

STAINED GLASS

THE QUARTERLY MAGAZINE OF THE STAINED GLASS ASSOCIATION OF AMERICA

FALL 2015



PUBLISHED CONTINUOUSLY SINCE 1906

PRESIDENT'S MESSAGE

KATHY BARNARD, SGAA PRESIDENT



I greet you as the newly elected president of the Stained Glass Association of America, a position I enter into with great enthusiasm and a positive outlook for our future.

I am proud to say that I have a very strong, energetic, and supportive board this year. I am fortunate to have the support and commitment of many members that are serving on the executive board, individual committees, and as volunteers. Each and every one of them are lending their support to the future of the SGAA. We have a strong leadership emerging for the future of this organization. It is an amazing fact that this organization has been in existence since 1903. That's 112 years. While each year brings unique challenges, it also brings new members with fresh perspectives on our industry and how their works are contributing to the art glass world.

Fall always signifies change to me. With this new year as president, we are seeing many changes, with the most apparent being a change in the *Stained Glass Quarterly* magazine. I believe in meeting each new challenge as an opportunity for positive change, bright new ideas, and the growth of the SGAA.

As you leaf through and read our newly reformatted publication, you will see and hopefully feel a renewed excitement in the SGQ magazine. I am excited about the strong contributions from new writers as well as current writers. This is its maiden voyage... a "shakedown cruise" so to speak. I look forward to hearing your feedback on our new format.

With the passage of time, our industry has greatly changed and so have trends in the field of architectural art glass. We think the SGQ can highlight these shifting currents in order to reach out to our current membership as well as a new generation of glass artists and glass fabricators/suppliers who are being introduced to the SGAA for the first time. Membership is the life's blood of this organization.

The SGQ magazine is the face, voice, and handshake of our organization and creates the first impression many people have of the SGAA. Through this beautiful and informative publication, we can reach a new enthusiastic generation of glass artists we can encourage, teach, and share the long history and legacy of our craft. In return, these new faces will carry our organization into the future, perhaps for another 100+ years. But even after we pass the torch and they carry it into the future, they too will need to adjust, shift and make changes. Change is inevitable.

With our eyes to the future and our feet rooted in the past, the SGAA loves the history and tradition of our craft and will continue to document and publish articles and information on the rich history of stained glass. History tells a story, and part of that story is about those who preserve and restore these historical treasures.

Stained glass window restoration remains an important part of who we are as an organization. We will continue to be the standard bearers in the art, science, and technologies associated with proper window restorations by keeping our readers abreast of restoration techniques and changes affecting the industry.

The enthusiasm coming from our board is invigorating and contagious. Conversations that began in Portland are now becoming a reality. I hope that the positive energy felt in this issue of the SGQ will spark and energize your work and projects. These are exciting times for all of us in the SGAA. I'm honored to have this opportunity to serve the SGAA as the president in this inspirational time. ■

A handwritten signature in black ink that reads "Kathy Barnard". The signature is fluid and cursive. In the background, there is a large, faint watermark of the SGAA seal, which features an eagle with wings spread, holding a shield with a cross and a sword, surrounded by the text "THE STAINED GLASS ASSOCIATION OF AMERICA" and "1903".

Kathy Barnard
Kathy Barnard Studio

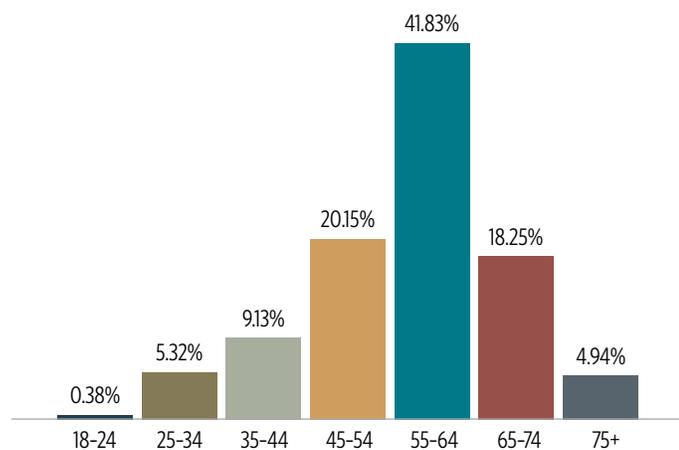
As you can clearly see from the new cover layout and a quick glance through the magazine, major changes have been made to the *Quarterly*. Most significant though, is the lack of an individual editor. A few years ago the board of directors of the SGAA created an editorial board to assess the state of the magazine, gather feedback from its readers, and make some recommendations on what, if anything, should be changed. Based on the results of a survey conducted in 2013, the editorial board recently made recommendations to the board of directors, and our editor decided that this shift was an opportune time to resign, after many productive years of service. The editorial board suddenly found itself in the role of editing the magazine and with the help of Deb Stavin, a talented art director, this latest issue has come to fruition. The editorial board will be responsible for producing the *Quarterly* until the role of editor is determined.

Allow me to share some of the findings of the 2013 survey to explain what is driving so many changes: first, and not surprising, the current readership of this magazine is a mature demographic. If you are reading this right now, there is a 65% chance that you are over the age of 55 and a 95% chance that you are over the age of 35. According to the website Statista, in 2011 the median age of a print magazine reader was 47. It is clear that the *Quarterly* skews a bit higher than that number, which may be due to the median age of an SGAA member. While this statistic illustrates a wealth of experience among our membership and subscribers, it presents a challenge when anticipating the future growth of the magazine.

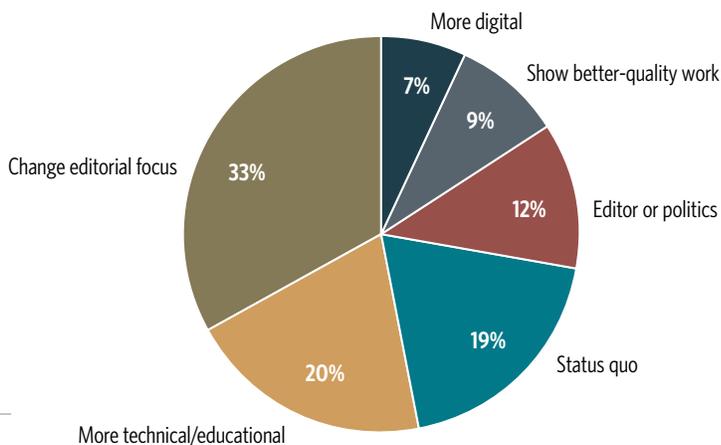
So, what can be done to retain an aging demographic, while continuing to increase membership and subscribers within our niche? One of the most informative questions asked in the survey to address this issue was, “What would you change about the SGQ?” 33% of responses asked for some kind of change in the editorial focus of the magazine. Additionally, 20% of responses asked specifically for more technical and educational content. 19% wanted nothing to change and to maintain the status quo. 12% took the opportunity to make direct comments regarding the editor’s direction or a concern about the politics of the association. 9% said that the quality of the work being shown in the magazine should be better, and finally, 7% of the responses wanted the magazine to have a larger digital presence.

Our complete overhaul of the magazine addresses some of the many requested changes in editorial focus. Not only will you see a complete redesign of the layout, but you will also notice a change in the content of the articles, their variety, and their length. This issue introduces you to the new format and we invite you to give us feedback and consider how you might contribute. You will see an article that Ralph Mills adapted from his conference presentation on edge gluing. Do you also have something to offer to the restoration/conservation discussion? This publication will be an open dialogue on the issues we address regularly as stained glass professionals. If there is a technical practice that you think should be debunked or one that should be widely adopted, this publication will serve as a forum for such topics.

What is your age?



What would you change about *Stained Glass Quarterly*?



Digital media is an exciting contemporary medium we are eager to explore and share with you. We are planning changes to the website and will announce those changes as they occur. We also believe our beautiful updated print magazine will be read and re-read and collected by SGAA members and art-glass enthusiasts for many years to come. The most important thing we learned through this editorial process is that print is not dead and neither is the stained glass industry!

In closing please enjoy a look at some of the covers of *Stained Glass Quarterly* dating from 1935 to the one you now hold in your hands. As we still proudly state on each cover, Published Continuously Since 1906! ■

Sincerely,
David Judson,
Chair of the Editorial Board

Stained Glass Quarterly has been published continuously since 1906. Here's a look back at some of the covers spanning the past 80 years:



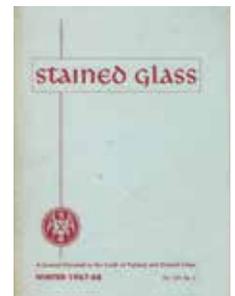
Autumn 1933



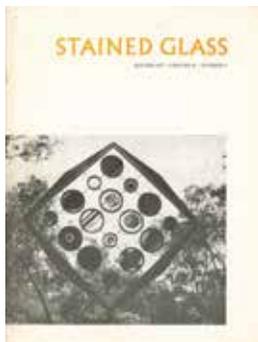
Spring 1941



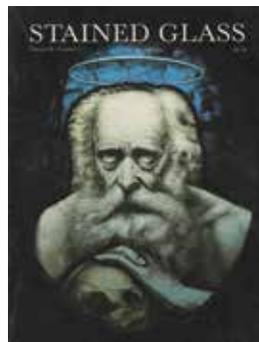
Summer 1952



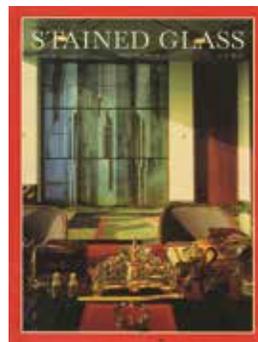
Winter 1967-68



Winter 1975



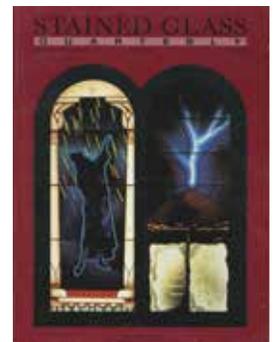
Summer 1985



Winter 1985-86



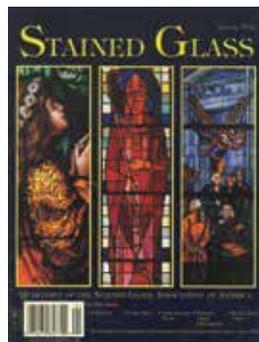
Winter 1987



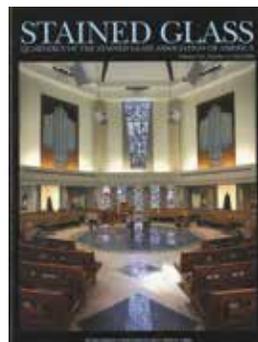
Fall 1990



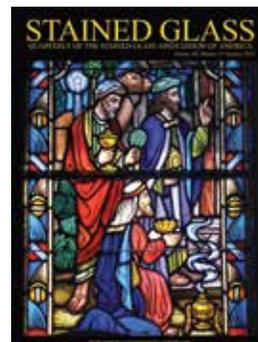
Winter 1990



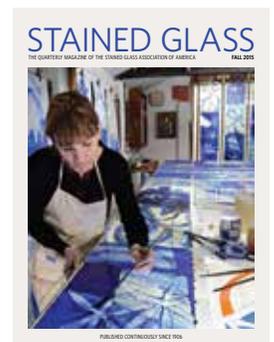
Spring 2002



Fall 2006



Summer 2015



Fall 2015

We welcome your feedback. Letters for print should be addressed "To the Editorial Board" and sent to the Stained Glass Association of America, 9313 East 63rd Street, Raytown, MO 64133, or emailed to SGQeditorial@gmail.com. Letters must include name, address, daytime telephone number, and may be edited for purposes of space and clarity.

Verdant Beauty, Espresso, and Warm Glass

By Bryant J. Stanton

Some of us arrived at the conference early and had a chance to slip away and explore the rugged, verdant beauty that is the Pacific Northwest. It is a Mediterranean climate with dry, warm summers and mild winters, and it's no wonder the area's population of 2,349,000 make this their home. As we traveled around the area, we were surprised by the number of espresso bars and coffee shops dotting the landscape. If you stand on most any street corner or travel down a highway, more than likely, you will find a coffee bar within sight. I was struck, not only by the natural beauty and culture of the area, but also by the new innovations and rich history of the large glass companies in the Pacific Northwest. I came away from the conference with new ideas and inspirations based on the new techniques that these companies are putting forth.

The Bullseye Projects Gallery

On one of our early morning forays, we jumped onto Portland's MAX Light Rail system and rode it to the chic Pearl District to tour the Bullseye Glass Projects Gallery: a

gallery of fused, cast and blown glass. The propped-open, thickly-cast glass doors to the gallery immediately caught my attention. This double door was impressive, standing at least



3 inches thick and about 10 feet tall. The cast glass was incised with architectural design elements with etched and open clear areas and strategically-placed seeds of trapped air bubbles. The iconic doors were emblematic to how far the studio art glass movement had come over the recent years. Studios of all sizes now have within their reach and knowledge base the ability to design and produce similar works that in the past would have been relegated to large glass factories to produce. The techniques used to produce

the works we saw in the gallery were echoed throughout the entire conference. Fused, cast and blown glass were being used by artists and studios in their everyday art and architectural glass work.

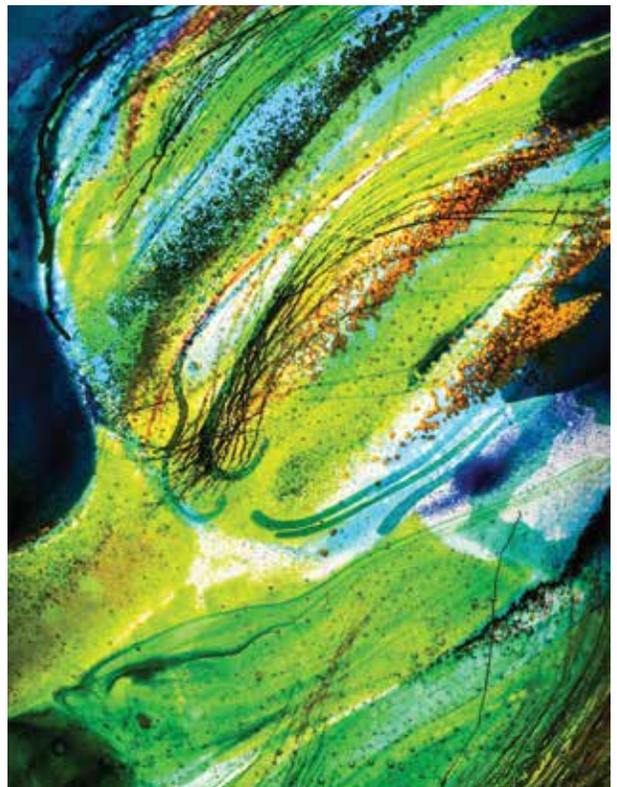
The Size of an NBA Basketball Court

After our brief tour, we raced back to the conference in time to sit in on the "Painting and Fusing" panel discussion.



The Stained Glass Association of America's 106th summer stained glass conference was an overwhelming success, setting records for registered attendance and class participation in recent years.

The panel was made up of the artist, Narcissus Quagliata, Ted Sawyer of Bullseye Glass, Andy Young from Pearl River Glass, and David Judson and Tim Carey, both of Judson Studios. The discussion focused mostly on Judson Studio's latest commission for The United Methodist Church of the Resurrection located in Leawood, Kansas. The original design proposal for this large window included 161 panels, each 4 x 5 feet, with the window equal to the size of an NBA basketball court and was to be crafted in the traditional leaded and painted stained glass style. Upon reflection of renderings of the project, Tim felt that fused layers of glass, rather than a traditional surface-painted glass window, would capture the essence of his painting style. But, how would this be possible with the size of the window? Tim had heard that Narcissus was giving a fusing workshop at D&L Stained Glass in Denver, Colorado, so he signed up for the workshop. During the class, Tim shared his design renderings with Narcissus. When Narcissus looked at them, he said, "You have to fuse



TOP:
Cape Disappointment, Washington.

RIGHT:
Narcissus Quagliata, **Head in the Sea**, fused glass, 1994.





PHOTO: BULLSEYE GLASS COMPANY

this project.” So Narcissus ended up in Los Angeles where he is mentoring Tim in fusing this large-scale project. Together, they decided the panels will be fused, but broken up and leaded together in a traditional manner. To give an idea of the window’s scale, the head of Christ alone is 5 feet tall! This is just one example of the potential that the glass industry has to pave the way in the future of art, but with it brings logistical problems, such as glazing and supporting windows of this weight and size. But as with all challenges and struggles, innovative solutions come from out-of-the-box thinking.

Breaking the Rules

My first recollection of Narcissus Quagliata was in Otto B. Rigan’s 1976 book, *New Glass*, and since then, he has been pushing the boundaries of traditional stained glass art by learning the rules and then breaking them. For over the past two decades, Narcissus has been revolutionizing painting with fused glass. His methods have produced a painterly flow to his glass works with deep, rich layers of colors. Over the years, Narcissus has unselfishly shared with others what he has learned in experimenting and producing his work. During this

panel discussion and his presentation later in the conference, he generously shared with us his journey and techniques in glass. When I returned home after the conference, I found myself inspired to push the boundaries of my own work and to find new ways to innovate my studio’s art.

An Incubator of West Coast Artists

Washington State and Portland, Oregon have been, in my mind, the ‘pinnacle’ of the modern American studio glass movement for over the past 40 years. Innovations and trends in the studio art glass movement have seemingly been spawned along the Pacific coast. An incubator of West Coast artists using new approaches and techniques to centuries-old craft techniques has inspired countless others around the globe to stretch the possibilities of the glass medium.

Starting back in the 1970s, the studio glass movement never stopped growing. It has evolved from being used in a craft industry into being used in serious architectural art and gallery works.

From Humble Beginnings: The West Coast “Trinity” of Glassmakers

Portland blown glass artist, Eric Lovell, founded Uroboros Glass Company in 1973, and the following year, Dan Schwoerer, Ray Ahlgren and Boyce Lundstrom founded Bullseye Glass Company, and both companies produced hand-crafted sheet glass. Meanwhile, 173 miles north in West Seattle, Don Hansen, Ron Smids and Jerry Rhodes

FACING PAGE:
Rolling sheet glass at Uroboros Glass.

THIS PAGE:
Ted Sawyer of Bullseye Glass, artist Narcissus Quagliata, and Tim Carey of Judson Studios, working on fused glass for the face of Christ for the Church of the Resurrection, Leawood, Kansas.



marked the beginnings of Spectrum Glass in 1974 in an old warehouse, also turning out colored sheet glass for the stained glass industry.

But before the ‘West Coast Trinity,’ the foundation for glass making was laid by Jerry Bosco and Ben Mulligan, who began producing sheets of art glass at Portland State University’s “Glass Shack” in 1969. They were passionate architectural preservationists and started a heritage foundation for the preservation of historic properties shortly before their untimely deaths in the late 1980s. In the very early 1970s, they joined up with a financial partner, John Hudspeth, to launch Genesis Glass, which produced both glass and leaded windows until 1976. Genesis, Uroboros and Bullseye were all producing rolled sheet glass in Portland at the same time for 2 to 3 years.

In the 1970s, young, new buyers fueled the glass art culture. These were people who were discovering stained glass as a craft and a medium of artistic expression. These new hand-crafted sheet glass producers became the “new kids on the block,” going up against the older glass producers who saw no reason to change their business practices that had always worked well for them in the past. The West Coast Trinity of glassmakers saw a new emerging market in businesses wanting to cater to the quickly-EMERGING studio art glass industry.

By 1981, Bullseye Glass introduced a line of “tested compatible glass”—the world’s first sheet glass specially formulated for working in a kiln. Boyce Lundstrom and Daniel Schwoerer became fused glass evangelists, spreading the

word and educating us in such terms as glass compatibility, devitrified glass and annealing glass. In 1983, they coauthored and published *Kiln Firing Glass: Glass Fusing Book One*. A whole new market was birthed within the stained glass industry along with a thirst to learn more. In 1981, Gil Reynolds, a stained glass artist, converted to glass fusing and released his book, *The Fused Glass Handbook*, in 1987. Lundstrom, in 1989, released *Advanced Fusing Techniques: Glass Fusing Book Two* and *Glass Casting and Moldmaking: Glass Fusing Book Three*. Today, books are still being produced on the subject, and there is no end to the subject or to the thirst that people have for gleaning information. Education is a large part of Bullseye’s success, as the company teaches over 1,200 students a year in the Portland location. Both Uroboros and Spectrum have long since joined Bullseye in producing compatible glasses, teaching classes in fusing and working with kiln-formed glass.

Uroboros’s Entry into Production of Fusible Glass and the Development of System 96

Uroboros began making tested, compatible, fusible sheet glass in 1989, joining Bullseye and Wasser Glass by adding a variety of hand-rolled, textured styles to the 90 COE category. The selection from Uroboros grew rapidly during the early 1990s. By the mid-1990s, Eric Lovell and Don Hansen discussed the possibility of a new fusing category nearer the higher expansion point of 96. The world’s decorative glass producers in the middle of the COE range used this expansion point most commonly, which would be easier



to produce in Spectrum's glassmaking process. By the late 1990s, both Uroboros and Spectrum had revised many of their stained glass formulas toward 96 COE and were developing new stable, low devitrification (devit) formulas to use in this new fusible category. The name 'System 96' was attributed to Eric Lovell.

Both companies eventually launched System 96 in 2001, and they continue to jointly produce and market System 96 products, each making the products that best fit its production strengths. Since then, both companies have expanded their System 96 offerings considerably and anticipate this trend continuing for some time to come.

Kilns, Really Big Kilns

In over 34 years, glass fusing, casting and slumping have grown into their own niche industry, spawning specialty equipment, supplies and educational workshops. Warm glass as an art medium has become a serious form of artistic expression. While touring different glass studios around the Portland area, it was commonplace to see enormously large kilns used for cast, fused and kiln-formed glass. While visiting Savoy Studio, I lost count after we saw more than nine ridiculously large glass kilns arranged in groups in their production area. At Walter Gordinier's studio, the kiln all but swallowed up his modest studio space. But from it, he is producing monumental architectural art pieces in glass.

By the time the conference and all the tours were concluded, folks were sitting around the conference complaining of sensory overload: an occurrence when one



TOP:
Conference tour of Savoy Studios.

BOTTOM:
One of many large kilns at Bullseye Glass, Portland.



or more of the body's senses experiences overstimulation from the environment (in my case, all of my senses). From the verdant landscapes, to all the inspiration my over-caffeinated brain was taking in, to my tired eyes from looking at so many inspirational works of art, I know I came away inspired... inspired to try new techniques in my work and to consider how to use these tools to better express myself. But as a teacher of mine once said, "Technique is cheap." Meaning: everyone can learn techniques (and that's fine), but it's only a tool in your bag of tricks that you can use to produce what you are trying to express. He also said, "Going is knowing. If you never go, you will never know." Now that I've gone, I know. ■

TOP:
Conference tour of Uroburos Glass factory/product showroom.

LEFT:
Where the mouth of the Columbia River meets the Pacific Ocean, Cape Disappointment, Washington.