



**Mar/Apr 1997 Table of Contents**

### **Nature Revealed: A Conversation with Paul Stankard**

From his earliest memories, flowers have had a powerful effect on Paul Stankard. Orchids, roses, and native flowers now grace the artist's paperweights and botanicals. In this conversation with *Glass Art* magazine, Stankard discusses his role as a lampworking pioneer and his on-going love affair with nature and glass.

### **Chihuly Over Venice: Report from Serenissima**

For those of us who weren't fortunate enough to travel to Venice for the "Chihuly Over Venice" exhibitions and the "Venezia Aperto Vetro", collectors Elmerina and Paul Parkman share the highlights of those events.

### **Gordon Huether: Outside the Box**

Gordon Huether's art dares the fine line between arrogant honesty and charismatic confidence. Discover the prestigious and ground-breaking stained glass projects created by his Napa, California, company -- Architectural Glass Design.

### **Restoration**

Arthur Femenella chronicles his journey through the world of stained glass, revealing his experience from apprentice to restoration expert.

### **HGH '96 Review**

This year, Hot Glass Horizons began its biannual East-West Coast format for hot glass education on the road. Find out about the '96 conferences held in Corning, New York, and Portland, Oregon.

### **Digital Technology and the Stained Glass Industry**

Dale W. Lerch, president of Sierra Stained Glass Studios, presents his vision of how digital technology (computers) will transform the stained glass industry.

### **How Can I Build a Team When I'm Stuck With the Players I've Got?**

Today, empowering employees and team building are all the rage in top corporations and tiny companies alike. Leil Lowndes demonstrates ways to make workplace teamwork pay off handsomely.

### **Stained Glass: In Depth -- In Perspective**

Photo silkscreening can be used to create a variety of effects from a realistic documentary style to a more abstract textural and graphic quality. Sarah Hall and Jeffrey Kraegel discuss the technique as a means of playing with depth and dimension.