

SHOPPING WITH

JOHN POMP

Delightful to Hold

And if you break it, it's sold.



FRED R. CONRAD/THE NEW YORK TIMES; LIGHTING FIXTURE AT FAR RIGHT, GREGOR HALENDA

SIZING UP STEMWARE John Pomp, a glassblower with a studio in Williamsburg, Brooklyn, examines a Venetian goblet at the de Vera store at 1 Crosby Street in New York.

JOHN POMP fell in love with glass in the early '90s, when he was a student at the Columbus College of Art and Design in Ohio. Like any passion, it drove him to reckless acts. He would break into the school at night when the studio was closed, he said, and "sit there until 4 in the morning and blow glass."

Mr. Pomp, who is 34 and has a studio in Williamsburg, Brooklyn, sees the world through the interaction of light and glass, and whether walking into a sun-filled room or watching a movie, he is always on the lookout for inspiration. Although he is best known for colorful vases and shapely light fixtures, he has made drinking glasses, and still makes them for his personal use.

With refreshment in mind on a blistering summer day, Mr. Pomp selected glassware for juice, wine, cocktails and even sake.

He favors soft, organic shapes over chunkier cut-glass designs because such forms highlight the inherent qualities of the material. If you think about the fluid nature of molten glass, he said, you'll understand that "it doesn't want to be square or rigid."

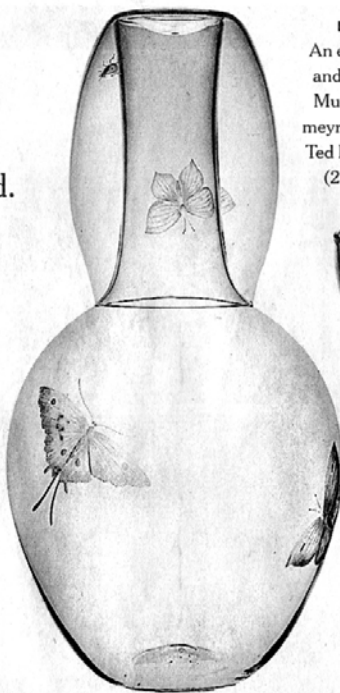
He also looks for slight imperfections

because they indicate that a piece was made by hand. "When you see some of these fine, fine pieces of glass that are truly handmade, you'll see these beautiful subtleties, like little tool marks," he said. Beyond shape, Mr. Pomp stressed the importance of a vessel's weight, feel and pouring action. He suggested considering how the weight of a pitcher changes as you pour, and how a glass distributes liquid across the tongue.

He recommended paying particular attention to how the rim of a glass is finished. "What does it feel like when it touches your lips?" Mr. Pomp asked, noting that he prefers a smooth, rounded edge over a sharper, machine-ground finish.

Noticing one glass with an orange tint, he said that he dislikes any color on the bowl, the part that holds the liquid. "It's kind of unappetizing to put wine in an orange piece of glass," he said. For an extra decorative element, he suggested engraving instead.

If you can't find what you want, you can try making your own. A good resource for finding classes is the Web site of the Glass Art Society, glassart.org. In Brooklyn, Mr. Pomp's studio holds regular glassblowing workshops and classes (onesixtyglass.com). **TIM MCKEOUGH**



BUTTERFLIES

An engraved carafe and glasses by Ted Muehling for Lobmeyr, \$426 to \$1,514, Ted Muehling Store, (212) 431-3825.



PLEASANT POURING

The Askus pitcher by Angelo Mangiarotti, \$295, Moss, (212) 204-7100.



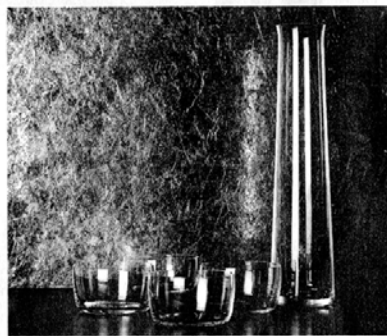
THEATRICAL The Archimedes funnel elevates wine decanting, \$80, Paul Smith, (646) 613-3060.



WORK BY JOHN POMP

"Nesting Cylinders" light fixture, \$5,500, Comerford Hennessy, (631) 537-6200.

DELICATE
Deborah Ehrlich's sake set, \$250 for 4 glasses and carafe, Takashimaya, (212) 350-0100.



DIFFERENT MOODS These Distinct Patterned Glasses allow you to choose a different design for every beverage, \$115 for six, momastore.org.



FLOATING ON AIR

The Double-Walled Bottle maintains temperatures, \$99, momastore.org.