

# STAINED GLASS

THE QUARTERLY MAGAZINE OF THE STAINED GLASS ASSOCIATION OF AMERICA

SUMMER 2018



PUBLISHED CONTINUOUSLY SINCE 1906

## PRESIDENT'S MESSAGE

DAVID JUDSON, SGAA PRESIDENT



**This year's summer conference in Long Beach now seems** like a distant memory, but it was a real pleasure to see a good number of familiar friends and to meet so many new people. As always I learned so much from our tremendous speakers, they did an amazing job sharing their work and presenting the latest techniques and research in stained glass. We are all very grateful for your time and efforts in preparing for the conference. I also want to thank all of our sponsors, your generosity is what makes the conference possible and we truly appreciate you coming to share your information and knowledge about the products you make available to us.

Another exciting aspect of the summer conference is meeting with the board of directors. This year we have brought on three new directors, Courtney Alvarez of Accredited Professional Member Conrad Schmitt Studios in New Berlin, WI, Tom Holdman of new Professional Member Holdman Studios out of Salt Lake City, UT and Ariana Makau of Nzilani Glass Conservation also a new Professional Member studio based in Oakland, CA. I first met Courtney at the Raleigh, NC 2017 summer conference where she helped me with some technical issues I was having trying to get my presentation to show up on the projector. It is not often that I ask anyone in this organization for computer help, it kind of made me feel old, but I figured that was a good thing. Courtney has a lot of energy and will be a great asset to the board. I met Tom for the first time also at the Raleigh conference. He was the keynote speaker and presented on his amazing Roots of Knowledge project at the Utah Valley University library. We got to know each other a bit on the Wednesday bus tour. His love for stained glass is infectious and his ambition is energizing, his presence on the board will inspire us all. Ariana and I have known each other for many years, we met when we were both asked to do walkthroughs at the Getty's

Painting on Light stained glass exhibition in 2000. Ariana has done glass conservation work for the Getty Museum and other museums and is currently working on the windows at San Francisco's Grace Cathedral. Her knowledge and experience in conservation and preservation will be valuable to the board. We welcome these three talented people and look forward to working with them over the next couple of years.

The conference is a great way to see the value of that membership and expand our network of stained glass professionals both new to the field and those with years of experience. Membership has seen a small spike in numbers since the conference. It is important to not only maintain our members, but to continue to grow in numbers. Please encourage people who you may know are interested and ask them to consider being a part of the association.

Believe it or not planning has already begun for San Antonio 2019. It is going to be a fantastic conference in partnership with the American Glass Guild. This will be a great opportunity to see friends and meet colleagues that may not go to both conferences, make sure you don't miss this one.

Thank you again for your membership or for subscribing to the Stained Glass Quarterly, we think this is an exciting time to be a part of the stained glass community and this publication is a great resource to follow what is happening in our industry.

David Judson  
Judson Studios ■

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The Stained Glass Association of America (SGAA) is a non-profit national organization founded to promote the finest in stained, decorative, and architectural art glass. In addition to publishing *Stained Glass Quarterly*, it sponsors educational programming and public-awareness programs for the stained glass craft and the community-at-large. Statements and opinions expressed in *Stained Glass Quarterly* are not necessarily those of the Association. For more information, contact the Executive Administrator at 800-438-9581.

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Subscription rates: US-\$36 per year; Canada and Mexico-\$48 per year; Outside North America-\$59 per year (US currency only, International Postal Money Order). Address all subscription correspondence to *Stained Glass Quarterly*, Circulation Department, 255 Pratt Street, Buffalo, NY 14204, or call 800-438-9581. For change of address, please provide old address and new address, including zip codes. Allow six weeks for change to become effective.

**Getting together with friends old and new is always** refreshing and inspiring. I come away from each conference feeling enriched, having learned something new and always practical, something I can put into use in my everyday business. What stands out most from the Long Beach conference came during our early morning roundtable discussions. Across the board, our members' reactions to the changes in the *Stained Glass Quarterly* (SGQ) have been extremely positive, which is encouraging to the editorial committee and the work we have put into making these changes. Some of the suggestions from the publications roundtable were for articles geared toward the practical everyday business side of running a stained glass studio. People visiting our table asked for more articles on subjects that would help a studio owner who is just starting out. Some who spoke with me at the conference commented on how much they are enjoying reading Ralph Mills' articles on stained glass restorations, and the safety articles by Eric Suevel. The small things that seasoned studio people take for granted like "the simple how-to's," younger studios have a real thirst for. They want to learn this practical shop knowledge, and learn the correct way of "doing things right." This is what the SGAA is all about: sharing our collective knowledge with one another, we ask, we listen, and we learn. At our roundtable discussions we recruited, just by asking, more volunteers to work on this magazine. We now have additional proofreaders and contributors to make the SGQ even better.

People also enjoy seeing more quality photos of new work, the wide variety of articles, and a balance of secular and sacred, new and old. Some expressed a desire to see more articles about the process behind how something was produced and even a little bit about the artist's journey in glass. It's always interesting to read stories about how the artist struggled with a commission that presented seemingly

unsurmountable issues, hindrances, or boundaries, and how they found the solutions that led to the successful finished project. As an Editorial Committee we have wrestled with how to better organize and streamline the production of the *Stained Glass Quarterly*, even though we live in different regions of the country. We believe we have found a solution which began with this issue, by developing concise guidelines for those submitting articles and columns for publication. This new format will allow us to deliver a better SGQ more quickly.

**“Organizing is what you do  
before you do something, so  
that when you do it, it is not  
all mixed up.”**

— A. A. Milne

We hope you enjoy this issue and if you have any comments or suggestions, we always enjoy hearing from you.

Bryant J. Stanton,  
Chair of The Editorial Committee ■



## WE INVITE YOU TO JOIN THE SGAA!

To make membership in the SGAA more inviting and open to everyone, the membership of the Stained Glass Association of America has voted to reduce the number of membership levels and to clarify the descriptions, benefits, and requirements for each level.

For more detailed information about each membership level, visit us online at [www.stainedglass.org](http://www.stainedglass.org) or call us at **800-438-9581**.

## FROM THE STAINED GLASS SCHOOL

SM ANN THERESE KELLY, DIRECTOR



**This is my first letter since the “Experience Glass”** Conference in Long Beach in June. Experience Glass was an excellent conference not just for the camaraderie and networking; it was first and foremost educational and I don’t think a single soul left without something new to mull over in their mind.

### SGS Auction Results

The 2018 Stained Glass School Auction raised \$5,254.88 for the Scholarship Funds. This is due to all of the generous donations of our members and attendees. We had several donations from this year’s scholarship recipients that made a huge difference.

Of course, the scholarship auction would not be possible without the tireless efforts of those volunteers that graciously give their time to organize the event—leading up to the conference they organize and display all of the auction materials, then spend precious time and energy maintaining the auction and finish by checking everyone out expeditiously. So let me thank especially Rebecca Mills, Suzanna Stanton, and Mary Piercey. To Christie Wood who serves as my auction chair and this year gave an simultaneous auction a concerted effort, there is no thanks great enough.



Sister Kelly receiving the Distinguished Service Award from SGAA President David Judson at the 2018 SGAA Conference Awards Banquet.

To others not mentioned here, our sincere gratitude, that many may benefit by being granted scholarship money to attend classes and workshops in 2019 throughout the country. The Stained Glass School is pleased and excited to be working with the AGG education committee moving forward, preparing for the 2019 San Antonio Conference.

Education is the movement  
from darkness to light.

— Allan Bloom

I am confident that working together, we can raise record funds for both organizations scholarship funds. I encourage you all to donate goods and money toward this great cause.

### Stained Glass School Board of Trustees

The Stained Glass School requires a number of board members to maintain help in several areas to be viable to the SGAA. We are pleased to announce two new members to our board of trustees: Emily Carlson, owner of Solstice Stained Glass, an Accredited Professional Studio of the SGAA in Chicago, Illinois. She has been working with restoration, commissions, and installation of architectural stained glass since 1999 and chaired our 2016 conference in Evanston, Ill. She will be invaluable in advising the Stained Glass School. Emily is also an active member of the American Glass Guild. Hallie Richards-Monroe is the owner of Clearview Stained Glass Works in Pittsford, Vermont. An acclaimed teacher of stained glass painting and restoration, we know that she will be invaluable in advising us about partnering with classes and workshops going forward. Hallie is also an active member of the American Glass Guild. Hallie’s expertise in many areas of stained glass is highly welcome and needed in the Stained Glass School.

Thank you to our other board members for their continued work and guidance in the Stained Glass School. Christie Wood, who continues to advise, counsel, and formulate curriculum standards and guidelines. Jack Whitworth, our talented treasurer and past SGS Director. Celeste Parrendo, who advises and helps us find new classes. David Judson,

## FROM THE STAINED GLASS SCHOOL (CONTINUED)

President, and Kathy Barnard, immediate past President for advice and permission to move forward, always affirming our hard voluntary work. Megan McElf, our Executive Administrator, for always being there to assist in anything. Moreover, Jim Piercey, our past secretary. Thank you for all the hard work you've done for us, especially in the department of bylaws.

### Conference Classes & Workshops

As you will see in this issue, the classes at our 2018 "Experience Glass" conference were over the top. We had over 50 creative minds attending conference classes and workshops this year!

Image Making with Narcissus and Tim  
Painting with Indre McCraw  
Restoration 101 with Ralph Mills  
Lamination with Richard Lamothe  
Angel Gilding and Mirroring Demonstration

What a wonderful group of instructors who are all superstars in their field. Thank you for your dedication to

the SGAA and SGS. The scope of classes was outstanding and covered a great balance and variety of expertise in the craft of stained glass.

We are already hard at work planning classes and workshops for the 2019 Conference in San Antonio and I would love to hear from you, our members and readers, on what you would most like to learn. It can be so difficult to narrow down the focus for a single conference; let your voice be heard!

In closing, I want to note how nice it is when we come together to have the opportunity to thank our sponsors in person—Imagilux: \$1000 in dimmable, plug-in panels for light-boxes; Uroboros: several generous gifts, S.A. Bendheim (Robert Jayson): 3 crates of glass for future auctions, and Solstice Stained Glass: a generous cash donation. We also continue to be grateful to Reusche & Co., Fuse Masters Enamels, and Victoria Millard (in remembrance of Richard Millard). I realize that naming donors means I may be inadvertently leaving someone out, for this I apologize.

It is energizing and inspirational to come together at conference, of course, but I cannot wait to see how the impact of the classes in Long Beach manifests over the next year. Let us stay the course and look to our next conference in San Antonio: "Celebrate Stained Glass!" ■



THIS PAGE, CLOCKWISE FROM TOP LEFT:

Angel Gilding demonstration led by Alex Gomez, Image Making with Narcissus and Tim, Lamination with Rich Lamothe and Bohle.

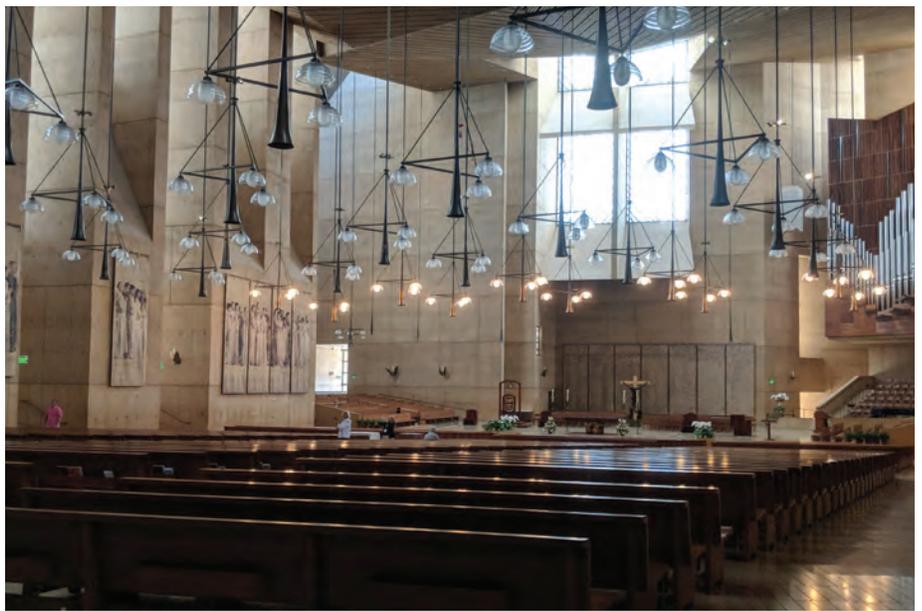
FACING PAGE, TOP:

Narcissus Quagliata and Tim Carey with class participants.

FACING PAGE, BOTTOM:

Restoration 101 with Ralph Mills.





# The 109th SGAA Conference is a Wrap

## The Long Beach Conference was an Electric, Luscious Experience in All Things Glass

*By SGAA Board Members & Staff*

New registrations for the 109th Annual Stained Glass Association of America Conference in Long Beach, California came rolling in all the way up to and during the opening talks of the conference. In the end, there were 126 total participants in this year's conference which included 34 first time attendees!

On Friday night, June 15, it felt like half the conference was already underway as over 40 people checked in early for classes and found each other in restaurants and bars in and around the hotel. Vans headed out to fight infamous L.A. traffic at 8 a.m. sharp Saturday morning. It was the first of many times that we would hear Megan McElfresh chime out: "To be early is to be on time; to be on time is to be late; to be late is to be left behind!" When competing with LA traffic, we didn't have room for falling behind schedule. But the excitement to study at Judson Studios was positively electric, and no one was late for the vans either morning.



Thank you SO much for the scholarship to Ralph Mills' Restoration class and the Conference! I am so inspired!!! I never thought I would have any use for any of this glass laminating or fusing because "I do traditional work." I now can't wait to take glass laminating, painting, fusing, and plating classes! I have so many new ideas and an awakened enthusiasm for the glass arts!

I am sitting here looking at my name badge smiling ear to ear. It was so nice to meet everyone and make what I hope are lifetime connections. What an amazing group of glass artists! I felt very honored to attend the conference and class.

Learning about how to use Hextal and how to wire-tie properly in Ralph's class gave me the confidence to be able to approach a restoration job properly! I read and research things but the interactive class was invaluable!

Thanks again!

Laura Evans-Mills

Sea of Glass, Ventura, CA

Classes are a conference highlight for many and this year was no different. This year Tim Carey and Narcissus Quagliata taught Painting with Light, a course on combining painting and fusing techniques, to a sold-out group of 17. Indre McCraw brought confidence and freedom to traditional glass painting, and Ralph Mills brought the same to stained glass restoration. Rich Lamothe expanded the standard one-day offering in lamination to one-and-a-half days, and as a result his 11 students created pieces much more in depth than what we've seen in the past. It's a change we're hoping to keep. We also had a special demonstration on angel gilding by Alexandra Gomez. We hope to offer many more such demonstrations in the future and enjoy hearing from attendees about the value provided in the conference and workshops. What was very notable this year was how attendees, together for a complete two days, learned not only from their own classes but also

picked up inspiration from the rest of the opportunities happening around them.

Monday morning began with a roundtable session to break the ice and get the caffeine flowing. Megan kept us moving, as in everything she would do that day, already warning us not to be late for the afternoon buses.

All of the conference speakers were FANTASTIC, offering great content, beautiful photos, and all presented with unabashed humor, interest, and authority. Judith Schaechter kicked off the lectures with a big belly laugh and set the tone for the conference with her outstanding one-of-a-kind glass panels in her talk “Nothing Personal.” There was something for everyone to learn from her openness and truth.

Bullseye Glass Director of Research and Education, “retro-fashionable” Ted Sawyer, the go-to expert at Bullseye for everything kiln related (just ask Ted!), spoke on techniques in kiln formed glass in his talk “How Did They Do That?” Even as many of us work as individual artists, you see what can be accomplished when there’s a superb team of problem-solvers just a phone call away. Ted’s talk was great to set the stage for our afternoon adventure out to the new Bullseye Resource Center LA.

To round out the first day, it was a thrill to have Andrew Moor, artist and author from London, UK, as this year’s Special Guest and to hear him speak on “The Supreme Art” we are so lucky to practice. His knowledge is artistic, technical,

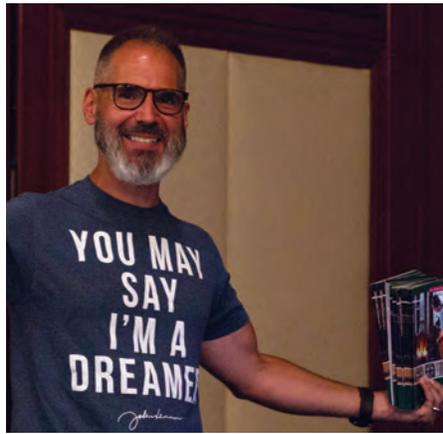
and academic so he was able to bridge architectural and gallery possibilities.

Megan wasn’t joking: a few people did have to run to catch the bus as it peeled out of the parking lot, very much on time. The drive across town from Long Beach to Pasadena was well worth it. Instead of staying inside the hotel Monday afternoon, we were all treated to an exclusive tour of the Gamble House, where the first evening’s festivities kicked off with a private showing and reception in the garden before



#### First-Time Conference Attendees

Left to right: De Carter Ray, Andrea Simpson, Pamela McCleave, Mary White, Ashley Moore, Alexandra Gomez, Tomye Madison, Andrea Guzzetta, Richard Jarrett, Lisa Maywood, Craig Bradley, Veece Bullock, Lindsay Parrott, Matthew Day Perez, Chenoa Cameron-Lewis, John Coates, Magdalena Marciniak, William Preston, Gayle Holdman, Reed Bradley, Melissa Valentin, Susanna Conaway.



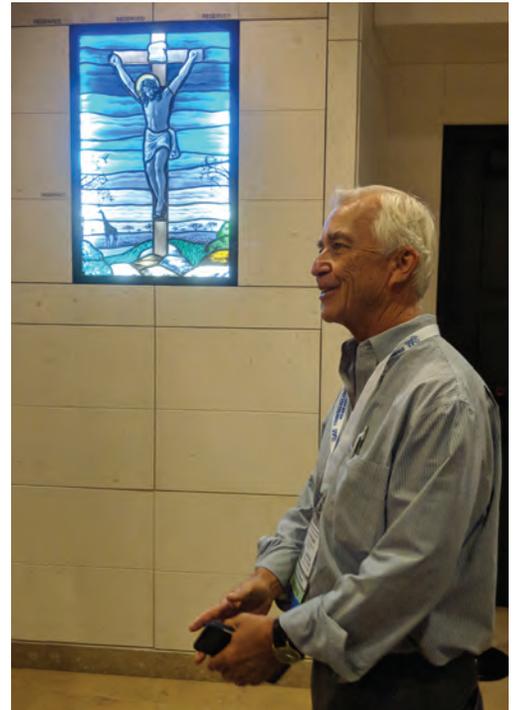
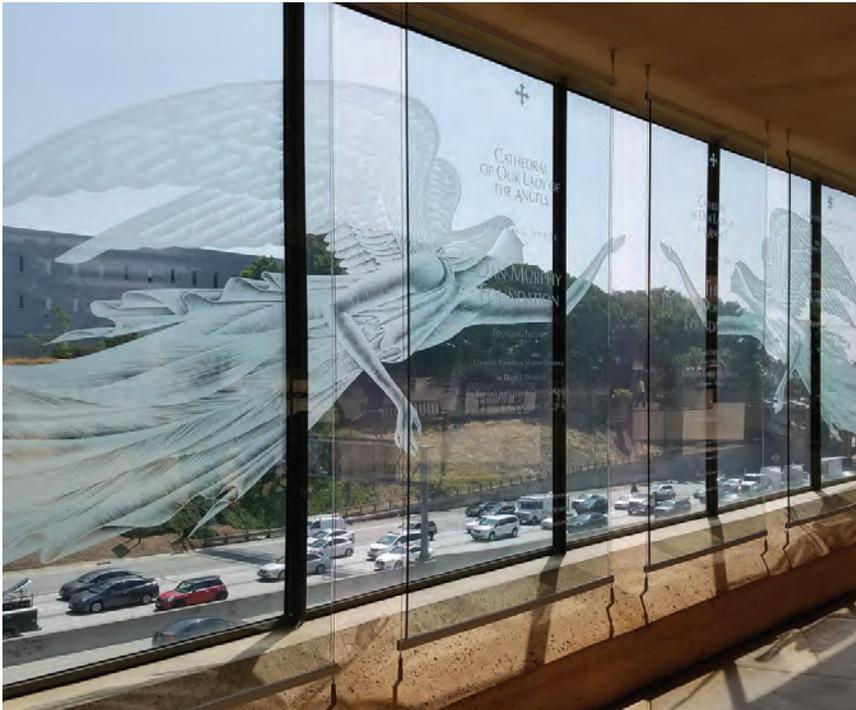
## CONFERENCE PRESENTERS

TOP ROW, LEFT TO RIGHT:  
Keynote Speaker Lindsay Parrott,  
Ken Leap, Ted Sawyer

SECOND ROW, LEFT TO RIGHT:  
Andrew Moor, Elizabeth Devereaux,  
Matthew Day Perez

THIRD ROW, LEFT TO RIGHT:  
Lesley Elwood, Gordon Huether,  
Ariana Makau

BOTTOM ROW, LEFT TO RIGHT:  
David Ruth, Judith Schaechter



CLOCKWISE FROM TOP LEFT:  
Detail of Meyer of Munich window at the Cathedral of Our Lady of the Angels (COLA), Bryant Stanton in the COLA crypt observing the Meyer windows, attendees gathering in front of the Gamble House for Monday's early evening tour, Paul Pickel highlighting the details of his studio's recent window in the crypt of COLA, detail of the donor wall and hand-carved angels by Judson Studios in COLA's plaza.

heading to the new Judson Studios for dinner *al fresco*. The Bullseye Resource center is adjacent to the new Judson Studios space, and everything was open for exploration. Stacey Lynn Smith was giving demos in the Bullseye education area of doing powder printing, a method of screen printing with Bullseye powders, and class projects from the weekend were available for everyone to view at the Judson Studios. Apparently, there were enough libations to keep the party going until 9 p.m., but that much inspiration in one day was near-to-overwhelming, and the party wrapped up early due to general widespread exhaustion!

Attendees came trickling in Tuesday morning, many still looking a bit dazed from Day 1 (or 4 for some of us). An unbelievable six presentations were scheduled for Day 2: Elizabeth Devereaux shared her inspirations and the 50-year spiritual sojourn behind her liturgical stained glass commissions.

The clarion cry of “Be Safe. Have Fun. Do Excellent Work.” of Ariana Makau managed to make lead and safety practices fun and enjoyable as well as attainable in studio practice.

David Ruth took us on a journey which began in the '70s with his pioneering experiments with fused and cast glass to his recent sculptural works of “architectural cast glass geology.” Ruth has been making monumental, cast-glass sculptures for over 30 years and the architectural journey of much of his work was fascinating to learn about. His work has taken him all over the world, even to Antarctica.

Lesley Elwood discussed how artists can work towards getting their work into public art collections, negotiating through the challenges, and finding solutions.

Mathew Day Perez, who was featured in the Spring 2018 *SGQ*, shared with us a survey of glass and mirror production and its relationship to his work. We spend so much time looking AT glass in our field, in the work that we do and he reminded us to also look THROUGH the glass.

Gordon Huether inspired us to go beyond stained glass by sharing with us his public and private art commissions that included not only glass but other media in sculptures and large-scale architectural projects with an overriding theme: just go for it!

Wissmach Glass Company sponsored our reception at the Hotel Terrace on Tuesday night, and S.A. Bendheim generously sponsored the Awards Banquet. Lindsay R. Parrott, the Executive Director and Curator of The Neustadt Collection of Tiffany Glass, rounded out our conference speakers that evening. Parrott took us on a journey through Tiffany’s innovative but often overlooked mosaics, which challenged us all to rethink Tiffany’s mosaics. Her enthusiasm and passion for the materials and the people and the history



SGAA Past Presidents (in attendance), left to right: Jack Whitworth III, Andrew Young, David Judson, Kathy Barnard, Paul Pickel, Gary Helf.

that went into Tiffany’s work made us appreciate anew what it means to “stand on the shoulders of giants.”

We extend our gratitude to all our sponsors for their support of our conference speakers: The Stained Glass School, Cascade Metals, Verrerie de Saint-Just, DHD Metals, Inc.; Franklin Art Glass Studios Inc., Angel Gilding, and Bullseye Glass Co. We also must thank Amerway, Northwest Art Glass, J. Sussman Inc., ModernLitho, ImagiLux, and Bohle.

The Awards Reception concluded with the awards and recognition. First, we took a moment to recognize Affiliate Members Saara Gallin, who this year celebrates 20 years with the Association, and Mary Ann Celinder of Celinder’s Glass Design, who this year marks 25 years with the Association, both of whom were in attendance. Several Accredited Studios had reached benchmark anniversaries with the Association and we recognized Adrian English, Glass Heritage; Bryant Stanton, Stanton Studios; and Kristine Nordmeyer, IHS Studios; for their 10 years as Accredited Members. Joseph Beyer, Beyer Studio; and James T. Piercey, J. Piercey Studios; celebrate 25 years as Accredited Studios this year and it was a delight to be able to hand them their 25-year pins in person.

Finally, it was with great pleasure that the association was able to recognize volunteers that have gone above and beyond recently to make the goals of the Association a reality. The Distinguished Service Award is awarded to a member or employee of the Association who has provided a valuable service through a single project or by continuously dedicated service in various roles. David Judson gave the Distinguished Service Award this year to Sister Kelly who has resolutely continued to guide the Stained Glass School into a new chapter in what is “often a thankless, overlooked service to our Association.”

The President's Award recipient is chosen solely at the discretion of the current President and may or may not be given every year. David Judson gave it this year to Bryant Stanton who has been tireless in his efforts with the Stained Glass Quarterly. There is immense pride in our publication and the effort to deliver the magazine requires an enormous amount of dedication and persistence. The grind to bring new life to the Quarterly has been gaining steam under Bryant's leadership and his continuing generosity in his role as Editor is much appreciated by the entire Association and all of the Quarterly's readers.

One Lifetime Achievement Award is offered annually, but not necessarily awarded each year. To receive the award, the recipient will have been involved in stained glass for a minimum of 25 years and will have provided a significant service to the art and craft of stained glass. Andrew Moor, Artist and Author from London, UK, was this year's Special Guest at the 109th Annual Stained Glass of Association Summer Conference. It was our sincere pleasure to present him with the "Lifetime Achievement Award" this year, which we had managed to keep a complete surprise from everyone, especially Mr. Moor! Mr. Moor has been a central figure in the Architectural Glass world for nearly thirty years and brings a wealth of knowledge to the field both in his studio practice as well as through his teachings and publications.

And so another conference concluded with a few final remarks from our fearless President. David Judson expressed his deep gratitude one more time which the entire conference returned with a rousing standing ovation for a job well done on Conference 2018.

But wait—there was one more day! The post conference tour of notable L.A. sites began with the USC Caruso Catholic Center, with soaring traditional windows designed and crafted by Judson Studios. We had fun finding the baseball one donor requested to have in the window and 'meeting' the figure models (many family members, studio employees, and donors). The next stop was the massive Cathedral of Our Lady of Angels where the Meyer windows had been restored and installed in the mausoleum under the cathedral in a beautiful example of reuse in a non-traditional setting. After a quick stop for lunch at the bustling Grand Central Market downtown, we all headed to the Hollywood Hills for the final stop at Frank Lloyd Wright's Hollyhock House. Barnsdall Park (the grounds of the Hollyhock House) was opened specially for the SGAA. Plus they allowed photos of the interior as well as access to the normally closed 2nd floor. We all piled back onto the buses for the trip back to the hotel. FYI: LA traffic is terrible.

Attendees, board members, and staff alike all left exhausted but completely inspired. There was a positivity and enthusiasm for the future that was contagious. Until next time, colleagues, fellows and friends: we, your grateful Association cannot thank our speakers, our sponsors, our attendees, or our readers enough. Your teaching, your sharing, your gracious giving of heart and spirit and kindness lifts up the work of all of us. May your year forward be LUSCIOUS—and may our community continue to grow! ■



Attendees give David Judson, SGAA president and host, a standing ovation at the end of the conference.



# We are thrilled to announce the SGAA Board of Directors for the 2018-19 year

President	David Judson	Judson Studios	Los Angeles, CA
1st Vice President	Bryant J. Stanton	Stanton Studios	Waco, TX
2nd Vice President	Ralph Mills	Pittsburgh Stained Glass	Pittsburgh, PA
Financial Secretary	Kristine Nordmeyer	IHS Studios, Inc.	Fredericksburg, TX
Treasurer	Ed Gilbertson	Gilbertson's Stained Glass Studio	Lake Geneva, WI
Recording Secretary	James Piercey	J. Piercey Studios, Inc.	Orlando, FL
School Director	Sr. Ann Therese Kelly	Illumination Stained Glass Studio	Buffalo, NY
Development Director	Andrea Reid	Franklin Art Glass	Columbus, OH
Directors	Kathy Barnard	Kathy Barnard Studio	Kansas City, MO
	Courtney Alvarez	Conrad Schmitt Studios	New Berlin, WI
	Tom Holdman	Holdman Studios	Lehi, UT
	Eric Suevel	Suevel Studios	Arlington Heights, IL
	Ron Weaver	Jacksonville Art Glass	Jacksonville, IL
	Ariana Makau	Nzilani Glass Conservation	San Diego, CA



## New SGAA Board of Directors for the year 2018-2019

(L to R): Ed Gilbertson, Courtney Alvarez, Kathy Barnard, Jim Piercey, Sr. Ann Therese Kelly, Bryant Stanton, David Judson, Eric Suevel, Ariana Makau, Ron Weaver, Ralph Mills, Tom Holdman, Kristine Nordmeyer.



# ANDREW MOOR

**A**ndrew Moor, an artist and author from London, UK, was this year's Special Guest at the 109th Annual Stained Glass of Association Summer Conference. It was our sincere pleasure to present him with the Lifetime Achievement Award this year, which we had managed to keep a complete surprise from everyone, especially Mr. Moor! Each year one Lifetime Achievement Award is offered, but not necessarily awarded. To receive the award, the recipient will have been involved in stained glass for a minimum of 25 years and will have provided a significant service to the art and craft of stained glass.

Mr. Moor's contributions in the Architectural Glass world are significant both technically and academically, and on either front alone would have justified earning the award. It was an honor to spend time with such an inspirational member of our international community.

Andrew Moor works both as a freelance artist and facilitates other artists in realizing their ideas in glass. Founded in 1984, his company Andrew Moor Associates became an international force within just one year. His

'technical toolbox' shows a mastery of both traditional methods as well as cutting edge technology with his projects incorporating everything from stained glass to digital printing, lamination to enameling, using antique glass, enamels, resins and everything in between.

In his presentation to our conference this year, Mr. Moor projected an incredibly positive outlook on the future of stained glass. He pointed out how more and more of our practitioners are straddling architectural and gallery art, and what a great development this is for the community as a whole. His work is a striking example of our responsibility to keep up with the ever evolving technology—which may

**Departures**, Hong Kong Airport, 2016. Design by Graham Jones.

Hong Kong Airport now has two large-scale architectural glass artworks installed in the Arrivals and Departures areas of the new Midfield Concourse. The Departures feature is all blues and pinks, a full 40 meters long, with two escalators riding upwards towards the center walkway where you can actually stand in front of the glass. Some statistics: Arrivals area (see next page): 202m<sup>2</sup>, Departures area: 305m<sup>2</sup>, glass panels: 114, weight: 280kg, thickness: 21mm.



appear to threaten our livelihood—but could be creating enormous opportunities.

Part of Mr. Moor's authority on what can be achieved in glass stems, of course, from his many meticulously researched publications on the subject. It is a lifetime achievement in and of itself to have sold over 30,000 books about stained glass! In his three critically acclaimed books on glass art, Andrew Moor helps unpack for readers what glass art can be, who makes it, and how it can play a significant role in buildings and public spaces.

Andrew's intimate knowledge of the stained glass world began with his first book, documenting the increasingly important work of the glass artists of the 1980s and 1990s. This period was under-recognized for its achievements in the world of architectural glass. Andrew's in-depth survey of this overlooked genre helped cement the future development of stained glass in an increasingly secular market. The identification of the artistic and technical accomplishments of the medium has led to its greater acceptance and viability in the contemporary architectural realm. ■



David Judson (right) presents the SGAA's Lifetime Achievement Award to Andrew Moor.

# SAN ANTONIO 2019

## 110<sup>TH</sup> ANNUAL SUMMER CONFERENCE

### "Celebrate Stained Glass!"

**May 30 - June 6, 2019**

Wyndham Riverwalk, San Antonio, TX  
Joint Conference hosted by both AGG & SGAA



**The Stained Glass Association of America (SGAA) and The American Glass Guild (AGG)** take great pride in announcing a joint 2019 conference. The conference will take place at the Wyndham in beautiful San Antonio, Texas May 30 - June 6, 2019.

Both organizations will be working together to bring their memberships an incredible conference. This conference will prove to be one of high energy, great speakers and much camaraderie. The conference hotel is located directly on the famous San Antonio River Walk; a cypress covered walkway through the center of town with arched bridges and beautiful landscape and lined with cafés, hotels and shops.

#### **Learn**

Both organizations are firmly grounded in providing high quality education to their membership. A committee, made up of representatives from both organizations, is already lining up incredible speakers, workshops and demonstrations

#### **Network**

Attendees should also expect to expand their network by meeting new peers from all over the United States and the world. They will also discover how many people are actually members of both organizations!

#### **Share**

It's great to attend a conference, but if you really want to increase the benefits, get involved. If you feel you have something to share or just want to help - this is your year. Contact your organization representative today to get involved.

#### **Enjoy**

But most of all it is a time to relax and share the love of this truly historic and magnificent art of stained glass that we all share. Whether your focus at the conference is workshops or sightseeing, many activities are being planned around San Antonio to provide opportunities to get to know one another and allow participants to go home inspired.

Watch for updates and registration on both the SGAA and AGG's websites.

With excitement,

David Judson, SGAA President & Tony Glander, AGG President

Have more questions or comments? Would you like to get involved? Do you have an idea for a demo or presentation? Contact the SGAA Office at 816-737-2090 or [headquarters@sgaonline.com](mailto:headquarters@sgaonline.com) or reach out to the AGG Committee at 301-460-6404 or [conference@americanglassguild.org](mailto:conference@americanglassguild.org) - See you in Texas!



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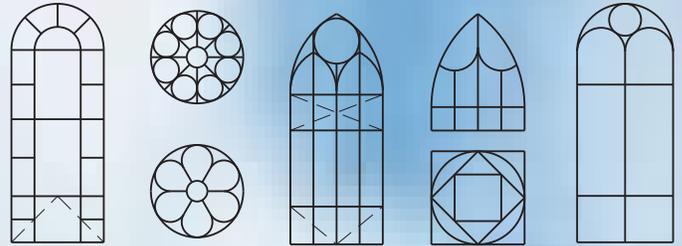
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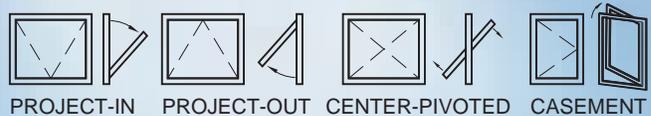
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