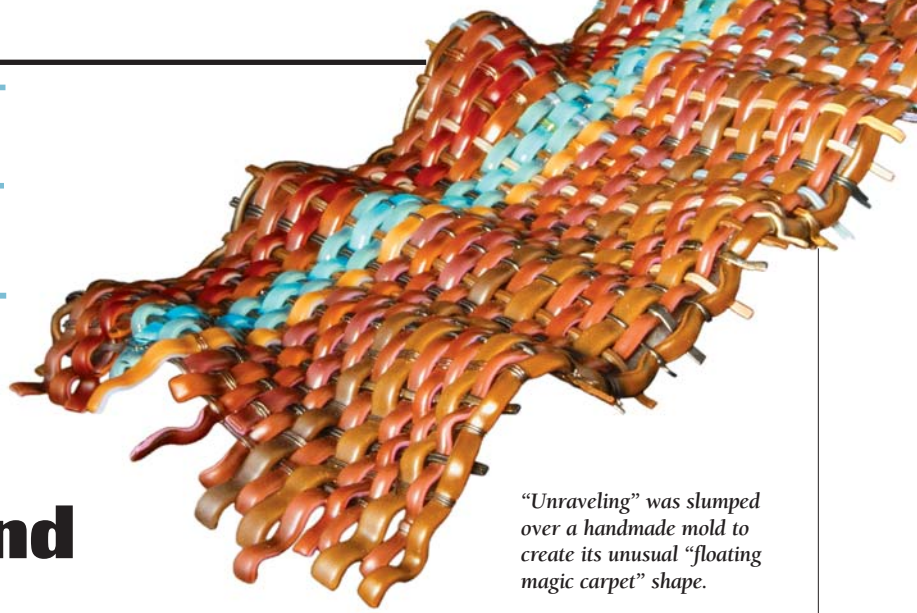


PROFILE



"Unraveling" was slumped over a handmade mold to create its unusual "floating magic carpet" shape.

Eric Markow and Thom Norris

Neither Eric Markow nor Thom Norris grew up dreaming of becoming a glass artist, or sought a degree in the arts. But a chance meeting in 1994 ignited a creative collaboration that is producing amazing results.

The technique they now use—weaving colorful glass strips in a process similar to that of a fabric maker—is the result of years of artistic evolution.

Seeking a creative balance to his "very technical chemical engineering job," Markow enrolled in a stained glass class in 1993. When he met Norris, an employee at a major airline, a year later, Markow shared with him everything he had learned. "I was absorbed by his passion for it," Norris says.

For a decade, the two created stained glass windows together. But they wanted more. In 2002, they began experimenting with weaving techniques that would distinguish them in the field. The end process melts vibrant color with tactile qualities, creating a piece that begs to be touched.

For Markow, art and color are synonymous. "I am still trying to expand my color palette and create as many different glass colors as possible," he says.

Shades and hues, many inspired by nature, are what most excite Markow, while Norris specializes in form, function and installation. Most of the woven pieces they create are slumped over handmade molds.

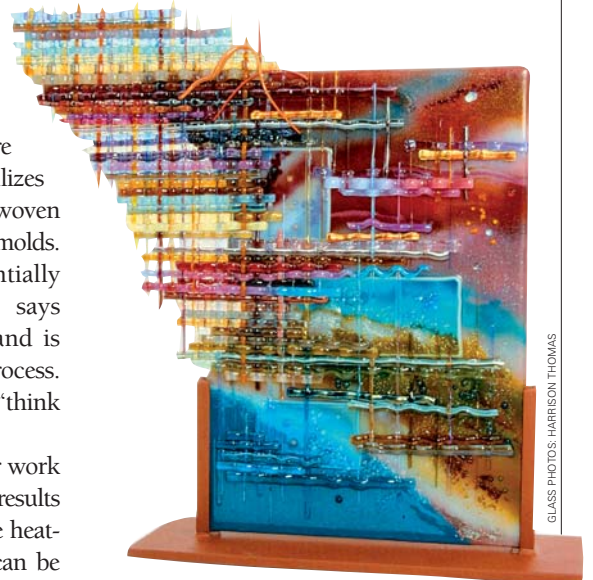
"Working in tandem gives us exponentially greater creative power and imagination," says Markow. He is extremely detail-oriented, and is very comfortable with the tedious weaving process. Norris pushes the pair to break the rules and "think outside the lines."

Both say that the biggest challenge of their work is calculating kiln time. Handweaving the glass results in multiple layers and thicknesses that must be heated and cooled very precisely, a process that can be perfected only through trial and error.

"The challenges of building can be tedious, but when the piece comes out of the kiln ... better than you imagined, that's simply exhilarating," says Norris. —Sara Jerome



Norris' favorite piece is "Lady Bug Leaf" (right). Markow's favorites are the large woven bowls, for their undulating shapes and depth. "Koi Pond" (above) took over 100 hours of kiln time.



"Constructing Sunset" is composed of postcard-sized paintings fused onto a larger panel and combined with woven glass.



GRANT PADGETT

Eric Markow and Thom Norris are inspired by Georgia O'Keeffe's bold, colorful flowers and Dale Chihuly's "natural" shapes.

Markow & Norris

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