

STAINED GLASS

THE QUARTERLY MAGAZINE OF THE STAINED GLASS ASSOCIATION OF AMERICA

SUMMER 2016



PUBLISHED CONTINUOUSLY SINCE 1906

PRESIDENT'S MESSAGE

KATHY BARNARD, SGAA PRESIDENT



Taking Stock of...Change

It's been a year now since I took office and the Stained Glass Association of America (SGAA) has undergone a lot of change. I like to look at change within the context of what is happening in the world and how it affects the changes that the SGAA is undergoing.

To me a very large contributor to change is the way the world has gotten smaller and more intimate through social and digital media. It's so easy to connect with people next door, in the next city, or even in another country. So how does that affect SGAA? This ability to communicate so easily across boundaries and cultures has made it possible to extend our boundaries as an organization. It is true that we are the Stained Glass Association of America, but our organization is becoming known internationally through memberships, artist residencies, and conferences that bring international artists together to entertain and educate each other while exchanging ideas and information about challenges and new techniques. The SGAA has several international members and several Professionally Accredited Studios that are located outside the U.S. This opens up a new pool for potential members which not only improves our financial situation, but also fosters the ongoing growth of our world-wide "community of glass."

We have seen some of the effects of change over the last year as we have redesigned and redirected the *Stained Glass Quarterly* magazine. We are listening to the comments that we are receiving and continuing our endeavor to make it a beautiful and informative magazine. Something that the SGAA can be proud of and that others "just have to have!"

We have endured some scary changes in the glass industry driven by the EPA issues. We continue to monitor this situation, but an unexpected outcome is that we are all communicating, exchanging information, and coordinating responses. This bodes well for our industry and the companies directly involved. They know that we support them and are standing by them.

We dealt with change when a scheduling problem caused a city change for the American Glass Guild's (AGG) 2016 summer conference. The solution was for the SGAA to coordinate with them to have both conferences "back-to-back." While not a perfect solution, there were a lot of plusses particularly with making it possible for more people from the SGAA conference to stay in Chicago to attend at least a part of the AGG conference, and vice versa. We actually received many positive comments in the evaluations about coordinating the two conferences. It is my hope that we will try it again in the future, but this time not as a response to a problem.

So, I think that the changes that the SGAA has gone through this past year have ultimately been very good for us. I want to thank all the officers, committee chairs, and members that are working so hard with me as we plot our path to the future. Let us hear from you.. Feedback is the only way we know that we are appropriately serving you... our members.

A handwritten signature in black ink that reads "Kathy Barnard". The signature is fluid and cursive.

Kathy Barnard
Kathy Barnard Studio

This summer's conference in Evanston, Illinois started with a bang...a fireworks display over Lake Michigan for those of us lucky enough to arrive a little early to catch the spectacular show. The conference hotel, just a few blocks from the lake and a block from Northwestern University's campus, was situated among many great restaurants and watering holes. There were many familiar faces this year, several new ones, and a great group of known faces we had not seen in awhile. The conference is always a great time to catch up with colleagues, and see what type of work is going on around the country and the world. In this industry there is always something new to learn and the conference is full of information that can help you and your studio thrive, day in and day out. This year we welcomed many international glass artists who traveled a great distance to attend. The stained glass community is much more connected than ever, thanks to the internet and social media, but the desire and benefit of meeting new people and connecting with fellow colleagues is as important as ever. This year the AGG also held its conference in the Chicago area and many people attended both conferences. There was a shared reception which allowed members of both organizations to mingle. For those of us who could not attend both conferences this was a great time to catch up with friends and colleagues.

In this issue of *Stained Glass Quarterly* there are great articles summing up the past spring's First Transatlantic Stained Glass Symposium. As you will read this conference was attended by professional artists and studios, historians, educators, architects, and aficionados alike. (We have reached out to a number of the attendees to highlight their work in future issues. One of those presenters was Andreas Horlitz a very successful artist doing intriguing things with glass. Sadly, we received news that Andreas passed away shortly after the conference due to a heart condition. We have maintained contact with the author scheduled to write the article on Andreas and his work and she has agreed to move forward with the piece for a future issue.) The presentations at this symposium covered a broad spectrum of current work in our industry. We see many exciting techniques pushing the boundaries of what we are accustomed to seeing, and there is a sense that many breakthroughs are in store. While the tradition of making antique glass has not really changed for centuries, its artistic use is still being pushed to new limits.

One of the firms most successfully using Lamberts antique glass is Derix Studio of Taunusstein, Germany. Many U.S. artists have had their work fabricated at the Derix Studio over the years and this year the studio celebrates its 150th year in business. Our article on the history of the firm illustrates the transformation of the stained glass medium through the late nineteenth and twentieth centuries, and into the twenty-first. Derix's intriguing past shows how working with artists familiar

with other mediums can push our sensibilities to build on a traditional craft in the contemporary world.

There is not a significant update on the EPA issue at this time. The SGAA has been in touch with various political entities in an effort to stay informed about any current or future legislation regarding our glass suppliers. While this has become a federal issue through the EPA, it is really the local environmental agencies that are handling the process of gathering information and testing for emissions in the vicinity of these companies. As we have seen, the enforcement ranges greatly among these agencies and the process continues to play out as testing results are assessed. We will work on keeping you informed. As of now we are dependent on the information our suppliers give us, which can then be passed on to you. It has been confirmed that Bullseye Glass has bag housed all their furnaces and they are now able to use all metals except chrome. Chrome is used in green glasses and until further testing is done many greens will stay out of production.

This issue is the fourth published by the Editorial Board. It contains a broad range of articles, a theme we have maintained all year. You will see traditional work, contemporary work, international and domestic projects, and various glass media. We are still in the process of getting back on schedule, and plan on publishing at more regular issue dates by the end of the year.

On this issue's cover is the wonderful work of Nancy Sutcliffe. Her talent is engraving glass by hand, which is a skill few people have mastered at such a high level. Rather than sandblasting, which most of us are more familiar with, engraving is akin to drawing on or in glass, as described in the article. The effect is alluring and while seen here on a smaller scale, there are large examples in architectural settings as well. The work is delicate, but the result is bold and exemplifies how we all are really just manipulating light.

Finally, as always we want to thank you all for your interest in *Stained Glass Quarterly*. We like to think it has something for everyone: glass artists as well as serious collectors and casual aficionados. The SGAA membership continues to grow nationally and internationally. If you are not a member please consider joining. Your support helps the community grow stronger by encouraging new insights while respecting established traditions. One of our most important responsibilities as an association is to encourage future generations to engage and participate in the world of glass. To do that we need your help in sharing what you know with those who are to follow in our footsteps. Your membership and participation really does make a difference! ■

David Judson,
Chair of the Editorial Board

FROM THE STAINED GLASS SCHOOL

SM ANN THERESE KELLY, DIRECTOR



“For me a stained glass window is a transparent partition between my heart and the heart of the world.” —Marc Chagall

This year’s conference in Evanston, Illinois, was a wonderful success, as always. We had many speakers, demonstrations, and classes that helped the Stained Glass School continue its mission of teaching our ancient craft.

Our annual scholarship auction was a great success. We raised close to \$5,000 toward scholarships for glass classes throughout the country. I am thankful for those who assisted with the auction. A very heartfelt thank-you to all who contributed such interesting and valuable items to be auctioned. May we do even better next year!

We’re considering a continuous Facebook scholarship auction in the near future as we work out how this can be done effectively. This would give us a wider audience between conferences for raising funds for our scholarships.

In the last issue I briefly introduced our Stained Glass School board of trustees. I’m very proud to share with you who they are and what they do:

Kathy Barnard

Kathy Barnard graduated from Kansas University as a Graphic Design and Illustration major. She also attended the Kansas City Art Institute. She won Third Place at the SGAA 1980 Kansas City Exhibition with the first stained glass piece she ever made. This and attending the Kansas City conference (also her first) inspired her to pursue glass full time. In 1980 she established the Kathy Barnard Studio where she specializes in carved, etched, and stained glass pieces including major architectural installations. “It is wonderful to share ideas. There is an openness and willingness to share concepts and even business situations in the SGAA. We are not all experts in all phases of our business. It is important to network with artists in your field.” Kathy has just finished her first year as SGAA’s president, focusing on the redesign of the *Stained Glass Quarterly* and the problems resulting from the new EPA rulings for American glass manufacturers. She has been a board member since 2008 and served as Second and First Vice President before assuming the mantle of President. The Kathy Barnard Studio has been an Accredited Professional Studio since 2008.

Sister Ann Therese Kelly

SM Ann Therese Kelly is past Chair of the Art and Music Department as well as an Associate Professor of Fine Art at Felician University in Lodi, New Jersey, where she is now an adjunct/online instructor in art history. She also teaches

summer glass camp for children, stained glass at a private high school for young women, and private workshops in kiln-formed glass for the Roycroft Artisans.

She is a graduate of the Rochester Institute of Technology (MFA, printmaking and graphic design) and is presently the Director of the Stained Glass School of the SGAA.

Sister Kelly lives in Western New York and runs Illumination Stained Glass Studio, working on architectural glass commissions. She is an adjunct professor at Villa Maria College in glass for the Interior Design department. Her most recent project is stained glass for a cathedral in Sunyani, Ghana, West Africa.

Jack Whitworth, Treasurer

Jack Whitworth is a Past President of the Stained Glass School and the Stained Glass Association of America. He has served as Director of the Stained Glass School, under Presidents Sue Shea and Kathy Barnard. He currently serves as Treasurer of the Stained Glass School and we are delighted to have his expertise!

Jack has worked in stained glass over 45 years and his studio, Whitworth Stained Glass, has been a Professional Accredited Studio since 1988.

Jim Piercey, Secretary

From science teacher to chemist to stained glass artist, Piercey’s journey has been a special one. His studio opened in 1981 and has been accredited since 1992. His studio has completed numerous liturgical public (Art-in-Public-Spaces) commissions, some of which have been recognized by various publications, awards and honors. He studied under Ludwig Schaffrath and Johannes Schreiter. Inspired by the work of Schaffrath, Jim has begun developing techniques in stone and glass mosaic. He has served as a board member as Second Vice-president and is the current Recording Secretary. He has served as Chair of the Membership Committee and currently serves as Chair of the Bylaws Committee.

Christie Wood

Christie A. Wood, owner of Art Glass Ensembles in Denton, Texas, has always had an affinity for drawing and stained glass. Though she had a successful 20-year career as a computer analyst and project manager, she found herself longing to create art. Due to the fleeting nature of computer programs, which are often obsolete the moment they are installed, Christie wanted to find a lasting outlet for her creativity. Stained glass—the beauty and changing nature of art from light—drew her into a new field and a new career.

Christie graduated from North Texas State University (now the University of North Texas) in Denton, with a degree in Music Education and an all-levels Teacher's Certificate for the State of Texas. She studied stained glass in Eagleville, Pennsylvania with Barbara Jack of Inspirations, Inc. Shortly thereafter, she came up with a three-year business plan to leave the computer industry and open her own stained glass studio. In 1995 this became a reality with the formation of Art Glass Ensembles.

Initially, the studio specialized in stained glass giftware for the retail market. However, the more Christie experimented with different ways to create art with glass, the more custom commissions came into the studio. In 2001 she and her husband moved from the Philadelphia area back to their roots in North Texas, and Art Glass Ensembles also moved and expanded. It now specializes in custom stained glass artwork for places of worship, corporate offices, residential areas, and public art.

Christie is a lifetime member of the International Guild of Glass Artists (IGGA). In 2010 she received Active Accredited status with the Stained Glass Association of America, and in 2014 received Professional status with SGAA. She was elected to the Stained Glass Association of America's Board of Directors in 2012 and served for two years. She was appointed to the SGAA Stained Glass School Board of Trustees in 2015.

She performs with the Jett Quartet (jazz flute), sings with Noted Vocals, and plays classical music with ensembles throughout the Denton area. She is politically active in Denton (human services advocate, voter registration, and candidate information), sings in the choirs at First United Methodist Church of Denton, and is an avid supporter of organic and local food production.

Megan McElf

Megan McElfresh, professionally known as McElf, is a third-generation glass artisan. She has pursued creative glass studies her entire life, earning her BA in 2008 while also travelling extensively to study at Pilchuck Glass School, the Studio at the Corning Museum of Glass, and Vitrum Glass Studio. In 2011 she moved to Buffalo, New York, and founded her own studio, McElf GlassWorks. Her studio has occasionally been referred to as "State of the Science" because it often looks more like a laboratory than an art space. The main focus of her work is investigating ways that sculptural kiln-forming and stained glass techniques can be combined. McElf's hobbies include economics, statistics, warehouse restoration, and growing tomatoes.

Celeste Parrendo

Celeste Parrendo is a graduate of Edinboro University, with an extensive background in the fine arts, and scenic painting for movies and theater. She joined Hunt Stained Glass Studio, run by her Father, Nick Parrendo, in 1987 as a contributing artist.

These talented and dedicated trustees are ready to serve our stained glass school with advice and ideas to promote glass

education, opportunities for workshops, and other venues of learning our craft.

We are considering some new presenters for classes offered this coming fall and spring and for next year's SGAA conference in Raleigh, North Carolina. Tyler Kimball of Monarch Glass Studio in Kansas City, Missouri, is all set to advertise and offer a class January 26–29. Three to six students will create their own flat glass in his hotshop, rondels, blown sheet, and pressed jewels among other special applications. This glass can be fused, copper foiled, or leaded into traditional or contemporary glass applications. Experience with hot glass is not required but some experience with stained glass or fusing is suggested. This is an exciting opportunity to push the envelope in our glass arsenal. Please contact me or Katei Gross for more information.

I look forward to sharing more exciting news from the Stained Glass School in the next issue, especially what will be offered at our conference at Raleigh, North Carolina in July, 2017!

Stay tuned!

SM Ann Therese Kelly
Illumination Stained Glass Studio

Bullseye Glass
for Art and Architecture
CATALOG #1
BULLSEYE
GLASS CO.

New glass styles and colors, new tools and supplies.
The latest Bullseye Glass catalog is ready for you.
Order or download at bullseyeglass.com/catalog

The SGAA comes to Chi-town!

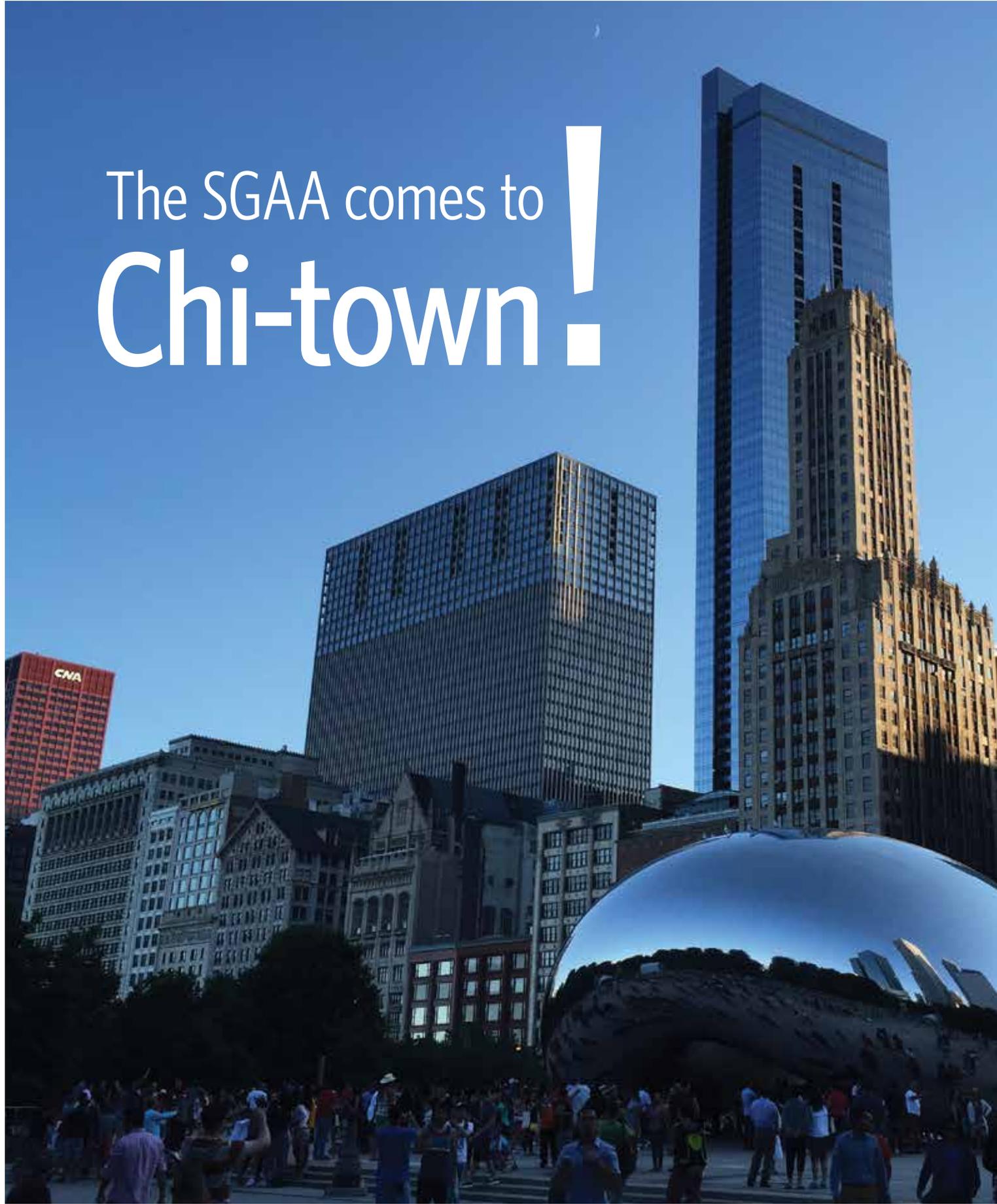


PHOTO: BRYANT STANTON



Lighting the Way for the Next Generation

The 2016 SGAA Conference
July 6–8, 2016 | Evanston, Illinois

By Byrant Stanton

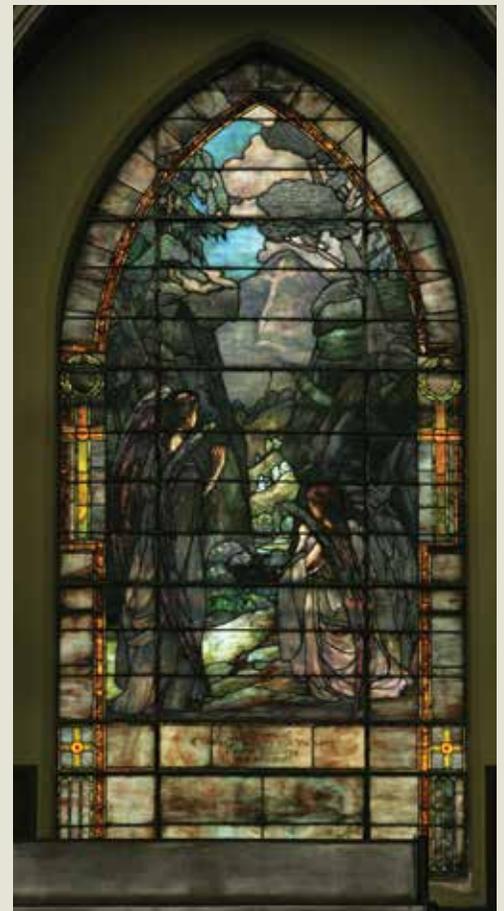
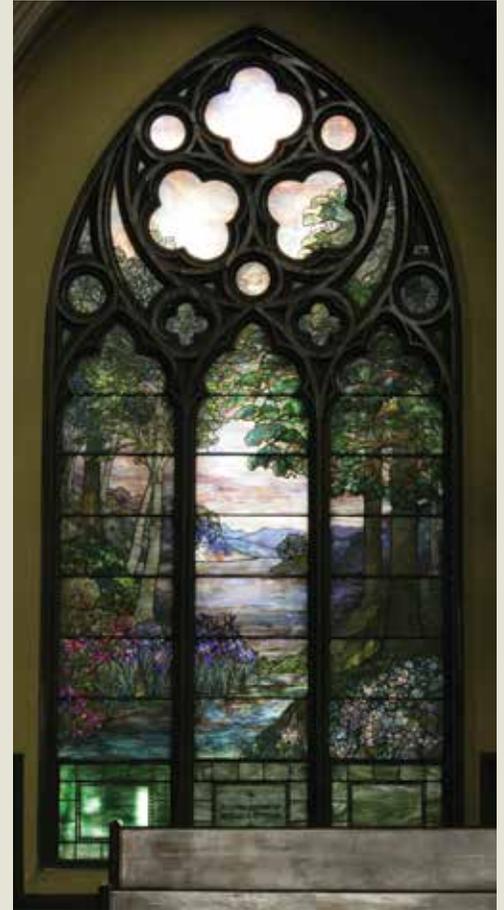
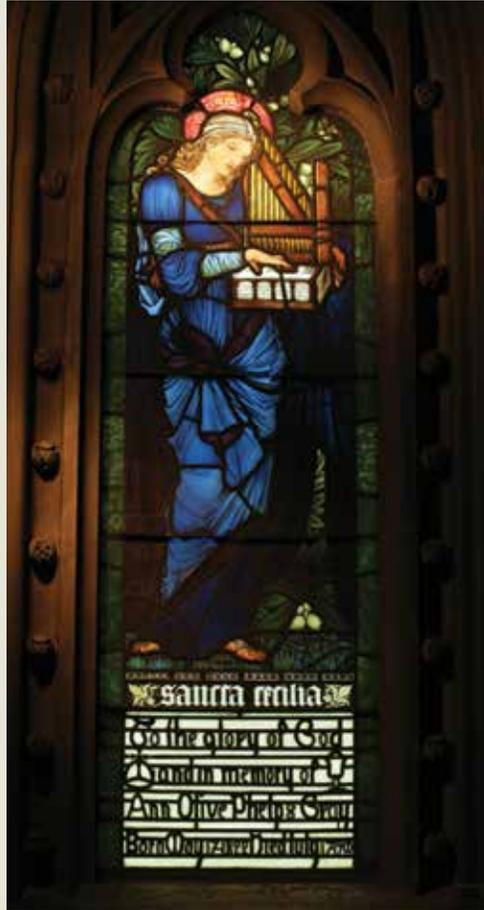
Can you imagine any organization meeting annually for 107 years? Well, we just pulled it off in the Chicago suburb of Evanston—home of Northwestern University and Willie the Wildcat.

This year's Stained Glass Association of America's (SGAA) Summer Conference, *Lighting the Way for the Next Generation*, was unique in a several ways. The conference began on July 6 and overlapped with the American Glass Guild's (AGG) Conference. The SGAA and the AGG combined forces for this year's stained glass bus tours! This year, we had two bus tours, one that highlighted Edgar Miller's work and one that focused on Tiffany and the Gilded Age. In addition to the bus tours, conference attendees had the opportunity participate in walking tours of Evanston. In the end, all the tours turned out to be great successes.

The city of Evanston was the perfect venue to host the 2016 SGAA conference. Evanston carries a charming small-town feeling, full of great restaurants and shops not too far from downtown Chicago. The actual conference was held in the 94-year-old historic Orrington Hilton Hotel. The hotel sits only about a quarter of a mile from Lake Michigan's waterfront. For those who arrived a bit early for the conference, the lakefront's Fourth of July fireworks were spectacular. The bright and sparkling pyrotechnics shot high into the night sky, exploding and falling like stars shimmering and reflecting upon the calm water below. Hosts Bill Klopsch and Emily Carlson combined forces this past year, resulting in a very enjoyable conference experience. In addition to our U.S. members, we had international SGAA representatives

A view of Chicago's downtown skyline from Millennium Park, with British artist Anish Kapoor's 110-ton polished stainless steel sculpture **Cloud Gate** in the foreground.

One of the highlights of the conference was “The Gilded Age of Tiffany” bus tour, led by Neal Vogel and Rolf Achilles.



CLOCKWISE FROM TOP LEFT:
St. Cecilia, installed 1903 at Second Presbyterian Church, designed by Edward Burne-Jones, made by William Morris & Company.
Pastoral Window, 1917, Tiffany Studios.
Mount of the Holy Cross, 1902, Tiffany Studios.
Peace Window, 1903, Tiffany Studios. The Peace Window is slated for complete restoration work in 2017 as part of Friends of Historic Second Church's "Restore a Treasured Chicago Jewel" capital campaign. To learn more, visit www.2ndpresbyterianfriends.org.

PHOTOGRAPHS COURTESY OF FRIENDS OF HISTORIC SECOND CHURCH, MARTIN CHEUNG, PHOTOGRAPHER

from Canada, Costa Rica, Cuba, France, Germany, Japan, and Peru attending this year's conference. Perhaps in the future, as we continue to grow, we may need to become The International Stained Glass Association.

Traveling across Chicago is a time-consuming 'journey.' Chicago's sprawling streets spread across 237 square miles and only stops when it bumps up against the 26 miles of lake Michigan shoreline. In Chicagoland, it is hard to find yourself bored. It is a smorgasbord of architectural 'eye candy' for anyone nerdy enough that cannot seem to get enough of architectural details and art. During the Gilded Age bus tour, most of us were exhausted from visual-sensory overload. There was so much to take in and digest, in the small amount of time you have at each stop. In the rare case you find yourself running out of 'arty' things to look at, the city boasts over 200 art galleries that can be visited.

Rolf Achilles, adjunct Associate Professor at The School of the Art Institute of Chicago, started the conference off by sharing with us the history behind the art unique to Chicago and the Midwest. Rolf's deep well of knowledge and love of art and architecture unlocked very interesting stories behind different design trends in areas that a layperson could easily overlook. Understanding the history behind these famous designs makes the art much more interesting.

As an added bonus, Rolf Achilles and Neil Vogel, instructor of Historic Preservation at the School of the Art Institute of Chicago, were our tour guides for the Tiffany and Gilded Age tour. I am fascinated by Tiffany windows and the gilded era, so I chose this bus tour over the Edgar Miller tour. Our first stop of the tour was the Second Presbyterian Church—a historic sanctuary, originally built in 1874. The church's sanctuary and roof burned in 1900 and the sanctuary was rebuilt and decorated in the Arts and Crafts style. Nine large Tiffany windows adorn the church as do windows by Edward Burne-Jones, Louis J. Millet, and McCulley and Miles. I was intrigued by the Arts and Crafts light fixtures, designed by architect Howard Van Doren Shaw and Willy H. Lau, that were found throughout the church. The light fixtures were remarkably designed with the newly invented, naked Edison lightbulbs.

Our next stop was the perfume department at Macy's department store in downtown Chicago. Standing there, we were asked to look five stories up to notice the beautiful arched ceiling. The 107-year-old mosaic ceiling made of favrile iridescent glass, sparkled and glistened in the reflective light. This work by Tiffany is in fact the largest mosaic arched ceiling in the world!

From Macy's, we made our way out the back entrance and into the Chicago pedway—the city's enclosed sidewalk. Behind Macy's, Rolf Achilles showed us that in these covered

Chicago pedway is a walking museum of historic stained glass.

After leaving the pedway, we climbed back into our bus and were deposited at the Chicago Cultural Center where we saw more domes and mosaics. The Chicago Cultural Center opened in 1897 as the city's central library, the Grand Army of the Republic (GAR) meeting hall and the memorial in 1892. Entering the North wing, we walked into the large, Grand Army of the Republic Memorial Meeting Hall. Above us, filling the rotunda, was a large stained glass domed ceiling by Healy and Millet. The dome was originally a light source for the interior of the building. The soft light streaming in gave the room a meditative, quiet and reflective feel to the space.

Our guides then ushered us into another wing of the building—the ornate Preston Bradley Hall. Once again, we craned our necks upwards to see into a 38' diameter stained glass dome that was designed by mosaic artist J.A. Holzer and fabricated by Tiffany Studios. In fact, it is one of Tiffany's largest domes ever built. Ornate mosaic designs cover the walls around the hall that leads from the floor upward to the bottom of the dome. Interestingly enough, J. A. Holzer was the head of Tiffany's mosaic workshop in NYC and is credited with making a glass sculpture, an 'electric torch' for the 1893 Columbian Exhibition. This fixture grew to become the foundational concept prototype behind 'Tiffany's iconic lamp-shades.' Aligned around the hall, electric pendent lamps are dropped down from the dome like inverted umbrellas, making these large Tiffany light fixtures quite possibly the first of his copper-foiled light fixtures.

After a short lunch break, our group toured the Richard H. Driehaus Museum. The Driehaus Collection houses the finest private collection of American decorative designer Louis Comfort Tiffany. The home and the furnishings are best described as over-the-top opulent.

Next, we ventured from the gilded home to the Saint James Chapel. The chapel was inspired by Sainte-Chapelle in Paris. As we stood in the apse, we were all bathed in deep rich hues of color from more than 700,000 pieces of leaded antique English glass. These glowing windows were designed and fabricated by Thomas Kinsella of Chicago. We left this beautiful and traditional site to see Bran Clarke's contemporary work at the Chicago Sinai.

Our last and final stop along the tour was of Chicago's oldest public building—Old St. Patrick's Church. It dates back to 1856 and happens to be one of the very few buildings to survive the great Chicago fire of 1871. The church was filled with pastel colored stained glass windows, created by Thomas O'Shaughnessy. The window designs were inspired by Ireland's Book of Kells and Celtic Art exhibit at the 1893 Columbian Exhibition and installed between 1912 and 1922. The Art

Scenes from the SGAA Stained Glass School's Conference Classes

Restoration 101, taught by Ralph Mills



Silver Stain, taught by J. Kenneth Leap



Nouveau-style windows are joined together by a matrix of delicate copper foil work that is “as thin as a toothpick is wide.” It is said to be “as if the artist painted the delicate lines with a single-haired paint brush,” said Rolf Achilles.

Together, Rolf and Neil’s vast knowledge of Chicago’s work gave us a perfect snapshot of the history behind the art and the sites we visited. In the short period of a day, we took in and observed a small cross-section of some of Chicago’s finest stained and mosaic glass works.

Meanwhile, let’s get back to the conference. Robert Jayson of S.A. Bendheim and Hans Reiner Meindl of Glashütte Lamberts, gave a presentation and introduction into mouth-blown glass. In addition, we had many other informative and interesting presentations fill our day. The SGAA conference is always a unique experience because you have the chance to meet and discuss your needs with the suppliers who provide the materials and equipment for our craft.

On the next official conference day another open panel forum was held, this time on the state of the art glass industry and the EPA. The panel started with a back story leading up to the EPA’s investigation. The investigation began when leaked information to a Portland blogger from the Oregon Department of Environmental Quality (ODEQ) was posted on their blog and picked up by the local news

outlets. This information opened up a firestorm for our glass manufacturers. The main takeaway of the panel discussion was even though the SGAA supports our glass suppliers, as an organization we cannot do much while these companies are being investigated by local and federal environmental agencies. The role of the agencies is to enforce the law. If these factories are in violation of state and federal laws they must comply, for the health and safety of their communities. It is the SGAA’s belief that the stained glass industry will weather the storm and emerge stronger after the investigations are over.

In the course of conference, another panel discussion on stained glass restoration was held. It continued on the theme of ‘government’s oversight and enforcement,’ this time concerning asbestos abatement. It emphasized that studios must have their window putty-glazing tested for asbestos before starting a restoration project. Failure to do so may result in some hefty fines. The other interesting government topic discussed was the subject of online photographs. If a company posts photographs on their website or social media, of workers who are violating OSHA guidelines, the company could be fined. Upon hearing this, I think we all flipped through our photo albums in our minds, wondering, did I post anything incriminating? Yikes!

In discussing window restoration, Victor Rothman from



A Brush with Freedom and Light, taught by Ellen Mandelbaum



Matting and Shading, taught by Sylvia Laks

Bronxville, New York shared a helpful tip with us. When he takes a window apart, he does not soak his windows in water, but uses a handheld steamer instead. Now, just a week after the conference, my studio is a proud owner of a \$170 steamer. I can now agree with Rothman and say that it works great! Education and sharing of ideas is so vital to our conferences and our craft.

Megan McElfresh of McElf Glass Works, gave a talk about making glass wafers from glass frit and how she has incorporated these thin components into her fused glass work. It was another useful tidbit to add to our knowledge base. The alchemist-painter, Kenneth J. Leap, gave a talk on working with silver stains. In less than an hour, he demystified silver staining and opened our eyes to just how many different silver stains are on the market and how each react differently depending on the brand of glass. His book, *Silver Stain* is available on Blurb.com and is a must in any glass painter's library. Later in the SGAA's post conference classes, Leap elaborated and demonstrated his techniques and explorations with his students.

Each speaker taught us more about our craft by both informing us and inspiring us. In total, we had over 17 guest speakers and two panel discussions that stirred a wide range of cocktail and dinner conversations.

In post-conference classes, Sylvia Laks filled her class to the brim with eager students. Ralph Mills, Ellen Mandelbaum, Jerome Durr, and myself all shared our own experiences and expertise with students as well. Conference classes were held at the hotel and the nearby Botti Studios in downtown Evanston.

The exchange of knowledge that happens between everyone is one of the reasons why I love our conferences and keep coming back. What we hand down to the younger studios is truly "Lighting the Way for the Next Generation." Next year, I plan to send a group of my younger workers to the conference so they can glean knowledge from others.

I will close with a shout out to Steve Sussman for his "Mysteries of the Mind." Steve, my mind is still blown—I am so impressed with how well you do what you do. I have to say, this was the best SGAA banquet entertainment thus far! ■

It's not too early to start planning to attend next year's conference in Raleigh, North Carolina! See page 76 for more information.



ALL PHOTOS: COURTESY OF TYLER KIMBALL

Those of you who attended the silent auction at the recent 2016 SGAA Conference in Evanston saw some of Tyler Kimball's work in the three sets of beautiful rondels he donated. The rondels are also offered in sizes beyond those normally available. The colors are very saturated and there are more than 75 different colors and tints to choose from. He is also starting to blow his own sheets of flat glass to incorporate into his own designs for autonomous gallery art glass panels.

Sister Ann Kelly, Director of the Stained Glass School has already approached Tyler about teaching some classes. We are very excited about our developing relationship with this very talented artist!

Monarch Glass Studio

As told to Kathy Barnard

A new glassblowing studio opened its doors in the historic jazz district of Kansas City, Missouri in December of 2015. Monarch Glass Studio was opened by glass artist, Tyler Kimball, with the hope of bringing more glass appreciation to the area. It was in Kansas City, Kimball's birthplace, that he first found an interest in glass, so it seemed appropriate to bring the knowledge he gained over 15 years working in glass in the Pacific Northwest back full circle to the heartland.

Monarch Glass Studio specializes in creating blown flat glass. Since Kimball began as a stained glass artist, he never really lost his appreciation for the finished look of a well-crafted stained glass window. As he learned the art of glassblowing, he simply began blowing his own flat glass for his work. Eventually hired as a gaffer at Fremont Antique Glass, he learned a great deal from owner Jim Flanagan. He still looks to him for advice in running his new studio. "My time in Seattle was a wealth of knowledge. Without that time, I'd be completely lost. I'm lucky to have that resource still. I call Jim up at least every month to work out a problem."

Flanagan dubbed Kimball the "Rondel King" and the name has stuck. Kimball has produced more than 5,000 rondels over the past six months at Monarch Glass Studio. The rondels range in size, color, and design. His biggest order went to fabricator, Ted Ellison, in the Bay area of California, where a 1920s mansion is being restored by a high-profile client. Monarch has come up with a 77-color palette to allow architectural window designers a wide range to choose from. Ellison used nearly every one of those colors in his latest work.

Kimball is hopeful that the interest in hand-blown rondels continues. They are some of his favorite items to make with

glass. "We blow (rondels) in the Italian style, blowing and puntying each one. It assures a delicate and tasteful piece of glass is being produced." Without the business of supplying flat glass to stained glass designers and assemblers, he's not sure he'd be able to keep the studio running, or his drive for that matter. "I love blowing glass. It's my favorite thing to do. But, the look of a finished bowl or vase doesn't really thrill me. I've always been attracted to stained glass. That's what I look to for great art." He continued, "It's the marriage of the two, the act of blowing and the finished window, that makes me believe I've found the best possible thing to do with my life."

Kimball doesn't stop at rondel-making for flat glass. He makes sheets in the traditional cylinder method and has even begun to try his hand at the infamous Norman Slab. He likes to experiment with new sheets and doesn't have set colors or formulas for his sheets. He customizes them to suit the user. Kimball hopes to work on some new ideas and concepts in the fall, when Narcissus Quagliata will be visiting Monarch Glass Studio.

While Monarch Glass Studio was shut down in July and August due to extreme heat, Kimball made his way to Ohio to teach a specialized class at Glass Axis. "Creative Flat Glass from the Furnace" ran in mid July. "I'm really excited to teach some flat glass artists how to blow glass. I think some really fun ideas could come out of it." He's hopeful to do more classes like the one at Glass Axis in the future as well. ■

For more information about Monarch Glass Studio, visit www.monarchglassstudio.com or email Tyler Kimball at tyler@monarchglassstudio.com.