

# FRANK ZIKA

## ABOUT THE WORK AND THE ARTIST

This is no idle passion.

There are very few artists who can truly say that they're work is at the cutting edge: aesthetically and technically.

This is true about the work of Frank Zika for his work is unique in the world.

Making art such as this does not originate from a passing fancy or a simple inspiration to duplicate the works of those who have gone before.

A new vision requires whole new ways of thinking about what is possible.

Frank Zika's work is original not only in form, but also in the technical context of what is being done by glass artists and factories around the world.

In much the same way that studio glass blowers brought glass out of the factories in the early 1960's, Frank Zika is taking architectural glass bending into the artist studio where there are few technical precedents.

This artistic pursuit required Mr. Zika to design and build a highly specialized furnace, and lead to his development of unique glass forming techniques.

Techniques that only exist to serve his artistic creativity.

The impact of these works can be seen by the acknowledgment they have received from the design community.

These glass panels are ground breaking works from one of the worlds outstanding new glass artists.

This is the cutting edge.

**FRANK ZIKA**  
**RESUME**

Born: Los Angeles, California, 1955

**RECENT JURIED EXHIBITIONS AND SELECTIONS**

- 1999 "New Glass Review 20," The Corning Museum of Glass, Corning, NY.  
*International Selection.*
- "NICHE Award," NICHE Magazine, Baltimore, Maryland,  
*1999 NICHE Award Winner*
- 1998 "Craftmakers' 98," University Art Gallery, Cal Poly, San Luis Obispo, CA.  
*Jurors Award of Excellence.*
- 1997 "California Design '97," California Contemporary Crafts Association,  
Contract Design Center, San Francisco, CA.
- "Craftmakers' 97," San Luis Obispo Art Center, San Luis Obispo, C.A.
- "Through The Glass Brightly II," Oceanside Museum, Oceanside, CA.
- 1995 "Craftmakers' 95," San Luis Obispo Art Center, San Luis Obispo, CA.  
*Jurors Award of Excellence.*
- "New Glass Review 16," The Corning Museum of Glass, Corning, NY.  
*International Selection.*
- 1994 "Influences I," University Art Gallery, Cal Poly, San Luis Obispo, CA.  
Invitational group show with Dale Chihuly.
- "California Design '94," California Contemporary Crafts Association,  
Contract Design Center, San Francisco, CA.

**BIBLIOGRAPHY**

- 1998 Genres, San Luis Obispo, CA, "Zika Architectural Glass,"  
review, Mike Brennan.
- 1997 Telegram-Tribune, San Luis Obispo, CA, "Focus" review, Bill Beeson.
- 1995 New Times, San Luis Obispo, CA, "Glass Pioneer," feature, Glen Starkey.
- Neues Glas/New Glass, published by Verlagsgesellschaft  
Ritterbach mbH, "New Glass Review 16," International selection.
- 1994 Telegram-Tribune, San Luis Obispo, CA, "Focus",  
"Hot and Heavy, Woven Glass Works,"  
cover story feature, Barbara Mary Johnson.



# Zika

## Zika panels are an innovative approach to the application of art and design

My work is designed to open the imagination up to the sculptural and aesthetic possibilities lying dormant in the vast, flat expanse of architectural glass. Zika panels are individually molded and kiln-fired. They can be fully tempered, and either dual-glazed insulated or single-lite, and can be used as interior or exterior door inserts, door sidelights, windows of all kinds, or as interior paneling. Individual panels are molded by hand allowing each to be of a unique design.



## Frank Zika / Glass Sculpture

At the foot of an extinct volcano just south of Big Sur, California, Frank Zika is playing with molten glass. In his studio, surrounded by a lush garden of avocado and eucalyptus trees, he is exploring the artistic and technical possibilities that have been lying dormant in the expanses of flat glass that surround us everyday.

To play in this realm Zika designed and built a state of the art, computer controlled, 9000 watt kiln engineered specifically to express his ideas. Since there are very few studio artists in the world forming large panels of architectural glass, all the research and development of materials and methods used to make these works were developed by Zika. This process of discovery is continuous today. The artist's work arose from self-generated innovation and his methodology has been to stretch the parameters of what is known and then force the materials to new uses. His technical methods are as unique as his art. Zika's current work is a synthesis of several artistic disciplines: glass forming, print making, metal working, drawing, painting, and sculpture. A simple design on a single sheet of glass requires over 150 tools and materials being used before it is finished as a framed piece of work. Despite the complexity, the finished work is minimalist in its use of materials, yet powerful in its impact. Complexity yields simplicity.

Zika was born and raised by a family of world class artists. In his early twenties he was greatly inspired by his time spent with Tewa potter Maria Martinez from San Ildefonso Pueblo, New Mexico. During the time he spent with her in the San Jacinto Mountains of California, her simple, yet elegant, burnished black stoneware influenced his use of color. Zika is creating work that reanimates the movement of color in the surrounding environment. The movement seen is not of the sculpture but of the world which it inhabits. Zika's glass is light made solid, pooled on the surface and awaiting the observers eye.

The ability to sculpturally manipulate an industrial material and still have it meet all federal safety standards is a rare achievement. It reflects a deep dedication to the material. Because of this, Zika's work can be fully integrated

## ABOUT THE DOORS ..... TECHNICAL INFORMATION

The tempered safety glass panel in this door is:

.25" (6 mm) thick.

66 3/4" in height

27 1/2" in width

The 36" wooden door that the glass panel is currently in has been supplied for your transportation and storage convenience.

If desired it may also be used for installation.

The glass is in no way permanently or properly set in the door.

The nails that secure the stops that hold the glass in place are not permanent.

Typically these panels are set in custom made doors which are then professionally installed.

The paint used on these panels is enamel paint specifically formulated for painting on glass and is extremely durable.

Due to the radical heating and cooling of the formed glass during tempering, small edge irregularities are induced.

These manifest as a slight bow or wiggle along the edge of the glass.

Edge irregularities are normal.

For this reason it is strongly advised that the panel be installed in a wooden door since the back stop is somewhat flexible and can better contour to these slight irregularities.

Clear silicon sealant is typically used to fill any voids between the stops and the face of the glass.

These panels were formed in the studio and then tempered in an industrial facility.

The tempering certification stamp is in the lower right hand corner of the glass below the artists signature.

In the tempering process the glass is taken from room temperature to 1300 F and back to room temperature in 7 minutes.

This makes for a very hard and secure piece of safety glass.

If you have further questions ask the gallery to put you in contact with the artist.

Enjoy!

# FRANK ZIKA

## TECHNICAL INFORMATION

*All panels are temperable.*

There may be a slight amount of bow and warpage present around the perimeter of the panels, yet they are well within federal standards for tempered safety glass of it's size. The panels can be mounted in standard door and window frames for use in architectural installations.

Glass thickness:	single panel, 0.25" ( 6 mm ) dual glazed insulated, 0.75" (18 mm )
Maximum depth of design:	1.5 " ( 30 mm )
Maximum possible size:	34" x 76" ( 86 cm x 193 cm )
Glass colors used:	clear, gray, blue, bronze, green, peach
Surface color:	Outline colors are glass enamel paints. They are <i>not</i> fired on and are <i>not</i> weather resistant. They are extremely durable in interior environments.
Insulated units:	The primary seal is a polyisobutylene bead between the glass and a standard, desiccant filled, aluminum spacer. The secondary seal is a non-outgassing black colored structural silicon.
Frames:	Typically the glass panels come framed and are easy to hang. The frames are held to the wall using a welded "J" shaped plate that is screwed into the wall using ordinary drywall screws. When mounted no fasteners are visible. The frames are welded tubular or angle steel with a black wrinkle powder-coat finish. The glass is held to the frame with custom fabricated, polished, or black powder-coated aluminum brackets designed by the artist. In the frame the glass rests on standard black neoprene spacers. Frames have a continuous black felt backing behind the glass. Commercially available wooden frame molding can also be used to cover the standard frame.

# Glass that feels right at home

San Luis Obispo artist Frank Zika turns panels of commercial glass into 3-D works of art

BY REBECCA JURETIC  
Special to the Tribune

Glass is a material replete with contradictions: It is fragile, yet when tempered it becomes strong; it is cold to the touch, yet requires fire to mold it. The greatest irony to San Luis Obispo artist Frank Zika, however, is in his life's mission: to compel us to look at a material that we have spent our entire lives simply looking through.

Zika is a glass artist with a most unusual medium. He takes panels of standard commercial float glass — the kind found in windows — fires them in a large furnace of his own design, then sculpts them into three-dimensional works of art.

Unlike most glass artists, whose work sits undisturbed on a shelf, Zika's work can be incorporated into the architecture of a home. Once tempered, it can be inserted into a door, window or cabinet face. "It is art that can be integrated into buildings — it lives in both worlds," said Zika. "The focus of my work is to move the aesthetic vocabulary of building materials forward."

Glass plays a vital role in the decor of Zika's own home that he shares with his wife, Josephine Laing, a sculptor and painter. A 26-by-65-inch panel inserted into their front door bends reality, allowing a circus-mirror glimpse of the front walkway while from the outside a reflective coating preserves the couple's privacy.

On an interior office door, the sensual curves of a transparent panel provide an appropriate gateway into a creative and contemplative space. And along several long walls, large panels of sculptured glass function almost as a textured wall covering. Here, Zika has actually woven ribbons of glass as one would weave a wicker basket.

In other areas of the home, Zika's work functions strictly as art, mounted as one would a painting. Tinted pieces offer bursts of color against the gallery-white walls.



Frank with 'Mask of Fish and Fowl.' The Corning Museum included the piece in its international selection in 1999.

Since Zika began creating his sculpted glass panels over a decade ago, they have found their way into homes and businesses around the country. Recently, the newly constructed Dolphin Bay Resort in Shell Beach commissioned a piece for their lobby.

So why does Zika's work resonate with so many people? According to Zika, it all goes back to the definition of art: "Art is that which causes aesthetic arrest. When it captures you, you're just gone for a minute," he said. "Living with art lifts you out of the mundane."

Glass is especially effective at creating this kind of aesthetic arrest, which may be why it is appearing in so many new building materials today, from sinks to tiles to backsplashes.

"There's such a mystery with glass," explained Zika. "Instead of being static, it can reanimate the environment around you. It picks up light and movement, and it's constantly changing."

The front door has a reflective coating that maintains the Zikas' privacy and accentuates the contours of the piece.



A red panel placed in a white hallway lends a pop of color.



Detail of panels in the master bedroom.

Want to share your unique home with readers?

Contact Rebecca Juretic at [rajuretic@sbcglobal.net](mailto:rajuretic@sbcglobal.net)