

# ✧ Glasscraft Emerging Artist Award ✧

## ✧ Keith Bryan

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I found glass by way of my first love, music. Some fellow band members worked at a local glass factory, so I tried it, too. After graduating from high school, I went to The Glass Baron. Master craftsman Frank Thacker, my “Sensei” (mentor) taught me everything about the glass business and gave me the freedom to challenge the glass.

I relocated to Los Angeles in 1988 to pursue my music career and worked a job in glass doing repair work, continuing until 1995 while also working glass out of my home studio. After years of being beaten down by the music business, I accepted a lampworking job with Arribas Brothers in Walt Disney World, Florida. In a few months, I relocated to Japan at the Tokyo Disneyland Resort where I still work. Being in management, I worked glass only on holidays. During that time I met Loren Stump, who truly inspired me to get back to the glass.

My involvement as a member of the Japan Lampwork Society resulted from a chance meeting at the Japan Lampwork Festival in 2004 with Akihiro Ohkama, who essentially pushed me out into the Japanese world of glass. I was a demonstrator for the Kobe Lampwork Festival in 2005 and was listed as a Japanese artist. I am extremely proud and humbled to be accepted here.

My goal in life has always been to be better tomorrow than I am today. I feel that mistakes and accidents are road signs on the highway to achievement. If you learn from them, you can reach your destination a little more quickly. I have not yet been satisfied with my creations. Therefore, I drive on.

*Keith's work can be seen at the Glass Slipper, Crystal Arts in the Tokyo Disneyland Resort, and the Kobe Lampwork Glass Museum.*



### ***What is the Glasscraft Emerging Artist Award?***

The Glasscraft Emerging Artist Award will be awarded to up-and-coming flameworking artists who have demonstrated outstanding skill and who have contributed to the lampworking community through technical and artistic innovation.

*The Flow magazine would like to thank Keith Bryan for his diligence, patience, and hard work. Without his help, we would not have been able to showcase the incredible talent of the Japanese lampworking movement.*