

GLASS

# Studios



*Valerie O'Hara  
of Pike Stained Glass Studios, Inc.,  
Rochester, New York*

**HOT & COLD  
GLASS TECHNIQUES:**

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JANUARY/FEBRUARY 1978

# The Stripper

CUTS FAST  
AND  
ACCURATE

- ☆ CUTS STRIPS FROM 1/2" TO 8" WIDE
- ☆ SQUARES TO 8"
- ☆ DIAMONDS

A  
**UNIQUE  
GLASS CUTTER**

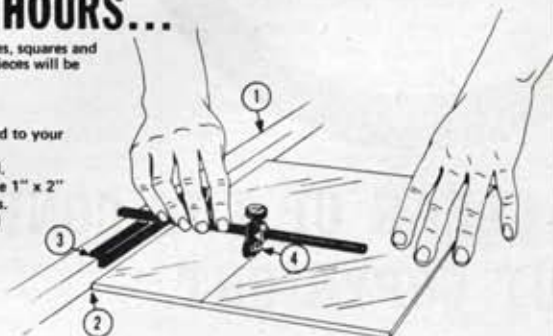


## YOU WILL SAVE HOURS...

Cutting pieces such as borders, rectangles, squares and diamonds. Most importantly, all your pieces will be exactly the same size.

### INSTRUCTIONS

1. Simply nail a standard 1" x 2" board to your work table.
2. Place edge of glass against the board.
3. The Stripper rides on the edge of the 1" x 2" as you draw the cutter over the glass.
4. Six cutting wheels on the turret will assure long life of this tool. As one wheel wears out, rotate turret to the next wheel.



Replacement turrets are available thru your dealer.

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## INTERVIEW

Harriet Hyams interviews  
Corning Museum Competition  
Jurors Thomas S. Buechner,  
Antony Snow and Paul Smith

The Corning Museum of Glass at Corning, New York is this year initiating an annual photographic survey of contemporary glass. Each year hereafter the Museum plans to issue a visual review of the best work done during the previous year. Thus, one hundred and twenty color transparencies of glass objects created in 1976 will be available to artists, scholars, and collectors on two microfiche (microfiche: a sheet of film typically four by six inches, with the image in black and white or color of the original photographs greatly reduced in size and arranged in rows and columns in a grid pattern which can be viewed in a magnifying reader).

Glass artists and designers were invited to submit as many as six color slides of objects created during 1976 for selection. Slides were to be sent before August 1, 1977. All such slides remained the property of The Corning Museum of Glass. The artists submitting slides will receive a set of microfiche without charge. Additional sets will cost \$5.00 each, plus postage and handling.

At the invitation of The Corning Museum of Glass, representing the magazine, I waited a good part of the day for Paul Smith, the Director of the Museum of Contemporary Crafts of the American Crafts Council, for Thomas S. Buechner and for Antony E. Snow, both of The Corning Museum of Glass.

I waited in a handsome office at Steuben, went to the Museum of Modern Art, had a beer, and got hit by a baby carriage crossing Fifth Ave-

Harriet Hyams is a New Jersey designer of architectural stained glass whose work was most recently featured in GLASS magazine, volume 6, number 1, issued in January 1978.

nue. When the judging period was over at about three in the afternoon, I met these three charming gentlemen and also Dr. John H. Martin, the Deputy Director and Administration Editor of *The Journal of Glass Studies*. (Dr. Martin was present during the judging, although he had no vote.)

Everyone was in very high spirits. I was introduced and shown to a light box where the 120 final slides could be viewed. The variety and beauty of the work was immediately evident. It was also obvious that most of the glass was hot glass. I was told that factories as well as individual artists were allowed to submit entries and that two pieces from the Steuben factory had been selected by Paul Smith, who could be the only qualified person to judge Steuben (the other two judges being from Corning, the parent company that owns Steuben). The two pieces in question were not the typical Steuben production, which is otherwise easily identifiable. Work from the Boda factory in Sweden was also selected.

The judges were weary after so many hours of viewing. Considering that, they were very generous to stay and answer some of my questions.

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Were you able to keep your objectivity after viewing so many slides?

PAUL SMITH: I always do that. I see so much visual material all the time. Our first consideration was to select the best works—the best visual interpretation of those works because this is going to end up on a microfiche and the quality of the slide was as important as the piece that we picked.

TOM BUECHNER: Yes—that's where the judging has been different than the kind of judging we ordinarily do. We weren't looking at slides to choose objects; we were looking at slides to choose slides. In other words, the end result in this case is a photographic reproduction. We're not putting to-

gether an exhibition, so that means that probably many beautiful pieces represented by very bad slides are not going to be in and just the reverse is true. Some rather boring pieces of which we have magnificent slides very well may be in.

HYAMS: Photography becomes a very important factor then.

BUECHNER: That's where the subjectivity comes in.

SMITH: But certainly in our final selection we were trying to end up with as varied a group to show as many different directions in glass today. I think it's interesting that the kit will include not only blown glass but stained glass and assembled glass.

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**"We were looking at slides  
to choose slides."**

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HYAMS: How many slides did you view today?

SMITH: Here are your figures. Eight hundred sixty-two. We went through them two or three times. One hundred sixty artists submitted 862 slides. We started at 8:00 this morning.

HYAMS: Have any of you ever experimented with either hot or cold glass yourself?

SMITH: I have not—but I certainly have seen demonstrations many times.

BUECHNER: I, of course, work with it very closely in terms of Steuben design, so I spend a lot of time in the factory and on the floor—but in answer to your question—no, I've never done it myself directly—hot or cold glass.

HYAMS: I guess you didn't know the names of the artists.

SMITH: It was totally anonymous. We

just had numbers. We also didn't have the listing telling where one artist stopped and the other one started. [Each artist could send six slides.] So we were guessing at what an artist's work was—which was an interesting test. In most cases, we were very accurate about sensing an artist's entry.

HYAMS: Could you tell the difference between a woman's work and a man's work? I suppose there was no way of judging that as you didn't know the names.

BUECHNER: No, as a matter of fact, when we were done and we were seeing who the artists were that we selected, we did find, in some cases, that we were using the word "he" and it was "she." There was no sense of sexual orientation.

SMITH: Also, in some cases, you could tell that which was American and, in many cases, you didn't know where the work came from.

HYAMS: Was there any significant American trend?

SMITH: There's never been any American style and what this indicates is that there is a more International style.

ANTONY SNOW: Yes, there were one or two artists who we couldn't believe had produced three such different works. There weren't many of them. But some were very impressive—the ones that had. We thought they were three different artists. And when we came to look afterwards, they turned out to be the same artist doing three completely different types of work.

HYAMS: If you were to choose one work (laughter) to put in a capsule to be opened 500 years from now as truly beautiful and representative of America—1976—would you be able to pick it?

SNOW: (amid gales of laughter) I would pick yours! (more laughter)

HYAMS: (laughing, too) I'll have to delete that from the tape. ■