the Cutting Edge"
Artweek, v. 21, no. 41, Dec. 6, 1990, p. 25, ill.
Pilchuck School.
- 399. GOOKIN, KIRBY**
"Reviews: Robin Winters"
Artforum, v. 29, no. 4, Dec. 1990, pp. 139-140, ill.
Multimedia head sculptures.
- 400. GORDON, MORAG; BIRD-JONES, CHRIS; AND HAYHURST, JEANETTE**
"Degree Show Reviews: Manchester Polytechnic, Sunderland Polytechnic, Swansea, High Wycombe, Middlesex Polytechnic, West Surrey College of Art & Design"
British Artists in Glass, no. 2, 1990, pp. 22-27.
- 401. GOTTLIEB, RACHEL**
"In Review: Prototypical"
Ontario Craft, v. 15, no. 4, Winter 1990, pp. 37-38.
Max Leser.
- 402. GOTTLIEB, SHIRLE**
"Esthetics of the Machine Age"
Artweek, v. 21, no. 36, Nov. 1, 1990, p. 10, ill.
Keith Sonnier.
- 403. GOULD, MARTIN**
"Blowing a Future"
Bermuda Business, Nov. 1990, pp. 46-49+, ill.
Bermuda glassblowing studio and shop.
- 404. GREENHALGH, PAUL**
"Reviews: Anna Dickinson and Judy Trim"
Crafts (U.K.), no. 106, Sept./Oct. 1990, pp. 56-57, ill.
London exhibition.

- 405. GRENON, ARIANE**
"Grand Prix de la création de la Ville de Paris"
Le Courrier des Métiers d'Art, no. 80, March 1989, p. 3.
Award to Marie-Claude Lalique.
- 406. "PAAS, salon de septembre: Un Vent de création"**
Le Courrier des Métiers d'Art, no. 97, Sept. 1990, p. 16, ill.
Glass cactus by Gunnel Sahlin.
- 407. "Le Verre, tel qu'en lui-même"**
Le Courrier des Métiers d'Art, no. 93, June 1990, pp. 3-6, ill.
French artists' work in "Glas-Metamorphosen 1990" exhibition at Cologne.
- 408. GRONINGEN. GRONINGER MUSEUM**
Memphis 1981-1989
Groningen, The Netherlands: the museum, 1989, 160 pp., ill.
In Dutch.
Exhibition includes glass by de Lucchi, Sottsass, and Zanini; lamps and lighting by others.
- 409. GRUENIG, DAVID**
"The Independent Glassblower or The Glass Bug vs. Survival"
The Glass Art Society Journal 1989, pp. 45-46, ill.
- 410. GUICHON, FRANÇOISE**
"Art et applications industrielles avec les (passionnantes) recherches du CIRVA"
Verre Actualités, no. 100, March 1990, pp. 48-50, ill.
The facilities at the Centre Recherche sur le Verre d'Art (CIRVA), Marseilles.
- 411. GUILD OF GLASS ENGRAVERS**
"The Light Touch": *The Guild of Glass Engravers National Exhibition 1990*
[s. l.]: the guild, 1990, [9] pp.
- 412. THE GUILD: A SOURCEBOOK OF AMERICAN CRAFT ARTISTS**
New York: Kraus Sikes, 1990, 479 pp., ill.
Includes glass, architectural glass, lighting, furniture.
- 413. GUILLERMO, ALICE G.**
"Two Contemporary Philippine Sculptors"
Arts of Asia, v. 20, no. 4, July/Aug. 1990, pp. 159-160, ill.
Ramon Orlina.
- 414. THE HAGUE. GEMEENTEMUSEUM**
Venetiaans Glas (Text: Giuseppe Dell'Oro & P.V.)
The Hague: the museum, 1954, [6] pp., ill.
1950s Venetian glass.
- 415. HAJDAMACH, CHARLES R.**
"Arlon Bayliss"
The Glass Cone, no. 25, Spring 1990, p. 6.
Short note based on longer article in *Neues Glas*, no. 2, 1990.
- 416. "Arlon Bayliss: Belief Is Somehow Greater than Knowledge"**
Neues Glas, no. 2, 1990, pp. 76-81, ill.
In German and English.
- 417. HALEM, HENRY**
"Perspective: Beyond Technique"
Glass (New York Experimental Glass Workshop), no. 39, 1990, p. 11.
- 418. HANCOCK, BRIDGET**
"Dante Marioni Glass Blowing Demo"
Ausglass Magazine, Winter 1990, pp. 13-14, ill.
In Sydney, Australia.
- 419. HANNES, ALFONS**
Die Sammlung Wolfgang Kermer, Glasmuseum Frauenau: Glas des 20. Jahrhunderts - 50er bis 70er Jahre
München and Zürich: Verlag Schnell & Steiner, 1989, (Bayerische Museen; Band 9), 152 pp., ill.
Kermer Collection of 320 glass pieces from the 1950s through the 1970s.
- 420. HANSEN, CARYL**
"Conference Highlights"
The Glass Art Society Journal 1990, pp. 97-101, ill.
- 421. "Earthquake Shatters Glass and More"**
The Glass Art Society Journal 1989, p. 83.
- 422. "Glass Art Society 20th Anniversary Conference Draws Record-Breaking Attendance in Seattle"**
The Crafts Report, v. 16, no. 171, June 1990, p. 14.
- 423. HAPGOOD, SUSAN**
"Exhibitions: Sherrie Levine"
Glass (New York Experimental Glass Workshop), no. 39, 1990, pp. 52-53, ill.
- 424. "Remaking Art History"**
Art in America, v. 78, no. 7, July 1990, pp. 114-123+, ill.
Keith Sonnier, Bruce Nauman, Barry Le Va, and others in article about reconstructing site-specific art work of the 1960s-1970s.
- 425. HARALD KLINGELHÖLLER**
(Text: Bart Cassiman and Denys Zacharopoulos)
Eindhoven, The Netherlands: Stedelijk Van Abbemuseum; London: Whitechapel Art Gallery, 1990, 52 pp., ill.
Sculptor uses glass, mirrors.
- 426. HARLOW, FREDERICA TODD**
"Shattering the Market: Italian Glass of the 1950s Finds New Popularity"
Art & Auction, v. 12, no. 10, May 1990, pp. 232-235, ill.
- 427. HARROD, TANYA**
"Sources of Inspiration"
Crafts (U.K.), no. 105, July/Aug. 1990, pp. 46-47, ill.
Sam Herman.
- 428. "An Un-English Country Garden"**
Crafts (U.K.), no. 107, Nov./Dec. 1990, pp. 38-41, ill.
Sussex garden decorated with fountain, glass and mirror fragments, mosaics, etc.
- 429. HART, NOEL**
"Iridescent Vessels"
Craft Arts (Sidney), no. 20, Oct./Dec. 1990, pp. 34-39, ill.
Colin Heaney.
- 430. HARTMANN, ANTONÍN**
"In the Sign of an Advent"
Glass Review, v. 45, no. 3, 1990, pp. 12-15, ill.
Work by Ivana Mašitová, a *Jugend gestaltet* exhibition winner in Munich.
- 431. HASS, JULIA**
"Designed for Production, Made for Use"
Canadian Society of Decorative Arts Bulletin, v. 8, no. 4, Autumn 1990, pp. 5-6, ill.
Glass by Martha Henry and Robert Held in Vancouver craft exhibit.
- 432. HATAKEYAMA, KOZO**
"Review: 'Glass in Japan '90' Exhibition"
Glasswork (Kyoto), no. 7, Dec. 1990, p. 46, ill.
In Japanese, English summary.
- 433. HAYT-ATKINS, ELIZABETH**
"Exhibitions: Michael Scheiner"
Glass (New York Experimental Glass Workshop), no. 41, Fall 1990, pp. 50-51, ill.
- 434. HEARTNEY, ELEANOR**
"Mario Merz Makes an Igloo (and a Crocodile)"
ARTnews, v. 89, no. 1, Jan. 1990, pp. 107-108+, ill.
- 435. HEISSENBUTTEL, ORVA WALKER**
"Stebuen Sculptures Exhibition at New York City Galleries"
Glass Collector's Digest, v. 4, no. 1, June/July 1990, pp. 82-83+, ill.
David Dowler, Thomas Tisch.
- 436. HELSINKI. HELSINGIN KAUPUNGIN**
TAIDEMUSEO
Valo ja aine = Ljus och materie = Light and Material
Helsinki: the museum, 1988, (Helsingin kaupungin taidemuseo julkaisuja; 25), 98 sheets in a folder, ill.
In Finnish, Swedish, English.
1988 experimental exhibit arranged by the Finnish Society of Crafts and Design.
- 437. HERLITZ-GEZELIUS, ANN-MARIE**
"Fantasin styr vår framtid"
Glas och Porlän, v. 60, no. 3, 1990, pp. 8-9, ill.
NordForm '90 exhibit in Malmö; glass and metal sculpture by Markku Salo.
- 438. HERMAN, LLOYD E.**
Art That Works: The Decorative Arts of the Eighties, Crafted in America
Seattle, Wash.: University of Washington Press, 1990, 156 pp., ill.
Traveling exhibition catalog. "Glass Tableware and Other Accessories," pp. 39-64, and glass in other chapters.
- 439. HERSEY, JAN**
"Matter of . . . Glass"
Matter, v. 1, no. 1, 1990, p. 6, ill.
Tom Philabaum.
- 440. HICKEY, GLORIA**
"Memories Under Glass: The Sculpture Collection of Joseph Marcovic"
The Glass Art Society Journal 1989, pp. 27-29, ill.
Private collection of Czechoslovakian glass.
- 441. HILL, ROSEMARY**
"Hedendaagse Glaskunst (Contemporary Glass)"
Crafts (U.K.), no. 106, Sept./Oct. 1990, pp. 49-50, ill.
Review of Antwerp exhibition.
- 442. HILLHOUSE, VIRGINIA**
"Claude and Isabelle Monod: Continuing the Tradition of French Glass Sculpture"
Glass Art, v. 5, no. 5, July/Aug. 1990, pp. 72-75, ill.
- 443. HOBSON, DIANA**
"Diana Hobson"
The Glass Art Society Journal 1989, pp. 30-33, ill.
- 444. HOLEŠOVSKÝ, KAREL**
"Přirůtky UP oddělení v roce 1987"
Bulletin Moravské Galérie v Brně, no. 43, 1988, pp. 25-29, ill.
Acquisitions include an 18th-c. engraved glass and sculpture by Dalibor Tichý, Libenský/Brychtová.
- 445. HOLLAAAR, HENK**
"Atelier bezoeken: Frank van den Ham"
Bulletin, Vereniging van Vrienden van Modern Glas, v. 4, no. 2, June 1990, p. 13+.
Visit to studio of van den Ham.
- 446. "Glas in Antwerpen"**
Bulletin, Vereniging van Vrienden van Modern Glas, no. 3, 1990, pp. 21-23.
Atelier L'Anverre exhibition.
- 447. "Tsjechisch glas blijft rustig glanzen"**
Bulletin, Vereniging van Vrienden van Modern Glas, no. 3, 1990, pp. 11-15, ill.
- 448. HOLLISTER, PAUL**
"The Pull of Venice/Die magische Anziehung Venedigs"
Neues Glas, no. 1, 1990, pp. 4-9, ill.
Robert Willson, Dale Chihuly, Richard Marquis.
- 449. "The Pull of Venice/Die magische Anziehung Venedigs. Part 2"**
Neues Glas, no. 2, 1990, pp. 82-88, ill.
Dan Dailey, Lino Tagliapietra, James Carpenter, Marvin Lipofsky, and others.
- 450. HOLT, STEVEN**
"The Art of Design"
ARTnews, v. 89, no. 4, April 1990, pp. 118-127, ill.
Includes designers Peter Shire and Borek Sipek.
- 451. HONOLULU. THE UNIVERSITY OF HAWAII ART GALLERY**
Glass: Another View (Text by Ivan Treskow)
Honolulu: the gallery, 1988, 41 pp., ill.
Work by Michael Aschenbrenner, Bruce Chao, Laddie John Dill, Rick Mills, Richard Posner, Therman Statom, Ivan Treskow.
- 452. HOOK, GAIL**
"In Review: Whimsical Journeys"
Ontario Craft, v. 15, no. 4, Winter 1990, pp. 38-39, ill.
Timothy Laurin and Lorie Desroches in Ontario exhibit.
- 453. HÖRHAMMER, ARJA**
"The Many Faces of Nordic Art Handicraft"
Form-Function-Finland, no. 3, 1990, pp. 24-27, ill.
NordForm '90 exhibits at Malmö included glass hut by Markku Salo, sculpture by Bertil Vallien, Oiva Toikka, and Timo Sarpaneva.

- 454. HOUTEN, M. B. VAN DEN**
"Atelier bezoek Mieke Folgering"
Bulletin, Vereniging van Vrienden van Modern Glas, v. 4, no. 2, June 1990, p. 11.
- 455. HRIVNA, JOSEF**
"Outstanding Products Originate Only in Perfect Harmony . . ."
Glass Review, v. 45, no. 3, 1990, pp. 2-7, ill.
Crystalex Nový Bor pieces.
- 456. HUGHES, ROBERT**
"Poetry in Glass and Steel"
Time Magazine, June 26, 1989, p. 88, ill.
Christopher Wilmarth.
- 457. HUTAROVÁ, H. AND PROCYKOVÁ, J.**
"His Great Love Is Glass"
Glass Review, v. 45, no. 11, 1990, pp. 23-27, ill.
Markovic collection of post-war and contemporary Czech glass, Toronto.
- 458. INGOLD, GÉRARD**
"Les Cristalleries de Saint-Louis"
Le Courrier des Métiers d'Art, no. 89, Jan./Feb. 1990, pp. 19-20.
Brief article on recent changes in the company.
- 459. INTERNATIONAL DESIGN YEAR-BOOK 5**
(Oscar Tusquets Blanca, ed.)
New York: Abbeville Press, 1990, 239 pp., ill.
Tableware, lighting.
- 460. THE INTERNATIONAL EXHIBITION OF GLASS CRAFT '88**
[Kanazawa: The Executive Committee of the International Exhibition of Glass Craft, 1988?], 216 pp., ill.
In Japanese with some English.
Largest contemporary glass exhibition held in Japan.
- 461. INTERNATIONAL EXHIBITION OF GLASS KANAZAWA '90**
[Kanazawa: The Executive Committee of the International Exhibition of Glass Kanazawa], 1990, 240 pp., ill.
In English and Japanese.
More than 450 works in international competition.
- 462. IOANNOU, NORIS**
"Glass Production at the Jam Factory"
Craft Arts (Sydney), no. 19, July/Sept. 1990, pp. 75-80, ill.
Glass workshop in Adelaide.
- 463. IOVANE, GIOVANNI AND CASORATI, CECILIA**
"Per Barclay"
Contemporanea, v. 3, no. 5, May 1990, pp. 86-89, ill.
Norwegian sculptor uses glass, iron, sheet metal, motor oil.
- 464. ISHIDA, KEIKO**
"Review: Mamoru Uchida's Exhibition"
Glasswork (Kyoto), no. 7, Dec. 1990, p. 49, ill.
In Japanese, English summary.
- 465. ITO, MAKOTO**
"Makoto Ito"
The Glass Art Society Journal 1989, pp. 37-38, ill.
- 466. JACK INK GLAS**
(Text: Ulrich Pletsch, Harvey Littleton)
Wien: Andruck u. Repro-Seyss, [1990], 97 pp., ill.
- 467. JASICKA, HANNA**
"Wszelod Sarnecki"
Szklo i Ceramika, v. 40, no. 3, June 1989, pp. 32-33, ill.
Cut glass by Sarnecki.
- 468. JIRASEK, IRVANA**
"Pâte de verre and Cast Glass: An Exhibition at the Glass Artists' Gallery"
Ausglass Magazine, Winter 1990, p. 12.
Sydney exhibit, March/April 1990, with work of 12 Australian artists.
- 469. "Sydney College of the Arts Graduating Students' Exhibition at the Glass Artists' Gallery"**
Ausglass Magazine, Summer 1989, pp. 15-17, ill.
- 470. JOENSUU, ELINA**
"Kerttu Nurminen"
Design in Finland 1990, p. 21, ill.
Designer at Nuutajärvi Glass, Finland.
- 471. JOHNS, BARBARA**
Modern Art from the Pacific Northwest in the Collection of the Seattle Art Museum
Seattle: the museum, 1990, 37 pp., ill.
Exhibition included work by Chihuly.
- 472. JOHNSON, KEN**
"Mario Merz at the Guggenheim"
Art in America, v. 78, no. 2, Feb. 1990, p. 171, ill.
- 473. "Review of Exhibitions: Robin Winters"**
Art in America, v. 78, no. 11, Nov. 1990, pp. 193-194, ill.
- 474. JONES, HARVEY**
"The Piédouche"
Paperweight News, v. 12, no. 1, Oct. 1990, pp. 12-13.
Perthshire piédouche designed by Peter McDougall.
- 475. JONES, MIKE**
"Turning Japanese"
Design (London), no. 503, Nov. 1990, pp. 42-53, ill.
Finland's industrial design and designers; includes glass by Jorma Vennola and Alvar Aalto.
- 476. JONSON, LOTTA**
"Formrevy: Blick för pengar"
Form, v. 86, no. 8 (670), 1990, p. 4, ill.
Anne Nilsson's work in Stockholm exhibit.
- 477. "Formrevy: Glasets styrka"**
Form, no. 1, 1990, p. 13, ill.
Lars Hellsten.
- 478. "Formrevy: Mer än bätar"**
Form, no. 2, 1990, p. 8, ill.
Bertil Vallien in Stockholm exhibit.
- 479. "Formrevy: Stilla men svävande"**
Form, v. 86, no. 3 (667), 1990, p. 4, ill.
Glass and metal sculptures by Gun Lindblads.
- 480. "A Glass Treat"**
Form, v. 86, no. 4-5 (668), 1990, pp. 78-81+, ill.
In Swedish and English.
Fused and slumped glass by Tchai Munch of Ebeltoft, Denmark.
- 481. "Priest, Pilot or Potter"**
Form, v. 86, no. 4-5 (668), 1990, pp. 106-113, ill.
In Swedish and English.
Bertil Vallien.
- 482. JOYCE, MAX WYKES**
"Images in Glass: Engraved Glass by Jane Webster, James Denison-Pender and Simon Whistler"
Arts Review, v. 42, no. 25, Dec. 14, 1990, pp. 682-683, ill.
London exhibition.
- 483. KALABISOVÁ, ZDENKA**
"České sklo v Hamburku"
Ateliér, no. 22, Oct. 29, 1990, p. 5, ill.
Czech glass in Hamburg exhibitions.
- 484. "The Glassmakers Competed for the Third Time"**
Glass Review, v. 45, no. 9, 1990, pp. 7-13, ill.
Competition in glassmaking skill at Světlá nad Sázavou.
- 485. "Our Guest: Eliška Stölting"**
Glass Review, v. 45, no. 9, 1990, pp. 20-22, ill.
Interview with owner of a contemporary glass gallery in Hittfield, Germany.
- 486. KALININSKAIA ORGANIZATSIIA SOIUZA KHUDOZHNIKOV RSFSR**
Steklo Boris Fedorov
[s. l.: s. n., 1988?], [8] pp., ill.
1970s-1980s glass by Fedorov.
- 487. KANDEL, SUSAN**
"Review: Jon Kessler"
Arts Magazine, v. 64, no. 7, March 1990, p. 126, ill.
Sculpture of glass, steel, metal, and lights in Los Angeles gallery.
- 488. KANEKO, KENJI**
"Review: Ryōji Koie"
Glasswork (Kyoto), no. 7, Dec. 1990, p. 44, ill.
In Japanese, English summary.
- 489. KANGAS, MATTHEW**
"Dale Chihuly: A Return to Origins"
Glass (New York Experimental Glass Workshop), no. 39, 1990, pp. 18-27, ill.
- 490. "Engendering Ben Tré"**
Glass (New York Experimental Glass Workshop), no. 40, Spring/Summer 1990, pp. 20-27, ill.
- 491. "Exhibitions: Fritz Dreisbach"**
Glass (New York Experimental Glass Workshop), no. 42, Winter 1990, p. 53, ill.
- 492. "Exhibitions John Brekke"**
Glass (New York Experimental Glass Workshop), no. 41, Fall 1990, p. 50, ill.
New York exhibit.
- 493. "Nancy Mee: Distortion and Perfection"**
Glass (New York Experimental Glass Workshop), no. 42, Winter 1990, pp. 34-43, ill.
- 494. "Rebirth of Venus: The Persistence of the Classical in Contemporary Sculpture"**
Sculpture, v. 9, no. 6, Nov./Dec. 1990, pp. 48-55, ill.
Nancy Mee.
- 495. "The State of the Crafts"**
New Art Examiner, v. 18, no. 1, Sept. 1990, pp. 28-30, ill.
- 496. KAPP, VOLKER**
"Glasgrotesken von Otmar Alt"
Neues Glas, no. 2, 1990, pp. 109-110, ill.
In German and English.
- 497. H. Th. Baumann: Kunst und Design**
Marburg: Wolfram Hitzeroth Verlag, 1989, 228 pp., ill.
Designer's work for Daum, Süßmuth; "Glas-künstler . . ." pp. 18-31; "Glasformen," pp. 66-81; "Glas Unikate," pp. 124-137.
- 498. Otmar Alt: Glasgrotesken**
Hamm: Artcolor Verlag, 1990, 80 pp., ill.
- 499. KARLEN, PETER H.**
"Art Law: Broken Glass and the Law"
Art Cellar Exchange Magazine (San Diego), v. 2, no. 6, June 1990, pp. 21-22.
For artists, dealers, collectors who buy and sell glass.
- 500. KAZAKOVA, LIUDMILA**
"L'vov. Sorevnovanie u stekol'noi pechi"
Dekorativnoe Iskusstvo SSR, no. 4 (389), 1990, pp. 10-13, ill.
Lvov competition at the furnace; symposium with Czech, Soviet and other glass artists.
- 501. KEEFE, JOHN W.**
"Sculpture in Glass: Works by Robert Willson"
Arts Quarterly (New Orleans Museum of Art), v. 12, no. 2, April/May/June 1990, p. 1+, ill.
- 502. KELLER, MARTHA**
"Exhibitions: Klaus Moje"
Glass (New York Experimental Glass Workshop), no. 39, 1990, p. 50, ill.
- 503. KEPKIEWICZ, JOHN**
"John Kepkiewicz"
The Glass Art Society Journal 1989, pp. 17-18, ill.
- 504. KESLING, MATHILDE DE**
"Verrière suédoise"
Revue des Industries d'Art Offrir, no. 272, Sept. 1990, pp. 215-224, ill.
Orrefors history and new glass.
- 505. KING, ELAINE A.**
"Reviews: Keith Sonnier"
Sculpture, v. 9, no. 1, Jan./Feb. 1990, p. 65, ill.
Neon works at the Hirshhorn Museum.
- 506. KIRKPATRICK, JOEY**
"Flora Mace/Joey Kirkpatrick"
The Glass Art Society Journal 1990, p. 45, ill.
- 507. KLEIN, DAN**
Glass: A Contemporary Art
New York: Rizzoli International, 1989, 224 pp., ill.
Reviewed by Charles Hajdamach in *Christie's International Magazine*, Feb./March 1990, pp. 54-55, ill.; by Patricia Malarcher in *Glass* (New York Experimental Glass Workshop), no. 39, 1990, pp. 44-45, and by Patricia Baker in *Crafts* (U.K.), no. 101, Nov./Dec. 1989, p. 58.

- 508. KLIVAR, MIROSLAV**
"The Prague Salon 89"
Glass Review, v. 45, no. 1, 1990, pp. 24–29, ill.
Forejtová, Šabóková, Mašitová, Janák, Eliáš,
Matouš, Hlava, Rybák, Vašíček, and others.
- 509. KLOPPMAN, LORRAINE**
"Glass-Engraving"
Craft Arts, no. 17, 1989, pp. 73–75, ill.
Anne Dybka.
- 510. KOČÁRKOVÁ, JAROSLAVA**
"Figurines of Chandelier Trimmings"
Glass Review, v. 45, no. 6, 1990, pp. 2–6, ill.
- 511. KOCK, JAN**
"Vigtige danske studieglasværker og glaskunst-
nere"
Glasnyt (Aalborg), July 1989, 4-p. insert.
List of 37 Danish glass artists, with titles and
addresses.
- 512. KOIVISTO, KAISA**
"František Janák at the Museum of Finnish
Glass"
Glass Review, v. 45, no. 12, 1990, pp. 10–11, ill.
- 513. KOPLOS, JANET**
"Reviews: World Glass Now"
Crafts (U.K.), no. 97, March/April 1989, pp. 50–51.
Review of Hokkaido Museum of Art exhibition.
- 514. KOROSTYNSKI, BETTY**
"Paperweights: Double Delight"
National Button Bulletin, v. 49, no. 2, May 1990,
p. 77, ill.
Double overlay basket paperweight buttons by
John Gooderham and Ed Poore.
- 515. KRÍŽ, JAN**
"Artistic Profile/Profilo artistico: Pavel Werner"
Illuminotecnica, no. 347/348, Nov./Dec. 1989,
pp. 348–352. Also in *Glass Review*, v. 44, no. 1,
1989, pp. 14–17, ill.
- 516.** "Stanislav Libenský and Jaroslava Brych-
tová at the Clara Scremini Gallery in Paris"
Glass Review, v. 44, no. 6–7, 1989, pp. 19–22, ill.
- 517. KUMLIN, EWA AXELSON**
"Framåt svenskt i Sao Paulo"
Form, no. 1, 1990, p. 72, ill.
Eva Almberg mask.
- 518. KÚNOVÁ, EVA**
"Květy ze Lvova"
Ateliér, no. 26, Dec. 27, 1989, p. 8, ill.
Symposium of glass artists at Lvov glasshouse,
Ukraine: Merikallio, Lipofsky, Šuhájek, János,
Bokotei, Čerňák, the Ivanovs, Savelyeva.
- 519. KUROKI, RIKA**
"Interview: Dante Marioni"
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 34–37, ill.
In Japanese and English, p. 60.
- 520.** "Japan's New Generation: Ohgita
Katsuya"
Glasswork (Kyoto), no. 6, Aug. 1990,
pp. 34–39, ill.
In Japanese and English.
- 521. KYLE, CAROLYN AND BERETS, CHUCK**
Fusing Fun
Olympia, Wash.: CKE Publications, 1987, 60 pp.,
ill.
- 522. LA TOUR-DE-PEILZ, AC, LA GALERIE
DU PORT**
*Exposition des plus grandes maîtres verriers
contemporains*
La Tour-de-Peilz, Switzerland: the gallery, 1989,
[12] pp., ill.
Exhibition of work of 14 French artists held in
Château d'Allaman.
- 523. LACEY, ARDA**
"Reviews: Festival of Contemporary Glass"
Arts Review, v. 42, no. 11, June 1, 1990,
pp. 293–294.
Exhibit of work by 42 British glass artists at
opening of new London gallery.
- 524. LAKS, CLAUDIE**
"Collectionner: Le Verre italien des années 50"
La Revue de la Céramique et du Verre, no. 53,
July/Aug. 1990, pp. 22–27, ill.
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- 525.** "Olivier Gagnère - La Transparence d'un
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- 527. LAMAROVÁ, MILENA**
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- 528. LANGHAMER, ANTONÍN**
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- 529.** "Jozef Soukup and His Pupils"
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- 530.** "Marie Glückařová: A Glance Behind
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- 531. LARSEN, TERJE**
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- 535. LAURENCE, ROBIN**
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- 536. LAUSANNE, MUSÉE DES ARTS
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- 538.** "Reviews: Twelve Bottles by David Taylor"
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- 539. LEACH, ALAN**
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express idea of water.
- 540. LEGARDEUR, LILI**
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- 541. LEIPZIG MUSEUM DES KUNSTHAND-
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- 544. LESAY, JOZEF**
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- 545. LEVIN, KIM**
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- 546. LEWENHAUPT, ANN**
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- 547. LIBENSKÝ, STANISLAV AND
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- 549. LIEBERMAN, WALT**
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- 550. LIGHT, AMY GRAY**
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- 551. LILL; IVO**
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- 552. LINDEN, PATRICIA**
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- 553. LINEBERGER, KATHRYN**
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Colorless and colored glass by Ulrica Vallien,
Baldwin/Guggisberg, Mark Lorenzi, and others.
- 554. LINEHAN, THOMAS E., Ed.**
"Digital Image - Digital Cinema: Siggraph '90 Art
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Includes two Sydney Cash pieces, p. 94.
- 555. LISBON, FUNDAÇÃO CALOUSTE
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tures by Rainer Mang, pp. 256–259.
- 556. LIU, ROBERT K.**
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Tom Andre, Don Schneider, Brian Kerkvliet, and
others.

- 557. LLOYD, PHILIP**
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- 558. LOCKWOOD, KEN**
"Australian Crafts at Atlantic City Buyers' Market"
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- 559. LONDON. BARBICAN CENTRE**
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- 560. LONDON. ROY MILES GALLERY**
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- 561. LONDON. SOUTH BANK CENTRE**
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- 562. LOS ANGELES. DEL MANO GALLERY**
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- 563. Michael R. Bokros, III**
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- 564. LÓSKA, LAJOS**
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- 565. LOUISVILLE. LIBERTY GALLERY**
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- 566. Wall Enamel: Painting with Glass**
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- 568. LUCBERT, FRANÇOISE**
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exhibit.
- 569. LYNCH, SHEILA**
"Present Into Past: Jannis Kounellis"
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- 570. LYNN, MARTHA DREXLER**
"Exhibitions: Jane Bruce and Will Pappenhei-
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- 571. LYON. CHRISTOPHER**
"Kiki Smith: Body and Soul"
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Cast glass work by the sculptor.
- 572. MACISAAC, HEATHER SMITH**
"Crystal Gazing"
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New artistic directors at Steuben and Daum.
- 573. MAGGI, LAURA**
"Blu d'effetto"
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Toni Zuccheri blue glass.
- 574. "I vetri di Ercole"**
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Barovier glass.
- 575. MAHONEY, ROBERT**
"Spotlight: Mario Merz"
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- 576. MANSTORFER, SIGRID**
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- 577. MARCHESSEAU, DANIEL**
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- 579. MARKS, BEN**
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other work.
- 580. "Review Shorts: Susan Stinsmuehlen-
Amend"**
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- 581. "Richard Bernstein"**
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- 582. MARŠÍKOVÁ, JAROMÍRA**
"Bohemian Pressed Glass"
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- 583. "Jan Gabrhel's Anniversary"**
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Designer at Chlum glassworks.
- 584. "Marie Glückaufová's Glass"**
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- 585. MATANO, KOJI**
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- 586. MATTICK, PAUL JR.**
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- 587. MAZZOTTI, GIUSEPPE AND CARTA,
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- 588. MCDONNELL, MARK**
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- 589. MCTWIGAN, MICHAEL**
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- 590. "Michael Glancy: Balancing Order and
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- 591. MELROD, GEORGE**
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- 594. MERGL, JAN**
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- 595. MERKER, GERNOT H.**
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- 596. MEYER, JOST-ULRICH**
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- 597. MICHIGAN GLASS MONTH, APRIL 1990**
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- 598. MILLER, BONNIE J.**
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- 600. "Exhibitions: Mary Van Cline"**
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- 601. "Interview: Ginny Ruffner"**
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- 602. MILLER, ELLIE**
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- 603. MILLER, JOHN**
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- 604. MIRO, MARSHA**
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- 605. MOCATTA, CHARMIAN**
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Peace.
- 606. MOEHL, KARL**
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- 607. MONAHAN, KELLE**
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- 608. MONTEPELLIER. GALERIE PLACE DES
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- 610. MONTREUX. MAISON VISINAND**
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- 611. MORAIS, RICHARD**
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- 612. MOROWITZ, KANE**
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- 613. MOSCOW. ART MODERNE GALLERY**
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- 614. MUAL, MAKIRI**
"Jan van Gogh: De empathie van de glas-kunstenaar"
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- 615. MUNICH. DIE NEUE SAMMLUNG, STAÄTLICHES MUSEUM FÜR ANGEWÄNDTE KUNST**
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- 617. NASH, GARRY**
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- 618. NEENAH. BERGSTROM-MAHLER MUSEUM**
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- 619. NELIS, ILSE D.**
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- 620. NESBITT, LOIS E.**
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- 621. NETZER, SUSANNE**
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- 622. NETZER, SYLVIA**
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- 623.** "Exhibitions: Oiva Toikka"
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- 626. NEW YORK. AMERICAN CRAFT MUSEUM**
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- 627. Craft Today USA**
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- 628. NEWARK. THE NEWARK MUSEUM**
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- 630. NICHE PRESENTS THE YELLOW PAGES OF AMERICAN CRAFT**
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- 631. NICHOLSON, CHUCK**
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Neon sculpture by Larry Albright in Santa Ana exhibit.
- 632. NICKL, PETER**
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- 633. NICOL, MICHELLE**
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- 634. NICOLA, KARL GÜNTER**
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- 635.** "Frank van den Ham: Think Twice"
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- 636.** "Glass Education in Japan"
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- 637.** "Glass from the USSR Exhibition"
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- 638.** "IHM München: Jugend gestaltet"
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- 639.** "Internationale-Glaskunst Köln"
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- 640.** "Nicht nur Erfreuliches"
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- 641. NIEDERER, ROBERT**
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- 642. NIXON, BRUCE**
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- 643. NIYOKO IKUTA 1984-1990**
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- 644. NODA, OSAMU**
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- 645. NORRIE, JANE**
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- 646.** "London Reviews: Collecting for the Future"
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- 647. NOVOTNÝ, FRANTIŠEK**
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- 648. O'CONNOR, D. THOMAS AND LOTTON, CHARLES G.**
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- 649. OBYTOVÁ, MIROSLAVA**
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Scandinavian Design: A Way of Life [s.l.]: The Japan Association of Art Museums; The Yomiuri Shimbun, 1987, 140 pp., ill.
In Japanese and English.
Exhibition circulating in Japan, 1987. Tableware and other glass by 18 Scandinavian designers.
- 651. OGAWA, SHIN'EI**
"The International Glassware Show '90"
Glass (Tokyo), no. 28, June 1990, pp. 23-25, ill.
In Japanese.
- 652. ONTARIO CRAFTS COUNCIL**
The Passage of Light: An Exhibition of Contemporary Glassworks, Organized by the Ontario Crafts Council (Text: Rosalyn J. Morrison)
[Toronto]: the council, 1990, [10] pp., ill.
In French and English.
Alfred Engerer, François Houdé, and Lisette Lemieux in exhibit at the Canadian Embassy, Washington.
- 653. OR, ARELA**
"Czechoslovakia chalutzat hayetzika hamodernit bezucit"
Omnuyot (Arts, Jerusalem), no. 7, May 1990, pp. 14-17, ill.
"Czech Pioneers of Modern Glass Casting": Stanislav Libenský and Jaroslava Brychtová.
- 654.** "Zcucit - Nozel shekafa"
Omnuyot (Arts, Jerusalem), no. 6, Feb. 1990, pp. 8-13, ill.
"Glass - A Frozen Liquid": Studio Glass Movement, with work by Littleton, Chihuly, Patti, Shaffer, van Loo, Libenský, and Brychtová.
- 655. ORCHARD, JAN**
Lighting for a Beautiful Home
New York, Toronto: Barron's Educational Series, 1990, 158 pp., ill.
- 656. ORREFORS. ORREFORS MUSEUM**
Ingeborg Lundin
[Orrefors, Sweden: Orrefors Glasbruk, 1989], 13 pp., ill.
Work by Lundin, 1950s-1960s.
- 657. John Selbing: Fotograf och Formgivare**
[Orrefors, Sweden: the museum, 1988]; [Borgholm: Ölandstryckarna], 16 pp., ill.
Selbing's glass and photographs of contemporary glass.
- 658. L'ORSA, VIGDIS**
"Pavel Hlava: Naturelser i forurenset land"
Glass & Porselen, v. 44, no. 4, 1990, pp. 22-23, ill.

- 659.** "Tsjekkiske Crystalex har flest glass-blåsere i verden"
Glass & Porselen, v. 44, no. 5, 1990, pp. 26–27, ill.
Glassmaking and decorating at Crystalex factory, Czechoslovakia.
- 660.** OTIS, LAUREN H.
"Exhibitions: Henry Halem"
Glass (New York Experimental Glass Workshop), no. 42, Winter 1990, pp. 50–51, ill.
- 661.** "Exhibitions: Orshi Drozdik"
Glass (New York Experimental Glass Workshop), no. 40, Spring/Summer 1990, p. 52, ill.
- 662.** "Exhibitions: Suzanne Horvitz"
Glass (New York Experimental Glass Workshop), no. 39, 1990, p. 52, ill.
- 663.** PAGGI, MARIO LORENZO
"Intervista a Dorino Bormioli"
Alte Vitrie, v. 3, no. 1, July 1990, pp. 8–11, ill.
English summary.
Interview with "the last glassmaker of the old generation of glassmen in Altare."
- 664.** PAPIER, DEBORAH
"Focus: Howard Ben Tré"
American Craft, v. 50, no. 2, April/May 1990, pp. 76–77, ill.
Circulating exhibition.
- 665.** PARIS. GALERIE ADRIEN MAEGHT
Olivier Gagnère: Verreries
Paris: the gallery, 1989, [14] pp., ill.
- 666.** PARKMAN, PAUL AND ELMERINA
"Beyond Acquisition"
The Glass Art Society Journal 1989, pp. 58–62, ill.
- 667.** PÂTE DE VERRE: SHINICHI HIGUCHI [AND] KIMIKAKE HIGUCHI, SELECTED WORKS
Saitama: the artists, 1990, 18 pp., ill.
In Japanese and English.
- 668.** PATTERSON, TOM
Howard Finster: Stranger from Another World: Man of Visions Now on Earth (By Howard Finster as told to Tom Patterson)
New York: Abbeville Press, 1989, 223 pp., ill.
Folk artist who incorporates glass in his assemblages.
- 669.** PAYTON, CRYSTAL
"The Making of Turned On"
Maine Antique Digest, v. 18, no. 11, Nov. 1990, pp. 1–3C, ill.
Decorative lamps of the 1950s.
- 670.** PAYTON, LELAND AND CRYSTAL
Turned on: Decorative Lamps of the 'Fifties
New York: Abbeville Press, 1989, 96 pp., ill.
- 671.** PERIÄINEN, TAPIO
"Promoting Design"
Design in Finland 1990, pp. 62–63, ill.
Glassware line by Kerttu Nurminen for Nuutajärvi.
- 672.** PERREAULT, JOHN
"Exhibitions: Mario Merz"
Glass (New York Experimental Glass Workshop), no. 39, 1990, pp. 48–49, ill.
- 673.** "Focus on the Vessel"
The Glass Art Society Journal 1989, pp. 56–57.
- 674.** "The Glass Book?"
Glass (New York Experimental Glass Workshop), no. 41, Fall 1990, pp. 32–39, ill.
Examples by Jervis/Krasnican, Dean, Horvitz, Sherman, Gazale, Kitchens.
- 675.** "How Swedish Is It?"
Glass (New York Experimental Glass Workshop), no. 42, Winter 1990, pp. 30–33, ill.
- 676.** "Michael Aschenbrenner: Glass Plus"
Glass (New York Experimental Glass Workshop), no. 40, Spring/Summer 1990, pp. 28–33, ill.
- 677.** PETERSON, CHRIS
"The Golden Rule Applied to Marketing"
Professional Stained Glass, v. 10, no. 4, April 1990, p. 14, ill.
Fused glass jewelry by Nancy Shott.
- 678.** "Profile: Shouting the Message"
Professional Stained Glass, v. 10, no. 3, March 1990, pp. 6–9, ill.
Fused crushed glass by Richard Lalonde.
- 679.** PETROVÁ, SYLVA
"Czechoslovak Glass Enchants Paris"
Glass Review, v. 45, no. 8, 1990, pp. 15–20, ill.
"Verres de Bohême" exhibition at the Musée des Arts Décoratifs and the Czech stained glass exhibit at Chartres, Winter 1989–1990.
- 680.** "The Prague Première of the Life Work of Stanislav Libenský and Jaroslava Brychtová"
Glass Review, v. 45, no. 3, 1990, pp. 16–23, ill.
- 681.** "Sklo ve Švýcarsku"
Ateliér, no. 24, Nov. 26, 1990, p. 5, ill.
Libenský/Brychtová retrospective at Museum Bellerive, Zurich.
- 682.** "Vladimír Kopecký"
Glasswork (Kyoto), no. 7, Dec. 1990, pp. 2–11, ill.
In Japanese and English.
- 683.** PHILADELPHIA. PHILADELPHIA MUSEUM OF ART
Contemporary Philadelphia Artists: A Juried Exhibition
Philadelphia: the Museum, 1990, 155 pp., ill.
Includes glass by Ray King, Jack Wax, and John Blackford, and stained glass by Judith Schaechter and J. Kenneth Leap.
- 684.** PHILIPPE, JOSEPH
"Scoperta dell'arte vetraria sovietica in occasione del primo simposio internazionale di Lvov"
Alte Vitrie, v. 3, no. 1, July 1990, pp. 12–14, ill.
In French and Italian.
First international symposium of Lvov in the Soviet Union.
- 685.** PIETSCH, SABINE
"Reviews: Hannover. Neonstücke"
Contemporanea, no. 23, Dec. 1990, pp. 105–106, ill.
Neon exhibit with Nauman, Sonnier, Nannucci, Merz, Morellet.
- 686.** PIGUET, PHILIPPE
"Bernard Moninot"
L'Oeil, no. 4, 1990, p. 82, ill.
Exhibition of drawings on glass (sprayed with graphite) by Moninot, Montbéliard.
- 687.** PLOWRIGHT, TERRENCE
"Glass Sculpture Project"
Autoglass Magazine, Winter 1990, pp. 21–22, ill.
Author's work in Sydney shopping complex.
- 688.** POISSANT, LOUISE
"André Fournelle en transit"
Vie des Arts, no. 140, Sept. 1990, pp. 45–49, ill.
Installations with glass and neon.
- 689.** POL'SHIKOVA, LARIŠA
"Stekliānnaĭplastika Natalii Evert"
Dekorativnoe Iskusstvo SSSR, no. 8 (393), 1990, pp. 34–35, ill.
Glass sculpture by Natalie Evert.
- 690.** POLYANSKAYA, ARINA
"Mir iskusstava. Sled ot vzmakha – krylat"
Dekorativnoe Iskusstvo SSSR, no. 7 (392), 1990, pp. 2–6, ill.
English summary.
Soviet artist Lyubov Savelyeva.
- 691.** PORCELLI, JOE
"The Poetry of Glass – The Works of Paul Starkard"
American Glass Quarterly, v. 1, no. 4, Spring 1990, pp. 6–12, ill.
- 692.** PORGES, MARIA
"Glass Does Not Grow in the Forest"
American Craft, v. 50, no. 5, Oct./Nov. 1990, pp. 32–39, ill.
Summer exhibition in Antwerp church includes work by Eisch, Leibovitz, Libenský/Brychtová, Tobin, Umbdenstock, and others.
- 693.** "Steve Tobin: Breaking the Rules of Glass"
Art Today, v. 5, no. 2, 1990, pp. 32–37, ill.
- 694.** POSNER, RICHARD
Intervention and Alchemy: A Public Art Primer
Minneapolis, Minn.: Division of Visual Arts, First Bank System, [1990], 60 pp., ill.
- "Critique of the institutionalization of the public art process."
- 695.** PRAGUE. UMĚLECKOPRŮMYSLOVÉ MUZEUM
Lisované Sklo (Text: Alena Adlerová)
Praha: the museum, 1962, [12] pp., ill.
Exhibition of pressed glass, 19th c. to 1960.
- 696.** PRINCENTHAL, NANCY
"Review of Exhibitions: Donald Lipski"
Art in America, v. 78, no. 7, July 1990, pp. 164–165, ill.
- 697.** PRISANT, BARDEN
"Glass Auctions: A Summary"
Art Cellar Exchange Magazine (San Diego), v. 2, no. 6, June 1990, p. 11.
Christie auction of contemporary glass.
- 698.** PROCTOR, STEPHEN
"West Surrey College of Art and Design"
Glasswork (Kyoto), no. 7, Dec. 1990, pp. 42–43, ill.
In Japanese.
- 699.** PULSONE, MARIA
"Acquisitions: 'View from Saddleback Ridge'"
Museum of Fine Arts, Boston. Annual Report 1989–90, p. 21, ill.
Kreg Kallenberger piece.
- 700.** PURVES, LIBBY
"The Glow and Glitter of Glass"
High Life (British Airways), April 1990, pp. 92–94, ill.
The Glasshouse, London.
- 701.** RAČEKOVÁ, JARMILA
"Ján Mýtň's Intellectual Message"
Glass Review, v. 45, no. 5, 1990, pp. 22–25, ill.
- 702.** RAFFAELE, PAUL
"Reflections on Australian Glass"
Australian Geographic, no. 17, Jan./March 1990, pp. 82–103, ill.
Bottles and industrial production; studio glass, engraving, mosaics.
- 703.** RAKOW, JULIETTE K.
"Barry R. Sautner: Diatretarius of Paperweights Extraordinaire"
Annual Bulletin of the Paperweight Collectors' Association, 1989, pp. 32–40, ill.
- 704.** RANDA, SIGRID
"Amerikanisches Kunsthandwerk – heute"
Kunst + Handwerk, no. 1, Jan./Feb. 1990, pp. 4–11, ill.
Glass by Ginny Ruffner and William Carlson in "Craft Today USA" exhibition at Frankfurt.
- 705.** "Amerikanisches Kunsthandwerk der Gegenwart"
Kunst & Antiquitäten, no. 1/2, 1990, pp. 62–63, ill.
"Craft Today, USA" exhibition in Europe.
- 706.** RASMUSSEN, LAURA
"Bill Rasmussen, an Old Timer"
Glass Line, v. 4, no. 3, Oct./Nov. 1990, p. 1+, ill.
Lampworker.
- 707.** RATCLIFF, CARTER
"Christopher Wilmarth: Translucent Geometries"
Glass (New York Experimental Glass Workshop), no. 39, 1990, pp. 28–33, ill.
- 708.** RAVANTTI, KAIJA
"Finnish Design 1990"
Form-Function-Finland, no. 3, 1990, pp. 66–67, ill.
Helsinki exhibit included glassware from littala-Nuutajärvi designers.
- 709.** "Industrial Designer of the Year"
Form-Function-Finland, no. 3, 1990, pp. 42–43, ill.
Jorma Vennola.
- 710.** "Markku Salo Awarded the Georg Jensen Prize"
Form-Function-Finland, no. 4, 1990, p. 50, ill.
- 711.** "Thoughtful Installations"
Form-Function-Finland, no. 3, 1990, p. 67, ill.
Glass and metal installations by Vesa Varrela, Helsinki.
- 712.** RAYMER, AMANDA
"Czech Glass-Makers"

Tableware International, v. 20, no. 4, May 1990, pp. 47-49, ill.
At Nový Bor, Pödebrady, and Chribska.

713. READING. FREEDMAN GALLERY, ALBRIGHT COLLEGE
Donald Lipski: Poetic Sculpture (Text: David S. Rubin)
Reading, Pa.: Freedman Gallery, Albright College, 1990, 51 pp., ill.
Sculptures include glass.

714. REDHEAD, DAVID
"Borrowed Time"
Crafts (U.K.), no. 100, Sept./Oct. 1989, pp. 24-27, ill.
Lisa Bailey's glass in article on educational funding for craftsmen.

715. "Waterworks"
Crafts (U.K.), no. 99, July/Aug. 1989, pp. 24-29, ill.
Glass fountain by Danny Lane.

716. REEKIE, DAVID
"The Tim Shaw Glass Extravaganza"
British Artists in Glass, no. 2, 1990, p. 7.
London exhibit.

717. REIN METS. NÄITUSTEL ESINEMISED
Tallinn: ENSV Riiklik Kunstimuseum, 1987, [16] pp., ill.
Russian and English summaries.
Jewelry of metal, enamel, glass, and other materials by Estonian artist Rein Mets.

718. RENO. NEVADA HISTORICAL SOCIETY
Neon Nights (Text: Peter L. Bandurraga)
Reno, Nevada: the society, 1990, [16] pp., ill.

719. REUTERSWÄRD, ANIKA
"Det unga glaset"
Sköna Hem, no. 4, 1990, pp. 105-109, ill.
New glass designs from Orrefors, Pukeberg, Kosta Boda.

720. RHEBERGEN, ROBI
"Expositions actualités: Glass Metamorphosen 1990"
La Revue de la Céramique et du Verre, no. 53, July/Aug. 1990, p. 55, ill.
Cologne exhibit of 30 French glass artists.

721. "Expositions actualités: L'Anverre Glass-atelier (Almelo); 2e Salon de l'art du verre (Leerdam)"
La Revue de la Céramique et du Verre, no. 55, Nov./Dec. 1990, p. 62, ill.

722. "Expositions actualités: Le Verre, du gobeleet l'objet d'art"
La Revue de la Céramique et du Verre, no. 53, July/Aug. 1990, p. 55, ill.
Three Belgian sites for exhibits on the history of glass and the Studio Glass Movement.

723. "La Maîtrise d'une force: Rencontre avec le sculpteur Bert van Loo"
La Revue de la Céramique et du Verre, no. 54, Sept./Oct. 1990, pp. 32-36, ill.

724. "Mieke Groot: La Rupture"
La Revue de la Céramique et du Verre, no. 52, May/June 1990, pp. 54-55, ill.

725. RICHMOND. VIRGINIA MUSEUM OF FINE ARTS. AFFILIATE PROGRAM
The Good Design Collection of the Virginia Museum of Fine Arts. Special Loan Exhibition
Richmond: the museum, 1989, [19] pp., ill.
Exhibition included glass by William Gudernath, Richard Meier, William Morris, Robert Venturi.

726. RICKE, HELMUT
"Neues Glas/New Glass in Europa"
Neues Glas, no. 4, 1990, pp. 301-309, ill.
Exhibition at the Düsseldorf Art Museum.

727. RIIHIMÄKI. SUOMEN LASIMUSEO = FINLANDS GLASMUSEUM
Suomen lasi elää = Finnish Glass Lives 2 (Documentation: Kaisa Koivisto and Uta Laurén)
Riihimäki: the museum, 1990, 89 pp., ill.
Work of 44 Finnish artists in 1990 exhibition.

728. RIMER, DITAH
"Starting from Scratch: The New England Crystal Company"
China, Glass & Tableware, v. 108, no. 8, 1990, pp. 18-20, ill.

729. ROBERTS, NEIL
"Australian Glass: An Overview"
The Glass Art Society Journal 1989, pp. 19-22, ill.

730. RODIGHIERO, L.
L'Eclairage dans la maison
Paris: Éditions Charles Massin, [n.d.], 78 pp., ill.
Lamps and lighting, about mid-1950s.

731. ROMANELLI, MARCO
"Mario Merz: Terra elevata o la storia del disegno" al Castello di Rivoli"
Domus, no. 720, Oct. 1990, pp. 58-65, ill.
Exhibition with neon, glass tables, tent by Merz.

732. ROMBERG, EWA
"Svenskt konstglas i Hovmantorp . . ."
Antik et Auktion, no. 11, Nov. 1990, pp. 62-66, ill.
Auction of 1920s-1980s Swedish glass.

733. ROONEY, ALICE
"Two Decades of the Pilchuck Glass School"
The Glass Art Society Journal 1990, pp. 85-87, ill.

734. ROSENSTOCK, LAURA
Christopher Wilmarth
New York: Museum of Modern Art, 1989, 57 pp., ill.
Exhibition at the Museum of Modern Art, New York.

735. ROUEN. COMPLÉMENT D'OBJET
Papier de verre
Rouen: the gallery, 1990, 49 pp., ill.
Work of 15 French glass artists.

736. ROWE, KEITH
"Portfolio No. 69: Keith Rowe"
Craft Arts (Sydney), no. 18, March/June 1990, p. 84, ill.
Vessels by Australian glassmaker.

737. RUDGE, GERALDINE AND NAYLOR, GILLIAN
"Exhibitions: NordForm 90"
Crafts (U.K.), no. 107, Nov./Dec. 1990, pp. 48-50, ill.
Malmö exhibit of Nordic design; glass by Orrefors, Kosta Boda, Bertil Vallien.

738. RUFFNER, GINNY
"Ginny Ruffner"
The Glass Art Society Journal 1989, p. 44, ill.

739. RUHRBERG, KARL
"Konstruktion und Bewegung"
Kunst und Kirche, no. 3, 1990, pp. 162-164, ill.
Düsseldorf artist Hella Santarossa.

740. RUMBILLE, JANET L.
"Taking Shape"
Metropolis, v. 9, no. 7, March 1990, p. 22, ill.
Bořek Sipek tableware designs for Italian firm Diade.

741. RUSSELL, PAUL
"Vitrix Exhibition"
Canadian Society of Decorative Arts Bulletin, v. 7, no. 4, Spring 1989, p. 8.
Review of Toronto exhibit of Canadian work, Spring 1989.

742. RYZAK, WAINE
"Waine Ryzak"
The Glass Art Society Journal 1989, p. 14, ill.

743. RYZCOVÁ, IVANA
"The Best Glass-Making Workshop"
Glass Review, v. 45, no. 1, 1990, pp. 10-13, ill.
Competition won by Libochovice glassworks.

744. SANO, TAKAKO
"Marketing Glass in Japan: A Cultural Perspective"
The Glass Art Society Journal 1990, pp. 70-72, ill.

745. SARAVELLE, MADELEINE JOHNSON
"Glass in the Blood"
Connoisseur, v. 220, no. 943, Aug. 1990, pp. 94-95, ill.
Archimede Seguso.

746. SARPELLON, GIOVANNI
"Il terzo Premio Murano: Fra innovazione e tradizione"
Arte Vitree, v. 2, no. 3, Nov. 1989, pp. 16-19, ill.
English summary.

Murano Prize awarded to artists in all media who can best realize their ideas in glass: Pino Signoretto/Ennio Finzi and Licio Zanetti/Rodica Tanasescu.

747. SASAKI CRYSTAL
Contemporary Glass Collection: Sasaki Crystal Calendar 1991
[Tokyo: the company, 1990], 7 leaves, ill.
Work by Kubota, Togashi, Sato, Ohta, Kashiwabara, Takeuchi.

748. SAVE, COLETTE
"L'Oeil de verre: Peter Knaup"
L'Atelier, no. 2, 1990, pp. 42-45, ill.
Photographs by Knaup of glass shown over the years at Clara Scremini Gallery, Paris.

749. SVELIEVA, LUBA AND IBRAGIMOV, FIDAIL
"Our Visit to American Glassmakers"
The Glass Art Society Journal 1989, pp. 39-40, ill.

750. SCALA, MARK
"Reviews: Jude Schlotzhauer"
New Art Examiner, v. 17, no. 9, May 1990, pp. 57-58, ill.

751. SCHMITT, EVA
"Glasdesign: Nuancen durch Gravur, Schliff und Malerei"
Glaswelt, v. 43, no. 8, Aug. 1990, pp. 72-73, ill.
Glass engraver and cutter Helmut Rotter.

752. Jiri Harcuba: Porträtschnitte 1951-1990
Freiburg im Breisgau: Augustinermuseum, 1990, 88 pp., ill.

753. SCHNEIDER, BRUNO F.
"Hamburger Zeitreise"
Art Aurea, no. 4, 1990, pp. 46-49, ill.
In English and German.
Coordinating decorative arts, crafts, and modern commercial furnishings in the Museum für Kunstgewerbe in Hamburg.

754. SCHÖN, ANDREAS
"V. Triennale des Deutschen Kunsthandwerks"
Kunst + Handwerk, no. 6, Nov./Dec. 1990, pp. 390-396, ill.
Includes work by Jochem Poensgen, Thomas Lemke at Kestner Museum, Hannover.

755. SCHWARTZ, ROBERTA
"Bringing Color to Light: Master Craftsman William Scudella"
Victorian Sampler, v. 3, no. 1, Spring 1990, pp. 32-33+, ill.
Tiffany-style lamps.

756. SCOTT, JOHN
"Rob Levin, Glass Artist at Wanganui"
New Zealand Crafts, no. 32, Winter 1990, pp. 22-27, ill.
Penland artist teaches glassmaking in New Zealand.

757. SEATTLE. LYNN MCALLISTER GALLERY
Second Annual Invitational Glass Exhibit
Seattle, Wash.: the gallery, 1990, [16] pp., ill.
27 glass artists.

758. ŠEDINA, VLASTIMIL
"The Noble Shape and Decoration of Art Glass"
Glass Review, v. 45, no. 1, 1990, pp. 6-9, ill.

759. SELKURT, CLAIRE
"Scandinavian Modern Design in Postwar America"
Form-Function-Finland, no. 2, 1990, pp. 35-43, ill.
Tapio Wirkkala, Alvar and Aino Aalto, Timo Sarpaneva, Ingeborg Lundin, Nils Landberg.

760. SELLNER, JUDITH BRODER
"Judaica under Glass"
Hadassah Magazine, v. 72, no. 2, Oct. 1990, pp. 44-48, ill.
Gianni Tosio.

761. SELMAN, LAWRENCE
"Debbie Tarsitano's 'The Outstretched Hand of Liberty'"
Paperweight News, v. 12, no. 1, Oct. 1990, pp. 8-9, ill.
Sculptural piece of eight engraved and cut plaques.

- 762.** "Edward Nesteruk - A New Artist"
Paperweight News, v. 12, no. 1, Oct. 1990,
p. 14, ill.
Veiled glass sculptures.
- 763.** "The Re-emergence of a Magnificent
Reptile"
Paperweight News, v. 12, no. 1, Oct. 1990, p. 7, ill.
Victor Trabucco creates lizard paperweight.
- 764.** "Victor Trabucco Creates Lucy Award"
Paperweight News, v. 12, no. 1, Oct. 1990, p. 6.
- 765.** SENNO, HIDEHARU
"Colored Glass"
Glass (Tokyo), no. 27, March 1990, pp. 12-14, ill.
In Japanese.
- 766.** *SERMONS IN PAINT: A HOWARD
FINSTER FOLK ART FESTIVAL*
(Ann Frederick Oppenheimer and Susan Hankla,
ed.)
Richmond, Va.: University of Richmond, 1984,
36 pp., ill.
Folk artist who incorporates glass in his assem-
blages.
- 767.** SHATIN, YU. V.
"Dizajn i ekologija: koefitsient poleznogo
deistviia"
Mekhnicheskaiia Ésmemika (Moscow), no. 2,
1990, pp. 2-5, ill.
English summary.
Design and ecology; includes FIAM glass furni-
ture.
- 768.** SHAW, MONTAGUE
*David Kindersley: His Work and Workshop. With
Illustrations from the Workshop Archives*
Cambridge, England: Cardozo Kindersley Edi-
tions; Uitgeverij de Buitenkant, 1990, 96 pp., ill.
English lettering workshop; includes engraving
on glass.
- 769.** SHAW, TIM
"Battle of the Giants: Pilchuck versus Frauenau"
British Artists in Glass, no. 2, 1990, pp. 2-3, ill.
- 770.** SHEBOYGAN, JOHN MICHAEL
KOHLER ART CENTER
*Structure and Surface: Beads in Contemporary
American Art*
Sheboygan, Wisconsin: the center, 1990, 32 pp.,
ill.
- 771.** SHELLEY
"The Quest for Glass"
British Artists in Glass, no. 2, 1990, pp. 16-17, ill.
Student attends workshops.
- 772.** SHERMAN, JAMIE
"How I Got Started in Glass"
Glass Gazette, Winter 1990, pp. 11-12.
- 773.** SHINOHARA, MAYUMI
"Interview: Henry Halem"
Glasswork (Kyoto), no. 7, Dec. 1990, pp. 12-21, ill.
In Japanese and English.
- 774.** "Review: 'Glass Art '90,' The Hakone
Open-Air Museum"
Glasswork (Kyoto), no. 7, Dec. 1990, p. 47, ill.
In Japanese, English summary.
- 775.** "Ryoji Shibuya/Interview"
Glasswork (Kyoto), no. 5, 1990, pp. 24-29, ill.
In Japanese and English.
- 776.** SILANDER, LIISA
"Relics of the Future"
RISD Views (Rhode Island School of Design),
v. 2, no. 5, Feb. 1990, p. 8, ill.
Howard Ben Tré.
- 777.** SILBERMAN, ROBERT
"Will Success Spoil the Glass Art Society?"
American Craft, v. 50, no. 4, Aug./Sept. 1990,
pp. 60-63+, ill.
- 778.** SILTAVUORI, EEVA
"Fact and Fiction in Design: 50 Years of Finnish
Design. Press Cuttings 1940-1990"
Form-Function-Finland, no. 2, 1990,
pp. 44-50, ill.
Includes glass by Tapio Wirkkala, Gunnel
Nyman, Kaj Franck, Saara Hopea.
- 779.** SILVERSTOLPE, INGER
"Måleräs - ett stort, litet glasbruk fyller 100 år"
Glas och Porslin, v. 60, no. 3, 1990,
- pp. 10-12+, ill.
Includes work by Ingeborg Lundin, Mats Jonas-
son.
- 780.** SKARLANTOVÁ, JANA
"Glass-Making Youth"
Glass Review, v. 45, no. 10, 1990, pp. 9-11, ill.
- 781.** "Life Breathed into Glass: To Mark Jan
Gabriel's Life Anniversary"
Glass Review, v. 45, no. 10, 1990, pp. 2-8, ill.
- 782.** "Tradition Continued"
Glass Review, v. 45, no. 12, 1990, pp. 6-7, ill.
Engraved work by Milan Holubek of Moser.
- 783.** SKELTON, JOHN
"Letters op papier in steen & in glas"
Crafts (U.K.), no. 102, Jan./Feb. 1990, p. 48, ill.
Lettering exhibition in Bruges included some
examples on glass.
- 784.** SKILLITZI, STEPHEN
"Letter to the Editor: Hot Glass in Australia"
Ausglass Magazine, Summer 1989, p. 9.
Brief review of Australian glass since 1960s.
- 785.** "18th Annual International Glass
Invitational, the Habatat Galleries, Detroit, U.S.A."
Ausglass Magazine, Winter 1990, pp. 32-33, ill.
Author's cast glass sculptures at the Detroit ex-
hibit.
- 786.** SLOVART
*Die Zeitgenössische Slowakische Bildende
Kunst = Contemporary Slovak Fine Arts = L'Art
plastique slovaque* (Text: Bohumir Bachratý)
Bratislava: Slovart (Czech art organization),
1989, [8] pp., ill.
Work by Jozef Tomečko, Askold Žačko, Lubo
Arzt.
- 787.** SMITH, JAN
"The Risks Behind the Art"
Bergstrom-Mahler Museum Preview, no. 26,
March/April/May 1990, pp. 4-5, ill.
Paul Stankard.
- 788.** SMITH, KIKI
"Holding Memories for a Ghost"
Glass (New York Experimental Glass Workshop),
no. 41, Fall 1990, pp. 44-47, ill.
- 789.** SMITS, KATHY
"Museum Shop: John Parsley"
Bergstrom-Mahler Museum Preview, no. 27,
June/July/Aug. 1990, p. 3, ill.
Paperweights.
- 790.** SOIUZ KHUDOZHNIKOV SSSR =
USSR ARTISTS UNION
*Gusevskii Khrustal'nyi Zavod = Gus-Khrustalny
Crystal Plant. Katalog = Catalog* (Text: Vladimir
A. Filatov)
Moskva: Sovetskii Khudozhnik, 1990, [52], pp., ill.
In Russian and English.
Work of nine Soviet artists and list of participants
in the glass artists' symposium at Gus-
Khrustalny, Sept. 1990.
- 791.** SORENSON, DINA
"Donald Lipski"
Arts Magazine, v. 64, no. 10, Summer 1990, p. 81,
ill.
- 792.** SOTHEBY'S
*Creative Glass Center of America Benefit Auc-
tion: Contemporary American and European
Glass, March 17, 1990*
New York: Sotheby's, 1990, 87 pp., ill.
- 793.** SOUCHON, ANNIE
"Expositions actualités: Steven Newell"
La Revue de la Céramique et du Verre, no. 52,
May/June 1990, p. 63, ill.
- 794.** SOUR, ANNEMARIE
"Het gerucht de wereld uit: Portret van glas-
kustenares Mieke Groot"
*Bulletin, Vereniging van Vrienden van Modern
Glas*, v. 4, no. 2, June 1990, pp. 2-4, ill.
- 795.** SOVETSKOE KHUDOZHSTVENNOE
STEKLO. KATALOG (Text by O.V. Piotravskaiia)
Kalinin: Upravlenie Kul'tury Kalininskogo Oblis-
polkoma; Kaliniskaiia Oblastnaia Kartinnaia Ga-
lereaia, 1986, 25 pp., ill.
Glass by various designers, 1960s-1980s.
- 796.** STANISH, MARI
*Alladins: Designer Jewellery by Mari Stanish.
Patterns for Fused Jewelry Using the Micro-Kiln
EZ-5*
[Boardman, Ohio]: MLJS, 1989, 37 pp., ill.
- 797.** STANKARD, MARTIN F.
"The Outstretched Hand of Liberty: A Family's
Journey Told in Glass"
*Annual Bulletin of the Paperweight Collectors'
Association*, 1989, pp. 49-51, ill.
Eight plaques by Debbie Tarsitano.
- 798.** STARÁ, EVA
"The Best Products"
Glass Review, v. 45, no. 9, 1990, pp. 2-6, ill.
- 799.** "A New Set of Glass Sculptures by Sta-
nislav Kostka"
Glass Review, v. 45, no. 12, 1990, pp. 28-31, ill.
- 800.** "10 x Pressed Glass"
Glass Review, v. 45, no. 9, 1990, pp. 14-19, ill.
10th exhibition of pressed glass at Františkovy
Lázně.
- 801.** STAVIS, AMY
"Designer Spotlight: Peter Yenawine"
China, Glass & Tableware, v. 108, no. 8, Aug.
1990, pp. 12-13+, ill.
Designs for Steuben, Saint Louis, and other
firms.
- 802.** "Designer Spotlight: Thomas Bastide"
China, Glass & Tableware, v. 108, no. 10, Oct.
1990, p. 22+, ill.
Work of Baccarat's design director.
- 803.** "Oiva and Inkeri Toikka"
China, Glass & Tableware, v. 108, no. 2, Feb.
1990, pp. 10-11, ill.
- 804.** STENSMAN, MAILIS
"Formrevy: Fem Glaskonsträrer"
Form, v. 86, no. 7 (669), 1990, p. 11, ill.
Sundsvall exhibit with Helena Gibson, Jerker
Persson, Richard Rackham, Gunnel Sahlin,
Christian von Sydow.
- 805.** STEPANIAN, NONNA SURENOVNA
Galina [Aleksandrovna] Antonova
Leningrad: "Khudozhnik RSFSR," 1989, 152 pp.,
ill.
Glass by Soviet artist, 1950s-1985.
- 806.** Viktor Iakovlevich Shevchenko: *Shest-
nadsat' Reproduktsii*
Leningrad: "Khudozhnik RSFSR," 1980, 4 pp., 16
leaves of plates, ill.
Glass by Shevchenko, 1963-1973.
- 807.** STERN, RUDI
The New Let There Be Neon (Enlarged and up-
dated ed.)
New York: Harry N. Abrams, 1988, 160 pp., ill.
- 808.** STERN, RUDI, Ed.
Contemporary Neon
New York: Retail Reporting Corp., 1990,
192 pp., ill.
- 809.** ST. PETERSBURG. MUSEUM OF FINE
ARTS
*Contemporary Glass: The Sam and Beverly
Ross Collection*
St. Petersburg, Fla.: the museum, 1989,
24 pp., ill.
- 810.** SUDJIC, DEYAN
Ron Arad: Restless Furniture
New York: Rizzoli, 1989, (A Blueprint Mono-
graph), 111 pp., ill.
Includes glass screens and other uses of glass
in furniture.
- 811.** SZENASY, SUSAN S.
"Contemporary Furniture"
Metropolis, v. 9, no. 8, April 1990, pp. 14-15+, ill.
Includes work by Danny Lane.
- 812.** TAGLIAPIETRA, LINO AND COMBRAY,
NATALIE DE
"Conversation"
Glass (New York Experimental Glass Workshop),
no. 39, 1990, pp. 12-13.
Interview, August 1988.
- 813.** TALLEY, CHARLES S.
"Static Refinement: Three Glass Artists at Allrich
Gallery"

Artweek, v. 21, no. 16, April 26, 1990, pp. 12-13, ill.
Linda Ross, Nancy Mee, Ann Gardner in San Francisco exhibit.

814. TALLEY, MARILEE

"Reflections in Art"
Artscan (Napa County Arts Council, Yountville, Cal.), v. 4, no. 5, [n.d., u.p.], ill.
Reverse painting on glass by Theo Fabian Becker.

815. TARAGIN, DAVIRA S.

"1989 Conference Highlights. Student Exhibition: Toronto"
The Glass Art Society Journal 1989, p. 68.

816. TARCHINSKI, PAMELA J.

"Exhibitions: Flo Perkins"
Glass (New York Experimental Glass Workshop, no. 42, Winter 1990, p. 51, ill.

817. TAYLOR, GAY LECLEIRE

"Gordon Smith Explores New Depths in Paperweights"
Annual Bulletin of the Paperweight Collectors' Association, 1989, pp. 45-48, ill.

818. TAYLOR, JEFFREY

"Decorex '90 Exhibition"
Craft Arts, no. 20, Oct./Dec. 1990, p. 92, ill.
Pedestal bottles by Pauline Delaney.

819. THEODOR G. SELLNER: WEGZEICHEN

(Text: Alexander Giese)
[Hannover: s.n.], 1990; [Carl Küster Druckerei], 23 pp., ill.
Exhibit of Sellner's sculptures in Vienna and Hannover.

820. THOMSON, MARGOT

"The Western Frontier"
Glass Gazette, Winter 1990, pp. 8-9.
Vancouver studio of David New-Small, Nora Sterling, and the author.

821. THOR, LARS

"Bengt Edenfalk - konstnär, glasformgivare, grafiker"
Å Varend och Sunnerbo, v. 31, no. 3, 1990, pp. 8-9, ill.

822. THORKESSON, IONE

"Ione Thorkelsson"
The Glass Art Society Journal 1989, pp. 15-16.

823. TIMBERMAN, MARCY

"Language, Thought and Reality: Joseph Kosuth"
Artweek, v. 21, no. 31, Sept. 27, 1990, p. 14, ill.
Neon.

824. TOGNINI, JOYCE

"Americans Abroad"
American Craft, v. 50, no. 6, Dec. 1990/Jan. 1991, pp. 56-59+, ill.
Craftsmen, including glass artists, working in foreign factories or studios.

825. TOKYO GLASS ART INSTITUTE

Glass Works 1990: Graduation Exhibition
Tokyo: the institute, 1990, 60 pp., ill.
In English and Japanese.
Work by the 8th graduates and the 7th postgraduates.

826. TOKYO. TAKASHIMAYA

Yoshinori Masuda
[s.l.: s.n., 1990], 50 pp., ill.
In Japanese only.

827. TOKYO. UEDA CULTURE PROJECTS

Yoshiko Takikawa (Text: Masakazu Horiuchi)
Tokyo: Ueda Culture Projects, 1990, 24 pp., ill.
In Japanese and English.

828. TONG, ALLAN

"Travels on the Public Purse and Corporate Coiffers"
Ontario Craft, v. 15, no. 4, Winter 1990, pp. 22-25, ill.
Daniel Crichton.

829. TONY CRAGG: SCULPTURE 1975-1990

(Text: Lucinda Barnes, Marilu Knode and others)
Newport Beach, Ca.: Newport Harbor Art Museum, 1990, 177 pp., ill.
British sculptor uses glass.

830. TOWSE, JOHN

"Exhibition, Glass Designs"

Glass Circle News, no. 47, Aug. 1990, p. 4.
Review of work by Jane Beebe and Rachael Woodman at Bath, England, gallery.

831. TRÜJEN, MONICA

"Achtung zerbrechlich!"
Art Aurea, no. 3, 1989, pp. 44-49, ill.
English summary.
Overview of Studio Glass Movement: glass by Borowski, Clegg, Moje-Wohlgemuth, Seliner, Reay-Young, Price, Zynsky, and others.

832. "Jack Ink - Maler mit Glas"

Art Aurea, no. 1, 1990, pp. 57-59, ill.
English summary.

833. "Lebendiges Glas"

Deutsches Ärtzeblatt, v. 85, no. 47, Nov. 24, 1988, pp. 105-106, ill.
Stanislaw Borowski.

834. TUDOR, ROBYN

"JMGA 1990 Conference Report"
Craft Arts (Sydney), no. 19, July/Sept. 1990, pp. 90-91, ill.
Includes Giselle Courtney's lampworked glass jewelry.

835. "Slumped Glass and pâte de verre"

Craft Arts (Sydney), no. 18, March/June 1980, pp. 58-65, ill.
Peter Crisp.

836. UGAROV, B. S. AND OTHERS

Vera Ignat'evna Mukhina, 1889-1953. Skulptura, Dekorativno-Prikladnoe Iskusstvo, Grafika, Teatr. Vystavka Ironzvedenii k 100-Letiui so Dnia Rozhdeniia. Katalog
Moskva: VRIB "Soiuzreklamkul'tura," 1989, 94 pp., ill.
Soviet sculptor Vera Mukhina, who worked in glass in the 1940s-early 1950s.

837. UNGER, MARJAN

"Helly Oestreicher"
Glas & Keramiek, no. 5, Oct. 1990 pp. 40-41, ill.

838. URBANCOVÁ, JANA AND STARÁ, EVA

"70 Years of Existence of the Secondary School of Glass-Making in Zelezný Brod 1920-1990"
Glass Review, v. 45, no. 7, 1990, pp. 16-23, ill.

839. VAN CLEVE, P. B.

"Steven Maddy"
Art Cellar Exchange Magazine (San Diego), v. 2, no. 6, June 1990, pp. 6-7, ill.

840. VARGA, VERA

"Stúdióüveg-e a csehszlovák stúdióüveg?"
Új Művészét (Budapest), v. 1, no. 3, Dec. 1990, pp. 32-34, ill.
Czech artists Libenský, Brychtová, Eliáš, Vizner.

841. VASTRICK, WALDY

"Andries Copier als ontwerper van fraai gebruiksglas"
Glas & Keramiek, no. 5, Oct. 1990, pp. 10-13, ill.
English summary.
Andries Copier's designs for functional glass, 1920s-1980s.

842. VÄXJÖ. SMÅLANDS MUSEUM

Paul Kedeliv från trä till glas (Text: Bo G. Persson)
Växjö: the museum, 1990, [7] pp., ill.
Swedish designer for Flygsfors and Reijmyre glassworks since 1950s.

843. VENETIANS: DALE CHIHULY

Altadena, Cal.: Twin Palms, 1989, 40 pp., 44 plates, ill.

844. VESELÝ, PAVEL

"A Few Moments at a Fragile Exposition"
For You from Czechoslovakia, no. 2, June 1990, pp. 23-24, ill.
Museum of Glass and Fashion Jewelry at Jablonec nad Nisou.

845. VETROCQ, MARCIA E.

"Mario Merz"
Arts Magazine, v. 64, no. 5, Jan. 1990, p. 84, ill.
Guggenheim exhibit.

846. VICTORIA. ART GALLERY OF GREATER VICTORIA

Suzanne Reese Horvitz, Sheila Reid: Pensée sans mots = Thoughts Without Words
Victoria, Canada: the gallery, 1990, [8] pp., ill.

847. VIZNER, FRANTISEK

"Frantisek Vizner"
The Glass Art Society Journal 1989, pp. 23-26, ill.

848. VLASOVA, ELENA

"Ol'ga Kirichek"
Dekorativnoe Iskusstvo SSSR, no. 6 (391), 1990, p. 13, ill. English summary.
Glassware by Leningrad artist Olga Kirichek.

849. VOGEL, SABINE B. AND CASORATI, CECILIA

"Letters: Frankfurt; Rome"
Contemporanea, v. 3, no. 6, Summer 1990, pp. 49 and 52, ill.
Neon sculptures by Keith Sonnier, Maurizio Nannucci.

850. VOLF, PETR

"A Confrontation at the New Hall"
Glass Review, v. 45, no. 4, 1990, pp. 24-27, ill.
"Space 4" event in Prague: Compositions by Kopecný, Vaňura, Karel, Rožátová, and Matouš.

851. "For the Fourth (and Best) Time About the Golden Glassmaker's Rod"

Glass Review, v. 45, no. 4, 1990, pp. 8-11, ill.
Competition for glassmakers in the hand production of lighting glass.

852. VON DRATELN, DORIS

"Exhibitions: Einleuchten"
Contemporanea, v. 3, no. 3, March 1990, pp. 84-85, ill.
Mario Merz in Hamburg exhibit.

853. VONDRA, VIKTOR

"At Pilchuck for the Fifth Time"
For You from Czechoslovakia, no. 3, Sept. 1990, p. 92.
Jiří Harcuba speaks of his experiences at Pilchuck.

854. VORONOV, NIKITA

"Dvadtsatlet na Gus'-Khrustal'nom"
Dekorativnoe Iskusstvo SSSR, no. 2 (387), 1990, p. 10, ill.
English summary.
Sculptural work by A. Kurilov of the Gus-Khrustalny plant.

855. "Lyudmila Myagkova i Vladimir Murakh-ver"

Dekorativnoe Iskusstvo SSSR, no. 12 (385), Dec. 1989, pp. 17-20, ill.
English summary.
Byelorussian glass designers.

856. WAGGA WAGGA. WAGGA WAGGA CITY ART GALLERY

Art Glass from Australia
Wagga Wagga, N.S.W., Australia: the gallery; Frankfurt am Main: Galerie Gottschalk-Betz, 1990, 21 pp., ill.
In English and German.
Traveling exhibition of work by seven Australian artists.

857. WAGGONER, SHAWN

"All the World's a Big, Blue Marble"
Glass Art, v. 5, no. 5, July/Aug. 1990, pp. 4-13, ill.
Marbles and marble-making: Josh Simpson, Steven Maslach, Jody Fine/Ken Butterfield.

858. "Bay Area Glass: Congenitally Worldly, Inherently Irrepressible. Part 1"

Glass Art, v. 6, no. 1, Nov./Dec. 1990, pp. 4-15, ill.
Molly Stone, Michael Cohn, David Ruth, Steven Maslach, Mark McDonnell, Jay Musler, John Lewis, and others.

859. "Glass Art People: David Reekie"

Glass Art, v. 5, no. 6, Sept./Oct. 1990, pp. 4-9, ill.

860. "Glass Art People: James Lundberg"

Glass Art, v. 6, no. 1, Nov./Dec. 1990, pp. 38-42, ill.

861. "Glass Art People: Mary Shaffer"

Glass Art, v. 5, no. 3, March/April 1990, pp. 62-66, ill.

862. "Heller Gallery: A Reflection of the Studio Glass Movement"

Glass Art, v. 5, no. 4, May/June 1990, pp. 38-42, ill.

863. "Neon: Fluid Light in Motion"

Glass Art, v. 5, no. 2, Jan./Feb. 1990, pp. 4-10, ill.

- 864.** "Sculpture by Regis: Breaking New Ground"
Glass Art, v. 5, no. 6, Sept./Oct. 1990, pp. 38-42, ill.
Ernest Regis.
- 865.** "When the Walls Came Tumbling Down"
Glass Art, v. 5, no. 3, March/April 1990, pp. 24-28+, ill.
Disaster recovery experiences of artists and craftsmen in South Carolina and California.
- 866.** WALLERIUS, INGA
"Formrevy: Glas-o-djur"
Form, v. 86, no. 8 (670), 1990, p. 5, ill.
Eva Hällsten and Marianne Palmgren in Göteborg exhibition.
- 867.** "Formrevy: Glasutblickar"
Form, no. 2, 1990, p. 7, ill.
Göteborg exhibit; Paula Bartrons piece.
- 868.** "Formrevy: Havsbåst"
Form, v. 86, no. 3 (667), 1990, p. 4, ill.
Lars Sesterviks work in Göteborg exhibit.
- 869.** "Formrevy: Hugget glas"
Form, no. 2, 1990, p. 8, ill.
Lindshammer Art Glass in Göteborg exhibit.
- 870.** "Formrevy: Internationellt"
Form, v. 86, no. 6 (669), 1990, p. 4, ill.
Reino Björk exhibit, Göteborg.
- 871.** "Formrevy: Säkert kort"
Form, no. 1, 1990, p. 9, ill.
Glass sculpture by Jonas Torstenssons.
- 872.** WALRAVEN, A.
"Modern Glas in Hawaii"
Bulletin, Vereniging van Vrienden van Modern Glas, v. 4, no. 1, March 1990, pp. 10-12.
In Dutch.
Travel report of glass artists, galleries.
- 873.** WARMUS, WILLIAM
"Economy of Taste"
Glasswork (Kyoto), no. 6, Aug. 1990, pp. 30-33, ill.
In Japanese and English.
- 874.** "Rushdie Affairs"
The Glass Art Society Journal 1989, p. 63, ill.
- 875.** WARNIA, PIERRE
"Tchécoslovaquie: Chlum Story"
Revue des Industries d'Art Offrir, no. 272, Sept. 1990, pp. 174-191, ill.
- 876.** WASHINGTON, D.C. MAURINE LITTLETON GALLERY
John Littleton, Kate Vogel: A Decade of Collaboration
Washington, D.C.: the gallery, 1990, [13] pp., ill.
- 877.** WATTS, DAVID
"Stourbridge Glass Course Moves to Wolverhampton"
Glass Circle News, no. 48, Oct. 1990, p. 7.
- 878.** WEISS, DICK
"Letter from the Northwest"
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 38-40, ill.
In Japanese and English.
Dick Marquis, Catherine Thompson, Ed Wicklander, Flora Mace/Joey Kirkpatrick.
- 879.** "Northwest Letter"
Glasswork (Kyoto), no. 5, 1990, pp. 38-41, ill.
In Japanese and English.
Work by Martin Blank, Fritz Dreisbach, Robbie Miller, Susan Plum.
- 880.** "Northwest Letter"
Glasswork (Kyoto), no. 7, Dec. 1990, pp. 38-41, ill.
In Japanese and English (p. 60).
- 881.** "Robert Carlson"
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 2-7, ill.
In Japanese and English.
- 882.** WELANDER-BERGGREN, ELSEBETH
"Nordiskt konstglas"
Antik et Auktion, no. 7/8, July/Aug. 1990, pp. 72-75, ill.
Lindstrands, Cyrén, Palmqvist, Englund, Lundin, Motzfeldt, Franck, Lynggaards, Lütken, Sarpavea, Wirkkala, Johansson.
- 883.** WELZEL, JOSEF
"Erlösen in den Farben, Formen"
Glaswelt, v. 43, no. 10, Oct. 1990, pp. 167-169, ill.
Vasa murrina, millefiori, mosaic glass work by the author.
- 884.** WEST SURREY COLLEGE OF ART AND DESIGN: GLASS 1989 [together with] SCHOOL OF GLASS, SLIDE SELECTION OF GRADUATING STUDENTS
Farnham, Surrey: the college, 1989, 6 pp., ill.
Catalog and 17 slides.
- 885.** WHITE, MARY B.
"Bay Area Studio Art Glass"
The Glass Art Society Journal 1990, pp. 55-63, ill.
18 artists and studios.
- 886.** WHITE, PATRICK E.
"NEA Southern Arts Federation Awards: Jeanette Oliver"
Sculpture, v. 9, no. 6, Nov./Dec. 1990, u.p. insert, ill.
Steel and neon sculpture.
- 887.** WHITEHOUSE, DAVID
"William Gudenrath: The Art of Experiment"
Glass (New York Experimental Glass Workshop), no. 41, Fall 1990, pp. 40-43, ill.
- 888.** WHITEHOUSE, SUSAN, ED.
Glass Talk (Millville, N.J.)
Creative Glass Center of America newsletter, v. 1, Fall 1990.
News of past and present fellows, the Center's activities, etc.
- 889.** WICKMAN, KERSTIN
"Formrevy: Finskt Konstglas"
Form, no. 1, 1990, p. 13, ill.
Finnish glass at Stockholm exhibit: Salo, Kokko, Nordström, Toikka, Nurminen, Vennola.
- 890.** "Formrevy: Nordiskt Glas"
Form, v. 86, no. 7 (669), 1990, p. 13, ill.
Malmö exhibit of Scandinavian glass artists.
- 891.** "Formrevy: Språng framåt/bakåt"
Form, no. 1, 1990, p. 11, ill.
Exhibit of Örebro designers Jan and Berit Johansson.
- 892.** "Pionjär Kaj Franck: Revoltör i bruksdesign"
Form, no. 1, 1990, pp. 70-72, ill.
- 893.** "Whispering Grace"
Form, v. 86, no. 4-5 (668), 1990, pp. 58-59+, ill.
In Swedish and English.
New Glass series by Ingegerd Råman.
- 894.** WILLIAM MORRIS: GLASS, ARTIFACT AND ART (Text: Henry Geldzahler, Patterson Sims, Narcissus Quagliata Kate Elliott, ed.) [Seattle, Wash.: William Morris; University of Washington Press, 1989], 88 pp., ill.
- 895.** WILSON, CARIN
"Philips Studioglass Award, 1985"
New Zealand Crafts, no. 14, Winter 1985, pp. 21-23, ill.
Interview with Klaus Moje, a juror for the competition.
- 896.** WILSON, CLAIRE
"Glass: The Cutting Edge"
Connoisseur, v. 220, no. 938, March 1990, p. 122+, ill.
Daum designers Hilton McConnico, Philippe Starck, Garouste and Bonetti.
- 897.** WILSON, DENISE
"Matter of ... Glass"
Matter, v. 1, no. 2, March 1990, p. 6, ill.
Fused glass work by Fred Munro.
- 898.** WILSON, WADE
"Exhibitions: William Carlson"
Glass (New York Experimental Glass Workshop), no. 39, 1990, p. 51, ill.
- 899.** WOLFF, ANN
"Glaset en vacker fälla"
Form, no. 2, 1990, pp. 60-61.
- 900.** WOLFF, ANN AND ZERHUSEN, KLAUS
"Selbstmord eines Glashauses ... /Suicide of a Glasshouse"
Neues Glas, no. 2, 1990, pp. 70-75, ill.
Wolff's speech in Stockholm and a commentary by Zerhusen.
- 901.** WOLGENSINGER, JACQUES
"Expositions actualités: Art Jonction"
La Revue de la Céramique et du Verre, no. 54, Sept./Oct. 1990, p. 50, ill.
Exhibition of glass from 14 countries in Nice, July 1990.
- 902.** "Expositions actualités: Nimagine"
La Revue de la Céramique et du Verre, no. 55, Nov./Dec. 1990, p. 55, ill.
Véronique Monod, Nicole Cipres, Denis Bracke.
- 903.** WOOLNOUGH, KRISTINA
"Upland Trends"
Crafts (U.K.), no. 103, March/April 1990, pp. 38-41, ill.
Glassmakers Annica Sanström and David Kaplan of the Scottish Borders.
- 904.** WOOSTER, ANN-SARGENT
"Exhibitions: Robin Winters"
Glass (New York Experimental Glass Workshop), no. 42, Winter 1990, pp. 52-53, ill.
- 905.** YOUENS, JUDY
"The Studio Glass Movement in Southwest Texas, Louisiana and Oklahoma"
Art Today, v. 5, no. 3, Fall 1990, pp. 27-29, ill.
- 906.** ŽAČKOVÁ, AGÁTA
"The Best Winners"
Glass Review, v. 45, no. 8, 1990, pp. 2-7, ill.
Tableware.
- 907.** ZAJDELA, LOUIS-BERNARD
"Création et Industrie, pour un nouveau rapport"
La Revue de la Céramique et du Verre, no. 51, March/April 1990, pp. 52-55, ill.
Enzo Mari, Achille Castiglioni.
- 908.** ZÜRICH. MUSEUM BELLERIVE
Skulpturen aus Glas: Stanislav Libenský und Jaroslava Brychtová, Prag. Eine Retrospektive 1945-1990 (Sigrid Barten, ed.)
Zürich: the museum, 1990, (Kat. Nr. 36), 84 pp., ill.
Libenský/Brychtová retrospective.
- 909.** ZUURMAN, THEO
"Sien van Meurs, ondernemend glaskunstenaar"
Bulletin, Vereniging van Vrienden van Modern Glas, v. 4, no. 1, March 1990, pp. 4-7, ill.
- 910.** "Winnie Teschmacher: 'Ik heb bewust gekozen voor glas, daar heb ik m'n hele leven voor nodig'"
Bulletin, Vereniging van Vrienden van Modern Glas, v. 4, no. 2, June 1990, pp. 5-8, ill.

ANONYMOUS

911. "Acquisitions"
Vitrea (Revue du Centre International du Vitrail, Chartres), no. 5/6, 1990, p. 62, ill.
Hessisches Landesmuseum, Darmstadt, acquires stained glass by French artists Louis-René Petit, Didier Quentin, Thierry Boissel.
912. "Andy Thorntons Have Landed"
Glass Interiors (U.K.), Autumn 1990, pp. 12-13, ill.
Architectural stained glass and acid-etched panels for commercial market.
913. "Architectural Glass/Stained Glass"
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 24-33, ill.
In Japanese, English summary.
Work by Yasuhide Kiuchi, Shinpei Sato, Atsuo Hirao, Masahiro Hatta, Reiko Nishimura, Kristin Newton.
914. "Art Glass for the People's Republic of China"
The Crafts Report, v. 16, no. 168, March 1990, p. 28, ill.
Toledo firm creates panda panels for the Toledo Zoo and the Chinese people.
915. "Artful Educators"
Ontario Craft, v. 15, no. 1, Spring 1990, p. 8, ill.
Neil Hanscomb panel for University of Guelph.
916. "Artists News. Jochem Poensgen: Raumteiler für Triennale 'Deutsches Kunsthandwerk'"
Neues Glas, no. 4, 1990, p. 310, ill.
Glass space divider for Frankfurt arts and crafts exhibition.
917. "'California Sunscreen' Wins 'Best of Show'"
Stained Glass Quarterly, v. 85, no. 1, Spring 1990, p. 56, ill.
Leslie Perlis collaborates with a woodworker to make screen.
918. "'The Calling of Andrew'"
Stained Glass 1990 (The Magazine of the British Society of Master Glass-Painters), Spring, p. 23, ill.
Window by Jane Gray in Somerset church.
919. "Commissions: Ellen Mandelbaum"
American Craft, v. 50, no. 5, Oct./Nov. 1990, p. 80, ill.
Stained glass sidelights.
920. "Commissions: Larry Zgoda"
American Craft, v. 50, no. 4, Aug./Sept. 1990, pp. 80-81, ill.
Panels for Chicago home.
921. "Commissions: Michael Davis"
American Craft, v. 50, no. 6, Dec. 1990/Jan. 1991, p. 83, ill.
Window for Vermont home.
922. "Commissions: Richard LaLonde"
American Craft, v. 50, no. 3, June/July 1990, pp. 88-89, ill.
Fused glass triptych for Tacoma library.
923. "A Decade of Excellence"
Professional Stained Glass, v. 10, no. 7, July 1990, pp. 6-11, ill.
Competition sponsored by the periodical; winners include Peter McGrain, Reiner John, Mark Abildgaard, and others.
924. "Doors & Entries"
Professional Stained Glass, v. 10, no. 11, Nov. 1990, pp. 4-24, ill.
925. "Four Contemporary Stained Glass Projects"
Stained Glass 1990 (British Society of Master Glass-Painters), pp. 10-12, ill.
Brian Clarke, Graham Jones, Susan Bradbury, Jane Gray.
926. "Glas aus meiner Sicht"
Glaswelt, v. 43, no. 5, May 1990, p. 4 and pp. 135-140, ill.
Hans Gottfried von Stockhausen.
927. "Glass Wall for the Victoria and Albert"
Glass, Monthly Journal of the European Glass Industry, v. 66, no. 9, Sept. 1989, p. 342.
Designed by Jackie Sneade.
928. "Hartley Wood Re-Opens"
Stained Glass 1990 (British Society of Master Glass-Painters), p. 13.
Manufacturers of blown antique glass, Sunderland.
929. "Hoffner on Show"
Glass Interiors (U.K.), Autumn 1990, p. 15, ill.
Michele Hoffner commissions.
930. "Honors across the Sea"
Journal of the Interfaith Forum on Religion, Art & Architecture, v. 24, Winter 1990/1991, p. 8, ill.
Brief note about Jenny Clark, English artist.
931. "Ile de France, Grands Prix de la SEMA"
Le Courrier des Métiers d'Art, no. 95, Sept. 1990, pp. 14-15, ill.
Verdiano Marzi, mosaics.
932. "Image, Light and Structure 1990"
Stained Glass Quarterly, v. 85, no. 4, Winter 1990, pp. 292-293, ill.
Exhibition in Pontiac, Michigan.
933. "In Memoriam: Georg Meistermann 1911-1990"
Stained Glass Quarterly, v. 85, no. 4, Winter 1990, p. 270.
934. "Informationen zum Thema"
Kunst und Kirche, no. 3, 1990, p. 170, ill.
News of contemporary stained glass exhibits, seminars, etc.
935. "Joachim Klos"
Artists in Stained Glass Bulletin, Feb. 1990, pp. 1-2.
936. "Johannes Schreiter wird 60"
Neues Glas, no. 1, 1990, p. 43, ill.
In German and English.
937. "The Laporte Rose Window at St. Albans Abbey"
Glass Technology, v. 31, no. 1, Feb. 1990, pp. 4-5, ill.
Designed by Alan Younger.
938. "Lead and the Stained Glass Industry"
Professional Stained Glass, v. 10, no. 7, July 1990, pp. 5 and 28-29.
Proposed bill to outlaw lead manufacture and use.
939. "Leucos: La luce di Venezia"
Abitare, no. 290, Nov. 1990, pp. 112-113, ill.
English summary.
Glass tiles made in Murano.
940. "Major Glass Artists in Oakland"
Stained Glass Quarterly, v. 85, no. 1, Spring 1990, p. 14.
Lecture series at California College of Arts and Crafts: J. Carpenter, Stern, Quagliata, E. Carpenter, Kehlmann, McDonnell, Schreiter.
941. "Mathilda de Carpentry"
Le Courrier des Métiers d'Art, no. 93, Juni 1990, p. 22, ill.
Reverse paintings on glass by French artist.
942. "National IFRAA Award to Jack Goldstein and the Greenland Studio"
Stained Glass Quarterly, v. 85, no. 3, Fall 1990, pp. 168-169, ill.
943. "New Installations at Guelph University"
Canadian Society of Decorative Arts Bulletin, v. 8, no. 3, Spring 1990, p. 15, ill.
Stained glass panel by Neil Hanscomb in Engineering Science College.
944. "Notable Work: Mayer of Munich"
Professional Stained Glass, v. 10, no. 11, Nov. 1990, p. 44, ill.
Stained glass framework for a tent in diplomatic area, Riyadh.
945. "Notable Works: Cory Sesko"
Professional Stained Glass, v. 10, no. 7, July 1990, pp. 44-45, ill.
946. "Notable Works: Dawn Douet"
Professional Stained Glass, v. 10, no. 9, Sept. 1990, pp. 44-45, ill.
947. "Notable Works: Jos Gomolka"
Professional Stained Glass, v. 10, no. 5, May 1990, pp. 44-45, ill.
948. "Notable Works: Karen Carbone"
Professional Stained Glass, v. 10, no. 4, April 1990, pp. 52-53, ill.
949. "Notable Works: Linley Adams"
Professional Stained Glass, v. 10, no. 8, Aug. 1990, pp. 36-37, ill.
950. "Notable Works: Marie-Paule Grusenmeyer"
Professional Stained Glass, v. 10, no. 2, Feb. 1990, pp. 52-53, ill.
951. "Notable Works: Mary B. White"
Professional Stained Glass, v. 10, no. 1, Jan. 1990, pp. 52-53, ill.
952. "Notable Works: Mimi Tawes"
Professional Stained Glass, v. 10, no. 3, March 1990, pp. 52-53, ill.
953. "Opening the Door to Art in Architecture"
Ontario Craft, v. 15, no. 1, Spring 1990, pp. 20-27, ill.
Panels by Lutz Haufschild and Mimi Gellman in new Ontario Crafts Council headquarters.
954. "Portfolio: Catherine Thompson"
American Craft, v. 50, no. 2, April/May 1990, pp. 62-63, ill.
955. "Le Prix 'Jean Marais' à Mireille Juteau"
Le Courrier des Métiers d'Art, no. 89, Jan./Feb. 1990, p. 19, ill.
Stained glass panel by Mireille Juteau.
956. "Robert Pinart: An Interview"
Stained Glass Quarterly, v. 85, no. 2, Summer 1990, pp. 97-105+, ill.
957. "Shortform: Ecclesiastical Commission"
Crafts (U.K.), no. 106, Sept./Oct. 1990, p. 12, ill.
Mark Angus window for Somerset church.
958. "Shortform: Sax Shaw"
Crafts (U.K.), no. 102, Jan./Feb. 1990, p. 12, ill.
Commission for a commemorative window in East Lothian.
959. "Showcase: Kevin Laird Johnson"
Glass Art, v. 5, no. 2, Jan./Feb. 1990, p. 52, ill.
960. "Spotlight on Members: Karen Krupa"
Artists in Stained Glass Bulletin, Nov./Dec. 1990, p. 3, ill.
961. "Spotlight on Members: Virginia Smith"
Artists in Stained Glass Bulletin, Sept./Oct. 1990, p. 3, ill.
Toronto artist.
962. "Stained Glass at the Pilkington Museum"
Glass Circle News, no. 46, June 1990, p. 4.
Work by Paul Casciani and Ervin Bossanyi.
963. "Surface Lit Piece Wins Award"
Stained Glass Quarterly, v. 85, no. 1, Spring 1990, p. 24, ill.
Susan Russell.
964. "Vitrail, Paris-Sion"
Le Courrier des Métiers d'Art, no. 95, Sept. 1990, p. 14.

Stained glass school (ESAAMA) in Sion, Switzerland.

965. "World Design Expo '89"
Stained Glass Quarterly, v. 85, no. 4, Winter 1990, pp. 278-280, ill.
Nagoya, Japan, competition in 1989.

966. ALGIMANTAS STOŠKUS: REPRODUKCIJŲ ALBUMAS = ALBOM REPRODUKCIJŲ = A BOOK OF REPRODUCTIONS
Vilnius: "Vagos" Leidykla, 1989, 186 pp., ill.
Russian and English summaries.
Lithuanian stained glass artist.

967. ANDRÉANI, CAROLE
"Giovanna Galli"
La Revue de la Céramique et du Verre, no. 54, Sept./Oct. 1990, pp. 46-49, ill.
Mosaics by Italian artist working in Paris.

968. "Janine Jacquot-Perrin: La Lumière goutte à goutte"
La Revue de la Céramique et du Verre, no. 52, May/June 1990, pp. 46-47, ill.
Architectural glass by Jacquot-Perrin.

969. "Les Saisons du temps"
La Revue de la Céramique et du Verre, no. 53, July/Aug. 1990, pp. 34-39, ill.
Sylvie Gaudin, glass painter.

970. "Vitrail yéménite: Un Art populaire unique dans le monde arabe"
La Revue de la Céramique et du Verre, no. 52, May/June 1990, pp. 42-45, ill.

971. "ARS EESTI NSV KUNSTIFONDI TALLINNA KOMBINAAT
ARS EESTI NSV Kunstifondi Tallinna Kombinaat . . . = The Tallin Combined "ARS" of the Art Fund of the ESSR
Tallin: the organization, [n. d.], 40 pp., ill.
In five languages.
Estonian collective art workshops, including one for stained glass.

972. BARCELONA. CAJA DE MADRID
Vitralls dins l'Espana: Collectiu del taller de vitralls de l'Escola Massana (Text: José María Valverde, Lourdes Cirlot, and Antoni Gómez)
Barcelona: Caja de Madrid, [1987?], [15] pp., ill.
In Catalan.
Exhibition of stained glass by 10 Spanish artists.

973. BÄTE, ULRICH
"Veranstaltungen: 1. Glasspektrum Vilshofen und Freisprechungsfeier"
Glaswelt, v. 43, no. 9, Sept. 1990, pp. 24-29, ill.
Student panels.

974. BATES, ANGI
"Handsome Tilework"
Interiors, v. 149, no. 10, May 1990, p. 84, ill.
Ravenna firms making handworked mosaics.

975. BAY CITY, MICHIGAN. HISTORICAL MUSEUM OF BAY COUNTY
Expressions in Glass: Yesterday and Today
Bay City, Mich.: the museum, 1990, [10] pp.
Work by 23 artists.

976. BECKMAN, MADELEINE
"Through a Looking Glass: James Carpenter"
Lighting Dimensions, v. 14, no. 8, Nov. 1990, pp. 54-57+, ill.

977. BEEH, SUZANNE
"Glasmalerei in der Architektur: Multifunktionale Kunst/Glass Painting in Architecture: Multifunctional Art"
Neues Glas, no. 2, 1990, pp. 89-92, ill.
Ursula Huth, Thomas Hauser, Georg Frey, Johannes Hewel.

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"Werke der achtziger Jahre; Eine Analyse Kunst und Kirche, no. 3, 1990, pp. 134-142, ill.
Brian Clarke, Alex Beleschenko, Ursula Huth, and others.

979. BENTLEY, ALLEN
"Molly Lamb Bobak and Hugh MacKinnon Stained Glass Windows"
ArtsAtlantic, v. 10, no. 1, Spring/Summer 1990, pp. 19-20, ill.
Commemorative windows in the University of New Brunswick, Fredericton.

980. BLAUENSTEINER, CHARLOTTE
"Komposchpiegel - Das seitenverkehrte Ich"
Kunst + Handwerk, no. 1, Jan./Feb. 1990, pp. 16-20, ill.
Cut mirrored pieces by Arnulf Komposch.

981. BOISSIÈRE, OLIVIER
"The Hand of the Architect"
Vogue Décoration, no. 28, Oct./Nov. 1990, pp. 96-103, ill.
Oklahoma 1950s house (by Bruce Goff) with engraved glass doors, windows, colored mirrors, and a garden of glass chunks.

982. BONTE, CLAUDE
"Vitrail, une commande exceptionnelle"
Le Courrier des Métiers d'Art, no. 98, Dec. 1990, pp. 16-17, ill.
Panels for the basilica Notre Dame de la Paix de Yamoussoukro, Ivory Coast.

983. BORGWARD, MONICA AND REAY-YOUNG, HELGA
"Glass from Iceland/Begegnung mit Sigridur Asgeirsdottir"
Neues Glas, no. 3, 1990, pp. 233-236, ill.

984. BORRMANN, GOTTFRIED
"Erstes Museum für Glasbildkunst Langen"
Kunst + Handwerk, no. 3, May/June 1990, pp. 163-165, ill.
Lukas Derow, Brian Clarke, Johannes Schreiter.

985. "Museum Langen: Insel der Glasmalerei"
Neues Glas, no. 2, 1990, pp. 93-100, ill.
In German and English.
Johannes Schreiter and the new museum of contemporary glass painting in Langen.

986. BRU, DOMINIQUE
Approches de l'œuvre de Fred Bourguignon: Memoire de Matrise
[Bordeaux: Université de Bordeaux III, 1988], 153 pp., ill.
Paintings and stained glass by Bourguignon.

987. CAMPBELL, LOUISE
To Build a Cathedral: Coventry Cathedral, 1945-1962
[Warwick]: University of Warwick, 1987, 79 pp., ill.
Includes windows by Lawrence Lee, Keith New, John Piper, Patrick Reyntiens, Basil Spence, John Hutton.

988. CAPRILE, LUCIANO
"Valerio Adami e le vetrate per il municipio di Vitry-sur-Seine"
Alte Vitrie, v. 3, no. 1, July 1990, pp. 15-17, ill.
English summary.
Valerio Adami and the windows for the town hall of Vitry-sur-Seine.

989. CARR, RICHARD
"Kirk Commissions"
Crafts (U.K.), no. 106, Sept./Oct. 1990, pp. 44-47, ill.
Aberdeen church window by Shona McInnes.

990. CENTRE DEL VIDRE DE BARCELONA/FAD
Vitrall contemporani en l'arquitectura: 7 artistes
Barcelona: Ajuntament de Barcelona, 1990, 116 pp., ill.
English and French summaries.
Contemporary Spanish stained glass, including architectural work of seven artists.

991. CHAGALL, MARC AND MAYER, KLAUS
Der Gott der Väter (8. Aufl.)
Würzburg: Echter Verlag, 1987, [Die Chagall-Fenster zu St. Stephan in Mainz; Band 1: Das Mittelfenster], 54 pp., 12 leaves of plates.
Chagall windows in St. Stephen's in Mainz, done in the 1970s.

992. *Herr, mein Gott, wie groß bist du!* (5. Aufl.)
Würzburg: Echter Verlag, 1988, [Die Chagall-Fenster zu St. Stephan in Mainz; Band 3: Die Seitlichen Fenster], 74 pp., 20 leaves of plates.
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993. *Die Himmel der Himmel fassen dich nicht*
Würzburg: Echter Verlag, 1986, [Die Chagall-Fenster zu St. Stephan in Mainz; Band 4: Die Querhausfenster], 62 pp., 12 leaves of plates.
Chagall windows in St. Stephen's in Mainz, done in the 1970s.

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(7. Aufl.)
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995. CHARTRES. CENTRE INTERNATIONAL DU VITRAIL
Matières - Lumière: Le nouvel art verrier français = Licht und Materie: Die neue französische Glaskunst
[Chartres]: Centre International du Vitrail, 1989, 78 pp., ill.

996. CHARTRES. GRENIER DE LOËNS, CELLIER DE LOËNS
Ile Salon International du Vitrail 1989
Chartres: Editions du Centre International du Vitrail, 1989, 326 pp., ill.
Also exhibited at Galerie Jules Salles in Nîmes.

997. CHRISTENSEN, JANET
"The Screen as Sovereign"
Professional Stained Glass, v. 10, no. 3, March 1990, pp. 10-13, ill.
Author's work.

998. CONWAY, PATRICIA
Art for Everyday: The New Craft Movement
New York: Clarkson Potter, 1990, 264 pp., ill.
Glass, pp. 159-174; Ray King, Susan Stinsmuehlen-Amend, Marni Bakst, Ellen Mandelbaum, Ed Carpenter.

999. COTTINGHAM, JENNIFER
"Looking Up: Adding a Skylight to a Home"
Beautiful Glass for Home & Office, v. 1, no. 2, Summer 1990, pp. 30-34, ill.

1000. COURTNEY, NORMAN
"Architectural Glass Review: Toronto Skydome"
Glasswork (Kyoto), no. 5, 1990, pp. 42-45, ill.
In Japanese and English.
Cast glass panels by the author, Lutz Haufschild, and Ken Clarke.

1001. COUTANCES. MUSÉE QUESNEL-MORINIERE
Sylvie Gaudin: The Little Sisters (Catalog: Jean Buzelin)
[Coutances, France: the museum], 1990; (Valognes: Le Révérend), [14] pp., ill. In French.

1002. CRESTOU, NICOLE
"Formation enseignement: Le Vitrail à l'ENSAAMA"
La Revue de la Céramique et du Verre, no. 52, May/June 1990, p. 66, ill.

1003. DAVID PETER
"Innovation as a Blasting Tool"
Professional Stained Glass, v. 10, no. 2, Feb. 1990, pp. 10-12, ill.
Sandblasted work by the author.

1004. DECHANET, HENRI
"Une Première en Espagne: La Cathédrale de Cuenca et l'art contemporain"
Vitrea (Revue du Centre International du Vitrail, Chartres), no. 4, 1989, pp. 49-51, ill.

1005. DELL'AQUILA, ETTORE
"Eric Wesslow"
Artists in Stained Glass Bulletin, Feb. 1990, p. 3, ill.

1006. DELLATOLLA, LESLEY
"Painting with Light"
South Africa Today, v. 6, no. 10, Dec. 1989, pp. 40-42, ill.
Stained glass windows in Umtata, South Africa.

1007. DOLDEN, MARY
"Lumières apprivoisées"
Techniques & Architecture (Paris), no. 391, Aug./Sept. 1990, u. p. [8 pp.], ill.
English summary.
James Carpenter projects.

1008. DOMES, DIETHER F.
"Wohnerlebnis durch farbiges Glas"
Glasforum, v. 40, no. 1, Feb. 1990, pp. 19-20, ill.
Author's residential skylights.

- 1009. DONEFER, LAURA**
"Skydome"
Glass Gazette, Winter 1990, pp. 4-5.
Interview with Norman Courtney about the Toronto sports stadium.
- 1010. DORMER, PETER**
"Judgement Day"
Crafts (U.K.), no. 101, Nov./Dec. 1989, pp. 44-47, ill.
John Hutton screens and windows in Coventry Cathedral.
- 1011. DROSSOPOULOS, CATHERINE**
Lea Roussopoulous, "The Stelae" (Transl. by Caroline Harbour)
Athens: Trito Mati, 1989, [8] pp., ill.
- 1012. ELFORD, CLIFFORD**
"Light and Order"
Ontario Craft, v. 15, no. 2, Summer 1990, pp. 10-15, ill.
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- 1013. EMERY, JOHN C.**
"Creating New Designs in the Tiffany Tradition"
Professional Stained Glass, v. 10, no. 7, July 1990, pp. 14-15, ill.
- 1014. "How to Make Stained/Beveled Glass More Acceptable and Useful"**
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- 1015. ENAUD, FRANÇOIS**
"Un Demi siècle de vitrail en France, 1939-1989"
Vitrea (Revue du Centre International du Vitrail, Chartres), no. 4, 1989, pp. 3-16, ill.
- 1016. FERRELL, GINGER**
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Kathy Shaw.
- 1017. FERRY, MARCEL**
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- 1018. FOUCAULT, MARIE PASCALE**
"Henri Guerin: Master of the Facet"
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- 1019. "The 1st International Stained Glass Symposium"**
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Barcelona, Spain, in May 1990.
- 1020. FRANÇOIS GILLEN / PARIS**
(Text: Joseph-Émile Muller and others)
Luxemburg; Paris: Éditeur Raymon Mehlen, 1966, [42] pp., ill.
1966 Montreal exhibition of Gillen's work from 1948 to 1965.
- 1021. GABALDO, VIRGINIA**
"Fused Glass Combo"
Professional Stained Glass, v. 10, no. 4, April 1990, pp. 10-12, ill.
Fused glass on painted wood.
- 1022. GAL, RÉGIS**
"Park Güell: Le Jardin de Gaudi. Les Vitraux"
La Revue de la Céramique et du Verre, no. 53, July/Aug. 1990, pp. 51-52, ill.
Stained glass by Gaudí in the Güell family crypt, Barcelona.
- 1023. GERCKE, HANS**
"Mit dem Licht malen. Aspekte neuerer Glasmalerei"
Kunst und Kirche, no. 3, 1990, pp. 148-151, ill.
Joachim Dorn, Lukas Derow, Barbara Schönián, Bob Budd, Brenda Malkinson.
- 1024. GIGON, MICHEL**
"Les Peintres et le vitrail"
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- 1025. GLOVER, LARRY**
"Keeping the Lead In"
Artists in Stained Glass Bulletin, Nov./Dec. 1990, p. 2+.
- 1026. GOODDEN, TED, Ed.**
"Burleighfield Alumni"
Leadline (Artists in Stained Glass), 1990, pp. 2-8 and 15-24, ill.
Work and statements by Doreen Balabanoff, Frederick Birkhill, Clive Blewchamp, Liefur Breidjord, Ed Carpenter, and others.
- 1027. "Patrick Reyntiens & the Burleighfield Experience: Editor's Preface"**
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- 1028. GRAYSON, JUNE**
"Char and Kevin Eagleton, Contemporary Glass Artists"
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- 1029. GRENON, ARIANE**
"Les Loire, une famille de maîtres verriers"
Le Courrier des Métiers d'Art, no. 96, Oct. 1990, pp. 16-18, ill.
Three generations of the Loire family of stained glass artists, Sèvres.
- 1030. GRISHAM, SUSAN**
"Will Uncle Sam Ban Tiffanies?"
Home Lighting & Accessories, v. 73, no. 8, Aug. 1990, p. 36+.
Proposed leaded glass legislation.
- 1031. GRUEN, CONNIE**
"Beauty and the Bath"
Beautiful Glass for Home & Office, v. 1, no. 1, Spring 1990, pp. 44-51, ill.
Stained glass, sandblasted panels, etc.
- 1032. "A Feast of Glass"**
Beautiful Glass for Home & Office, v. 1, no. 2, Summer 1990, pp. 23-29, ill.
Stained glass in kitchens.
- 1033. "The Magical Bevel"**
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- 1034. GRUNSEIT, MARC**
"Neil Finn: A Glass Survivor"
Ausglass, Summer 1989, pp. 10-11, ill.
Australian stained glass artist.
- 1035. HAJDAMACH, CHARLES**
"Hartley Wood to Re-Open"
The Glass Cone, no. 26, Summer 1990, p. 2.
- 1036. HALIBURTON, CHRISTINE**
"Stained Glass Degree Show at Edinburgh College of Art 1990"
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- 1037. HAUFSCILD, LUTZ**
"The Public Art of Lutz Haufschild"
The Glass Art Society Journal 1989, pp. 12-13, ill.
- 1038. HIGGINS, SUSAN**
"Patrick Reyntiens"
Artists in Stained Glass Bulletin (Toronto), April 1990, p. 1, ill.
- 1039. HILL, ROSEMARY**
"Sources of Inspiration"
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Lawrence Lee.
- 1040. HILLMAN, BILL**
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Olympia, Wash.: CKE Publications, 1989, 40 pp., ill.
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- 1041. HOGG, DOUGLAS**
"The Stained Glass Degree Course at Edinburgh"
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- 1042. HOLDEN, AGNES**
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- 1043. HOOVER, RICHARD L.**
"A Conversation with Consultant/Restorer Arthur J. Femenella"
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- 1044. "The Quintessential Lutz Haufschild: It Needs to Be Said"**
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- 1045. KAZAKOS, GEORGE**
"A Year in Ed Carpenter's Studio"
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- 1046. KAZAKOVA, LIUDMILA VASIL'EVNA**
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Moskva: Izobrazitel'noe Iskusstvo, 1989, 239 pp., ill.
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- 1047. KEARNEY, VICTORIA M.**
"Patrick Reyntiens"
Stained Glass Quarterly, v. 85, no. 3, Fall 1990, pp. 220-222, ill.
- 1048. KEEBLE, K. COREY**
"In Review: Patrick Reyntiens and the Burleighfield Experience"
Ontario Craft, v. 15, no. 3, Fall 1990, pp. 30-31, ill.
- 1049. "Patrick Reyntiens and The Burleighfield Experience"**
Canadian Society of Decorative Arts Bulletin, v. 8, no. 4, Autumn 1990, pp. 3-4, ill.
Review of exhibitions in Toronto of work by Reyntiens and 22 artists who studied with him.
- 1050. KEHLMANN, ROBERT**
"In Memoriam: Robert Sowers, 1923-1990"
The Glass Art Society Journal 1990, p. 11, ill.
- 1051. "20th Century Stained Glass"**
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 14-22, ill.
In Japanese.
- 1052. "20th Century Stained Glass"**
Glasswork (Kyoto), no. 6, Aug. 1990, pp. 20-29, ill.
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- 1053. KLOOS, WERNER**
Heinz Lilienthal: Werdegang und Werk. Gestaltung in Glas, Stein und Metall
Bremen: Carl Schünemann Verlag, 1985, 95 pp., ill.
- 1054. KNOPPER, HANS**
"Georg Meistermann: Ein streitbarer, universeller Künstler/A Fighting Universal Artist"
Neues Glas, no. 4, 1990, pp. 284-293, ill.
- 1055. "Georg Meistermann, Deceased"**
Neues Glas, no. 3, 1990, pp. 247-248, ill.
- 1056. KYLE, CAROLYN, Ed.**
Best Designs Showcase: Forty-six New Prize-winning Designs . . .
Olympia, Wash.: CKE Publications, 1990, 60 pp., ill.
Stained glass pattern book.
- 1057. *Glass Patterns in Color II***
Olympia, Wash.: CKE Publications, 1990, 49 pp., ill.
- 1058. LAGIER, JEAN-FRANÇOIS**
"Aspekte des zeitgenössischen französischen Glasfensters in Sakralbauten"
Kunst und Kirche, no. 3, 1990, pp. 144-147, ill.
Church panels by French artists Boissel, Fleury, and others.
- 1059. "Expositions: Matières-Lumière, le nouvel art verrier français"**
Vitrea (Revue du Centre International du Vitrail, Chartres), no. 4, 1989, pp. 57-58, ill.
Brussels exhibition, 1989.
- 1060. "Expositions: Vitrail de Tchécoslovaquie"**
Vitrea (Revue du Centre International du Vitrail, Chartres), no. 4, 1989, pp. 60-61, ill.
Exhibit at Chartres center; work by Eliška Rožatová illustrated.
- 1061. LAMACRAFT, JANE**
"Leading Light"
Crafts (U.K.), no. 97, March/April 1989, pp. 24-27, ill.
Mark Angus commission for Islington church.

- 1062.** LAMPTON, PATRICE
A Touch of Tiffany
Olympia, Wash.: CKE Publications, 1989,
36 pp., ill.
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- 1063.** LAURENCE, ROBIN
"Glass Work Reflects Urban Impact"
Artists in Stained Glass Bulletin, Sept./Oct. 1990,
p. 1, ill.
Panel at Simon Fraser University, Vancouver, by
Mary Filer and Harold Spence-Sales.
- 1064.** "Mary Filer's Urban Designs in Glass"
Canadian Society of Decorative Arts Bulletin,
v. 8, no. 3, Spring 1990, p. 10, ill.
Architectural murals.
- 1065.** LEVY, DEBRA
"If This Is Tuesday, It Must Be Pilkington"
Glass Magazine (National Glass Dealers Asso-
ciation), v. 40, no. 1, Jan. 1990, pp. 50-52, ill.
Visit to Goddard and Gibbs Studios, London.
- 1066.** LEVY, HOWARD
"Scintillating Surfaces"
Beautiful Glass for Home & Office, v. 1, no. 2,
Summer 1990, pp. 8-15, ill.
Etched glass shown in commercial and home
sites.
- 1067.** LLOYD, MATTHEW AND
BLACKMORE, JANET
Glass for a Beautiful Home
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Includes tools, techniques, suppliers; restoration;
studios and suppliers, etc.
- 1068.** LONDON. AUSTIN/DESMOND
FINE ART
Contemporary Artists from Ireland
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Includes stained glass by James Scanlon,
pp. 23-25.
- 1069.** LONDON. THE MAYOR GALLERY
Brian Clarke: Into and Out of Architecture
London: the gallery, 1990, 69 pp., ill.
- 1070.** LOUVET, JACQUELINE
"Expositions actualités: A Bâtiment 89"
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Jan./Feb. 1990, p. 62, ill.
Construction trade show in Paris included mo-
saics, stained glass, sandblasted panels, etc.
- 1071.** "Yamassoukro, les vitraux de la déme-
sure"
La Revue de la Céramique et du Verre, no. 55,
Nov./Dec. 1990, pp. 46-48, ill.
Stained Glass for cathedral, Ivory Coast.
- 1072.** MAHONEY, ROBERT
"Exhibitions: Wim Delvoe"
Glass (New York Experimental Glass Workshop),
no. 40, Spring/Summer 1990, pp. 50-51, ill.
- 1073.** MALLARD GENE
"A Brush with Freedom"
Professional Stained Glass, v. 10, no. 2, Feb.
1990, pp. 6-9, ill.
Ellen Mandelbaum.
- 1074.** MARBURG. MARBURGER KUNST-
VEREIN
Erhardt Jakobus: Glasmalerei (Einführung von
Herwig Brendel)
Marburg: the gallery, 1990, [7] pp., 12 leaves of
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- 1075.** MARSH, JOHN
"Jenny Clark, Sculptor and Engraver of Glass"
*Journal of the Interfaith Forum on Religion, Art &
Architecture*, v. 22, Winter 1988/1989,
pp. 18-19, ill.
- 1076.** MASAHIRO, HACHIDA
"A Talk with Ludwig Schaffrath"
Glasswork (Kyoto), no. 6, Aug. 1990,
pp. 40-43, ill.
In Japanese and English.
- 1077.** MASHBURN, RICK
"The New Gleam in Stained Glass"
Deviation, v. 18, no. 1, Jan. 1990, pp. 121-122+, ill.
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Susan Stinsmuehlen-Amend.
- 1078.** MCDONALD, TIMOTHY B.
"The Resurging Craft of Decorative Glass"
Architecture, Aug. 1990, pp. 117-119.
- 1079.** MCGRAIN, PETER
"Stained Glass of the Holy Land"
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pp. 48-49, ill.
- 1080.** MESRAHI, RACHEL
"Heart, Mind & Soul"
Stained Glass Quarterly, v. 85, no. 2, Summer
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Work by the author.
- 1081.** METZINGER JÖRG
"Shimpei Sato"
Kunst und Kirche, no. 3, 1990, p. 143, ill.
- 1082.** MEYER, BRUNO; KUSKE, MAX; AND
BRUNNER, MAX
"Wieder neu nach dreißig Jahren"
Glaswelt, v. 43, no. 3, March 1990, pp. 21-23, ill.
Stained Glass in Bettlach church.
- 1083.** MILLARD, RICHARD
"Transparency Sketches"
U.S. Glass, Metal & Glazing, v. 24, no. 7, July 24,
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Making transparent colored drawings of a pro-
posed stained glass design.
- 1084.** MOOR, ANDREW
"Introduction to the Recent Work of Patrick
Reyntiens"
Leadline (Artists in Stained Glass), 1990,
pp. 9-14, ill.
- 1085.** MORSE, NATALEE
"Beveled Design Alternatives"
Professional Stained Glass, v. 10, no. 5, May
1990, pp. 18-19, ill.
- 1086.** NORRIE, JANE
"Images in Glass: Stained Glass by Patrick
Reyntiens"
Arts Review, v. 42, no. 25, Dec. 14, 1990, p. 683.
London exhibition.
- 1087.** NUDSON, TENY
Dimensions of Christmas
Olympia, Wa.: CKE Publications, 1989, 36 pp., ill.
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- 1088.** O'CONNOR, D. THOMAS
"George Schlicher: Stained Glass Artist"
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Marietta, Ohio, artist.
- 1089.** OVERBOOK-ESSER STUDIOS
*The Frank Lloyd Wright Art Glass Window
Collection*
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[s. 1.]: The Frank Lloyd Wright Foundation, 1988,
[20] pp., ill.
Reproductions of Wright windows.
- 1090.** PATTI, TOM
"Santa Fe Windows"
American Craft, v. 50, no. 1, Feb./March 1990,
pp. 52-53, ill.
Five windows of stacked cast glass panels for a
New Mexico home.
- 1091.** PEPCHINSKI, MARY
"Verwandlung des Raumes durch Licht und
Glas (1)"
Glasforum, v. 40, no. 5, 1990, pp. 18-23, ill.
Work by James Carpenter.
- 1092.** PERTEGAZ Y HERNÁNDEZ,
VIDRIERAS: "DESDE LA ARENA"
(Text: Victor Nieto Alcaide, A. Atienza Cantero,
Rafael Prats Rivelles)
Valencia, Spain: Caja Ahorros de Valencia, 1990,
46 pp., ill.
In Spanish and English.
Spanish stained glass artists Ignacio Pertegaz
and Nini Hernández in Valencia exhibition.
- 1093.** PESTRIDGE, CHRISTINE
"Picturing the Intangible"
Professional Stained Glass, v. 10, no. 3, March
1990, p. 14+, ill.
Screen by J. Kenneth Leap.
- 1094.** PETERSON, CHRIS
"An Architectural Alternative"
Professional Stained Glass, v. 10, no. 4,
April 1990, pp. 6-9, ill.
Fused glass by Liz Mapelli.
- 1095.** "Calculated Response"
Professional Stained Glass, v. 10, no. 6, June
1990, pp. 6-9, ill.
Ed Carpenter's work in Alaska and Oregon.
- 1096.** "An Educational Opportunity"
Professional Stained Glass, v. 10, no. 5, May
1990, pp. 22-24, ill.
Quagliata/Mesrahi Studio and the California
Stained Glass and Design School.
- 1097.** "A Gracious Introduction"
Beautiful Glass for Home & Office, v. 1, no. 1,
Spring 1990, pp. 8-18, ill.
Entryways by Haufschild, Quagliata, vonRoenn,
Preston Studios, and others.
- 1098.** "Profile: Markian Olynyk"
Professional Stained Glass, v. 10, no. 9, Sept.
1990, pp. 6-9, ill.
Vancouver artist.
- 1099.** "A Social Artist"
Professional Stained Glass, v. 10, no. 1, Jan.
1990, pp. 6-11, ill.
Linda Lichtman.
- 1100.** PLATT, EMMA
"Faint Praise"
Design (London), no. 504, Dec. 1990,
pp. 32-33, ill.
Church commissions; includes Mark Angus win-
dow.
- 1101.** PORCELLI, JOE
"Review: The New American Glass Show and
Glass Craft Festival '89"
Professional Stained Glass, v. 10, no. 2, Feb.
1990, pp. 33-35.
- 1102.** POSNER, RICHARD
"In Context: Through the Glass Canvas"
Glass (New York Experimental Glass Workshop),
no. 40, Spring/Summer 1990, pp. 44-47, ill.
Author's work.
- 1103.** POYNOR, RICK
"Master of the Matrix"
Blueprint (London), no. 66, April 1990, pp. 32-35,
ill.
Brian Clarke.
- 1104.** PRACHE, ANNE
"Le Quinzième colloque international du Corpus
Vitrearum Medii Aevi"
Vitrea (Revue du Centre International du Vitrail,
Chartres), no. 4, 1989, pp. 54-56, ill.
- 1105.** PYLE, HILARY
"Cork Glass Now"
Irish Arts Review Yearbook, 1990-1991,
pp. 44-52, ill.
James Scanlon and Maud Cotter.
- 1106.** QUAGLIATA, NARCISSUS
"Design: The Function of Sketching"
Professional Stained Glass, v. 10, no. 5, May
1990, pp. 25-26, ill.
- 1107.** "Universe in Red"
Professional Stained Glass, v. 10, no. 1, Jan.
1990, p. 14+, ill.
Author's work.
- 1108.** RAGUIN, VIRGINIA C.
"Many Voices: First International Symposium,
Barcelona"
Stained Glass Quarterly, v. 85, no. 3, Fall 1990,
pp. 206-210, ill.
- 1109.** RALLI, GIOVANNA
"Vetri dai mille colori"
Casa Vogue, no. 214, Dec. 1989, p. 101, ill.
Giuliani, stained glass studio in Rome.
- 1110.** REEKIE, DAVID
*Alternative Uses of Glass Art in Architecture in
the U.S.A. A Report by David Reekie for the
Winston Churchill Memorial Trust*
[s. 1.: the author], 1989, 12 leaves, 11 leaves of
plates. Work by 11 artists: Du Grenier, Harmon,
Ben Tré, Freeman, Dailey, Aldridge, Troutner,
Marioni, Perkins, Carpenter, King.
- 1111.** RHEBERGEN, ROBI
"Expositions actualités: Vitrail de tchecoslova-
quie"

La Revue de la Céramique et du Verre, no. 50, Jan./Feb. 1990, p. 59, ill.
Czech stained glass exhibit at Chartres.

1112. RUHRBERG, KARL
"Ein großer Bildarchitekt: Zum Tode von Georg Meistermann"
Kunst und Kirche, no. 3, 1990, p. 166, ill.

1113. RUSSELL, JAMES S.
"Steel and Glass Bring Form to Light"
Architectural Record, Nov. 1990, pp. 108-111, ill.
Curving entrance-lobby walls for office buildings by James Carpenter.

1114. SALVIONI, DANIELA
"Dan Graham"
Flash Art, no. 152, May/June 1990, pp. 142-144, ill.
Artist's mirrored pavilions.

1115. SCHAECHTER, JUDITH AND FRANTZ, SUSANNE K.
"Conversation"
Glass (New York Experimental Glass Workshop), no. 40, Spring/Summer 1990, pp. 12-13, ill.

1116. SCHMITT, PETER
"Klasse: Schaffrath, Akademie Stuttgart"
Neues Glas, no. 3, 1990, pp. 237-240, ill.
Exhibition of student work from Schaffrath's class in the gallery of the Derix company.

1117. "Stuttgart und die junge Glasmalerei in Deutschland"
Kunst und Kirche, no. 3, 1990, pp. 152-158, ill.
Stuttgart school of younger artists: Johannes Hewel, Sigrid Glöggler, Ursula Huth, Helga Reay-Young, Ada Isensee, and others.

1118. SCHNEIDER, PIERRE
"Matisse's Chapel of the Rosary"
The Journal of Art, v. 3, no. 3, Dec. 1990, pp. 34-35, ill.
Vence chapel.

1119. SCHREITER, JOHANNES
"Der Geist will auch uns Künstler bebrüten."
Kriterien für Glasbildner im Kirchenraum - eine Frage an Johannes Schreiter"
Kunst und Kirche, no. 3, 1990, p. 161, ill.
Schreiter discusses criteria for glass images in church commissions.

1120. SCHWARTZ, ROBERTA
"Michigan Glass Artist Re-Creates Master Works by Louis Tiffany"
The Crafts Report, v. 16, no. 168, March 1990, p. 29, ill.
Lamps by Bill Scudella.

1121. SCHWARZ, HANS-PETER
"Ohne einen Glaspalast ist das Leben eine Last. Die Architektur als Schicksal des Glases"
Kunst und Kirche, no. 3, 1990, pp. 128-133, ill.
Recent architectural uses of glass: Museum for Modern Glass Painting in Langen, Louvre pyramid, work by Kenneth vonRoenn, Ed Carpenter, David Clegg.

1122. SEATON, JOHN
"Windows of Clarity and Intent"
Stained Glass Quarterly, v. 85, no. 2, Summer 1990, pp. 122-126, ill.
West Coast artist Mark Eric Gulsrud.

1123. SHAW, PHILLIDA
"Design in Glass at Glassex '90"
Stained Glass 1990 (The Magazine of the British Society of Master Glass-Painters), Spring, p. 11.
"Design in glass" section at a British exposition.

1124. "Two Stained Glass Projects in New Zealand"
Stained Glass 1990 (British Society of Master Glass-Painters), p. 8, ill.

1125. SLOAN, JULIE L.
"Books on Contemporary Stained Glass Artists"
Beautiful Glass for Home & Office, v. 1, no. 1, Spring 1990, pp. 53-54.

1126. "The Lead Issue in the U.S. Senate"
Professional Stained Glass, v. 10, no. 8, Aug. 1990, p. 28.

1127. SNELLING, DAVID AND FERRELL, GINGER
"The Schreiter Masterclass"
Stained Glass 1990 (The Magazine of the British

Society of Master Glass-Painters), Spring, pp. 16-17, ill.
Johannes Schreiter class held at Swansea, Aug. 1989.

1128. SOMARÈ, MARILEA
"Vetrare su misura"
Casa Vogue, no. 222, Sept. 1990, p. 204, ill.
Stained glass studio, Milan.

1129. SOUR, ANNEMARIE
"Nieuwe Molukse moskee in Waalwijk"
Bulletin, Vereniging van Vrienden van Modern Glas, v. 4, no. 2, June 1990, pp. 8-10, ill.
Angela van der Burght, Jan Willem van Zijst design lighting for a mosque in Waalwijk, the Netherlands.

1130. SOWERS, ROBERT
Rethinking the Forms of Visual Expression
Berkeley: University of California Press, 1990, 139 pp., ill.
"Stained Glass: Painting with Structure and Light," pp. 50-72; includes glass by Schreiter, Schaffrath.

1131. STATENS KONSTRÅD
"Konsten är på väg att bliva allas . . ."
Statens konstråd 1937-1987
(The National Arts Council of Sweden)
Stockholm: the council, 1987, 223 pp., ill.
In Swedish and English.
Architectural glass by Ann Wolff, Edvin Öhrström, Torgny Larsson, Sven Palmqvist.

1132. STINSMUEHLEN-AMEND, SUSAN
"Glass Goes Public"
The Glass Art Society Journal 1990, pp. 21-25, ill.

1133. SULLIVAN, J. M.
"Graham Howcroft: Glass Mask"
Arts Atlantic 38, v. 10, no. 2, 1990, p. 8, ill.
Exhibition of Howcroft's stained glass in St. John's, Newfoundland.

1134. SWASH, CAROLINE
"Brian Thomas"
Stained Glass 1990 (The Magazine of the British Society of Master Glass-Painters), Spring, pp. 6-7, ill.

1135. "Craftnotes: Glass Class"
Crafts (U.K.), no. 100, Sept./Oct. 1989, p. 13.
May 1989 conference on stained glass at the Victoria & Albert Museum.

1136. "Reviews: Into and Out of Architecture"
Crafts (U.K.), no. 105, July/Aug. 1990, pp. 53-54, ill.
London exhibition of Brian Clarke's work.

1137. TIFFANY, LOUIS COMFORT, FOUNDATION
The Louis Comfort Tiffany Foundation 1989 Awards in Painting, Sculpture, Printmaking, and Craft Media
New York: the foundation, 1990, 63 pp., ill.
Judith Schaechter, pp. 42-43.

1138. TOKYO. GALLERY BIOT
Ekatherina Getsova: Glass Art
(Text: Tatiana Dimitrova)
Tokyo: the gallery, 1989, [14] pp., ill.
In English and Japanese.
Monumental glass reliefs by Bulgarian artist.

1139. VETTISE, ANTHONY R.
"Regional Reviews: John Piper in Wales"
Arts Review, v. 42, no. 16/17, Aug. 10-24, 1990, p. 441.

1140. VOLP, RAINER
"Glas als Schirm und Scheibe"
Kunst und Kirche, no. 3, 1990, pp. 158-160, ill.
Karl-Martin Hartmann work in Kelkheim and Willgartswiesen churches.

1141. "Vorwort"
Kunst und Kirche, no. 3, 1990, pp. 126-127, ill.
English summary.
Glass painting is experiencing a revival.

1142. WAGGONER, SHAWN
"Liturgical Commission Brings to Life 'The Seasons of Salvation'"
Glass Art, v. 5, no. 3, March/April 1990, pp. 4-9, ill.
Barbara Cunha windows in Mass. church.

1143. WATSON, VALERIE
"A conversation about Light: Richard T. Spaulding"
Art Cellar Exchange Magazine (San Diego), v. 2, no. 6, June 1990, pp. 23-24, ill.

1144. WEINER, KAY BAIN
Line and Color Magic for Glass Design
[Roselle, N.J.]: Eastman Publications, 1990, 83 pp., ill.

1145. WEIS, HELENE H.
"A Natural View"
Stained Glass Quarterly, v. 85, no. 3, Fall 1990, pp. 202-205, ill.
Naturalist, photographer, and stained glass artist J. Kenneth Leap.

1146. WEIS, HELENE H. AND HOOVER, RICHARD L.
"A Civic Celebration of Stained Glass Renews the Spirit"
Stained Glass Quarterly, v. 85, no. 4, Winter 1990, pp. 260-262+, ill.
New Rochelle, N.Y., focuses on its stained glass heritage; artists Elskus, Gallin, Hyams, Mandelbaum, and others.

1147. WEISS, DICK
"The Joys and Pains of Large Architectural Commissions in Glass: Interview with Paul Marioni"
Glasswork (Kyoto), no. 4, Jan. 1990, pp. 48-51, ill.
In Japanese.

1148. "Nuts and Bolts of Major Stained Glass Commissions"
The Glass Art Society Journal 1990, pp. 47-51, ill.
Work of Garth Edwards, Catherine Thompson, and the author.

1149. WERBLOWSKY, R. J. ZWI
"The Stained Glass Window of Régine Heim in Jerusalem"
Jewish Art, v. 15, 1989, pp. 108-115, ill.

1150. WILCOX, ELIZABETH
"Commissions: Ed Carpenter"
Sculpture, v. 9, no. 1, Jan./Feb. 1990, p. 33, ill.
Light sculpture for Salem movie theater.

1151. WILLIAMS, OLGA M.
"The Quest of Eric Wesselow"
Canadian Society of Decorative Arts Bulletin, v. 8, no. 3, Spring 1990, pp. 10-11, ill.
Laminated colored panels.

1152. WILSON, DAVID AND OTHERS
"Profile: Robert Sowers - 1923-1990"
Professional Stained Glass, v. 10, no. 5, May 1990, pp. 6-9, ill.

1153. WINNEKES, KATHARINA
"Lux continua: Zu den Glasbildern von W. Gies"
Kunst und Kirche, no. 3, 1990, p. 165, ill.
Cologne glass painter.

1154. WRIGHT, DAVID
"Chapel of the Holy Spirit, St. James, Sydney"
Ausglass Magazine, Winter 1990, pp. 15-17, ill.
Window by the author.

1155. WRIGHT, GORDON
"Profile of a commission in Stained Glass"
New Zealand Crafts, no. 31, Autumn 1990, pp. 12-14, ill.
Author's work, Christchurch.

1156. YOUNGER, ALAN
"The St. Albans Rose"
Stained Glass 1990 (The Magazine of the British Society of Master Glass-Painters), Spring, pp. 12-13, ill.
Cathedral rose window by the author.

1157. ZGODA, LARRY
"The Beauty of Stainless Glass"
Professional Stained Glass, v. 10, no. 5, May 1990, pp. 12-14, ill.
Bevels and beveling.

1158. ZIJST, JAN-WILLEM VAN AND BURGHT, ANGELA VAN DER
Een Tekan van Leven = Ein Zeichen von Leben
Achel, Belgium: Fenestra Ateliers, [1990], 32 pp., ill.
Jan-Willem van Zijst and Angela van der Burght exhibition at Glasmuseum Immenhausen.

ANONYMOUS

1159. "Entwürfe für ein Glasmuseum (1)" *Glasforum*, v. 39, no. 6, Dec. 1989, pp. 39–44, ill. Part 2: v. 40, no. 1, Feb. 1990, pp. 11–18, ill. Competition for designing a glass museum sponsored by Institut für öffentliche Bauten, Universität Stuttgart.

1160. "Glassmakers Urged to Reconsider the Designer's Role" *Glass, Monthly Journal of the European Glass Industry*, v. 67, no. 12, Dec. 1990, p. 509+. Charlie Bray and others discuss role of glass art design graduates in Britain's glass industry.

1161. "Infrared Radiation in Glass Work Studied" *ACTS Facts* (Arts, Crafts and Theater Safety), v. 4, no. 10, Oct. 1990, p. 1. Risks for glass artists while working at the furnace and while shaping hot glass.

1162. "Material for Glass" *Glasswork* (Kyoto), no. 6, Aug. 1990, pp. 50–51, ill. In Japanese.

1163. "Materials: Switchable Glass" *ID* (Industrial Design), v. 37, no. 6, Nov./Dec. 1990, p. 84. New glass panels that can be changed from clear transparency to frosted translucence by the user.

1164. "Patterned Moulds from Ceramics" *Glass, Monthly Journal of the European Glass Industry*, v. 66, no. 9, Sept. 1989, p. 345, ill. Molds for the glass industry.

1165. "Protect Yourself" *Ausglass Magazine*, Winter 1990, pp. 23–26. Health and safety measures for craftsmen.

1166. "Selecting Quality Bevels" *Glass Art*, v. 5, no. 2, Jan./Feb. 1990, p. 14, ill.

1167. "Techniques" *Professional Stained Glass*, continuing series: v. 10, no. 1, Jan. 1990 – v. 10, no. 11, Nov. 1990.

1168. "Vetro, la materia della trasparenza" *Domus*, no. 715, April 1990, u.p. "Rassegna," [16 pp.], ill. Glass in architecture and furniture. Includes brief history of flat glass manufacturing.

1169. AMERICAN SCIENTIFIC GLASS-BLOWERS SOCIETY *Symposium and Exhibition on the Art of Glassblowing, 33rd Proceedings* (Atlantic City, N. J., June 27–July 1, 1988) Toledo, Ohio: the society, 1989, 67 pp.

1170. *Symposium and Exhibition on the Art of Glassblowing, 34th Proceedings* (Milwaukee, Wis., June 26–30, 1989) Toledo, Ohio: the society, 1989, 74 pp., ill.

1171. BARAZANI, GAIL "Beware of Potential Hazards in Working with Glass" *The Crafts Report*, v. 16, no. 170, May 1990, p. 4.

1172. "A Few More Words about Stained Glass Safety" *The Crafts Report*, v. 16, no. 175, Oct. 1990, p. 4+.

1173. "From Fumes to Foam: More Glass Safety Tips" *The Crafts Report*, v. 16, no. 176, Nov. 1990, p. 4.

1174. "More Questions about Glass and Safety" *The Crafts Report*, v. 16, no. 171, June 1990, p. 4.

1175. BAXTER, STEPHEN "Studio Planning and Technology" *Glass Art Society Technical Journal*, 1989, pp. 4–5.

1176. BRIENING, DENNIS "Artistic Glassblowing at Salem Community College" [in] *American Scientific Glassblowers Society Symposium and Exhibition on the Art of Glassblowing, 33rd Proceedings*

(Atlantic City, N. J., June 27–July 1, 1988), Toledo, O.: the society, 1989, pp. 48–53, ill.

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