

INSIDE ...

**Working with Curved Glass
New Products
Project Spotlight
And More!**



A Pop of Color

**Using Glass to Bring
Color into Interior Design**



Gateway Center, Irving, TX | O'Brien and Associates



WE CREATE PRODUCTS THAT CREATE IDEAS.



Limitless choice and unmatched quality, that's what you deserve for every project. Our Classic Line™ Architectural Products provide an impressive range of design solutions, all backed by a commitment to superior service and expertise. From all-glass doors to handrails to high performance insulated glass and more, our products afford you answers for virtually every project application need. Now you can embrace your creativity, knowing that your vision is possible.

ENVISION™ GLASS SYSTEMS | SCARGARD®2 SURFACE PROTECTED MIRRORS
HEATPRO™ HEAT-TREATED GLASS | ENERGYGLAZE™ INSULATED GLASS
M-PACT® SAFE GLASS | OPACISPAN™ SPANDREL GLASS
IMAGINATIONS™ DECORATIVE GLASS

ENVISION THE POSSIBILITIES.™

WWW.VITROAMERICA.COM | 800.238.6057

dg

Decorative Glass Magazine™

Volume 2 Issue 3 November/December

COLUMNS

From the Editor	2
Decorative Discussions	4
Designing with Glass	6

DEPARTMENTS

Portfolio	8
Visual Effects	10
DG News	20
Happenings	22
The Gallery	23
Creative Voice	24

ON THE COVER



Designers are finding innovative ways to add color to their interior projects thanks to new technologies from the glass industry. This orange glass wall features the GlassKote coated glass product. Turn to page 12 to learn more.



12



16

12 Coloring Outside the Lines

New products and technologies make it possible to use glass as a way of adding color to design projects.

16 Learning Curves

Curved glass comes in a variety of shapes and sizes. Here, experts tell you what to know when designing a curved glass application.

From the Editor

Color Your World



Ellen Rogers

Editor of *Decorative Glass* magazine.

A lot can be said for color selection and why we choose the colors we do. Some people might select one color over another because it's reminiscent of a fond memory. Others might choose a color because it sparks a certain sense of emotion. Whatever the reason we pick one color over another, those working in the architectural and design industry agree that adding color to interiors is an increasingly popular effect.

Earlier this year Dreamwalls Colored Glass issued a press release on how designers are using chromotherapy principles in their designs. Mario Morales of Artisanos Design Group stated that chromotherapy proposes that colors have psychological temperatures, which bring about emotional reactions and responses ... allowing the walls in the overall design of a space to not only add depth to a project, but also complement, connect and integrate the décor of the space itself into an all-inclusive design.

Likewise, a number of studies have

been done about how colors can affect our emotions and well-being. Earlier this year I had the opportunity to interview John Blazy ([CLICK HERE and turn to page 10 to read that article](#)) who told me that architects often specify his color-changing Dichrolam product for use in children's hospitals.

"Architects specifically know that children love color; children love my product way more than adults," Blazy said.

And, in its predictions for the most popular color choices for 2009 (2010 has not yet been announced) the Color Marketing Group listed its top choices as those influenced by both concern for the economy and optimism about the future.

"We're finding comfort in colors that are familiar, and yet, at the same time, we're embracing colors that make us happy — especially as accents," says executive director, Jaime Stephens. "Also, the demand for colors and products that reflect an environmentally 'greener' world goes way beyond a trend. It's now 'a given.'"

Colors such as purple, blue, browns and grays, yellow, white and mauve (yes, mauve), topped the group's list; we'll keep you posted with this year's predictions once they are released.

While paint on the walls might be a first thought when it comes to interior design and color, recent developments and new technologies are allowing designers to use glass as a way to bring color into their projects, too. And along with the aesthetics that glass can offer comes a number of other benefits. For instance, glass can be a cost-effective alternative to granite or marble; it can also be used to help a project earn LEED points and is also low maintenance and durable.

It seems everyone is always looking for ways to bring a fresh perspective to their projects. Luckily, glass can be used in so many different ways it can often work through many different approaches.



New developments allow designers to use glass as a way to bring color into interiors.



Publisher **Debra A. Levy**
Ext. 111 • deb@glass.com

Editor **Ellen Rogers**
Ext. 118 • erogers@glass.com

Managing Editor **Erin Harris**
Ext. 130 • eharris@glass.com

Contributing Editors **Megan Headley**
Ext. 114 • mheadley@glass.com

Tara Taffera, vice president
Ext. 113 • ttaffera@glass.com

Penny Stacey
Ext. 148 • pstacey@glass.com

Circulation Director **Thomas Cory**
circulation@glass.com

Art Directors **Chris Bunn**
Ext. 132 • cbunn@glass.com

Dawn Campbell
Ext. 150 • dcampbell@glass.com

Exhibits Manager **Tina Czar**
Ext. 115 • tczar@glass.com

Marketing Director **Holly Biller, vice president**
Ext. 123 • hbiller@glass.com

Customer Relations Mgr. **Janeen Mulligan**
Ext. 112 • jmulligan@glass.com

Web Developer **Bryan Hovey**
Ext. 125 • bhovey@glass.com

Customer Service Assistant **Wendy Jozwiak**
Ext. 0 • wjozwiak@glass.com

Published by **Key Communications Inc.**
P.O. Box 569
Garrisonville, VA 22463 USA
540/720-5584; fax 540/720-5687

Advertising Offices:

United States & Canada **Rocco Zegalia**
rzegalia@glass.com
Phone 540/720-5584 x194
267/626-8405
Fax 610/965-9285

Europe **Patrick Connolly**
patco@glass.com
99 Kings Road, Westcliff on Sea
Essex SSO 8PH ENGLAND
Phone (44) 1-702-477341
Fax (44) 1-702-477559

China & Asia **Sean Xiao**
sxiao@glass.com
Rm.403, Block 17, Wuyimingzhu,
No.6 Jinsan Road,
Fuzhou, Fujian, 350001, China.
Phone (86) 591 83863000

All Others **Contact Publisher Directly**





is Online

Visit www.decorativeglassmag.com and stay current with the latest happenings within the decorative glass scene.



Content is updated regularly so visit often to read about decorative glass application spotlights, company news and information, new developments and much more.



Meet the DG Bloggers:



Off the Press and on My Mind
Ellen Rogers
Editor, DG magazine

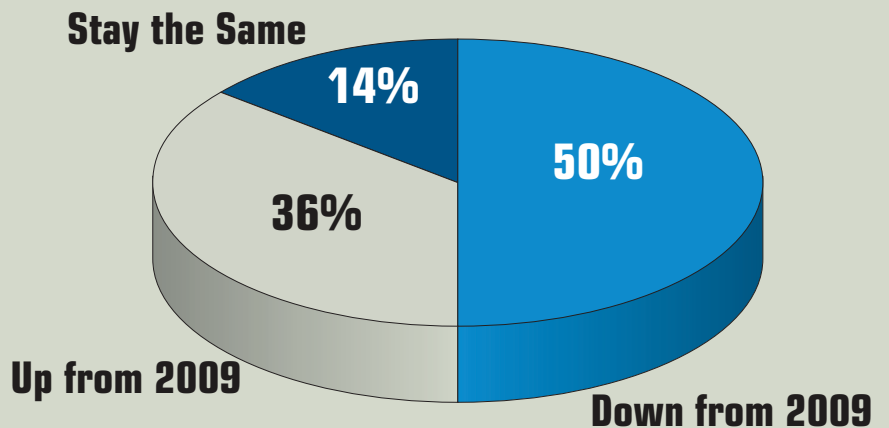


Stew's Views
Stew Langer
Uroglass

And don't forget to cast your vote in our web poll. In the most recent survey we asked:

How do you expect business for the decorative glass market to change in 2010?

Results:



Decorative Discussions

Generating Awareness

GANA Decorative Division Publishes LEED® White Paper



By Cathie Saroka

Cathie Saroka is the membership and website committee chair of the GANA Decorative Division. Ms. Saroka's opinions are solely her own and not necessarily those of this magazine.

The modern world has united—sometimes whether it wanted to or not—to increase energy efficiencies and reduce the potential harmful effects we humans have on our planet. One of the many tools to bring about this change has been the Leadership in Energy and Environmental Design (LEED®) Green Building Rating System™. LEED® has helped define methods to create beautiful buildings that impact our surroundings in a less harmful way; it has also gone through numerous changes. These changes, along with the system's massive scope, have left many confused as to what actually earns LEED® credits. Furthermore, decorative glass is in a class of its own as a product and many wonder if it even qualifies for credits. To make sense of it all, the Glass Association of North America's (GANA) Decorative Division has published a LEED® white paper.

Fully approved and available on GANA's website, the paper helps eliminate confusion by describing some of the ways in which decorative glass is consistent with and furthers the intent of the LEED® system. It gives information on specific credits as well as some potential strategies and applications where decorative glass can be used to help achieve LEED credits.

About two years of research, writing, rewriting and approval went into this document. It is very comprehensive and contains many useful ideas on decorative glass options that are suitable for "green" buildings. The question now becomes "what exactly does this mean for all of us involved in decorative glass and how can we best use

this information for the benefit of the whole industry?"

Next Steps

The purpose of this document has always been to demonstrate how the use of decorative glass supports sustainable building practices (in other words, decorative glass = green). Now that the white paper is approved and available for distribution, we can move forward in using the document as a tool to educate decision makers about the value and versatility of decorative glass. Some of the things to now consider may include a plan for marketing and communicating the information, updating the paper to ensure it stays current and encouraging other GANA divisions to develop similar information for their segments of the industry.

Marketing

The first step in encouraging people to use this information is to make sure they know it exists. A marketing and communications plan will be created to get the information out to architectural and design firms, spec writers, contractors and others who are working with LEED® registered projects. Members of the GANA Decorative Division are also a source for communicating the information through links on their company websites. Also, communication through other associations should be considered, including the American Institute of Architects, Construction Specification Institute, U.S. Green Building Council and Canada Green Building Council (CaGBC).

Updates

The paper is written to the new LEED®-NC Version 3 rating system (2009) with variations for commercial interiors as well as the Canada Green


Building Council's rating systems. The Decorative Division's LEED® Task Group is responsible for further updates to the paper as new versions of the rating systems are released. The paper will also go through a periodic review-and-update process to address changing technology, products and applications in order to keep the information up-to-date.

Other Divisions

Now that the Decorative Division has completed its paper, other GANA divisions have begun developing similar information pieces to demonstrate how their groups' products support and further the intent of LEED®. As an association, this will allow us to provide a more comprehensive package of information to those with an interest in green building.

Although the LEED® program has experienced some criticism, right now it is the system that we all work within. Tools such as this paper serve as educational sources on the sustainable properties of decorative glass. It also gives us the opportunity to influence material choice and even promote the innovative use of glass in construction, which can be an important component of sustainable design. The more complete and credible technical information we provide, the more influence we can have in ensuring that the use of glass in its many forms is considered a preferred building material in LEED® projects.

We can all choose whether or not to take advantage of these opportunities, but one thing is certain: the end result will be directly proportional to the effort we put in.

The white paper can be downloaded for free at www.glasswebsite.com/techcenter. 

Free Subscription

Please complete the form below and fax it to 540-720-5687 or sign up online at www.decorativeglassmag.com/subscribe



Decorative Glass™ magazine, with its focus on decorative architectural glass applications, provides information for glass artists, designers, architects, fabricators and installers, as well as all lovers of glass as a decorative element.

Subscribe here to learn about the latest in decorative glass materials and equipment; national events and regional workshops; and tips and techniques, as well as for the first look at the most outstanding uses of decorative glass in architectural applications.

Yes! I would like to receive Decorative Glass magazine FREE! Yes No

1. My business is engaged in the decorative glass industry:

- Yes No

2. Please check the ONE category that BEST describes the business activity of your company:

- | | |
|--|--|
| <input type="checkbox"/> Architect/Specifier | <input type="checkbox"/> Gallery Owner/Personnel |
| <input type="checkbox"/> Artist | <input type="checkbox"/> Interior Designer |
| <input type="checkbox"/> Contract/Institutional Designer | <input type="checkbox"/> Installer |
| <input type="checkbox"/> Fabricator | <input type="checkbox"/> Other (Please specify): _____ |

3. Please check ALL the types of work your company performs:

- | | | |
|---|--|--|
| <input type="checkbox"/> Commercial | <input type="checkbox"/> Institutional | <input type="checkbox"/> Sculpture |
| <input type="checkbox"/> Gallery Pieces | <input type="checkbox"/> Residential | <input type="checkbox"/> Other (Please specify): _____ |

4. Please check ALL the products or services your company buys/sells:

- | | | |
|--|---|--|
| <input type="checkbox"/> Back Painted/Painted Glass | <input type="checkbox"/> Flat/Fabricated Glass | <input type="checkbox"/> Restoration Type |
| <input type="checkbox"/> Bent Glass | <input type="checkbox"/> Fused/Cast Glass | <input type="checkbox"/> Sandblasted |
| <input type="checkbox"/> Beveled Glass | <input type="checkbox"/> Kilns | <input type="checkbox"/> Screenprinted Glass |
| <input type="checkbox"/> Carved Glass | <input type="checkbox"/> Lehrs | <input type="checkbox"/> Shower Door/Tub Enclosures |
| <input type="checkbox"/> Decorative Film/Interlayers | <input type="checkbox"/> Machinery & Equipment | <input type="checkbox"/> Stained/Leaded Glass |
| <input type="checkbox"/> Dichroic | <input type="checkbox"/> Mirrors/Mirror Products | <input type="checkbox"/> Windows/Doors |
| <input type="checkbox"/> Etched Glass | <input type="checkbox"/> Patterned/Textured Glass | <input type="checkbox"/> Other (Please specify): _____ |

5. Number of employees at this location:

- 1-4 5-9 10-19 20-49 50-99 100+

Signature: _____
 Name: _____
 Company: _____
 Address: _____
 City: _____
 State: _____ Zip: _____
 Country: _____
 Phone: _____ Fax: _____
 Email: _____

Date: _____
 Title: _____
 Please note: Subscriptions are free to all qualified recipients at U.S. addresses. Addresses outside the U.S. please add \$80 per year for surface mail.
 Credit Card #: _____
 Exp. Date: _____ CVV #: _____
 Name: _____

Designing with Glass

Where Form Meets Function

Collaborating With Glass Artists on Design Details



Denise Corso

is a principal with CorsoStaicoff, a full-service interior design firm in Portland, Ore. Ms. Corso's opinions are solely her own and not necessarily those of this magazine.

Decorative glass can bring much more to a design than aesthetic details. The material can also be used as a functional, yet still attractive, feature. In a hotel, for example, glass can help transform something as simple as a reception desk into a work of art. Having recently completed the Hotel Murano in Tacoma, Wash., an award-winning hotel dedicated to telling the story of art glass (read related article online in the January 2009 issue of DG magazine at www.decorativeglassmag.com), our design firm gained significant experience not only in exhibiting major pieces of glass art within a hotel environment, but designing with glass as well.

One of the most rewarding experiences was collaborating with many international glass artists on architectural pieces specifically designed for the hotel. Simultaneously utilizing glass as



A decorative glass entrance greets those arriving at Tacoma's Hotel Murano.

a building material, decorative element and art form was a challenge we embraced. Some examples include the hotel's reception desk, main entry door handles and public restroom sinks. For these areas our firm collaborated with Orfeo Quagliata, an accomplished glass artist based in Mexico.

uating colorful glass panels. We had an initial meeting in our studio with Quagliata to convey the design intent. From that point forward we worked virtually by sending drawings, images and samples to all parties involved—including the architect, general contractor, art curator and the client.



Decorative glass can be used to create eye-catching features, such as hotel reception desks, which might otherwise go unnoticed.

At First Glance

The reception desk is not only a piece of art, but also a functional element. The intent was to design what appeared to be a simple, but highly purposeful object. It did not have to look like a front desk—it could be a beautiful object that would welcome the visitors.

The reception desk is the hotel's main hub, the cockpit of sorts. But the difference in a hotel is that you do not want the guests to see the controls. The design team created a simple, rectilinear shape comprised of fused, backlit, grad-

Greeted by Glass

The reception desk inspired other architectural elements in the hotel. For example, the 6-foot-plus main entry door features handles also made of fused glass by Quagliata. The white and blue colors used in the handles reflect the hotel's signature color, which is a subtle nod to glass in its natural state. Along with Quagliata, we fashioned custom metal brackets that quietly support the door handles. The challenge was to provide proper support for the handles without upstaging the art. Like the reception desk, the

entry stands as a highly functioning object that in truth is a piece of glass art. It's not often guests are allowed to touch or interact with art in a hotel environment. Here, in a sense, they can.

Glass All Around

Finally, the public restrooms are equipped with round, colorful custom vessel sinks fashioned with Quagliata's signature medium, fused glass. In contrast, the vessels are perched on glistening white stone, which serves as a pedestal for another display of a working piece of glass art.

Our design firm collaborated with



The CorsoStaicoff design team worked closely with glass artist Orfeo Quagliata to create the glass panels used in the reception design at the Hotel Murano.

many artists in creating functioning pieces of art glass throughout the hotel. It was an experience that al-

lowed us to expand upon our vision by working closely with artists to create an experience.

Living Colors For Glass

GlassKote™ offers over 10,000 colors



GlassKote
USA
LIVING COLORS FOR GLASS

Creating Beautiful Commercial Environments

866-664-5683

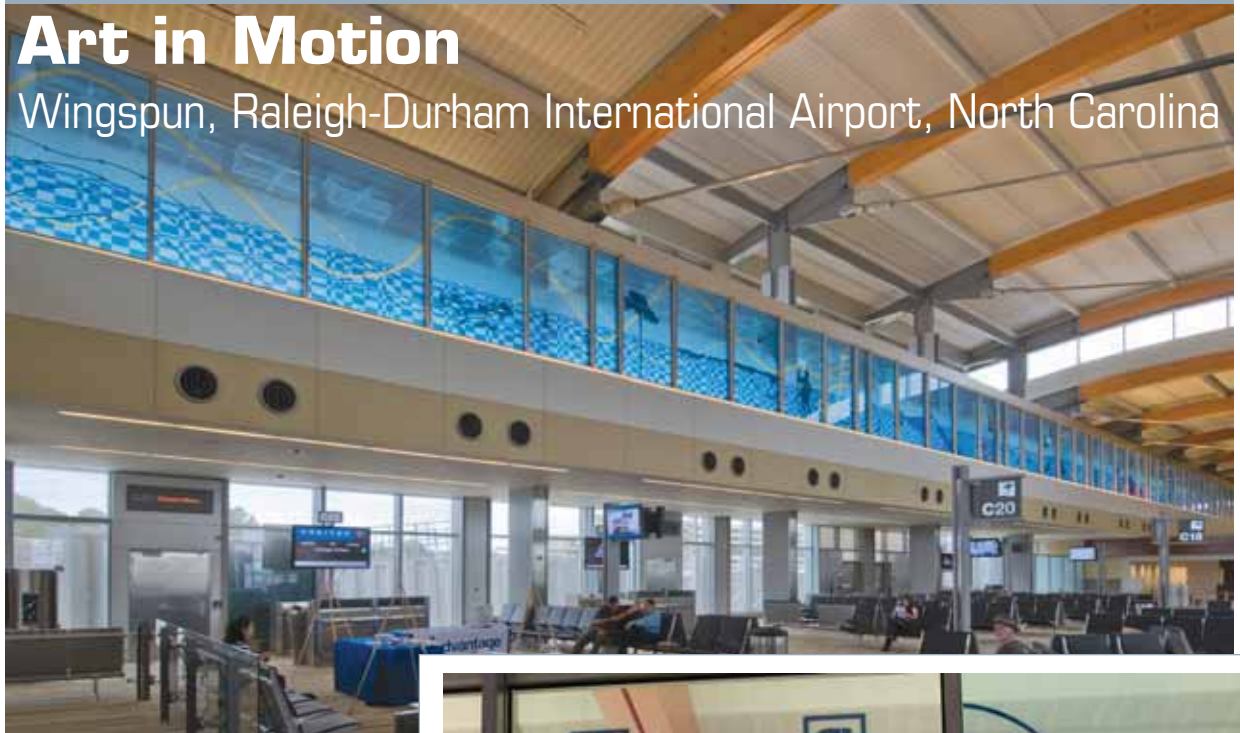
Wall Cladding • Millwork • Elevators • Spandrel

www.glasskoteusa.com

Portfolio

Art in Motion

Wingspun, Raleigh-Durham International Airport, North Carolina



In late 2008 Ellen Driscoll's "Wingspun" opened to the public at Raleigh-Durham International Airport.

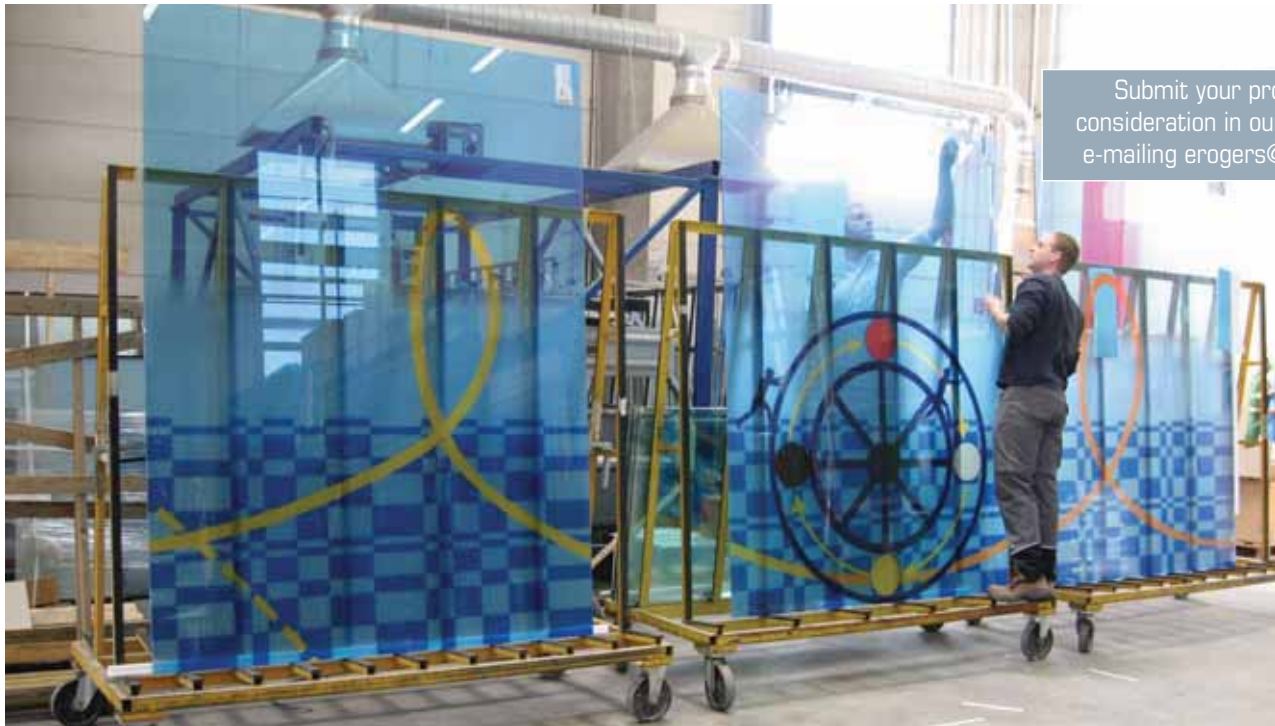
After a long, international flight, as most people drag through the airport terminal, they are thinking of returning to family, friends and their own homes. They usually pay little attention to the surrounding details. But new artwork at the Raleigh-Durham International Airport (RDU) is well worth a look.

"Wingspun" is a new colorful, art glass display that greets those traveling into RDU's international terminal. The 800-foot long suite of 165 continuous glass windows, adorned with colorful designs, was created by Brooklyn, N.Y.-based artist Ellen Driscoll, who is also a professor of sculpture at Rhode Island School of Design.

RDU launched its public art program in 2000 using the theme "mind-made, hand-made." This theme reflects nearby Research Triangle Park's focus on technology, medicine and education, as well as the region's fine arts and crafts heritage.



The designs combine large gestures, meant to capture the speed of a gaze caught at the pace of a fast walk, as well as more detailed visual information that Driscoll says will reward those who travel repeatedly in the corridor. "The larger gestures are based on 19th century experiments recording the motion of bird and insect wings, as well as images of the DNA helix to which the motion studies bear a startling resemblance," Driscoll says. "A horizontal band below these gestures represents an extended weaving pattern called a basket weave, which forms a continuous horizon line."



Submit your projects for consideration in our Portfolio by e-mailing erogers@glass.com.

"Wingspun" features 165 8- by 5-foot laminated glass panels that were fabricated in Germany. No two panels are alike.

"I was approached by Wendy Feuer, an independent public art consultant in Brooklyn, who had previously been at the Arts for Transit at the MTA of New York, to put in a proposal for the project," explains Driscoll. Her art was chosen to complement the terminal's architecture and the "over-under" gesture of the terminal's roof.

For each window Driscoll created a digital art file that was printed onto PVB pieces the actual size of each window. This PVB was then laminated between two sheets of glass by Buefa in Germany.

"The process of getting the imagery on to the glass was done at H. Westphal, also a German fabricator. The entire effort was supported and coordinated by Franz Mayer of Munich, a glass and mosaic studio with which I have worked for 18 years."

Driscoll says the most unique feature of the project is its length—800 feet—and the breadth. "No two windows are alike," she says. "Each is unique."

From start to finish, including design and fabrication, the project took about two years. The terminal opened to the public in October 2008.



Flight is the dominant theme throughout the images of Wingspun. One section conveys the motion of insect wings; other images feature gardens of local flora and fauna populated by birds, insects, worms and butterflies. In the final section the butterflies become inkblots and fly in and out of DNA helixes. Driscoll says this shift to the interior of both the psyche and the body signifies the final arrival to the Research Triangle Park area, which is known for its scientific and humanities research.



Ellen Driscoll created digital artwork files that were printed onto a PVB interlayer and then fabricated by H. Westphal GmbH & Co. KG in Enger, Germany. H. Westphal used the HOAF Infrared Technology Heatbox 420, supplied through Salem Distributing, to fabricate the glass.

Visual Effects

countertops and surfaces **Mood Lighting**

Illuminated glass is one of the newest ways to create a design statement and Montreal-based ThinkGlass has done so by combining light-emitting diodes (LED) with its glass products. The resulting lighting can be used in a variety of applications, such as countertops, bar tops, raised bars

and outdoor kitchens. The company says the technology enables designers to create an instant mood. The glass products are hygienic and durable, and can be customized with a unique piece of glass created by the company's master glass artist, Michel Mailhot. Lighting can also be customized to meet specific requests.

◆ www.thinkglass.com



Micro Glass™: the Next Generation of Architectural Surfaces



Combining the aesthetics of glass with the conveniences of stone, Micro Glass is the newest product available from World Glass Networks. Micro Glass is made from a composition of molten glass liquefied at a temperature of 1500°C, then sintered and annealed before being polished into a panel that is 99 percent pure. It has a higher compression and impact strength than engineered or natural stone and is extremely dense for its weight. It is also resistant to scratching, chipping and erosion.

Micro Glass can be used in both interior and exterior applications such as floors, walls, exterior building cladding, reception desks, wall accents and displays. It is safe for the environment, does not release emissions and is available in natural stone colors as well as purples, blues and greens. Translucent sheets are also available.

◆ www.WorldGlassNet.com

cast glass **The Future of Art Glass Design**

A new line of thermally formed art glass designs are now available from Cardinal Shower Enclosures. Called Optique™, this new glass incorporates a kiln-casting process that integrates the rich textural elements of kiln-formed glass with unobstructed, optically clear areas or patterns. This glass is available for both shower and architectural applications.

◆ www.cardinalshower.com



decorative interlayers

Back in Black

Absolute Black is the newest addition to the Vanceva Color Studio from Saflex, a unit of Solutia Inc. The new color option has a light transmittance level of zero percent, and is an innovative way to add privacy, drama and balance to a variety of applications, both interior and exterior.

The new interlayer color can be used as a single layer in a glass laminate or combined with any of the other colors in the Vanceva color system. Absolute Black is also compatible with all clear Saflex protective interlayers when higher PVB thickness is needed for applications requiring safety, security, sound reduction and structural integrity.

◆ www.vanceva.com/absoluteblack

etched glass

Scratching the Surface

A new research project between Laser Zentrum Hannover e.V. (LZH) and the mechanical engineering company CERION GmbH is focused on developing laser technology that can be used to manufacture decorated and structured glass lites with individual decor for architectural and designer furniture applications. The laser-pro-



(C) LZH

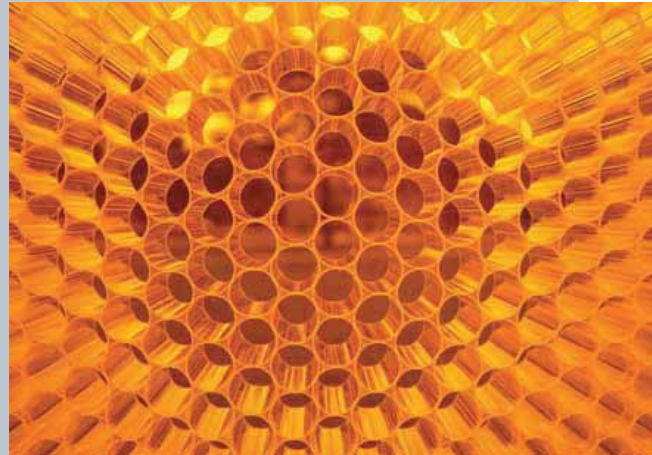
decorative insulating glass
To the Core

Just because insulating glass is an energy-efficient product, doesn't mean it can't also have a decorative flare. Panelite has created ClearShade IGU, which features a tubular polycarbonate honeycomb core that allows full transparency when viewed frontally, but obscures the line of sight when viewed from oblique angles.

The tubular cells act in the same way with the sun's rays, blocking them when they are highest in the sky, and a honeycomb core provides shading coefficient and minimizes solar-heat gain.

The panels are designed to meet wind and acoustical specifications. For a bold aesthetic, they feature a custom-colored orange core, custom-tinted laminated glass, and in some locations, a custom ceramic-frit pattern.

◆ www.panelite.us



duced structures are suitable for both interior and exterior applications.

According to a company announcement, the new laser technology can alter material characteristics such as the level of transparency of the manufactured structures. Another advantage is that it is not necessary to cover the glass with foils or protective lacquer during processing.

◆ www.lzh.de/

faux-cast glass

Cast in Glass

It might look like the real thing, but a new product from Jancik Arts International (JAI) is actually a faux-casted glass. According to the company, the product is environmentally friendly and made from Starphire® glass for high clarity and light transmission when used with LED or neon-edge lighting. The glass is produced through a cold technique and can be tempered, laminated, insulated, bent, shaped and drilled.

The collection features a variety of designs and can be used in applications ranging from booth dividers to door inserts. Designs can be custom crafted as well.

◆ www.jancikarts.com dg



Coloring Outside the Lines

Designers Embrace Glass as a Way to Add Color to Their Projects



Ellen Rogers

Editor of *Decorative Glass* magazine.

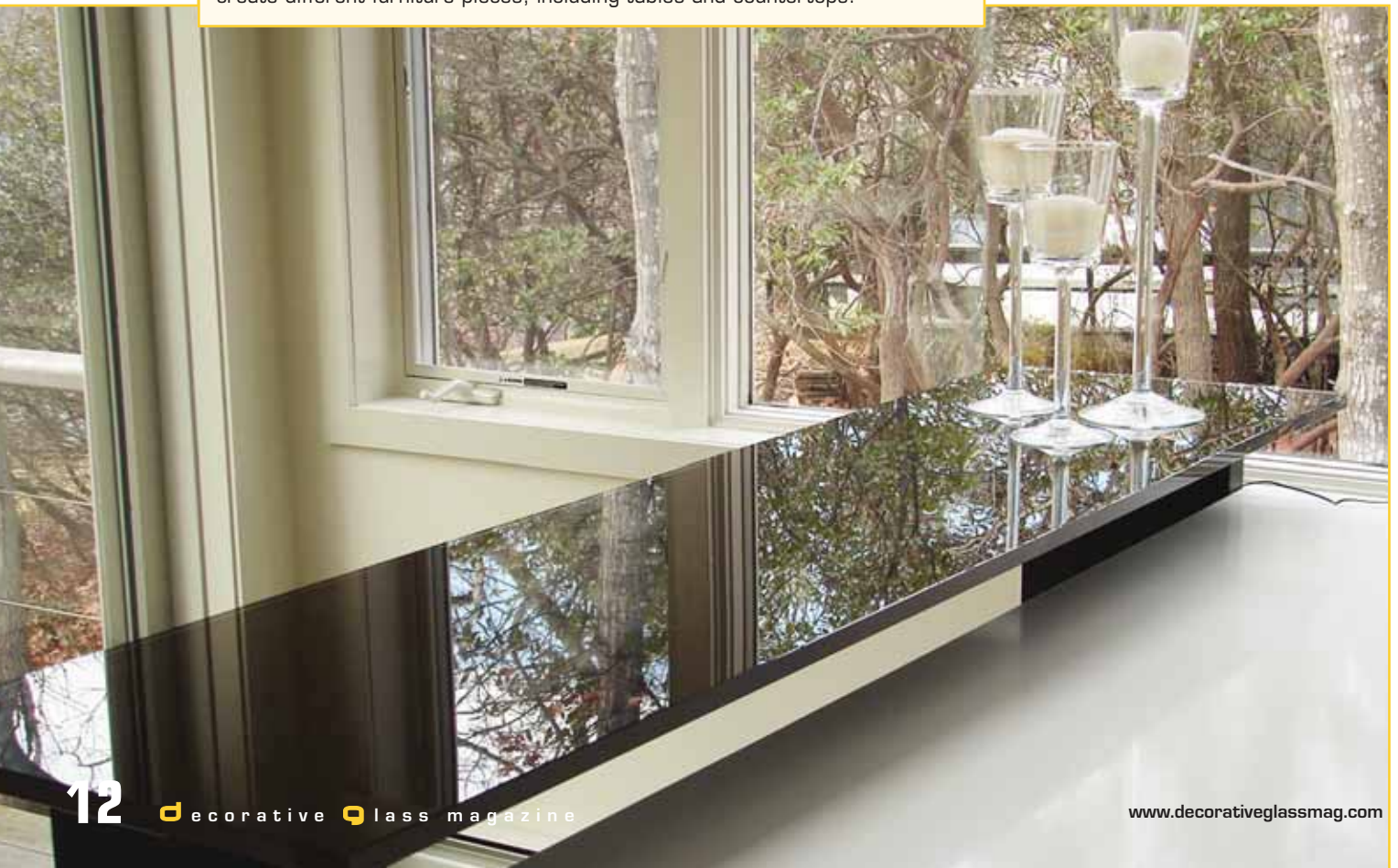
Some people choose to live surrounded by colorfully decorated furnishings and accessories; some people choose to buy one car over another because of an eye-catching color; other people say they work more or less productively as a result of the colors with which they are surrounded. Yes, color can have a profound influence on our lives. According to the Alexandria, Va.-based Color Marketing Group:

- Color increases brand recognition by up to 80 percent;
 - Color improves readership as much as 40 percent;
 - Color accelerates learning from 55 to 78 percent;
 - Color increases comprehension by 73 percent;
 - Color ads are read up to 42 percent more than similar ads in black and white; and
 - Color can be up to 85 percent of the reason people decide to buy.
- With so much to be said about the use of color, many designers have embraced using it in their designs. “Color is something that is in our

lifestyles, everywhere you go,” says Doug Purcell, principal interior designer with New York-based Cannon Design. Purcell says much of the work he does is within institutional environments including healthcare settings, colleges and universities as well as research and sports facilities. However, he has seen design elements, traditionally used in hospitality settings, move into institutional projects as well.

“You get an amalgamation of what our home lifestyles are like and we’re bringing that influence into institutional work. Plus, there’s a whole generation of people who are not afraid of intense color. It’s part of our culture and I think something people respond to in a positive way,” Purcell adds.

In residential applications, colorful, coated glass products are being used to create different furniture pieces, including tables and countertops.



Why Color?

From elevator walls and lobbies to reception desks and other furniture pieces, designers say they often work with glass as a way to bring color into the project's surroundings.

Designer Belinda Bennett of the Bennett Design Group in Houston says in the past people did not always think about using glass as a medium in the design tool kit, but they do now.

"I think glass has become a more creative option thanks to all the graphics that can be added to it," says Bennett. "Now that the technology is there and the prices have become a bit more affordable the glass can stay in the project rather than being eliminated at the last minute because it did not make budget."

As one way of adding color to her projects, Bennett says she likes to use a lot of clear glass embedded with colored items.

"I lean more toward glass as a textural or element of interest, but I also continue to look at things that are sandwiched between the glass, which also adds a color element even though the glass itself is not completely colored," says Bennett. These items can include everything from dried flowers, bamboo, grass, even intricate beadings and tapestry materials. Bennett says the same effect can also be achieved with acrylic, though with glass the result is clearer and the colors more vibrant.

"When our budgets allow, clients prefer glass over acrylic," Bennett adds.

According to Purcell, there are also many benefits.

"It's a high-impact surface and re-



In residential settings, bathrooms are popular rooms for colorful glass, such as this one, which features the Dreamwalls glass product.

quires very little maintenance," he says. "Glass can be an alternate to many different materials and gives a different aesthetic while also being a high-impact material."

Purcell explains that he often uses glass to add color because it can help

reason such products are specified.

"As humans, our emotions are influenced by color and studies have been done in the medical field that show color does impact [behavior]," Guinan says. "With the introduction of color to glass it has become an aesthetic feature

that can be expanded to incorporate other materials that are used in an environment."

Mandy Marxen, vice president of marketing for Dreamwalls Color

Glass in North Wilkesboro, N.C., adds, "I think designers are always looking for ways to get more light into a room and this surface encourages that and brings flat walls to life. It's a step above paint; this has a life because of the reflectivity and so a red becomes more saturated and vibrant. It's not a static glass at all."

"Now that the technology is there and the prices have become a bit more affordable the glass can stay in the project rather than being eliminated at the last minute because did not make budget."

—Belinda Bennett, Bennett Design Group

achieve the project's total design concept.

"These are usually very large panels and the whole aesthetic that you are trying to achieve is based on a coloration of that space," says Purcell. "[Using glass in this way] allows it to become one of those controlling elements."

Alexandra Guinan, a founding partner of GlassKote USA in Bridgeport, Conn., says the nature of color is also a

continued on page 14

Coloring Outside the Lines

continued from page 13

Vibrant Details

To accommodate the different styles and creativity of different designers, there are many ways to add color with glass. Coated glass and backpainted glass products, for example, are increasingly popular. Such products are often used in kitchens and bathrooms as backsplashes and countertops. In commercial applications they are used as wall claddings, reception and transaction desks and other types of furniture.

"I think glass gives a very clean line, modern aesthetic and I think there is a trend toward that in North America," says Guinan. "We are seeing acceptance across the board now where 15-20 years ago people were intimidated by using it as it was something very

foreign. Now people want to use it in as many areas as they can."

Marxen adds, "This is a product that has been available worldwide longer than it has been in the United States and I think U.S. interior designers are excited now that they do not have to import this product."

Tommy Huskey, chief executive officer with Dreamwalls, says another reason coated and backpainted glass products are becoming more popular is because they are being produced on a high-quality basis. As an example, he says his company's products are made using a low-iron glass, which allows color to be transmitted through the glass as the exact same color it is applied to be.

"If we had to paint normal green

glass, there would not be as much color consistency so the fact that the ultra clear glass is available is a huge step forward," says Huskey.

Another popular feature is the aspect of color itself

"You can get any color on glass and it looks just as the designer expects it to look and it gives the glass dimension and reflectivity," adds Huskey.

Guinan adds, "When you paint your wall [the color] will wear down over time, but colored glass has the ability to look good for a longer term."

In addition to color, Bennett says images, patterns and texture in glass can also bring color into the design environment.

"We use a lot of glass that has been etched with graphics or patterns. I think manufacturers are starting to merge with well-known textile designers and graphic designers and are marketing [those products] to the architectural and design community," explains Bennett.

Technologies are also available through which the designs and images can be printed onto an interlayer material and then laminated into the glass.

"I've seen that, but have not yet had the opportunity to utilize it," says Bennett. "It's very intriguing and we probably will be utilizing it at some point. It's a very viable way to add color."

Backlighting the glass can also create a color effect.

"Illuminating the glass can give a dramatic, three dimensional effect to the wall," says Purcell.

While the aesthetics and low-maintenance features are important, many are also looking for "green" elements.

"A lot is happening in terms of the environmental impact we're having on the planet," says Guinan. "For example, there are wood species that will become extinct, so we are looking at creating a type of finish that looks like wood, but will be on glass. I think we need to be mindful of the environment and look to innovate and get a quality product out there."

Reception areas are popular applications for colored glass walls and desks. This office features the Dreamwalls product.



Huskey adds, “These products can also help earn LEED credits and we have guidelines we go through when talking to [architects and designers] about them.”

Questions and Answers

As with anything new, both designers and suppliers say it’s not unusual for clients to have some concerns over using colored glass products.

“We have to convince them that it’s been around a long time [used frequently in other countries] and has a great track record,” says Purcell.

Bennett agrees.

“Because we do a lot of [work] in very public places, clients always want to know how it will be maintained or if it will scratch off or break easily,” she says. “As designers, we think about codes and the applications first and a lot of times glass is a good solution because it’s durable and cleanable and it can take some abuse.”

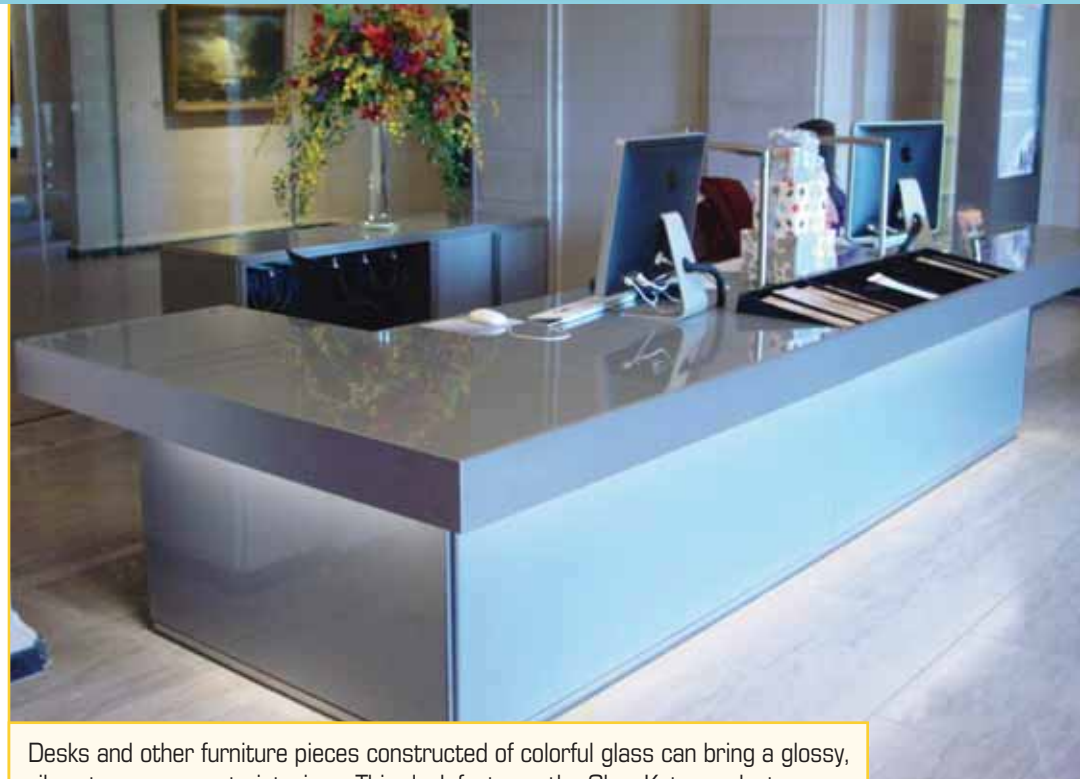
Codes also have to be taken into consideration, particularly if the glass is used in a safety glazing application, which would require it to be laminated or tempered.

But even before answering the questions of how the glass will perform and be maintained, an even bigger concern must be addressed: cost.

“Cost is always a concern and a factor you have to deal with and sometimes [the glass] gets value engineered out of a job,” says Purcell. “It’s like using any type of expensive material—sometimes the project just can’t afford it.”

Bennett agrees that the budget can be challenging, but says it’s all dependent on the owners and the design elements they want the most.

“[Owners] have to make the budget decisions, so it’s up to the designer to convey the importance of certain elements in the project and then it’s up to the owners to decide which elements they want to keep,” says Bennett. “A lot of times there are trade-offs, especially with a small project where, for example, lighting is more important



Desks and other furniture pieces constructed of colorful glass can bring a glossy, vibrant appearance to interiors. This desk features the GlassKote product.

because the room has no windows. That’s when glass can be viewed as an art piece or it can be looked at as a major element. It can go either way.”

The question of how the product is installed may also be a concern.

“It’s really no different than installing a mirror,” says Huskey, whose company first began as a mirror manufacturer. “This is another way to help our industry generate more revenue and grow the business. It seems as though the mirror industry has basically been stuck in the bathroom. This [type of product] allows us to get into another important room in the house [the kitchen] and it helps the installer get into another important room in the house. The benefits will trickle down through the industry as the interest builds up,” he says.

A Step Ahead

As the demand for colorful, architectural decorative glass grows, suppliers say a continued focus on education will be critical, especially as more and more companies venture into creating their own new products. Industry experts warn that as new products are developed proper research and planning are necessary.

“I think one big issue is educating the architects and designers in the difference in painted glass and coated

glass, as paint does not bond to glass,” says Guinan. “Glass is an unusual substrate and the primary difference in paint versus a coating is that with the coating ... there is a chemistry occurring that creates the bond and the durability and track record,” says Guinan. “Warranty is also important. So the bottom line is, when you create a product, what is behind it? Has it been tested and are there warranties and how long has it been around?”

Marxen agrees. “We don’t want it to become a fad that everyone is trying to get into because that will lead to problems. We want to be sure that the quality is strong and durable so it has the long life we want it to have.”

“I hope that if companies start making it they won’t take shortcuts. With this technology it’s not something you go out and buy and start making the next day—it’s not that easy,” says Huskey, who adds that the possibility of increased competition does not bother him. “Right now, I think we are so focused on demand creation that we don’t see competition as a bad thing. We want people to get excited about an industry that’s not very exciting right now. We feel like we’re helping the market grow. The bigger threat,” he adds, “is resistance to change. We have to encourage stepping out of the box and staying on our toes.” 

LEARNING CURVES

Design Considerations for Working with Curved Glass Products

The tunnel at the Detroit airport features colorfully lit walls of textured, curved glass that provide movement and visual interest to the design.



Ellen Rogers
is the editor of
Decorative Glass
magazine.

Just as a room or a building can be designed in a certain style, so, too, can decorative glass. Products such as curved glass have been available for many years, even though they are not always thought of as decorative. Take two walls, though, one constructed with clear, flat glass and one constructed of clear, curved glass, and it's the curved one you'll likely remember the most.

"Curved glass is used as a very special feature of the project; it's a formal expression," says Ben Tranel, regional technical director with architect Gensler's San Francisco office.

Susan Graham, an architect with Fox Architects in McLean, Va., agrees.

"It adds a layer of interest to the project," Graham says.

And many options are available. Some types involve bending clear, flat glass, which alone can add a unique detail. A variety of glass materials (i.e., textured glass) can also be curved. Some companies are even creating large-scale, overhead curved glass domes. With so many options, and still somewhat limited usage, there are a number of design considerations to take into account when specifying curved glass.

Cost Conscious

While visual interest may be a top priority, it's also important to make sure the budget will allow for curved glass on every floor (as an example). Likewise, ensuring the type of glass specified will meet code is another key detail.

"In architectural applications, often times the code requires tempered glass. If that's the case you're limited by who can do the tempering," says Emory Davis, chief operating officer for Vitra-Max Group, a decorative glass fabricator in Louisville, Ky. Davis says his company has the capabilities to bend glass, but must send it out to be tempered. "It's easy to find companies that can bend glass, but much harder to find ones that bend and temper," he

says, and adds, "The tempering process also means a higher price point."

While tempering may increase the cost, it's such advancements in production that have made it possible for curved glass to be used in most architectural applications. Curved glass can also be laminated, used in an insulating glass unit, as well as in impact and safety applications.

"Over the last 40 years technology and manufacturing techniques have continued to improve and progress," explains Jeff Nichols, vice president of sales and marketing for Standard Bent Glass in Butler, Pa. "Curved glass is now available as a product type that can match virtually any flat glass spec. This evolution permits architects to design curved glass into their projects, and no longer compromise the performance and/or safety factors built into the flat glass specifications."

Russ Alder of Precision Glass Bending in Greenwood, Ark., agrees and says that as technology has advanced, he's seen prices come down and also the quality of the product improve.

"Ten years ago there was a penalty in quality many times between flat glass and curved glass," Alders says. "And if there was not a penalty for quality there was a disadvantage in price. We've slowly seen the elimination of both those differences; it will never be the same price as flat glass, but it's closer and, at the same time, the curved glass has as-good-as or better quality than flat glass."

Mark Kearns, vice president of sales with Dlubak in Blairsville, Pa., adds, "In a 90-degree angle bend the glass is distorted, but in most curves the glass looks good. If there is any question, a full size mock up should be viewed."

Shapes and Sizes

The availability of shapes and sizes is another point to take into consideration. Just as the desire for increasingly larger lites of flat glass has accelerated,

“It does us no good to design something if it can’t actually be built. So we try to have a collaboration with [suppliers]. It’s also great when they can offer research and development assistance.”

– Ben Tranel, Gensler



Because curved glass typically costs more than flat glass, it is often used in small applications to give the project a layer of interest.

so too, have the requests for large curved lites.

"There are some limitations in size, fabrication techniques and quality tolerances when compared with flat glass," says Nichols.

Alder says one of the questions he hears most frequently relates to the available shapes. "When you're shaping

continued on page 19



Large-scale ceiling domes are popular in cruise ship applications because they help bring in additional light.



LEARNING CURVES

CONTINUED FROM PAGE 17

glass the key is that the curve is best done as a true curve ... a true radius," Alder says. "If you can maintain that true curve throughout the piece and create the overall longer shape using individual curves the price will be much more competitive than if we have to design around making a piece of glass that's totally unique."

And being able to collaborate with suppliers can help ensure the quality of the design. At Gensler, Tranel says they work very closely with their suppliers.

"It does us no good to design something if it can't actually be built," Tranel says. "So we try to have a collaboration with them. It's also great when they can offer research and development assistance."

"We want everyone to be on the same page with the information because that's important for any custom product," adds Alder. "Communication is critical beforehand, rather than after the fact when it may be too late."

Overhead Options

In addition to vertical curved



glass, some companies have taken to creating massive curved domes. Angelique Jackson is the president and chief designer for Jancik Arts International in Atlanta. She says much of her company's work has been for cruise ships.

"The cruise ship market is very open to using decorative glass in unconventional ways as it's a way to introduce more light into these ships," says Jackson.

"We use molds or kilns as you would in annealing or slumping but the difference is our glass is cut into small pieces so that the flat surface can make the curve," she explains.

Just like with the more traditional curved glass, Jackson says there are not many U.S. companies creating these large glass domes.

"For one thing it's so labor intensive and just building the forms and molds to make the curves can sometimes take longer than actually building the panels."

Also like vertical glass, there are design considerations.

"Definitely design what [will fit well aesthetically] with the interiors or that environment, but be open to the feasibility of that design within the practical sense of it being built," Jackson says. "It's also important to [communicate] with the glass artists about panel sizes, frame specifications, etc."

In addition, Jackson explains that every manufacturer typically offers hundreds of glass types.

"For a product such as mine, be more specific on the framing system for the curved ceiling dome than the glass; just state that it needs to be opalescent glass, as that would [hide] any electrical or lighting above it that would need to be hidden," Jackson says. "There is no such thing as [a standard product line] so it's important to rely on the glass companies, and many, even if they are not specified for the job, will be forthcoming with information to help out."

Alternative Materials

Just as curved glass can offer texture, depth and sheen, so, too, can curved acrylic. Susan Graham with Fox Architects in McLean, Va., says she has used the material on a number of interior jobs. Graham says it has a look similar to glass, but costs less, is lighter and also more pliable.

"For the application we did most recently, we weaved the acrylic between poles to create texture and movement," says Graham. "It's an easy material to work with, plus we don't have to heat-treat it."



When working with the curved acrylic, Graham says one challenge is not necessarily knowing exactly how it will install in the field.


"You don't know how it will react when you're bending or moving it during installation," she says. "Before installation we get our drawings together and try to give the installers as much information as we can, simply because you don't always know exactly how the material will react."

Still, she says the reasons for using it are the same as they are for using glass.

"It adds a layer of interest," she says.

What's Next?

With technologies continuing to evolve and capabilities to combine curved glass with other decorative techniques, experts expect to see increased use. But with increased usage will come a need for continual education and awareness.

"Curved glass, like most highly custom products is often misunderstood," says Nichols. "Continued education and information will help promote the continued growth of the product." 

9 DG News

Oh So Trendy: Decorative Glass Experts Weigh in on Design Choices

Incorporating a decorative glass element into architecture—both interiors and exteriors—is a great way to make the project stand out. And there are many different ways to do so, ensuring there is something for every project's budget. A seminar on new decorative glass trends took place recently in Atlanta and the three presenters each covered different ways that decorative glass can benefit a design.

Direct-to-glass printing is one technique that has garnered a lot of interest in the past year. Yariv Ninyo is the marketing director with the Israeli company DipTech, manufacturer of GlassJet direct-to-glass printing equipment.

"Technology is driving art and cre-

ativity," Ninyo said. "We have tools to put all of the images and ideas onto the building."

He explained that digital printing equipment allows multiple colors to be printed simultaneously onto the glass.

"You can bring added value to glass with this technology," he said. "With [this type of] decorative glass you can control the sunlight, energy performance, reduce glare, as well as provide privacy. Also if there is a breakage it's easy to replace because all of the information used to create that particular design is saved on the computer."

Jeff Nichols vice president of sales and marketing with Standard Bent Glass in Butler, Pa., next gave a presen-

tation titled "What's New in Decorative Glass?" which focused primarily on custom laminated interlayers.

"Decorative glass is an important product in the glass industry," he said, explaining that while the glass industry as a whole, like all others involved in construction, have been struggling, the decorative glass business in this economy is up.

Talking about decorative interlayers specifically, Nichols said they can be incorporated into applications for more than just aesthetics, as they also provide a number of other benefits including sound control and safety attributes; they can also be used to block UV light.

He said using colorful interlayers is one popular design choice.

"Sometimes [tight] budgets cause value engineering, but with decorative glass there are many options at different price points," said Nichols.

One of the newest technologies involves printing directly onto the interlayer. Standard Bent Glass is a licensed fabricator of DuPont's SentryGlas® Expressions™, a computer-based digital imaging system. The technology allows designers and architects to combine different colors, patterns and textures into a laminated glass product that can still be used as a safety glazing material.

"Laminated glass can meet security requirements without compromising aesthetics," added Nichols.

Bernard Lax, chief executive officer of Pulp Studios in Los Angeles took a slightly different approach to his discussion about decorative glass trends and spoke candidly to his audience about the business of decorative glass.

"What's your commitment to this industry? Are you willing to work with architects up front and help guide them [through the selection process], knowing that you might not get the job?" he asked. "If you're going to be in the decorative glass business you have to be in it for the entire



Direct-to-glass printing technologies are one of the newest ways to bring imagery to glass.

process; you're in it or you're not, so make the commitment."

And while there are lots of ways to create a statement with imagery on glass, he reminded the audience that going to the extreme isn't always necessary.

"Architecture—good architecture—is supposed to be timeless. Good architecture uses graphics in a way that makes it timeless," he said.

Taking into account all of the many ways to create "fashion in glass," he added, "the goal is to never have a project be the same [as another]."

Classic Glass Inc. Designs a Memorial for the DIA

The Defense Intelligence Agency (DIA) unveiled a memorial at Bolling Air Force Base on Friday, September 11, 2009. Classic Glass Inc. in Alexandria, Va., created a glass structure symbolizing an unfurled American flag to serve as a memorial to the seven members of the agency who died in the 9/11 attack on the Pentagon.

Symbolizing national unity, resilience and strength, the memorial is built of eight stainless steel frames that encapsulate glass. Seven of the memorial's frames are capable of rotating a full 360 degrees. Each of the rotating panels represents the life of one of the seven individuals honored by the memorial and is symbolic of our lives constantly revolving and changing.

An eighth frame remains stationary and displays an excerpt of an essay titled "During a Time of Trouble" by James Henry Leigh Hunt:

"Whenever evil befalls us, we ought to ask ourselves, after the first suffering, how we can turn it into good. So shall we take occasion, from one bitter root, to raise perhaps many flowers."

Within the stainless steel frames are carved dichroic glass panels that transmit and reflect light to produce color variation, opacity and reflective qualities. The dichroic glass serves as another symbol of change and reflection.




In remembrance of the seven DIA members who died in the 9/11 Pentagon attacks, Classic Glass created a memorial of steel in glass that is located at Bolling Air Force Base.

At the base of the structure lies a polished piece of limestone taken from the Pentagon debris. The names of the seven DIA victims are carved into the stone with the title of the memorial "United in memory - Committed to freedom."

Classic Glass designer Jacob Robison spoke at the event explaining the memorial's symbolism and significance.

"When I was approached to design a permanent memorial for DIA's fallen colleagues of 9/11, I felt that it was important to represent the vision and mission of the DIA community. The men and women here are committed to serving our country and its citizens. They are dedicated to defending our nation and providing its leaders with

information that ensures our security," Robison said. "With these goals in mind, I envisioned a structure that symbolized our nation's unity and strength - a strength that the individuals we honor today represented in their devotion to their country."

Robison added, "Designing this memorial was more than just a project to me. As a young artist it was a humbling experience to learn about the seven DIA members who were lost on 9/11, and I wanted to create something that would honor their lives and their sacrifice to our nation. I was but one person on a larger team and it is our hope that the families and friends of the victims will use this memorial to gain strength and reflect on the lives of [their] loved ones and co-workers." 

Happenings

NORTH AMERICAN EVENTS

March 16-17, 2010 Glass Expo Midwest™

Co-sponsored by *Decorative Glass* magazine
Renaissance Schaumburg
Hotel & Convention Center
Schaumburg, Ill.
Contact: Tina Czar at 540/720-5584
or e-mail tczar@glass.com

April 14-16, 2010 Glass TEXpo 2010

Co-sponsored by *Decorative Glass* magazine
El Tropicano Holiday Inn Riverwalk
San Antonio
Contact: Tina Czar at 540/720-5584
or e-mail tczar@glass.com

April 16-18, 2010 K/BIS

Owned by the National
Kitchen and Bath Association
McCormick Place
Chicago
Contact: Show organizers at 800/933-8735

May 15-18, 2010 International Contemporary Furniture Fair™

Organized by GLM Shows
Jacob K. Javitz Convention Center
New York
Contact: Show organizers at 800/272-7469



May 19-21, 2010 HD Expo

Organized by The Hospitality Design Group
Sands Expo and Convention Center
Las Vegas
Contact: Show organizers at 508/743-8502



June 10-12, 2010 AIA National Convention

Sponsored by the American
Institute of Architects
Miami Convention Center
Miami
Contact: AIA at 800/242-3837

June 14-16, 2010 NeoCon

Organized by Merchandise Mart Properties Inc.
Merchandise Mart
Chicago
Contact: Show organizers at 800/677-6278

September 13-14, 2010 Hospitality Design Boutique Exposition & Conference

Organized by The Hospitality Design Group
Miami Beach Convention Center
Miami
Contact: Show organizers at 508/743-8502


September 29-30, 2010 NeoCon East 2010

Organized by Merchandise Mart Properties Inc.
Baltimore Convention Center
Baltimore
Contact: Show organizers at 800/677-6278



INTERNATIONAL EVENTS

September 28 – October 1, 2010 glasstec

Sponsored by Messe Düsseldorf
Messe Düsseldorf
Düsseldorf, Germany
Contact: Messe Düsseldorf North America at
312/781-5180 

Visit www.decorativeglassmag.com/events.php
to add events to the calendar.



Gallery Listings

Adding an art glass element is a great way to make an interior design statement. Not sure where to turn for just the right decorative glass display? The below listing provides information for just some of the galleries and studios throughout the United States catering to the art glass community.

Arizona

One With Glass Studio & Gallery
Scottsdale, AZ
www.onewithglass.com

Philabaum Glass Gallery
Tucson, AZ
www.philabaumglass.com

Raku Gallery
Jerome, AZ
www.rakugallery.com

California

David Ruth Glass Studios
Oakland, CA
www.davidruth.com

Lindsay Art Glass
Benicia, CA
www.lindsayartglass.com

RASgalleries
Yountville, CA
www.rasgalleries.com

San Soucie Art Glass Studios
Inc.
Palm Desert, CA
www.sansoucie.com

Seekers Glass Gallery
Cambria, CA
www.seekersglass.com

Colorado

Fox Ridge Fine Art Glass Gallery
Breckenridge, CO
www.foxridgegallery.com

PISMO
Denver, CO
www.pismoglass.com

Delaware

The Studio on 24
Lewes, DE
www.thestudioon24.com

Florida

Forre & Co. Fine Art Gallery
Palatka, FL
www.forrefineart.com

Fusion Art Glass Gallery
Santa Rosa Beach, FL
www.fusionartglass.com

Habatat Galleries
Boca Raton, FL
www.habatatgalleries.com

Georgia

Fräbel Gallery
Atlanta, GA
www.frabel.com

Janke Studios Inc.
Atlanta, GA
www.jankestudios.com

Illinois

Habatat Galleries
Chicago, IL
www.habatatchicago.com

Marx-Saunders Gallery
Chicago, IL
www.marxsaunders.com

Prism Contemporary Glass
www.primcontemporary.com

Indiana

Inspired Fire Glass Studio
& Gallery
Lafayette, IN
www.inspiredfire.com

Louisiana

Royal Cameo Glass
New Orleans, LA
www.royalcameo.com

Massachusetts

Holsten Galleries
Stockbridge, MA
www.holstengalleries.com

Maine

Turtle Gallery
Deer Isle, ME
www.turtlegallery.com

Michigan

Habatat Galleries
Royal Oak, MI
www.habatat.com

North Carolina

The Bender Gallery
Asheville, NC
www.thebendergallery.com

Nebraska

Adam Whitney Gallery
Omaha, NE
www.adamwhitney.com

New Jersey

Fusion Gallery
Sicklerville, NJ
www.fusionnj.com

New Mexico

Palette Contemporary Art
& Craft
Albuquerque, NM
www.palettecontemporary.com

Tesuque Glassworks Inc.
Tesuque, NM
www.tesuqueglass.com

New York

Chappell Gallery
New York, NY
www.chappellgallery.com

Gong Glass Works
Rochester, NY
www.nancygong.com

Ohio

Firenation Glass Studio
and Gallery
Holland, OH
www.firenation.com

Thomas R. Riley Galleries
Cleveland, OH
www.rileygalleries.com

Oregon

Bullseye Gallery
Portland, OR
www.bullseyeconnectiongallery.com

Elements Glass LLC
Portland, OR
www.elementsglass.com

Margo Jacobsen Gallery
West Linn, OR
www.margojacobsenartdealer.com

Pennsylvania

Bernard Katz Glass
Philadelphia, PA
www.katzglassdesign.com

Snyderman/Works Gallery
Philadelphia, PA
www.snyderman-works.com

Rhode Island

Luniverre Gallery/Glenmagus
Portsmouth, RI
www.luniverre.com

Tennessee

iGNiS Glass Studio
Chattanooga, TN
www.ignisglass.com

Texas

Hooks-Epstein Galleries
Houston, TX
www.hooksepsteingalleries.com

Kittrell/Riffkind Art Glass
Dallas, TX
www.kittrellriffkind.com

Utah

Dancing Hands Gallery
Park City, UT
www.thedancinghandsgallery.com

Virginia

Ethel A. Furman & Associates
Alexandria, VA
www.glassart.net

Washington

Art by Fire Ltd.
Seattle, WA
www.artbyfire.com

galleries listings

DG's Marketplace and Gallery

Will Soon Be Expanding!

If you'd like to see your studio or gallery listed here please contact Janeen Mulligan at jmulligan@glass.com or call 540/720-5584 X 112. Listings start at \$325/year.

Creative Voice

Paul Housberg

Founder/Artist
Glass Project Inc.

Early in his career Paul Housberg had studied painting, but says he soon found himself drawn to glass for its atmospheric color.

"I'm grateful to have had the opportunity to explore color, light and the tactile qualities of glass in the built environment," says Housberg, who founded Glass Project Inc. in Jamestown, R.I., in 1995.

Housberg's work with glass spans more than 30 years. He graduated from the Rhode Island School of Design with a master's of fine arts in 1979 and then traveled to England to study with Patrick Reyntiens, a pioneer in contemporary stained glass and the author of an international standard work on the technique. He also received a Fulbright Scholarship in 1986 for work at the International Center for Glass Research in Marseille, France.

Q. What have been the biggest changes you've seen happen in the decorative glass market?

A. At one time the options for decorative

and art glass consisted of a few float glass patterns and conventional stained glass. Now there are now many more possibilities both for commercially produced decorative glass and one-off installations such as our own. This has increased competition in the decorative glass market, but it has also increased awareness and interest.

Q. What makes glass products exciting and fun to work with?

A. Glass is a medium for manipulating light and is associated with that property, perhaps, more than any other material. But, it is also an unforgiving material and requires a close and creative collaboration with the architect, designer, client and allied trades.

The most successful installations are those that cause viewers to stop, at least for a moment, and to become more aware of the architecture and environment they are in.

Q. Do you have a niche or an area in which you specialize?

A. I view our work as an extension of the architecture. We strive to make the work appear fully integrated into the building and as though it was contemplated from the

start of the design process, even if this isn't always the case. We treat the architecture not as a backdrop for the art glass, but as inspiration for the art glass.

Q. Which projects have been the most interesting to work on and what made them significant?

A. The most interesting and significant projects can be characterized by three qualities. One, is that there is an element of collaboration with the architect, designer and client all bringing their ideas to the table.

Second, is the opportunity to create something that is accessible to a large audience. And third, I have both the trust of the client and architect/designer, and the encouragement to flex my creative muscles, to take some risks in the creation of the work, which can lead to a much better and unique installation.

Q. Aside from the work you do now, are there other techniques you'd like to explore?

A. The techniques we use all have evolved in response to the circumstances of a particular project or site. The most successful work begins with a concept and the technique is developed that best expresses that concept. I am always curious about new techniques and a portion of my time in the studio is simply spent 'playing.' However, technique is not an end in itself.

Q. If you were not working as a glass artist what do you think you'd be doing?

A. Working in a creative field with people who are passionate about their work and making something that had lasting value would be my minimum requirements for an alternate career ... but, that could describe many different professions.



Housberg (right) created a 9-foot by 12-foot, 2-sided, kiln-formed glass wall for this meditation room at the Children's Specialized Hospital in New Brunswick, N.J.

Now Including
Fenestration Education

SAVE THE DATE

Glass Expo Midwest™

March 16-17, 2010



Expanded, Enhanced and
Moving to the Spring!

Renaissance Schaumburg
Hotel & Convention Center
Chicago (Schaumburg), IL

Join the architectural glass and
fenestration industries for this
newly expanded event!
www.glassexpomidwest.com
or call 540/720-5584
info@glassexpomidwest.com

MARCH
16

MARCH
17

GLASS EXPO
MIDWEST 2010™

US Glass DVM

Architecture
to Glass

ACER

Education Exhibition Networking



Matelux®—Soft Light At Its Finest

Introducing Matelux, a translucent glass with a satin finish. It filters light softly, smoothes out contours and produces silhouettes in a variety of both interior and exterior applications. Matelux, an acid etched glass, offers numerous different color choices, a variety of thicknesses from 3mm to 19mm, is available double sided, and can be fabricated to specifically meet your needs. The product is even available with a range of Stopsol® reflective coatings on one side and the Matelux satin finish on the other. So, whether you are designing shelving, partitions, doors, showers, lighting, furniture or looking to enhance the building façade, only Matelux provides uniformity, simplicity and purity in a true art form.

Call us today for more information at (800) 251-0441. Or, visit us online at www.na.agc-flatglass.com/matelux.

Matelux: When Elegance is Everything!

AGC Flat Glass North America