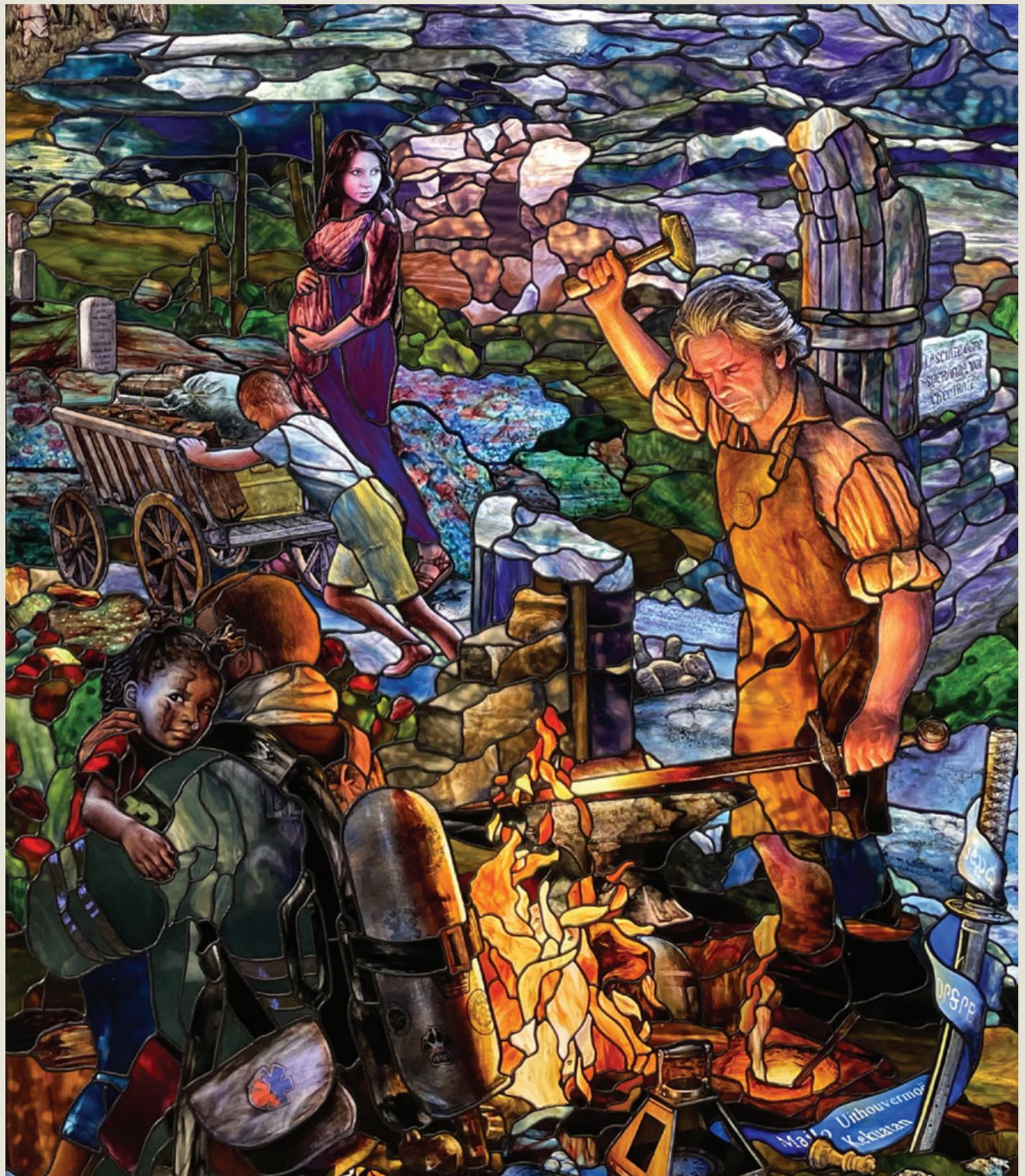


STAINED GLASS

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Holy Toledo!

Conference in the Glass City for IYoG 2022

By Megan McElfresh

When it was first announced that we would have an in-person conference in Summer of 2022, there was a flood of excitement. As 2022 is the International Year of Glass, we couldn't think of a better place to be than Toledo, Ohio, the "Glass City."

Toledo has been known as the "Glass Capital of the World" since the late 1880s due to its long and fascinating history of glass manufacturing that attracted companies like Libbey Glass, Edward Ford Plate Glass Company, Owens-Corning, Pilkington Group, and others. Whether it was plate glass, car windshields, or bottles, you can bet it was happening in Toledo.

In 1962, a group of artists and technologists led by Harvey Littleton assembled at the Toledo Museum of Art to figure out how to extend glass working from the factory to the individual artist. The result was the studio glass movement in the US. As this movement

propagated, it created an American industry that utilized glass as a medium to convey ideas, enhance public spaces, and spark the curiosity and interest of people—both young and old.

In recent years, downtown Toledo has been enjoying a resurgence, building on its unique resources and reputation as the "Glass City" and capitalizing on the connections between art and industry, science and craft that can naturally exist throughout the community there. Because we were in Toledo, for the first time in the SGAA's Conference history, we were able to work with companies like Pilkington and O-I to support our conference. On Tuesday, while some were in workshops and the Vendor Marketplace was getting underway, Pilkington welcomed attendees from the SGAA & SAMA Conference into the factory for tours of the plate glass float line.

In the Fall of 2021, it still felt reckless and irrational to try to plan a conference. The uncertainty of our times and often rapid changes and shifts in tourism are still very much happening today, well after the conference has come and gone, and it seems likely that we will continue to deal with challenges in this regard for years to come.

The benefit to planning a conference in a small city like Toledo, is that they are small enough to care deeply about our experience as a community. Time and time again, challenges that we faced with transportation,

Detail of Seven Pillars of Humanity installation in Toledo, OH.
Photo: Megan McElfresh

locations, and vendors were resolved in tandem with the community of Toledo. Kyle Sword of Pilkington/NSG served in many ways as a local host and ambassador to our team here at SGAA. Sword never stopped helping us make new connections and dig deeper to find a solution to any challenge leading up to and during the conference itself.

CONFLUENCE: the 2022 Annual Conference of SGAA & SAMA in Toledo aimed to restart the creative engines of our community and to explore how we can work together to achieve our goals, better serve the industry, and empower all makers in their endeavors to create amazing spaces. Nearly 225 attendees arrived in Toledo from all over the country and beyond to do exactly that. Eleven workshops took place over the first two days of the conference at three separate locations. At the Renaissance hotel, our Vendor Marketplace and Showcase was a celebration of the amazing resilience of our manufacturers, suppliers, and sponsors from every corner of our industry. Our conference this year had a total of 35 Sponsors and nearly all of them were present in the Vendor Showcase.



Our Vendor Marketplace was open to the public and overflowing with sponsors, vendors, and manufacturers. In the foreground, Karl Unnasch and his son watch a video at the Kokomo display while in the background, David Bleckman has a discussion with Kokomo owner Jeff Shaw. Photo: Kyle J. Mickelson

The relationships we built over this last year in Toledo are going to stick with us in years to come. Moving forward into the future, community and collaboration is going to be key to continuing to renew our organization. Those relationships will be vital as we all continue to come back together at future conferences, workshops, and symposiums as they continue to evolve to fit into our community’s “new normal.”

Since the SGAA’s inception in 1903, there have been remarkable times in our history when we have worked together as a community to affect real change, both for the industry and for the artform. The constant that has kept us glued together all this time is community. David Judson’s last “State of the Association Report” on the following pages couldn’t do a better job of summarizing what is possible when we work together even over the years we are kept physically apart.

It was an emotional but exciting moment during our Awards Reception for him to pass the baton on to Bryant Stanton of Waco, Texas. Stanton is committed to making sure the SGAA is sustainable and able to thrive as it moves into the future and will help the SGAA find new ways to evolve over the coming years. Libby Hintz, the President of SAMA and also a new SGAA board member, had a totally fresh perspective on the conference and we look forward to building a strong relationship with SAMA in the years to come. We can both help each other face the challenges of the years ahead. ■

Top Left: The American Art Glass Manufacturers were in attendance in force at the conference. Left to Right: Jeff Shaw, Kokomo Opalescent Glass Co.; Jim Jones, Bullseye Glass Co.; Vince Moiso, Oceanside Glass & Tile; Jason Wilburn and Annabelle Javier, Paul Wissmach Opalescent Glass Co; and Tristan and Leanne Triggs of Youghiougheny Opalescent Glass Co. Photo: Vince Moiso

Top Right: The Conference Planning and Management Team! Left to Right: Helen Shandraw, Megan McElfresh, Dawnmarie Zimmerman, and Victoria Godfrey. Photo: Kyle J. Mickelson

Bottom: All the SGQs that have been published since we were last able to be together as a community. Photo: SGAA HQ



State of the Association— A Final Report from David Judson

When I last reported on the State of the Association in San Antonio in 2019, I shared some aggressive goals the board hoped to achieve, and how we were rebuilding the very Foundation of this organization. I meant that both literally in regards to the logistical operations of our Association as well as literally, in the sense of our 501(c)3 organization. After a long three years physically apart from one another, it was truly exciting to give my last “State of the Association” at our conference in Toledo and to have so much good news to share about the formation of our new SGAA Foundation, on the health of our scholarship programs, and on so much of the progress made by the board and by our staff.

In 2019, I talked about what I refer to as our four pillars: SGQ, Sourcebook, Conference, and Membership. Well, if there’s one thing we learned the last few years, it was that there is growth, or there is decay, but there is no such thing as stasis. We have continued to invest in the evolution of each of these crucial pillars that give our organization purpose and vision.

I am happy to report that we finished 2021 strong. We are experiencing membership growth, Sourcebook renewals are going well, production issues with the SGQ are finally easing up, and we are finally about to come together in person at conference again! We know how fortunate we are to have experienced growth, and financial stability during the pandemic. We have a flexible, devoted office staff and a loyal, steady board to thank for that.

There are still obstacles to tackle but overall, I am proud of the SGAA’s accomplishments since we were together last. The office has moved to Trinity Episcopal Church and has hired staff (Operations Manager—Victoria Godfrey, Communication Manager—Helen Shandraw). Even though the SGQ is still behind schedule, we are getting overall positive feedback and our subscriptions

are growing, and we look forward to continuing to push ourselves in the coming years to continue its growth and reach.

And obviously, working with SAMA on the Annual Conference has been an exciting process. And we look forward to building on this relationship in the future. We can accomplish so much more working together than we can apart.

Membership is the heart of this organization, and is intrinsically tied to the other pillars. The Stained Glass Quarterly is our voice, the Conference is our place to come together and have meaningful discussions that raise the standard for all of us. And the Sourcebook and website is our outreach—driving awareness and sharing knowledge with the public. In 2021, we welcomed 171 new Affiliate members and 177 new subscribers. For reference, we excitedly welcomed 75 new affiliate members in 2019. Our website traffic has increased exponentially in the last three years. The Sourcebook and its resources, now online, reaches thousands of viewers every month, versus several hundred every year.

On behalf of my long-serving, incredibly steadfast board, it has been an honor and a pleasure to serve this Association as President. I am excited to pass the torch, and I am excited to see what this organization continues to accomplish on behalf of all of us in the years ahead.



David Judson
Immediate Past President of the SGAA
Raleigh, NC Summer 2017 Conference—Toledo, OH
Summer 2022 Conference
August 1, 2017–June 30, 2022 ■



WE WELCOME OUR NEW BOARD OF DIRECTORS AND OFFICERS

- President is Bryant J. Stanton
- 1st Vice President is Ralph Mills
- 2nd Vice President is Ariana Makau
- Treasurer is Josephine A. Geiger
- Recording Secretary is James Piercey

BOARD OF DIRECTORS

- | | |
|------------------|-----------------|
| David Bleckman | Libby Hintz |
| Andrea Denning | Tyler Kimball |
| Theodore Ellison | Courtney Nelson |

Left to Right/Top to Bottom: The final awards bestowed by outgoing President David Judson were two President's Awards. Here, James Piercey was recognized for outstanding service to the organization; David Judson removes the Presidential Collar to pass it on to newly elected President Bryant J. Stanton. The felt bag which holds the collar also contains the business card of each past president; Immediate Past President David Judson and Newly Elected President Bryant J. Stanton. David is holding a special award made for him by incoming President Bryant J. Stanton; At the conference in Toledo, Ohio on June 30, 2022, SGAA new board members from left to right: Jim Piercey, Bryant J. Stanton, Ariana Makau, Libby Hintz, and Ralph Mills; Past SGAA presidents left to right: Immediate Past President David Judson, 2017-2022; Jerome Durr, 2011-2012; Kathy Barnard, 2015-2016; Gary Helf, 1995-1996; and Kirk Weaver, 1997-1998. Photos: Kyle J. Mickelson

Holy Toledo!—A Conference Experience

By *Libby Hintz*



The Board Members of SGAA + SAMA took a tour of the Libbey House in between long days of meetings preceding the joint conference in Toledo. Left to Right/Top to Bottom (starting in the fourth row): Maria Sheets, Jake Emery, Jim Piercey, Ralph Mills; (third row) Eileen Palmer, Bryant J. Stanton, Kathy Barnard, David Judson, Ed Gilberton, Kim Kelly, Bill Kelly; (second row) Julie Dilling, Libby Hintz, Suzanne Stanton, Rebecca Mills, Jenny Perry; (first row) Ariana Makau, Courtney Nelson, Jacki Gran, Shug Jones. Photo: Kyle J. Mickelson

Holy Toledo! What a rollercoaster ride we went through in Toledo! It's taken me a few days to process all the information received and experiences we had. We arrived in Toledo on Sunday and the SAMA and SGAA boards met separately Monday morning (6/27) and then joined together for lunch where we introduced ourselves with basic biographical information and the first stained glass or mosaic we ever made. We traveled together to the Libbey House in Toledo, the historic home of Mr. and Mrs. Libbey who were the founders of the Libbey Glass Factory. The SGAA board members immediately gravitated to the aging and beautiful stained glass windows in the home and began to talk amongst themselves about why they were failing and how they could be fixed. It was fascinating to listen and learn. We came back to the

hotel and were hosted by the International Year of Glass committee and reveled in viewing the seven stained glass windows made by Tom Holdman, Board member of SGAA and the vision he nurtured and created—Pillars of Humanity. Tuesday, SGAA and SAMA members began to arrive at *Confluence Toledo 2022*, the joint conference for members of both organizations.

Workshops were held on Tuesday and Wednesday and the Vendor Marketplace began to load in. Wednesday morning roundtable discussions were held with 60 people attending sharing their thoughts about an SGAA and SAMA partnership, what is wanted in a conference and future collaborations. Members of each group continued to learn about each other and realized we had so much in common with our processes, designs,

WORKSHOPS



Top to Bottom: A close up of student work in the “Mosaicking Real Fast (before Flippin’ Unglued)” workshop with Solly Sollinger; The “Bringing Perspective into your Mosaics” workshop by Darcel Deneau; Indre McCraw of Judson Studios led a workshop at the Toledo Museum of “Art in Glass Painting: Critters and Creatures;” Hallie Monroe teaching an Introduction to Glass Painting workshop at the Toledo Museum of Art. Photos: Kyle J. Mickelson

VENDOR MARKETPLACE



Left to Right: Meggy Wilm of Colorado Glassworks and Steve Shupper of Glass Accessories International: Toyo Supercutters speak to attendees at the Toyo Display in the Vendor Marketplace; Tyler Kimball and Alison Siegel of Monarch Glass Studio in Kansas City speaking to Jules Mominee of Mominee Studios in the Vendor Marketplace. Photos: Kyle J. Mickelson

SPEAKERS



Top to Bottom: "Arts Momentum in Toledo: A Presentation" by Marc D. Folk; "The Science of Light in Glass" presented by Scott Cooper; Jenna Kurtz and Ariana Makau presenting "Studio Safety at Any Size;" "On Being a Practical Utopian" presented by Karl Unnasch; Kate Kerrigan presenting "Piecing Us Together: Connecting Through Art in Challenging Times;" Panel from Left to Right: Laura Rendlen, John Sollinger, Yulia Hanansen, and Dawnmarie Zimmerman on " Meaning in the Making: Why Mosaicists Choose to Mosaic." Photos: Kyle J. Mickelson

and experiences. Wednesday evening we were able to watch the documentary *Holy Frit* (holyfrit.com). The story followed the experiences of the Judson Studio with David Judson and the artists Tim Carey and Narcissus Quagliata as they figured out how to make the largest fused stained glass window in the world for the Church of the Resurrection in Kansas City (bit.ly/ResurrectionWindow). More about that in a bit.

Thursday at the conference found us listening to presentations about glass and mosaics and again, watching SGAA and SAMA members realize we have so much to learn from each other. An awards ceremony was held and we watched the traditional passing of the mantle (it's an actual mantle that looks like a big chunky necklace) from the outgoing president to the incoming president as well as recognizing members who had been with the organization from 15 to 40 years which was very humbling to watch and be a part of. We had the art salon and YES, it got lively and the SGAA members loved it! I think there will be way more people participating next year in this event.

Back to *Holy Frit*, my take away from the film was Judson Studios had a vision and while they REALLY DID NOT know how they were going to create the end result, they kept plugging away—the creative process was hard, at times scary financially, the interactions between the artists were supportive, contentious and encouraging—but they kept their eye on the deadlines and kept working day and night to get it done and in the end it was so worth the energy and effort. I woke up Thursday morning and gathered our SAMA board and said to them I'd like to say we are all in. We have come too far to give up on our organization. My personal reason for agreeing to navigate this process was to leave a place for future mosaic artists to find a community to learn from and be inspired by. SGAA wants our membership and our energy and the programs we have created. We do several things really well that SGAA has admittedly struggled with: conference, education, creative process inspirations, and exhibitions. SGAA does several things well. They network well within the

stained glass community and have strong partnerships between vendors, supporters, museums and insurance companies. They also have a quarterly publication that has been *continuously published for 116 years*. I learned that all issues are stored in the National Archives and are printed on archival paper. SGAA is an aging organization (as are we) and need and want new blood and young people to join and learn from their older members and teach them a few things along the way as well (think social media and experimenting with new processes and designs). I met several young people who are chomping at the bit to make their place and share what they know with everyone. Each generation can learn from the other. Each organization can learn from the other. It was a beautiful thing to behold Thursday evening when we said we'd like to keep going ahead with the merger. I wish you all could have been there to feel the love.

The other thing SGAA does well is their Accredited Professional Member program. In a previous letter I mentioned that we are in the process of creating a committee to discuss and decide how we could create qualifications to allow mosaic artists to become Accredited Mosaic Members. SGAA's accreditation comes from the position that if you hire an SGAA member, you will get the best of what they have to offer. Some can be direct competitors with each other for jobs but they hold each other accountable to make sure they are doing good, reliable work. After spending time with SGAA members and speaking with them, I understand better why SGAA was formed and what is important to keep. Remember I had said that they are a 501(c)6 that was created to help their members get business. It's a big deal to be an Accredited Professional Member of SGAA, it takes work and perseverance to become one. I want to create an Accredited Professional *Mosaic* Member. This membership level is being created within this merger as an *option* for mosaic artists who want to have a studio or workshop and be accredited within the mosaic community to assure the public the studio or workshop has been peer-reviewed and found to be in compliance with all safety and quality standards set

forth by the organization. And while I'm not sure there will be many SAMA members who will need or want to become an Accredited Mosaic Member, *I think this process will be beneficial to create within the organization for the next generation of mosaicists.* Over the years SAMA members have asked for something like this.

Now you may be asking what about the members who are in the professional and individual levels of SAMA? Where do they fit in? Regarding Professional level membership, SAMA's professional level works differently than SGAA's level, SAMA's members self-appoint as a professional member. SGAA Professional member is juried in after following guidelines and being voted in as a Professional member. SGAA and SAMA are still in discussions as to how to define the professional *mosaic* artist. This is going to be a process that will be undertaken together with SGAA and SAMA members.

The equivalent of a SAMA Individual Member is called an Affiliate Member in SGAA. The total number of Individual members of SAMA and total number of Affiliate members of SGAA make up the bulk of both organizations. SAMA has strived to provide quality education and programs for the makers and enthusiasts of our community. In my opinion, the Individual and Affiliate members are the most important to both organizations. Without you

making your art, where would our vendors be? Who would the teachers be teaching to? Who would be learning to get better at their art and aspire to teach and create a studio or workshop and pass along the knowledge to the next generation?

During the conference at the SGAA general member meeting the members voted to undergo a major revision of their bylaws over the next year. One of the changes to the by-laws already voted on is to hold any future conferences in months other than June or July. I was also elected to their board as a Director. The SAMA board will become the Mosaic Art Advisory Board that will advise and report to the SGAA board and we will be adding more people to this committee.

I had the opportunity to speak to many SAMA members at the conference, some were always for the merger, some had trepidations prior to coming to Toledo, by the end of the conference, all were in agreement this would be a great merger.

We will continue conversations and events as we further explore what this partnership will look like. As a starting point, Toledo was a success any way you break it down and I think we can all agree that there is much to be excited about as we face the challenges of the future together. ■



Left to Right: Traditional presentation of hammer and hardie to outgoing SAMA President Tami Macala by Dawnmarie Zimmerman; The Art Salon and Silent Auction was livelier than ever with a combined group appreciating the work and donations of the collaborative community. Photos: Kyle J. Mickelson

A Letter of Gratitude and a Note on Rocks

June 30, 2022

To David Judson on the last day of his SGAA Presidency, 2017–2022

From Megan McElfresh

What I love about working for David Judson is that we both love to give gratitude, but we would really prefer not to deal with it so publicly ourselves.

We know how lucky we are to get to do this every day for a living. We just love digging into the work. Surely... *surely*, there's someone else that needs this public moment, right?

So, David, the only thing I can promise you this evening is that I will try to keep it brief. For both our sakes!

Working for David, having him as a boss, is one of the hardest, most challenging, and simultaneously energizing things I have experienced. The thing about David is—he is the King of stained glass! And nobody wants to let down their King! David has never had to ask me to go above and beyond. I am simply so terrified of disappointing him that I am willing to do just about anything to make sure that I don't disappoint him!

I will never forget the phone call, the evening David called me to offer me this job. I was so hoping that I would be able to work more on the magazine but I never in my wildest dreams thought that *THE DAVID JUDSON* would hand me the rudder and ask me to be the first mate of the entire SGAA ship!

And then I showed up for the job and it was... not exactly what I signed up for? We quickly realized that none of us knew what we had signed up for. And there was a lot of really not sexy, really, really brutal work ahead of us.

So, we embarked on this journey together. And I cannot imagine getting these things done with any other human. In the face of overwhelming challenges, David never wavered. His commitment and passion for this



David listening to Megan read her letter.
Photo: Kyle J. Mickelson

organization was my beacon, and my foundation as I found my way. At first, we spoke every. Single. Day. Most days before he even got to his office. So, within a couple of weeks, the system that fell into place was this: I would wake up and get to the office by about 6am and try to get as much work as possible done by the time David called between 10 and 11, sometimes as early as 9:30am (his 6:30am!) and that was the pivot point of my day. I would have been up to my eyeballs in budgets and archives and spreadsheets, spreadsheets, spreadsheets, and then David would call and we would dig into all the logistics for our evolving strategy—anywhere between 20 minutes and an hour. Every day. Sometimes more. Then I would chip away for the rest of the day, and we would do it all again.

We set—in retrospect—insanely ambitious goals. And the only way we were going to reach those goals was to constantly monitor and adjust and pivot and check in with the data. The data, was our rocks.

ROCKS! Can you imagine a bunch of stained glass artists using *rocks* as a symbol of progress? We *fix* rock damage!! And now *rocks* were *all the things*! David would call to check-in on our *rocks*, and board meetings

were a chance to check-in on how well we were progressing as a group on our *rocks!* After every board meeting with David, we all had new rocks.

So as we were talking about what to do for the KING of stained glass, this incredible friend, mentor, colleague, comrade-in-arms, and all around inspiration to all of us... we were stumped. I mean, the man has everything—he just bought a new building and he has all the fancy equipment, what could we possibly do for this guy? This *rock* in our organization? And that’s when we realized, the best thing we could do to honor the unprecedented

leadership and sacrifice that David has shown us, was to bring him our measurables! Was to show up with our rocks ready to go, just one more time.

If my amazing outgoing SGAA Board members would please come forward with your rocks.

I could stand here and make some more jokes about rocks but my partnership with David over the last five years, while it was certainly built on those rocks, became something else. Like our work together, something was built from those rocks.



Left to Right: Megan asked “If my amazing outgoing SGAA Board members would please come forward with your rocks;” Board member Sister Ann Therese Kelly bestowing her rock to David; David Judson receiving his final “rocks” from members of the outgoing SGAA board that served under his leadership from August 2017–June 2022. Photos: Kyle J. Mickelson

David, for me, you are more like a piling. A safe place to moor the ship. Not because you wish your ship to rest and grow barnacles, just because you need a quick rest in a safe cove before you get back out into the hurricane. There is growth, or there is decay, but there is no such thing as stasis. And in a crazy world like this, for my first few years trying to navigate these often tumultuous waters, when under every rock it felt like there was a nest of snakes, thank you for being my mooring, my beacon, my first President.

Yours in glass and gratitude,



McElf ■



Top to Bottom: "Mooring" by Megan McElfresh 2" d x 4.5" h kiln-cast sculpture. Photo: Megan McElfresh; Immediate Past President David Judson (2017-2022), Past President Kathy Barnard (2015-2016), Past President Jerome Durr (2011-2012), Executive Director Megan McElfresh in the center, Newly elected President Bryant J. Stanton, Past President Gary Helf (1995-1996), and Past President Kirk Weaver (1997-1998). Photo: Kyle J. Mickelson

The Seven Pillars of Humanity Displayed in Toledo, OH During the Summer 2022 Conference

By Megan McElfresh

The Seven Pillars of Humanity—an intricate and detailed work of stained glass art—was transported and placed on display during the Confluence Conference from June 27th–July 1st, 2022 at the One SeaGate Building in Toledo, Ohio. It was an unprecedented honor to have a spectacular, touring stained glass art to be a part of the SGAA and SAMA Celebration at our first gathering post pandemic and especially during the International Year of Glass.

“The seven pillar windows (rootsofhumanity.org/7-pillars) are a wonderful presentation to some of the greatest stained glass art imaginable,” said artist and creator Tom Holdman, and founding board member of the Roots of Humanity Foundation (rootsofhumanity.org). “More importantly, they depict the characteristics found in the best of humanity throughout the world. The pillars inspire and uplift as people see the tenets of these characteristics through different scenes from the history of the world. The pillars are inspiring, but also full of fun and educational origins of discovery such as an actual piece of the moon found in the Knowledge pillar window.”

The pillars are original pieces of art glass created as a thesis for the Sphere of Light (rootsofhumanity.org/sphere-of-light-sol), which is a momentous artistic project to be created and placed in Lehi, Utah. It will be home to the largest stained glass art creation in the world and will serve as a place of personal inspiration, reflection, healing, and growth, with a purpose to educate, unite, and connect individuals by expressing all the commonalities of humanity.

“Our on-going desire is to educate and move people through stained glass art,” said Holdman. “We are encouraging people throughout the world to love and appreciate the greatest characteristics of humanity through art. Additionally, we are encouraging artists, scholars, and historians to join us in creating the Sphere of Light. It is only through togetherness, common faith, and human values from all parts of the world that we can truly create a work of humanity this significant.”

Each of the seven panels are 3.5 feet wide by 7 feet tall, and each panel has landscapes of one of the seven continents. For example, the Faith panel has scenes from Asia and North America. In the upper left is an enso, the Japanese word for circle. In Japanese calligraphy, the enso is made with a single brushstroke. A disciplined practice of spiritual expression, it embraces creating in the moment and is seen often in Zen Buddhism. Within the enso is Brahma, the four-headed Hindu god of creation. Michelangelo’s “Creation of Adam,” speaks to the Biblical origins of man and woman next to the scientific postulation of creation, the Big Bang Theory.

“Since the Seven Pillars of Humanity represent the best characteristics of humanity throughout the world,” said Holdman. “It is altogether fitting; we honor those expressing these characteristics.”

The United Nations declared 2022 to be the Year of Glass as glass is the main conduit of knowledge in our society, from cell phones to computers and the Internet, as well as its fabrication methods, beauty, and “ability to capture and display nature’s full spectrum of color”. The Seven Pillars of Humanity is the perfect example of encapsulating all of the wonder and purposes of glass. ■



Top to Bottom: Almost all stained glass requires its visitors to come to it—while the Pillars tour both nationally and internationally, from Europe and South America, and most recently to Washington, D.C. “Seven Pillars of Humanity” Opening reception at One SeaGate in Toledo, OH on Monday evening, June 27th, 2022; Tom Holdman and his wife, artist and designer Gayle Holdman, spoke at One SeaGate on June 27th, 2022 to celebrate the Pillars and their message; The Holdman Installation Crew that joined us in Toledo. Left to Right: Trevor Petersen, Tom Holdman, Gayle Holdman, Cameron Oscarson, Dallin Orr, and Nick Lawyer; Tom Holdman points out details and how the phone app interacts with the Pillars of Humanity Thesis installation to educate and inspire the viewer; “Seven Pillars of Humanity” on display in One SeaGate in Toledo, OH during the SGAA + SAMA conference in June 2022. Each panel is 3.5'w x 7'h. Middle Right Photo: Megan McElfresh, Other Photos: Kyle J. Mickelson