

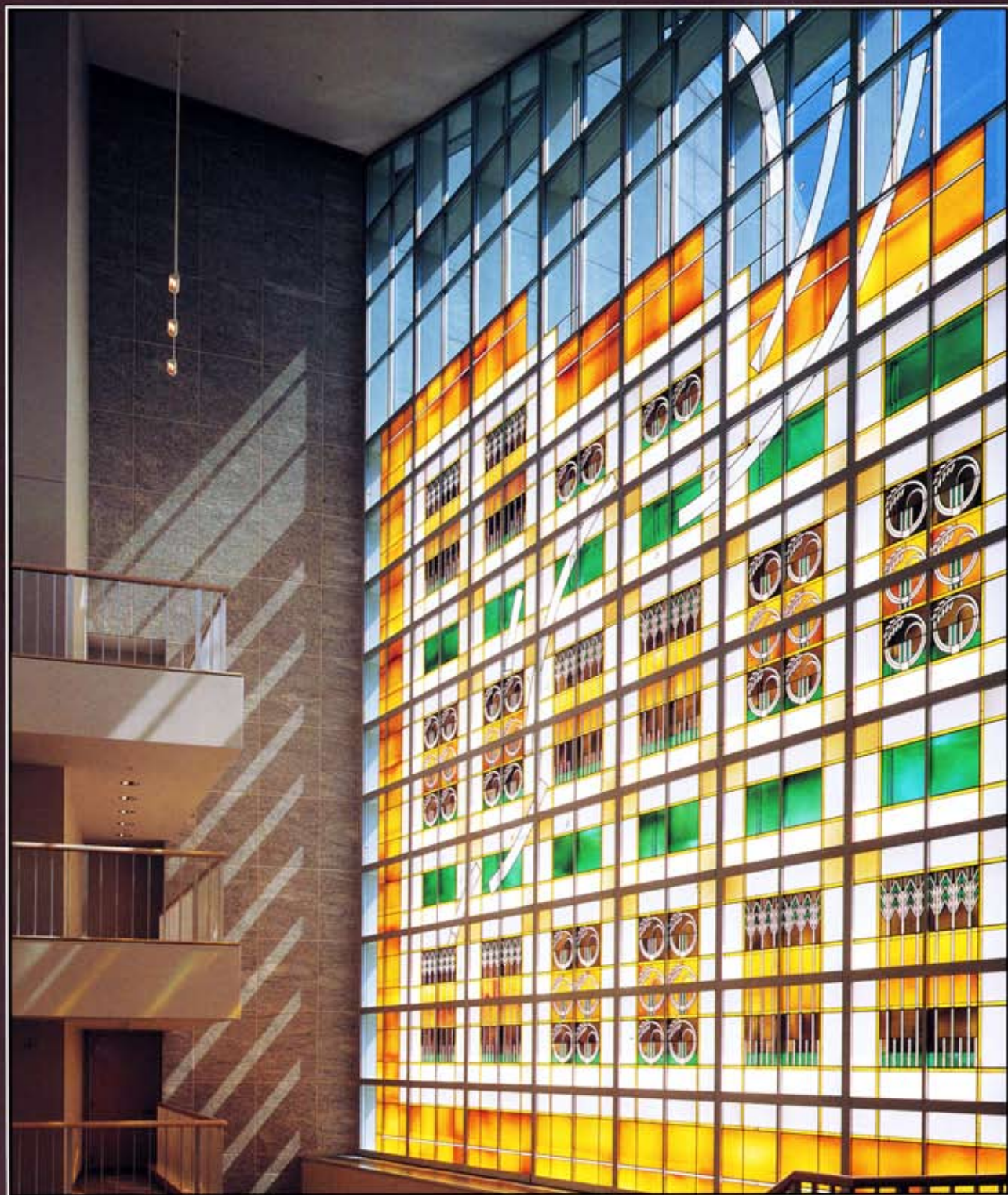
STAINED GLASS

QUARTERLY OF THE STAINED GLASS ASSOCIATION OF AMERICA

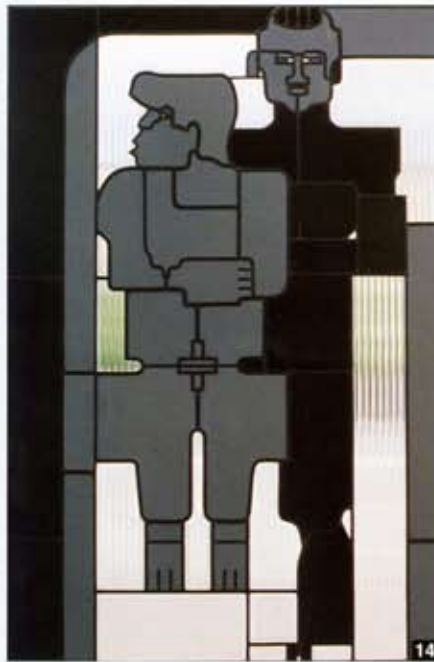
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13 Eric Hilton's glass sculpture is intricate yet massive, a work wonderfully made in two parts, the larger a disc, like a great lens, elegantly and most expertly carved into convoluted shapes and patterns, vaguely like the Mexican calendar stones. Superimposed on it is a smaller disc, polished and gleaming. I liked the work's being in two parts, and thought the combination richer than either would be by itself. But I think an even closer stylistic connection might be better still.

14 Harriet Hyams, a New York artist of subtlety and large experience, provides a vividly urban image of two figures, a somber vision with Deco overtones which the ribbed textures emphasize. There's no color and the very stylish piece is complete without it; juxtaposed transparent and opal glasses, both black and white, offer the surprise of an inside-outside contrast of opposites. With its sinister glint, it's a lively and distinguished work.



15 Mysteries of baseball are suggested but not revealed by Ellen Miret-Jayson's bright attractive piece, which was particularly successful in the gallery's flood of surrounding light. The color and the terse design are sparse but effective, the leads few, but vigorous and agreeably black and snappy looking, the glass selection breathtakingly good with textures arranged to great advantage.



16 Barbara Krueger's panel is interestingly contoured and well scaled, with pieces large and small of pleasantly contrasting shape. To me, the rather grayed and muted color and the choice of glasses were less dynamic than the pattern, but I did relish the inclusion of fragments of Victorian stencilled grisaille with their whiff of collage and the air of other days.