

MOVEMENT AND LIGHT

Celebrating Ten Years of Studio Glass
by Just Glass



Just Glass

www.just-glass.co.uk

Just Glass was formed in 2003
and comprises a group of both established and emerging glass artists.

MOVEMENT AND LIGHT

Celebrating Ten Years of Studio Glass

Celebrating its tenth anniversary as a group of emerging and internationally renowned glass artists, Just Glass presents a stimulating exhibition of the best of studio glass from its membership, including work from International Festival of Glass Biennale Winners: Max Jacquard (2006) and Tracy Nicholls (2008).

The show focuses on the complex and symbiotic relationship between movement and light, captured in glass as it can be in no other medium. Use of form, texture and colour come together to embody an amazing fluidity and luminosity.

Just Glass' members' work comes in many forms and dimensions and draws on a range of glass-making techniques, designed for a multitude of uses. The show makes a strong statement about the fundamental aesthetics of our chosen material.



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Alex Archbold's current work has two main strands: one is sculptural, exploring the paradoxical qualities of glass that lie beyond the seductive surface: its apparent insubstantiality combined with massive presence; its ability to reveal, hide or transform what lies within or beyond; its constantly changing interaction with light. The second strand is using kiln-formed glass in innovative ways in architectural or public art contexts. In 2010 Alex won second prize in the Stevens Competition for Architectural Glass and the George and Evelyn Gee prize for Craftsmanship. She completed an MA in Glass at UCA Farnham in September 2012, and is currently undertaking a one-year residency at Making Space, Havant.

Much of her work reflects a fascination with the sea, and the liminal world of the seashore, where the boundaries between water, land and sky can be indistinct, and light and form are constantly changing. She tries to capture this ambiguity in glass, which shares with water the ability to either reveal or conceal what lies beneath according to the play of light upon it.

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Sea piece no1



Receding tide no1



Untitled



Alison Allum's interest in glass as a sculptural medium followed a career as a designer for theatre and television. After graduating from Birmingham School of Art, she won an Arts Council Theatre Design Award and became a Fellow of the Royal Society of Arts and Sciences, with a bursary to study theatre in the USA. Her career took her from theatre to television design, finally working as a storyboard artist for commercials and television. She studied techniques of glass forming at the adult education colleges based at Richmond and Westminster, attended master classes at Northlands Creative Glass in Caithness, and gained an MA in Glass from the National Glass Centre in Sunderland.

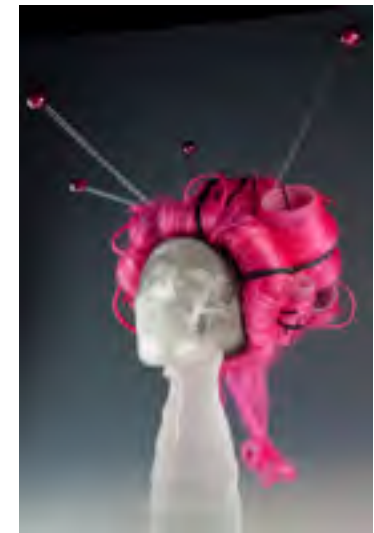
Alison's work in glass and mixed media is inspired by her theatrical design career, contemporary art and Heat magazine. She asks the viewer to think of an afternoon at the hairdresser flicking through the fashion magazines with their repetitious recycling of ideas, styles and reality television celebrities. The transparency of glass is exploited to present a double image, to invite the contemplation of the interior view, a reminder not to take the pressure to look good too seriously.

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She . . .



Legal Voodoo



Angela Thwaites has been working as a self employed professional artist for more than 25 years and frequently exhibits nationally and internationally. She is an influential educator and author in the specialist field of kiln formed glass.

As well as one off pieces, Angela has created a number of site specific works using glass and other materials and was a key exhibiting member of the New London Glass group.

Angela has extensive experience of teaching in a broad range of national and international environments. She is currently senior lecturer in glass at De Monfort University and teaches regularly at RACC.

Angela held a research post at the Royal College of Art for three years focusing on materials and methods for refractory mould making for kiln casting glass. As a result of this project, A & C Black commissioned Angela's first book, 'Mould Making for Glass' which was published in 2011.

Recent exhibitions include New Glass-Ancient Skill and Hot Glass! Both part of the Contemporary Glass Society's Glass Skills initiative. As a published authority on glass, Angela was invited to present at the Australian Glass Society's biannual conference in New South Wales, April 2013.

'With glass as with people, the inside is as important as the outside – both have body, skin and inner landscape. Sometimes you can clearly see in, sometimes what you see is distorted, as through a lens, and sometimes translucency veils your view. Ideas around metaphor, vision and perception are all part of the work.'

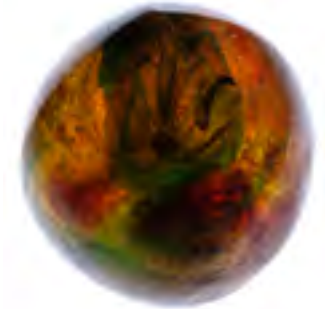
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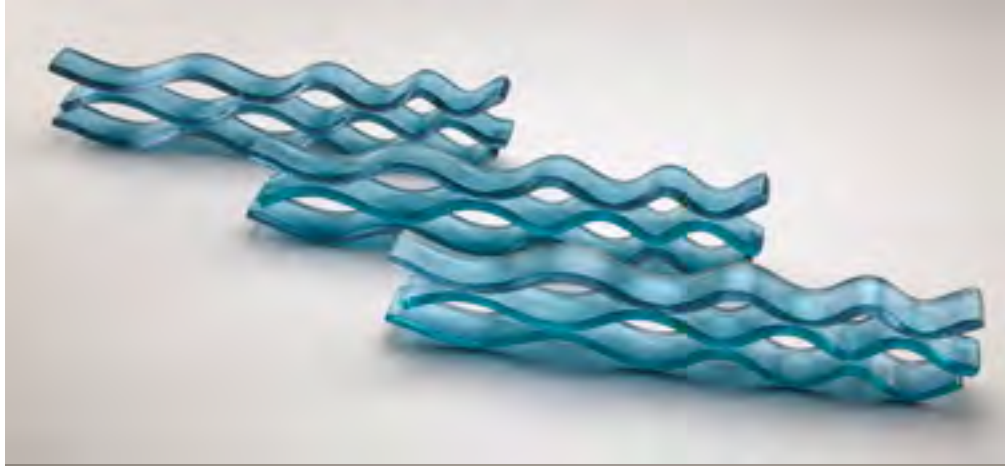


Flora Borealis I

Arctic Splendours



Eggy 2



Wave form Waterfall box

Anne Holly studied photography at Reading College of Art and works as a photographer at the Ashmolean Museum Oxford. She initially worked in stained glass, tutored by Paul San Casciani. Subsequently Sue Shaw introduced Anne to kiln-formed glass at a Missenden Abbey summer school and she now studies at the Richmond School of Art having been tutored by Max Jacquard, Sabrina Cant and now by Angela Thwaites. Anne exhibited at Modern Art, Oxford, in 2008 and with Just Glass in 2005 and 2008.

The natural world has influenced artists for Millennia and Anne is no exception. Being surrounded by previous artists and artisans work within the museum, she appreciates the craftsmanship of those, known and unknown, for whom form and decoration were important in producing satisfying objects for everyday life and pleasure. Anne finds the qualities of glass an exciting if sometimes temperamental medium with which to work but glass is still her chance to express the artist in her and de-stress from the work environment.

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Flight over M40

Annie White studied sculpture in the late fifties at Saint Martins School of Art Charing Cross Road, returning in the nineties to Central St Martins Southampton Row to study architectural glass. She also studied stained glass at Richmond Adult Community College before proceeding on to kiln-formed glass.

Annie enjoys making sculpture relating to events surrounding her life. Her son, working at Sydney Airport, inspired one group of sculptures using the Sydney Opera House as the theme. Snow-covered mountains in Austria and the pyramids forms from Aztec and Egypt have inspired other pieces.

Annie uses the lost wax process to achieve her sculptural work.

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Towers



Eclipse



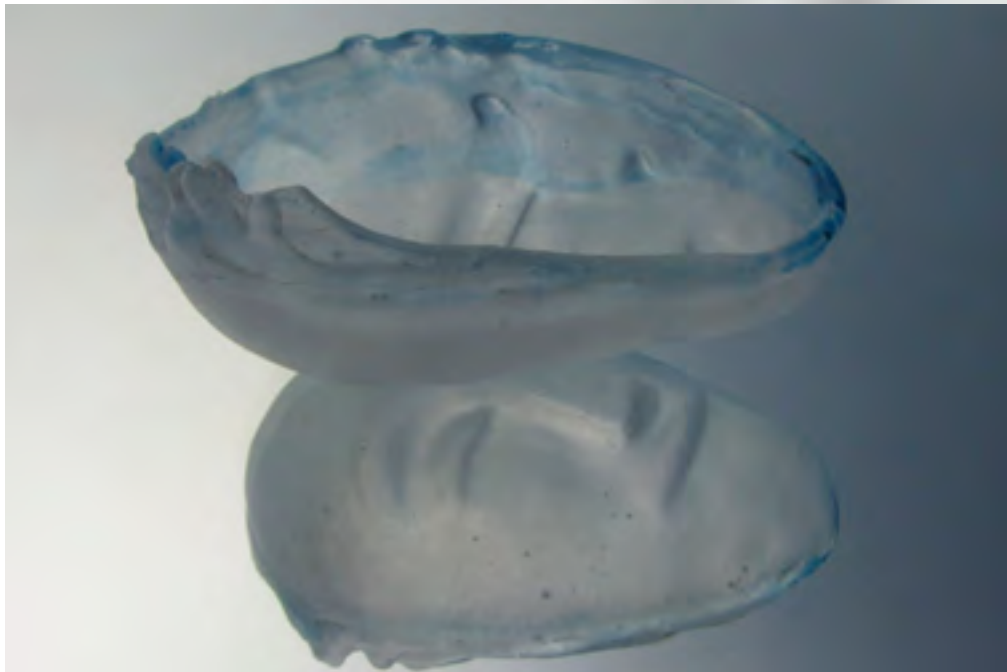
Sydney Opera House



Caitlin Mackesy Davies pursues her love of creating glass objects alongside her commitments as a mother and freelance editor and writer. She had no formal art training prior to her enrolment at Richmond Adult Community College, with the exception of a semester each of life drawing and art history during her study at the University of Pennsylvania, from which she earned a Bachelor's Degree with a major in English Literature. Caitlin has pursued courses that have taken her through an exploration of stained glass, on to slumping and fusing, and eventually to her current focus on cast pieces. Caitlin is a transplant from United States, raised in Washington DC, but now a long-time and settled resident of Kew, where she lives with her husband, two daughters and Parson Russell terrier.

Caitlin's glass work now largely centres on the communication and exploration of frailty and vulnerability, primarily with relation to mental and emotional health. A particular focus involves experiments with a stylised head form, in which she explores the interplay of movement and colour in a small, repeated shape. She also enjoys creating colourful, abstract 'tablets' that reflect her sheer enjoyment of the European landscape.

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Fragile Forms

Uneasy Peace 1



Black Dog

Apart from Central St Martins (now the University of the Arts) in London, where Carol Wong completed a Foundation Diploma Art and Design, most of her art education has been within the London Adult Education colleges, including Morley College and Kensington and Chelsea. However, it was at Richmond Adult Community College that she was introduced to glass and she has been hooked on it ever since.

Carol has been exploring the possibilities of fusing in 3D form working with shards of glass, layer-by-layer, lightly fused to incorporate colour, iridescence and surface texture. Carol is creating a series of objects in this way taking her inspiration from ice and rock formations and funeral wreaths whilst developing a fuller understanding of the firing cycle within the kiln. She wants every piece of glass, however tiny, to be as identifiable as possible: it's about holding onto something for as long as possible before it loses its form.

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Blue Heart





Caroline McGuigan has always loved making things and whilst she did not have the opportunity to pursue art at school it has always been a part of her life. In 2002 she visited the Plumblin Gallery, St Ives, and saw studio glass for the first time. She subsequently enrolled on a weekend course at Richmond Adult Community College and loved it. The physical manipulation in wax or clay and the transformation into glass is a process that continues to fascinate and excite her. Since 2010 Caroline has slowly been setting up her own studio and developing her work.

There are two main strands to Caroline's work; one often inspired by architectural images - strong lines and the play of light on these forms – and the other more related to functional objects but with a strong sense of the hand that has created them, often shaped to the hand or with visible fingerprints.

The Rowans were made specifically for an exhibition at Blackwell House in the Lake District and reflect the changing light and landscape of the area and the rowan motif throughout the house itself.

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Rowans

Caroline Moiret initially studied Psychotherapy and Social Studies before obtaining a BSc degree in Sociology and Psychology from Brunel University in 1978 before training to be a psychotherapist. Later she obtained a BA in Art and Design from Colchester Institute followed by a Postgraduate Certificate in Glass and Fine Art from Central St Martins and a MA in Sculptural Practice from Colchester Institute. She attended Richmond Adult Community College for a short course in core casting.

Caroline's sculptures are inspired by the interplay of colour, light and translucency that can occur within glass. Her forms are influenced by rhythm and harmony and the iconic and modular forms that occur within nature which she seeks to harness to express thoughts, experiences and personal memories.

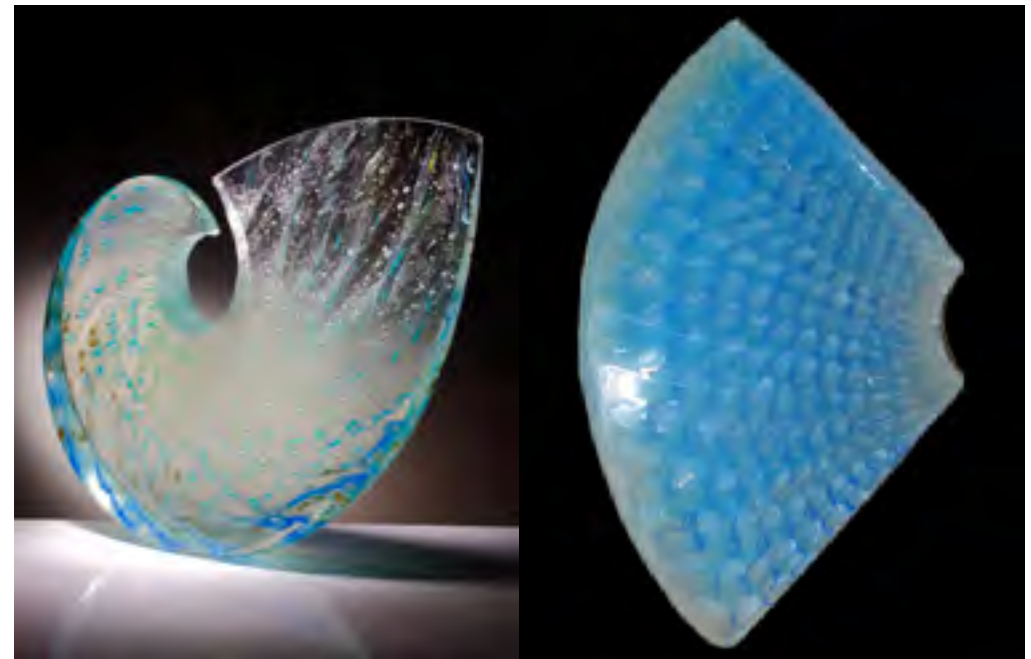
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Dialogue

Photos Simon Bruntnell



'Last Happy Memory with M'

Fan I

Celia Goodman studied kiln-formed glass at Richmond Adult Community College and then went on to complete a post-graduate diploma at Central St. Martins. She has exhibited at the London Glass Blowing Gallery, Bermondsey, in Richmond, Kew and Twickenham and in Lyme Regis, Dorset.

Recently, Celia has been exploring the possibilities of stack casting, looking at the potential of inclusions, so that the emphasis has become what is going on inside the glass, rather than the external form. This has led to a greater use of colour, rather than her usual muted palette. Her work explores the ability of glass to express, as a sculptural material or in 2D form, her interest and concern for the natural world. Themes come from coasts, landscape, parks, gardens and particularly, trees.

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Sanctuary Equilibrium



A Walk through the Woods



T for Tree



Harriet Pelham went to Winchester School of Art, where she studied textiles/fashion for a BA (Hons) degree, which has led to knitting for various fashion houses.

Having done a lot of different textile/craft work Harriet stumbled upon a glass fusing course in 2003 and found it very satisfying; she has continued working in this medium ever since. Pelham has been at Richmond Adult Community College for over five years attending various glass courses – recreational and academic – and her highest achievement to date is BTEC Level 3 subsidiary diploma.

Although Harriet's work is organic, it is bold with minimal colour which comes from the different metals she uses within the layers of glass. She likes to get her inspirations from nature, land and seascapes.

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Anemone II Dandelion I & II



Teazle



Allium

After developing an interest in glass, during her studies in fine-art at École des Beaux-Arts in Aix-en-Provence, Hélène Uffren moved to England; Where in 1996 she studied glass techniques at the International Glass Centre (Dudley). She further studied kiln-formed glass at Westminster Adult Education College and gained a teacher's certificate from Richmond Adult Community College. She then attended Wolverhampton University where she was awarded a BA (Hons) First Class in Glass, followed by an MA in Ceramics and Glass from the Royal College of Art in 2009.

Verre églomisé combines some of Hélène's favourite mediums and effects: glass, paint, reflection, surface depth and visual tricks. In the continuum of her practice, this is a perfect symbiosis of material and message.

Blackout 1 and Trance are the start of a more existential and personal turn in Hélène's work. This new departure has been influenced by an exciting new technique to her – *verre églomisé* (reversed painting and gilding on glass). Painting, for Hélène, has prompted the need to depict narratives.

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Blackout 1



Trance



Ingrid Hunter has been a studio potter for about fifteen years. Her work is generally functional pierced-ware inspired from her travels in Asia, relief carvings and cream-ware. She is mainly self-taught, but has studied pottery techniques at Brunel University and is now studying glass at Richmond Adult Community College.

Many of Ingrid's glass pieces are inspired by the art nouveau period and often reflect her ceramic work. Casting, core casting and *pâte de verre* are her particular interests in glass – frequently reflecting plant life – and often she brings the two elements of casting together to make a single piece.

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Autumal Trees



Indian Jar

Photo Michael Moralee



She

Originally from a fashion design background, Jackie Kingsley refocused her artistic abilities on kiln-formed glass studying for three years at Richmond Adult Community College (taught by a number of internationally renowned glass artists, among whom were: Max Jacquard, Matt Duran, and Angela Thwaites) before being accepted by The University for the Creative Arts, Farnham, for a Postgraduate Contemporary Crafts course, where she specialised in kiln-formed cast glass, leaving with a Masters Degree in 2009.

Jackie combines glass and copper, casting these two mediums together in a kiln; the result is the smooth reflective and translucent quality of the glass, with the irregular densely opaque, organic form the copper takes, lending an interesting mergence to her work, both visual and tactual. With this technique, Jackie communicates her interest with the emotional and physical, reactions, and interactions within society; she further explores society as it retreats into the perceived safeness of itself, its beliefs, and the self-imposed confinement of its immediate surroundings.

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Buddha fallen



Nautilus

Jacque Pavlosky has been immersed in the arts her entire life. She lived in the United States of America until her early twenties when her love of travel and culture inspired her choice to live in Europe. She studied art/ art education/humanities for her first BA in the United States, and studied art in Italy. Later, she obtained a further BA from Bucks New University in Ceramics and Glass, where she now teaches kiln-formed glass part-time. She also works and teaches from her well-equipped glass and sculpture studio in Buckinghamshire.

The variety of themes in the work Jacque is exhibiting reflects the eclecticism of what interests and inspires her: nature, folk art, textiles, architecture, form and colour. But foremost is her fascination with glass whose unique qualities allows her to express herself 'inside and out'. In the same way that the interior of the glass may be explored, so Jacque's own work in glass allows the viewer to see into her. The glass reflects the light of its surroundings, resonating with those viewing it and provides an opportunity for them to experience their own reflections in relation to what they are seeing. But foremost is her fascination with glass whose unique qualities suggest reflection and internal space physically and metaphorically.

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Glass Ikat



Crabwise

Jean Wallace's careers have varied from that of ballet dancing to managing a mental health day centre. In 1999 she obtained a BA Hons degree in Fine Art at The University for the Creative Arts, Farnham. Since then she has gained an HNC and an HND in Glass Design at Richmond Adult Community College. She lives in both France and England and has exhibited in both countries.

For a long time Jean has been involved in marine images when creating glass sculptures. She enjoys the way light can pass over and through glass as in water. When the glass can reflect our image or the movement of passing traffic it becomes perhaps part of the world around us.

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A sail of Fish

Joanna Waddy is still on a journey of discovery in the wonders and complexity of glass, which started with stained glass and has moved on to fusing and casting glass in the kiln. She is studying kiln-formed glass at Richmond Adult Community College and has achieved NOCN levels 2 and 3 and participated in a Members' exhibition at the Glass Art Gallery, London.

Joanna's work with glass is still evolving as she explores colours, designs and shapes inspired by her love of nature and Art Deco. Moving on from two dimensional glass panels and brightly coloured fused pieces, Joanna has more recently been motivated to work in *pâte de verre*, using a more subtle colour palette and a simplicity of design.

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Deco bowl I



Bowl-Plum Green 1 Pâte de Verre

Deco bowl II

Julia Hayward has a BA Hons Degree from de Montford University and is currently studying for a Higher National Certificate in 3D Design Crafts at Richmond Adult Community College. Julia has been working with kiln-formed glass for over ten years, since starting her glass adventure at RACC in 2000. She works from her studio in Marlow, Buckinghamshire.

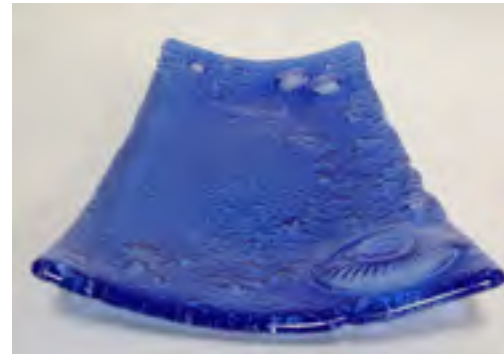
Julia produces kiln-formed glass in both functional and sculptural forms –colourful and textured glass platters and thought-provoking cast glass pieces. Her inspiration comes from the textures and contrasts in the natural world; more recent works explore personal themes. Colour is always very important in her work.

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Joni Mitchells House 1 & 2



Ammonite Platter's



Implosion Harry's House



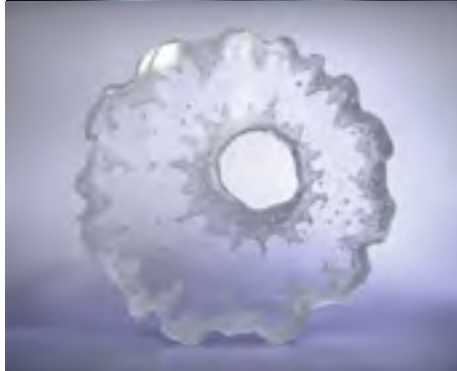
Julie Light started casting glass by taking short courses in the UK and overseas where she had the opportunity to learn from a number of leading glass artists. Soon after her first casting experiences she set up a studio in North West London to develop her work. Since then, she has been making glass sculpture for exhibition and sale and has had her work selected for a range of group shows in London and across the UK. She is now studying 3D Craft Design at Richmond Adult Community College, is a member of the Contemporary Glass Society and Vice- Chair of Just Glass.

In her work Julie explores tensions and contrasts that fascinate her: how the organic and the mechanistic coexist, how visible and translucent surfaces hide or reveal what is inside. Glass is the perfect medium for this; forms can be viewed from inside as well as out with surfaces that reflect light, transmit it or stop it dead. Matt, satin and intricately constructed textures can be set against polished planes and fluid forms can be juxtaposed with rigid geometry. Her aim is to make glass that appears malleable and tactile.

The majority of the pieces here, the *Wrapped Forms* and *Snow Wheels*, focus on ring forms in glass, circular or elliptical, contrasting surfaces inside and outside. *100 Years II* illustrates another branch of her work on symbolic barriers, referencing a barricade of thorns. Whether abstract or figurative, Julie aims to create a subtle dissonance that draws the viewer in close, both to look inside and to want to touch.

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100 Years 2 Snow Wheel's 2

Wrapped Form 4 (Tint)

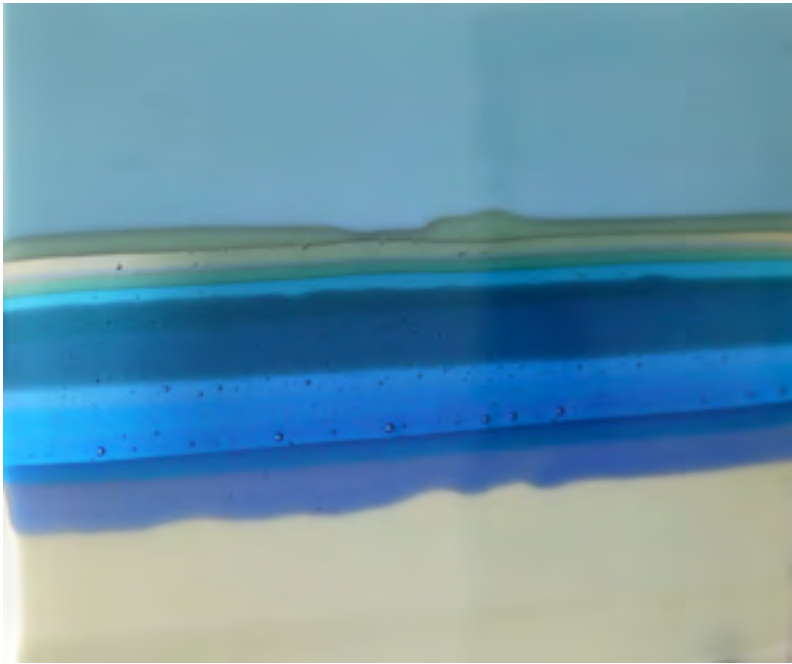


Wrapped Form 4 (Shift)

Kathlyn Collins trained at Wimbledon School of Art and obtained a Diploma in Theatre Design (Dip A D). Initially she was a Production Designer for Film and Television at the BBC before becoming a Freelance Production Designer. She holds an HND in Kiln-Formed Glass obtained at Richmond Adult Community College.

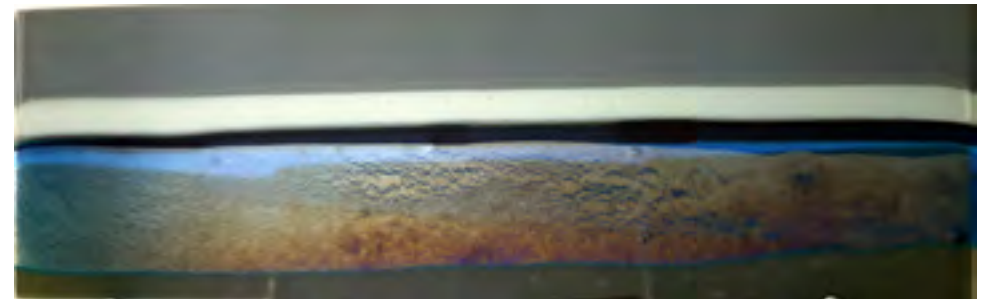
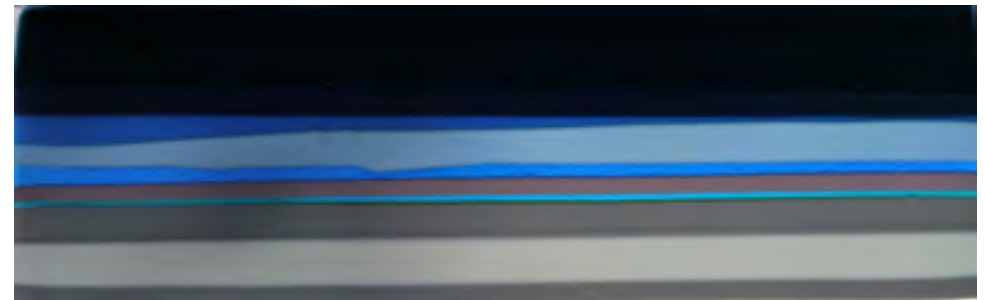
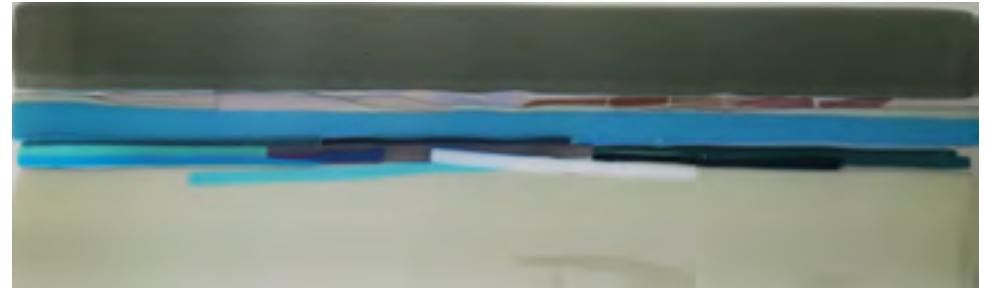
The experience gained in television and film has enabled Kathlyn to work within a restricted visual discipline simplifying the image. Each individual piece is treated as a painting, using layers of glass to create an impression of the sea, focusing on the distant horizon.

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Summer Sea 1 & 2

Photos Martin Collins



Summer Beach, Dark Sky, Winter Storm



Window Composite 1

Kirsty Brooks is an architectural glass artist based in Berkshire. She attended Wimbledon College of Art and studied architectural glass and painting at Edinburgh College of Art. After graduating and moving to London Kirsty worked for a range of art consultants, galleries and glass studios. She won her first major commission for a restaurant in Covent Garden and began to develop her work in a responsive site specific way. Initially creating layered composites from blown, painted and slumped glass elements, her work developed to encompass photography, screen-printing and digital layering. Large-scale architectural glass pieces are created from site-specific photographic composites, utilising layering of images to add a depth, texture and added translucency to each artwork.

Kirsty has won a variety of commissions and created artworks for public, private and corporate environments working collaboratively with architectural teams. She teaches, runs workshops and community consultations and since 2006 has been a visiting lecturer at Richmond Adult Community College.

Current projects include a printed glass building façade for the National Film School in Dun Laoghaire and a sunken digitally printed glass cube, which forms part of the architecture for a school in South London. She is also developing a range of printed designs for glass wall partitioning in conjunction with a digital film company.

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Wood Composite 1





Geezer

Lesley Parsons is multi-talented having studied glass, design, printmaking and jewellery in many adult education colleges and private institutions. She is currently undertaking a BTEC Level Three course in Design and Craft in Jewellery and Glass and Kensington and Chelsea College.

(With apologies to Lewis Carroll) – ‘Curiouser and curiouser’ describes Lesley Parson’s approach to both glass and jewellery making ... ‘What happens if I ... ?’ and ‘How could I ...?’ are questions that absorb her, and she enjoys experimenting to discover answers. Sometimes the materials themselves inspire the outcomes – Lesley tends to refer to this as playing – and she loves to play!

Lesley’s interests and enthusiasms may be described as eclectic in the fullest sense of the word (1: selecting what appears to be best in various doctrines, methods, or styles and 2: composed of elements drawn from various sources – from Merriam-Webster On-line). For example, playing with a wooden artist’s mannequin has inspired a range of little glass men in a variety of positions and a college assignment resulted in the fused and slumped glass pieces inspired by the Japanese print series The Great Wave. If the idea requires exploration of a new material or technique it’s even more fun!

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Great Wave I & II



Photos Robert Broomfield



Mandy Treptow is an artist who focuses mainly on fused glass. She completed a BA in Art for Community & Cultural Studies and later a MRes in Art Studies, both at the University of Roehampton. She first came across the medium of glass as part of her degree and completed a number of stained glass panels as well as a large mixed media mosaic which is installed at Queen Charlotte's Hospital in London. Her interest in glass grew and she completed a NOCN Level 2 in Studio Glass at Richmond Adult Community College. Mandy attended a workshop in Lampworking at *Phillyglassworks* in Philadelphia, USA. For several years Mandy served as committee member for *Just Glass* before resigning from her position, due to family reasons, but remains a member. Mandy also teaches Fused Glass as part of Art & Design Courses at Kingston College.

Mandy has worked in fused glass for the last nine years and sells items such as glass bowls, coasters, jewellery and personalised gifts. Recently however she has rediscovered her roots in life drawing and watercolour painting. She has started to explore how she can create landscapes in glass, trying to achieve movement through textures, similar to different drawing techniques. The seaside has always fascinated her, both in the colours of the water, its sparkly reflections on the surface, as well as the fresh sea breezes and storms that create powerful waves.

The works exhibited here show some of these explorations. They include multiple fused layers that incorporate a large mixture of assessorry glass and a variety of transparent, opaque and streaky Bullseye glass.

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Turquoise

Storm

Wave



Sunset



Matt Durran has an international art practice based in London, working within the medium of glass and its applications. His artwork has developed into areas such as innovation and design, medical technology, digital craft and renewable energy. The up-cycling of the material has led to the set-up of the 'Glass Heap Challenge'. The Challenge is to take waste glass and turn it into a valuable resource. His award winning film set in Russia *The Blessed Factory*, winner of the Montpelier Film Festival Glass prize 2012, illustrates his connections with industry, art and making.

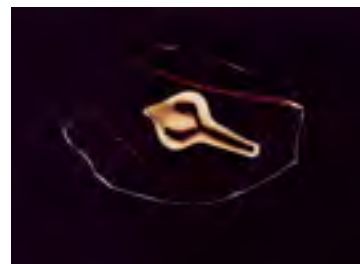
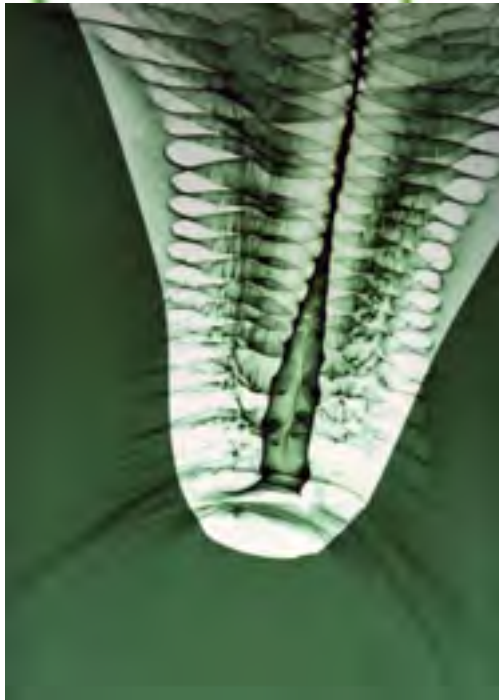
Exhibiting internationally and curating shows, Matt Durran's artwork is revealed through large-scale installations and sculptures, often incorporating large-scale photograms.

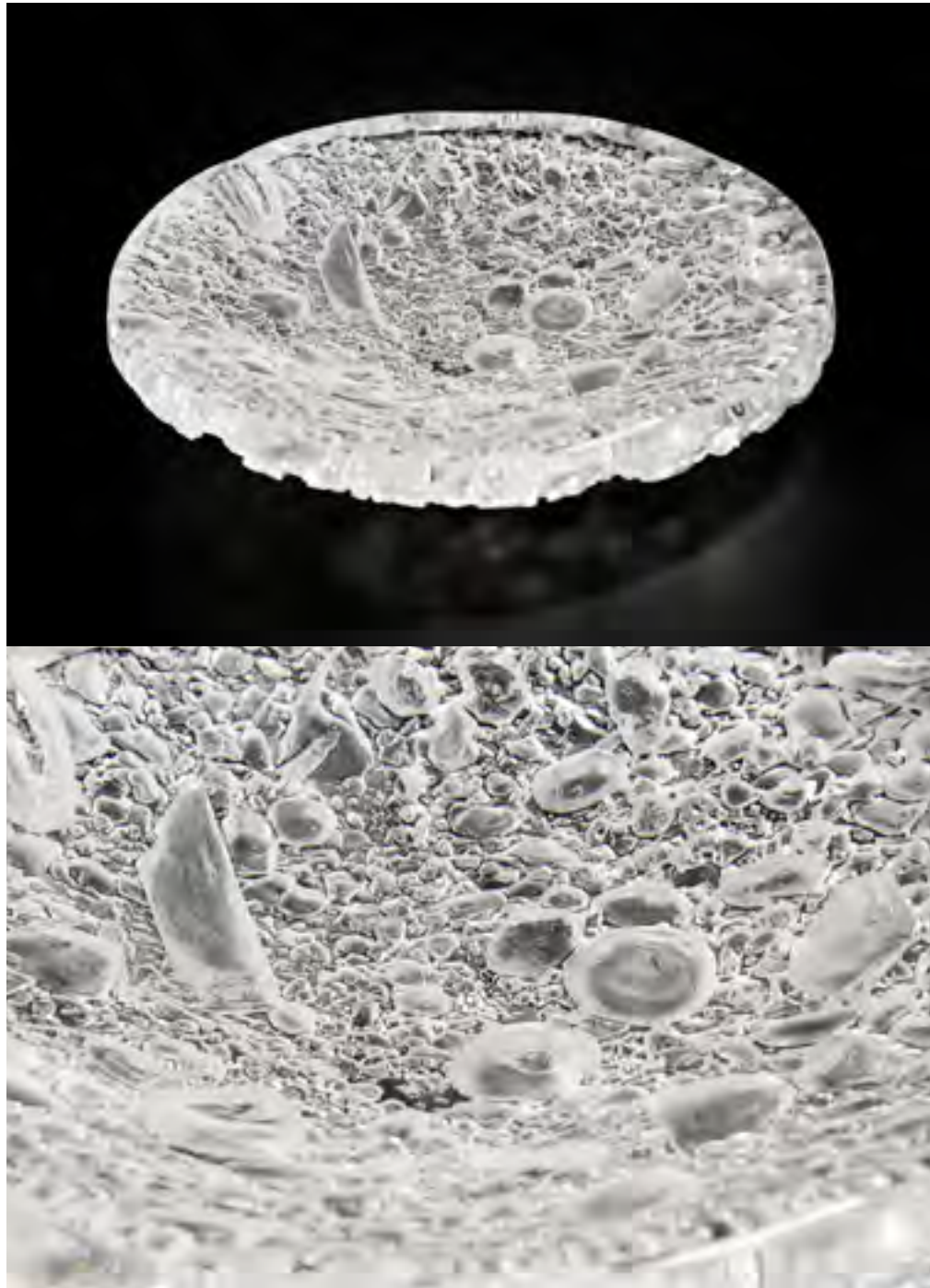
Matt says that photograms are a way for him to capture the light that passes through glass onto photographic paper. Each image is completely unique and can never be replicated because even if one uses the same glass and arrangement the reflective quality within the glass will always change. These images are a continuation of this body of work. The work represents the containment of feelings, thoughts and ideas. Everything is hidden and sometimes we need light to expose the real truths.

Matt now works with leading surgeons and researchers to create glass moulds for tissue and organ regeneration. This work has led to life-changing operations for patients needing complex organ transplant. This work was shown at the *Power of Making*, V&A museum 2012.

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Riverbed Bowl

Photo Ester Segarra

Max Jacquard trained briefly as a furniture designer before switching to the relative freedom of ceramics and glass on the course at High Wycombe liberally run in the late eighties by Sam Herman. Jacquard's practice began by producing ranges of loosely functional vessel forms and lit objects for galleries whilst working on larger works to commission.

Max is an artist of international standing, winning many major awards, and his work can be seen in collections from The V&A Museum, London to the Shanghai Museum of Glass. He exhibits widely in Europe and is the creator of numerous architectural projects and prestigious artifacts such as the MOBO Award.

Jacquard creates his Riverbed Bowls in his studio in Kent. The textured surface is cast directly from the surface of the Thames riverbed at low tide in Greenwich. Objects collected from around the site of the casting are also cast and collaged back onto the surface so each mould becomes a unique record of what might be found during a walk along the shoreline. The moulds and rods of optical glass are heated to around 800°C when the glass flows over the texture creating a crystal slab in the negative of the texture. After careful cooling and cleaning the edges are polished and the pieces are placed back into the kiln for a second lower temperature firing to slump them into the shape of the finished bowls. The view of the fossilized riverbed surface is like a lens into another world where real shapes and forms combine with those of the viewer's imagination.

Mysterium Coniunctionis is an example of Max's sculptural work that draws on Alchemy and Jungian Psychology in its oblique narratives. 'In these small-scale pieces I like to carry out a series of experiments with the way that I cast glass. The result is somehow a comment on the nature of material affected by heat and a playful representation of the nature of human relations.'

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Myra Wishart originally trained as a ceramicist and her work has sold extensively throughout the country and overseas. Her interest in glass started when she attended evening classes in stained glass. She then went on to study glass casting at Westminster Adult Education College, where she achieved a Professional Development Certificate. In addition she has taken several intensive courses at Central St. Martins, The Sculpture Academy, Creative Glass and Richmond Adult Community College

Textures play an important part in Myra's work. In particular the contrast between smooth polished glass and raised surfaces where the light is captured, adds another dimension.

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Aphrodite Rising



Ethereal



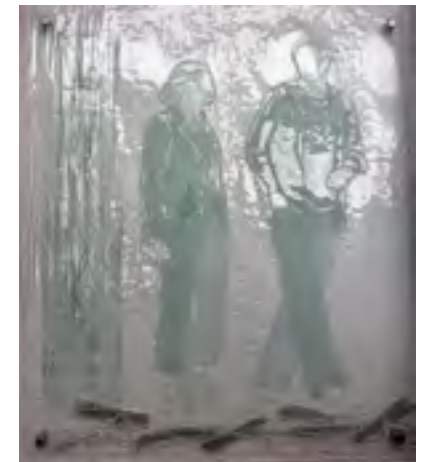
Flatpack House, Flatpack Hut, Flatpack Refuge

Nicola Ransom (born 1972, UK) gained her BA (Hons) Design Studies degree after studying Graphic, Interior, and Museum and Exhibition Design. She then spent ten years working as an Interior Designer for large-scale public buildings. As a designer, she knew the potential of glass as a design medium, but through further intrigue into the material she realised its potential as an artistic and illustrative medium. Nicola has been working with glass from her studio on Eel Pie Island in Twickenham since 2003. She exhibits both in the United Kingdom and internationally, and produces commissions for private and corporate clients. She attended the Pilchuck Glass School (USA) as a student in 2007, studying Conceptual Architectural Glass with Marian Karel (Czech), and has worked as a Teaching Assistant to both Max Jacquard (UK) and Stephen Paul Day (USA) at the Bild-Werk Frauenau International Summer Academy, Germany, over the last five consecutive years in addition to teaching her own course there. Nicola currently works as a visiting lecturer in the Glass Department of Richmond Adult Community College.

Inspiration for Nicola's work is drawn from the world around her; people, architecture, details from nature, colour, pattern and texture. Her current work draws on ideas relating to place, intimacy and sanctuary, exploring human thought and emotion and our connection to the places we inhabit for contemplation, reflection or inspiration. Nicola has a fascination with layering. The layering of ideas and their meanings along with the layering of materials and techniques creates a body of work that demands both a visual and a philosophical investigation.

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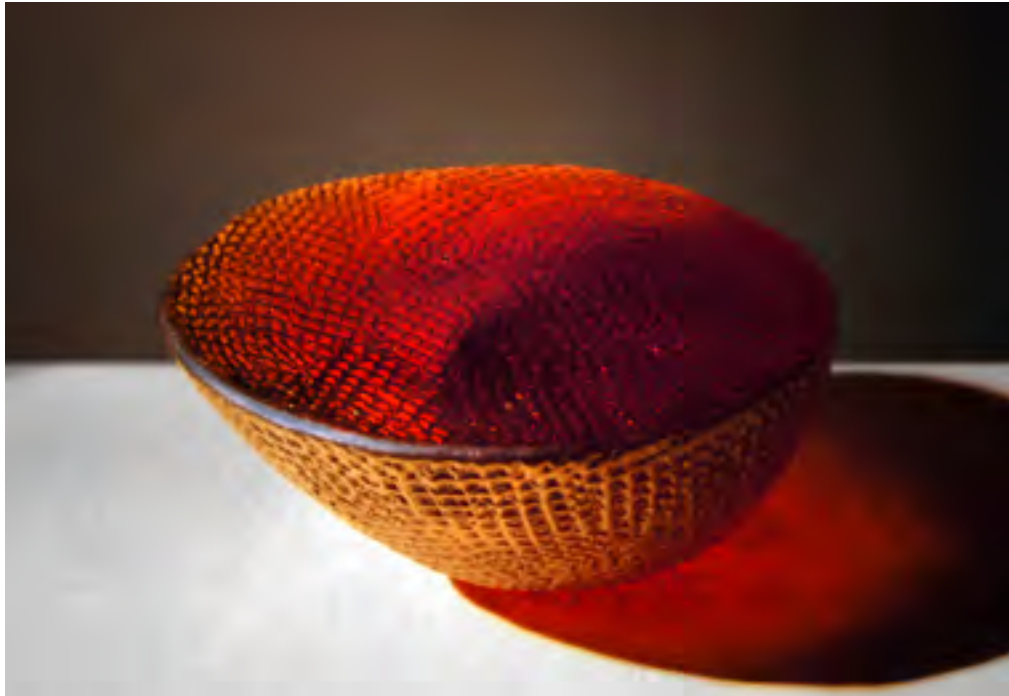


Watching Wondering

Phillipa Candy has been working with glass at Richmond Adult Community College since 2004, joining Just Glass first as a member, and then on committee, currently serving as the Treasurer. Working full time in another field, Phillipa finds it important to her health and her sanity to set aside time to enjoy making glass for her own pleasure, and if others enjoy what she produces, she sees that as a bonus.

In the beginning they are just things, stuff, ideas made solid. Only after they are finished does Phillipa realise that there is more to them, and they are about her, and things that can't always be put into words. Everything she sees, hears, touches and feels has an influence but things are not always as they seem. Found objects: pigeon feathers, a meat tenderiser, a rusty cog, are all starting points for a path unknown.

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Silencer, Silenced



Feather Triptych, You, me



Rachel Welsman studied fashion design, gaining a BA (Hons), and then worked in the fashion industry for over fifteen years. She turned to studying glass over four years ago when looking for an outlet for her creative side and what started out as a passing fling has turned into a loving passion.

As with textiles, Rachel very much enjoys taking her time working in the flexible form, before committing to the solid structure. Working predominantly with wax, she likes to explore the myriad of possible manipulations, developing variations on a theme to produce individual stand alone pieces, which can then be grouped together to form collections.

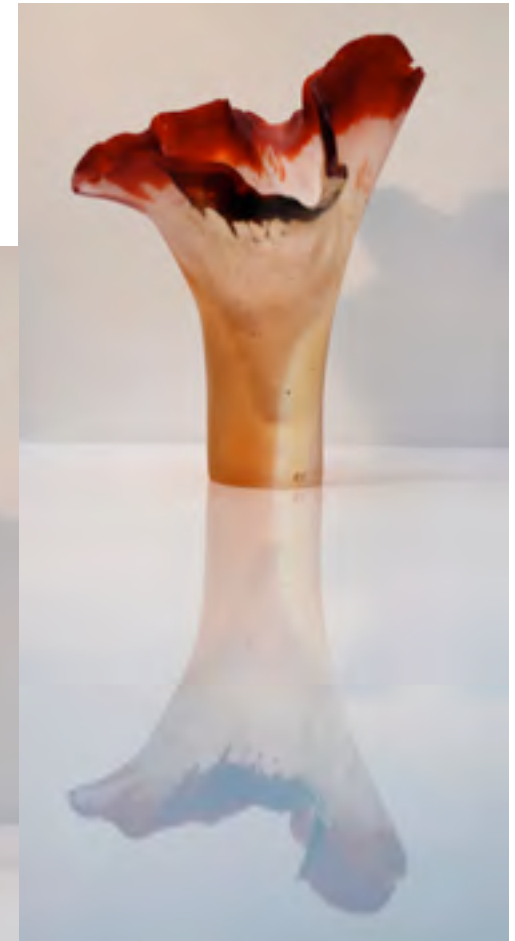
rdw00uk@yahoo.co.uk



Golden Globe Big Red & White in Black



Fleur De Glass





Ritsuko Uechi was born in Okinawa, Japan, and studied interior design in Tokyo. After working in the field of space design in Tokyo she qualified as an architect and worked in architecture, garden and textile design in Okinawa. Ritsuko began studying kiln-formed glass at Richmond Adult Community College in 2007 with Sabrina Cant, Max Jacquard and Angela Thwaites and has gained BTEC Level 3 (Advanced) Art and Design (glass).

The inspiration for Ritsuko's work comes from her observation of natural materials which she then focuses on in order to reveal their hidden properties. By incorporating these natural forms into her work, she strives to express a sense of flow and movement in a refined, distinctive and transformative manner that reflects her own sensibility, formed through her previous work as a designer.

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Seeds of Contemplation

Wave



Silent Echo

Sabrina Cant graduated from Buckinghamshire Brunel College in 1999 with a BA (Hons) in Ceramics and Glass. She then gained experience at Glassforms workshop (Max Jacquard), before attending the Royal College of Art, gaining a MA in Ceramics and Glass in 2004, when her kiln-cast glass won the Bombay Sapphire New Designers Prize. Further experience at the London Glassblowing Studio (Peter Layton) and teaching preceded the acquisition of her own workshop in 2007, from where she makes kiln-cast glass sculptures, architectural components and gifts. She continues to teach and is widely exhibited: in 2009, at the BIGG exhibition, Ohio, and was an invited artist at Bonhams Auction, London.

Sabrina's work is inspired and influenced by the energy in nature or a cosmic event illustrating a space that endlessly glides expanding into the unknown. The beauty of what we can experience is expressed using glass to signify how privileged we are to be amongst these inconceivable immensities, all of which are our home. The abstract external forms and their internal geometry are determined by the colour effects Sabrina wishes the viewer to see, which also vary with the viewing angle and conditions of illumination. Air bubbles are incorporated in defined patterns, termed veiling, or in random distribution. While colour, geometry and light are the visible parameters of her sculptures, they are founded on years of experience, research and development of processes, together with days of hard physical work in cutting, grinding and polishing, work on which she thrives and believes is embodied in each finished sculpture.

The *Rainbow Series* demonstrates colour and movement working in harmony. Glass sculptures which are tactile and gentle in the hope of provoking a warm and positive emotional response from their audience.

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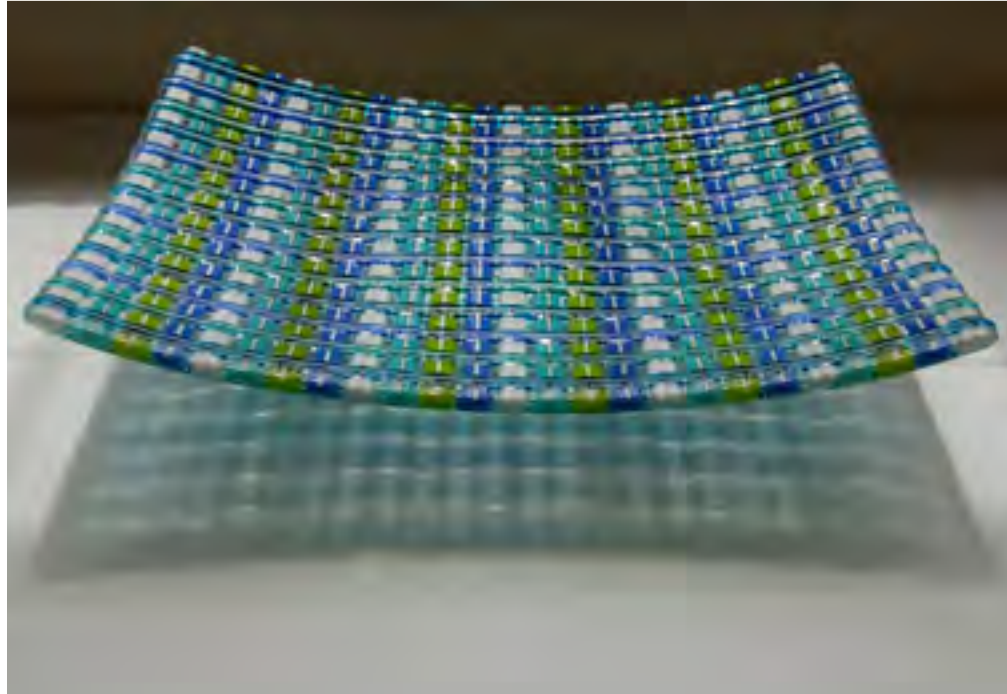
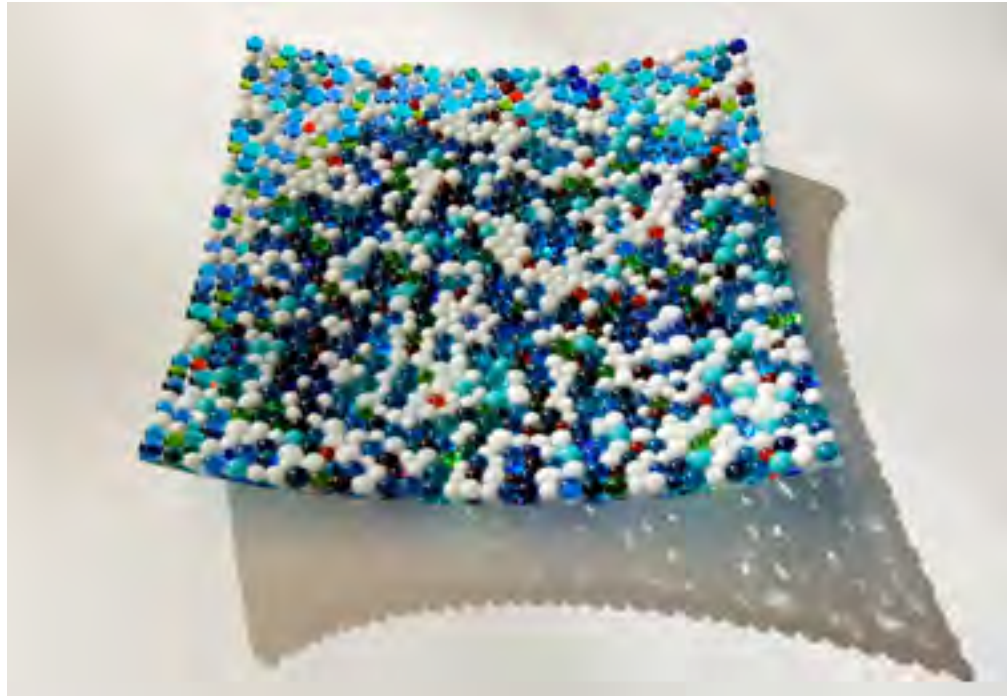


Rainbow Wands

Rainbow Wave #1



Photo Ester Segarra



Bobbles

Stripes

Sally Dunnett studied for a year at Wandsworth Adult Education Centre gaining a City & Guilds certificate in Decorative Stained Glass. She then obtained a BTEC National Certificate in Design from South Thames College, going on to study Advanced kiln-formed techniques at Westminster Adult Education Centre. She is currently studying for a BTEC certificate in 3D Design Glass at Richmond Adult Community College.

Sally has an ongoing fixation with patterns and repetition. This influences her designs and permeates her work in every way, as she cannot help but see subtle repetition in the world around her. In her practice Sally is constantly experimenting with temperatures to make multi-layered pieces of work, often with a graphic and tactile quality. She fuses fixed points with flowing lines, elegantly playing with the perception of what is there and what is fleeting, ethereal, like water droplets refracting light. Sally is continuing to explore possibilities while experimenting with new techniques.

Sally has exhibited widely; her glass is regularly seen at The Gallery at London Glassblowing, Bermondsey. This is her first exhibition with Just Glass.

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Pendant

Photo Robert Taylor



Shirley Eccles holds a teaching diploma and in 1998 she gained a BA in Fine Art from The University of South Africa (UNISA). In 2009 she obtained a BA (First Class Hons) in Ceramics and Glass from Buckingham New University. She is now Head of Art at a school in South Oxfordshire and somehow finds time to create glass sculptures from her studio. She also attends Richmond Adult Community College to hone her skills in kiln-formed glass.

Shirley's approach to glass is explorative and intuitive and she is interested in the unexpected relationship between different materials. The solidity, yet fragility and sensuousness of glass are metaphors for the inconsistencies questions of everyday life. Shirley explores memory, history and the past: the presence of human interaction with the object is juxtaposed to become contemplative. The play between reflected light, the translucent glass and the shadows it casts, creates ambiguity and performs an important role in the work.

For Shirley, glass is not just used as sculptural material but to express its symbolic and referential possibilities: a brief moment caught in time creates a narrative element and expressive positioning takes it beyond the materiality. Unusual objects are brought into curious and unique interaction with the glass for expression rather than for aesthetic qualities.

Shirley does not wish her work to dictate but rather to explore and to evoke different meanings, memories and experiences.

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Dancing Shoes, Shoe Lasts I & II

Photo Gavin Wilkinson

Stuart Turnbull has been working with glass for several years, finding in the material a constant challenge. Having made several successful pieces using fusing and slumping techniques, he turned to casting and the work on display in this exhibition reflect his fascination with the solidity of the material whilst exploiting its translucency, with the subtle use of colour and texture. He has attended several courses in the Glass Studio at Richmond Adult Community College.

Stuart's inspiration is mainly to be found in nature, echoing his years spent in Cornwall by the sea. He enjoys experimenting with this most challenging and versatile material.

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Time



Pond



Planet Suite #1,2,3 & 4

Always a collector of British studio glass, in 2002 Su Herbert at long last had the time and opportunity to explore what it was about 'this stuff called glass' that fascinated her and to answer the question; 'Why is glass so expensive?' She found the answers to both questions and in so doing became addicted to making kiln-formed glass.

Su has obtained a City & Guilds certificate in Intensive Kiln-Formed Glass and Design for Craft and a Higher National Certificate in Kiln-Formed Glass and various BTEC certificates, all whilst studying at Richmond Adult Community College.

The textures provided by nature: the contrasts between matt and gloss, smooth and rough, light and dark, hard and soft have always interested Su and she likes to incorporate elements of these in her work. For the work seen in this exhibition, she has been exploring the movements of the planets, constellations and stars within our universe.

Su regularly exhibits her work and it has also been included on the popular Contemporary Glass Society's 'On-Line' exhibitions. Her textile, jewellery and glass artworks are held in collections both in the United Kingdom, Australia and Canada.

She has been a member of Just Glass from its inception, serving on the Committee first, as Secretary and since 2007 as Chair. She is responsible for arranging the popular biennial Just Glass Seminars, which attract internationally renowned speakers and delegates from all over the country.

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Photos Zbigniew Mroz

Tanya Gregory was Artist in Residence Bucks New University until December 2012, where she gained a BA (Hons) First Class in Glass and Ceramics in 2011. She began working with glass after taking a fusing course at Westminster Adult Education College. She has since completed a number of BTEC courses in kiln-formed glass. Prior to her work with glass, Tanya worked in the city in IP and Communications. Tanya has a degree in Accountancy and Law.

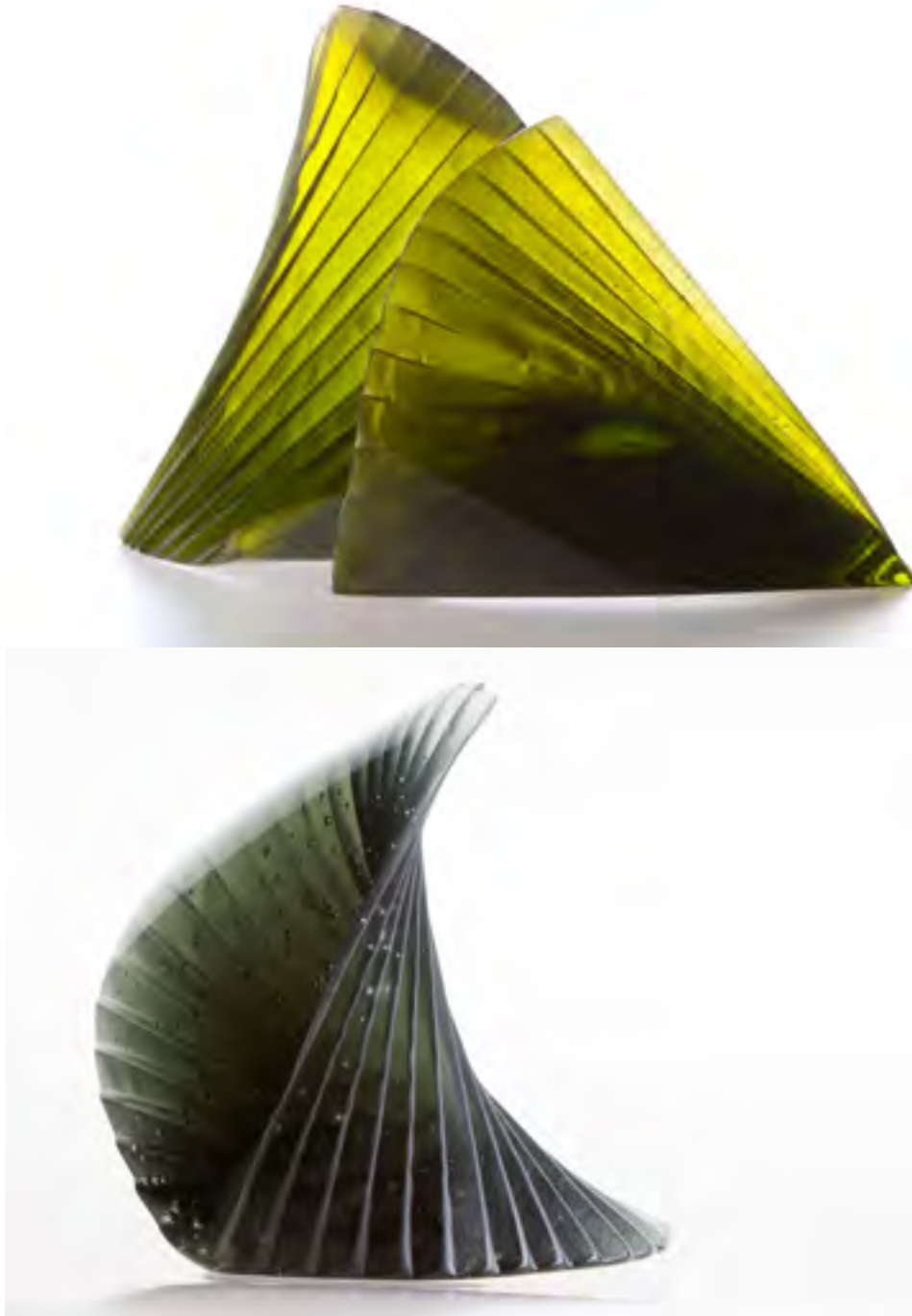
Tanya creates glass sculptures that are simple and evocative playing with light, colour and space: to her, the beauty of glass sculpture is revealed only with time. Form, colour and surface are the initial attraction then Tanya uses light, transparency, reflection and refraction as compositional devices to create a sense of space, unexpected dimension and optical illusion.

As the viewers look closer, they see an ever-changing intimate world of images compelling them to question their visual perception, creating a sense of 'looking into' as well as a sense of 'looking at'. This is how Tanya seeks to entice and challenge. She says: 'staring into the sculptures becomes immersive; the pieces are still and contemplative, revealing their qualities over time'.

Tanya exhibits regularly, her work having featured at the International Festival of Glass Biennale, New Designers, and at the London Glass Art Gallery. She works to commission as well as creating unique sculptures for exhibition and sale.

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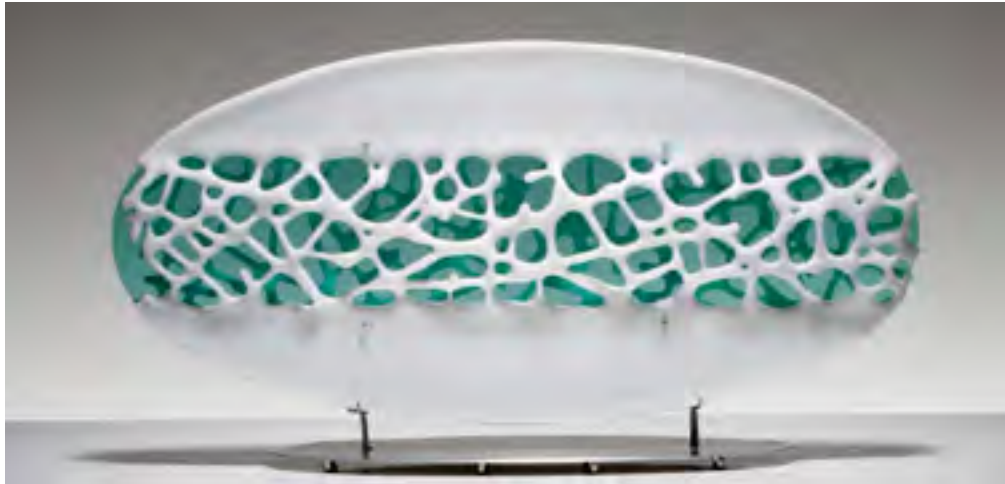


From Paper to Glass Series I No's 1&2, No 5

Photos Paul Wilkinson



In the Line of Beauty



Fragile Lace Series 2

Fragile Lace Photos Simon Bruntnell

Strayta #9

Tracy Nicholls discovered the medium of glass in 2003, attending evening classes at Richmond Adult Community College, going on to complete her HNC and HND. During this time, in 2006 she was awarded the student runner-up prize from the Worshipful Company of Glass Sellers. Tracy went on to study for her Masters, winning the British Glass Biennale 2008 for her triptych *Orphica*, and graduated with Distinction from University for the Creative Arts, Farnham, in 2009. Spending a year as Artist in Residence at Farnham allowed her to create new work and the opportunity to exhibit both in England and Europe as well as gaining teaching experience within the glass department. In 2011 Tracy attended an invited residency at Northlands Creative Glass in Scotland. Tracy is currently setting up her own studio whilst developing new work.

Intrigued by structures that while appearing fragile belie the strength they possess: inspiration is taken from both the natural and manmade worlds. Complex structures are created which offer a sense of depth and fragility, the delicately elusive lines weaving together into an absorbing sculptural form. The layers and contrasts invite interplay with light, forming shapes within shapes and casting shadows onto surrounding surfaces, distorting and manipulating the view beyond; the work exuding an absorbing quality whilst inspiring a curiosity, which draws the viewer in to examine the pieces more closely.

These ideas are realised through kiln-formed glass, which has an inherent and seductive beauty. By exploiting this beauty alongside the tension that exists between the planned and the unexpected chemical reactions that can occur within the making process, the work conveys a striking aesthetic and form that is often overlooked.

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After a career as a primary school teacher, Wendy Newhofer first encountered kiln-formed glass on an Art Foundation course in 2000. She went on to study Fine Art part time in Oxfordshire but after three years made the decision to concentrate on glass. She became a student at Richmond School of Art from 2005 to 2008 where she gained HNC and HND qualifications in 3D glass. At this point she set up her own studio and has been making glass ever since.

Wendy opens her studio during Oxfordshire Artweeks every May and two years ago was awarded the Mary Moser prize, which is given to an artist who has taken up art as a second career. She has exhibited widely throughout the country and has work in several galleries.

Wendy's subject matter comes from observation of the world around her, often using familiar images, which are transformed by a shift of scale. Her work has always been informed by the drawing skills that were a core element of her art education. Much of her current work has been a result of visits to Oxford's Botanic Gardens over the seasons.

Starting with sheets of float glass Wendy makes expressive glass pieces, which have a painterly quality. Inclusions of precious metal leaf and wire enable her to 'draw' within the glass and create a palette of subtle colours when the glass is fired. There is a magical alchemy to this process, which is a constant source of delight. She is continually drawn to the emphasis on form created by the multiple images and much of her work is based around repetition.

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Seeds of change, Connections,

Photos Simon Brunnell

Silver Lunaria

Small Seedpods 1 & 2

Just Glass

www.just-glass.co.uk

Just Glass was formed in 2003 and comprises a group of both established and emerging glass artists.

To learn more go to our web site.

