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TITLE INFORMATION



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PETER LAYTON & FRIENDS CELEBRATING LONDON GLASSBLOWING REPRINT

A mong the most ancient of materials, glass has taken on a new and dramatic role as one of the most exciting media for individual artistic expression. It offers a vast range of creative possibilities and is now regarded by many as the material of the twenty-first century, it is endlessly fascinating and versatile, yet timeless, encapsulating and recording the spontaneity of the creative moment and the frozen beauty of light, colour, texture and form.



Established by **Peter Layton** in 1976, London Glassblowing Workshop was among the first hot-glass studios in Europe. Surviving the vicissitudes of economy and fashion, the studio has developed in parallel with the Studio Glass Movement, having a major influence on both the British and international glass scene. In the few short decades since its beginnings in the 1960s, the Studio Glass Movement has evolved into a truly international phenomenon.

Peter's work is widely exhibited, with pieces in many major public and private collections in the UK and

abroad and he is acknowledged as a glass artist and teacher of international repute. This book celebrates the thirtieth anniversary of his studio.

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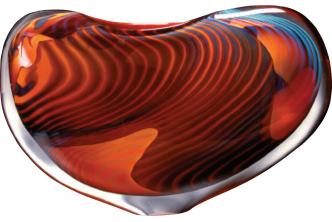
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Reef stone form, 2004, 25cm high

INFORMATI



Suspended rotating atrium sculpture for Prudential Assurance



TITLE INFORMATION – PETER LAYTON & FRIENDS

Paradiso stone form, 2004, 20cm high



Mirage bowl, 1998, 19cm high



Gateway to Yorkshire night shot, competition short-listed proposal



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er Layton was not the only protagonest of glass in the UK. Sam Herman, one of the graduates from the first glass course in the USA (at the University of Wisconsit), came is London to head the Glass Department at the Reyal College of Art. Two years later in 1969 he conceived and set up the Glass House in Covert Garden, initially as a working outlet for RCA graduates and later as a public access studio and gallery. Peter Lapton helped build the first furnace there and was involved in its beginnings. The experience

The glass in the gallery always looked marvellous because the back-lighting there made it appear magical. It draw people in. But other galleries dide't follow suit, because they lacked specialist lighting and thought their clients wouldn't have it either. Encouraged by Pan Henry of the Casson Gallery I experimented, trying to find a way in which the glass reald glow without fancy lighting. I came up with the initiated colours for which my

Layton's blown work has since moved on. He has always favoured organic sactile forms that curve within a controlled asymmetry. Now his pieces deploy a panterly approach with shapes that emphasise their striking colours and surface patterns. Some, He his Chalcedory Series, swiri the coloured glass to make patterns like rock strata or quartz and developer a opalar Floral Series, appears to have drawn

Road, 1991, 1 Acro high - acid-esched The floral pieces bloesaned around the si of one of the Maret exhibitions. Achieve deleasy and exemisence of sentrois when her made this a most auto-



Example of a typical double page spread



Metamorphosis, 2004, 25cm high



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