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Sonja Blomdahl: “Queen of Symmetry”

Strong. Calm. Serene. So are the vessels of Sonja Blomdahl. In 1981, she had her first solo show at Traver Sutton Gallery in Seattle and two years later, opened her own studio. Today she shows around the country and commands between \$4,000 to \$8,000 per bowl. In this conversation with *Glass Art* magazine, Blomdahl discusses how she executes the incalmo technique and her attitudes toward form and color.

Designing a Custom Base: A Work in Progress

Butch Young and Rita Long detail the process of designing a base and lighting for a one-of-a-kind carved image.

Sarah Hall’s *The Color of Light: Commissioning Stained Glass for a Church*

The artist, the priest, his parishioner and her committee: these are just the people who have to achieve a meeting of minds whenever a church commissions a set of stained glass windows. Huge gaps can exist between the attitudes, background and sensibilities of these people. Sarah Hall’s new book, *The Color of Light: Commissioning Stained Glass for a Church*, was written to bridge these gaps. Peter Coffman reviews.

Seven Ways to Recruit Great Employees in a Tight Labor Market

In this article, five of the nation’s top workplace consultants share their secrets on how to attract good employees in a tight labor market.

A Photo Resist Primer

Norm and Ruth Dobbins take readers through a typical studio photo resist project.

In Partnership with the Sun

Sarah Hall and Jeffrey Kraegel remember the life and work of Yvonne Williams. She started her stained glass studio in the “dirty thirties”, and built it up into a successful and highly respected enterprise, which created beautiful and artistically innovative windows, and fostered the development of a generation of glass artists. This took courage, tenacity, and an inexhaustible energy, but Williams had these in great measure.

Wind’s Eye Gallery

Kenneth F. vonRoenn Jr.’s training as an architect has deeply influenced his design work in stained glass. The integration, interaction and relationship of texture, color and light with the building environment are of paramount importance. Many of vonRoenn’s projects possess the serenity, grace and monumental quality of the great Medieval grisaille windows, while the visual language is thoroughly modern.