

# GLASS ART™

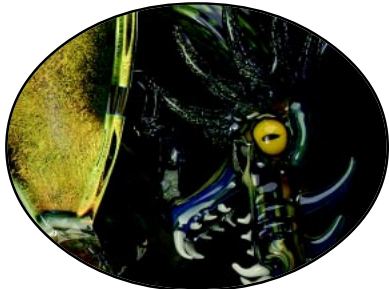
## FEATURES



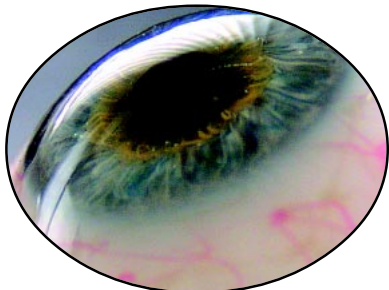
ON THE COVER: Josh Simpson detail. PHOTO: Lewis Legbreaker.



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### 6 Josh Simpson: “Heavenly Inspirations, Earthly Visions”

Debbie Tarsitano tours Josh Simpson’s Shelburne Falls, Massachusetts, studio and interviews the artist about his studio, his career and his art.

### 16 Hurricane Fails to Break Glass Artist

Mark Rosenbaum, Rosetree Glass, New Orleans, gives his first-hand account of the effects of Katrina on his family and studio as well as observations of the city in its post-hurricane state.

### 20 The Many Colors of Patrice

Butch Young reviews the work of student, Patrice, and examines her use of color in sandblasted work.

### 24 “Salatbolle” – Jørn Again?

Richard Porch details how the Danish architect of the Sydney Opera House, Jørn Utzon, collaborated with an Australian glass artist based in Britain, Rodney Bender, on the design of a limited edition glass bowl.

### 44 Are You Stopping Sales of Your Artwork?

In over five years of attending shows, surveying art glass attendees, teaching classes and working with artists, Ann Sanborn has discovered what holds artists back from increasing artwork sales. Read this article, and start the New Year off by improving your personal and professional growth — and your income.

### 46 Coldworking Glass: Part XI Some Assembly Required

Grinding, polishing and laminating offer some rare possibilities to combine elements without the need for hot work. In this series of images, Milon Townsend demonstrates how these coldworking techniques open up many new possibilities for artistic expression.

### 56 An Homage to Ludwig Müller-Uri

Jörg M. Unger traces the unique history of the making of flameworked glass eyes in Lauscha, Germany.

### 58 Using Precious Metal in Glass Beadmaking: Part II

In the first installment, Patricia Frantz described the different precious metals available and the tools needed to successfully use these metals. In this installment, she provides more detailed instructions on how to use the various forms of the four precious metals.

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