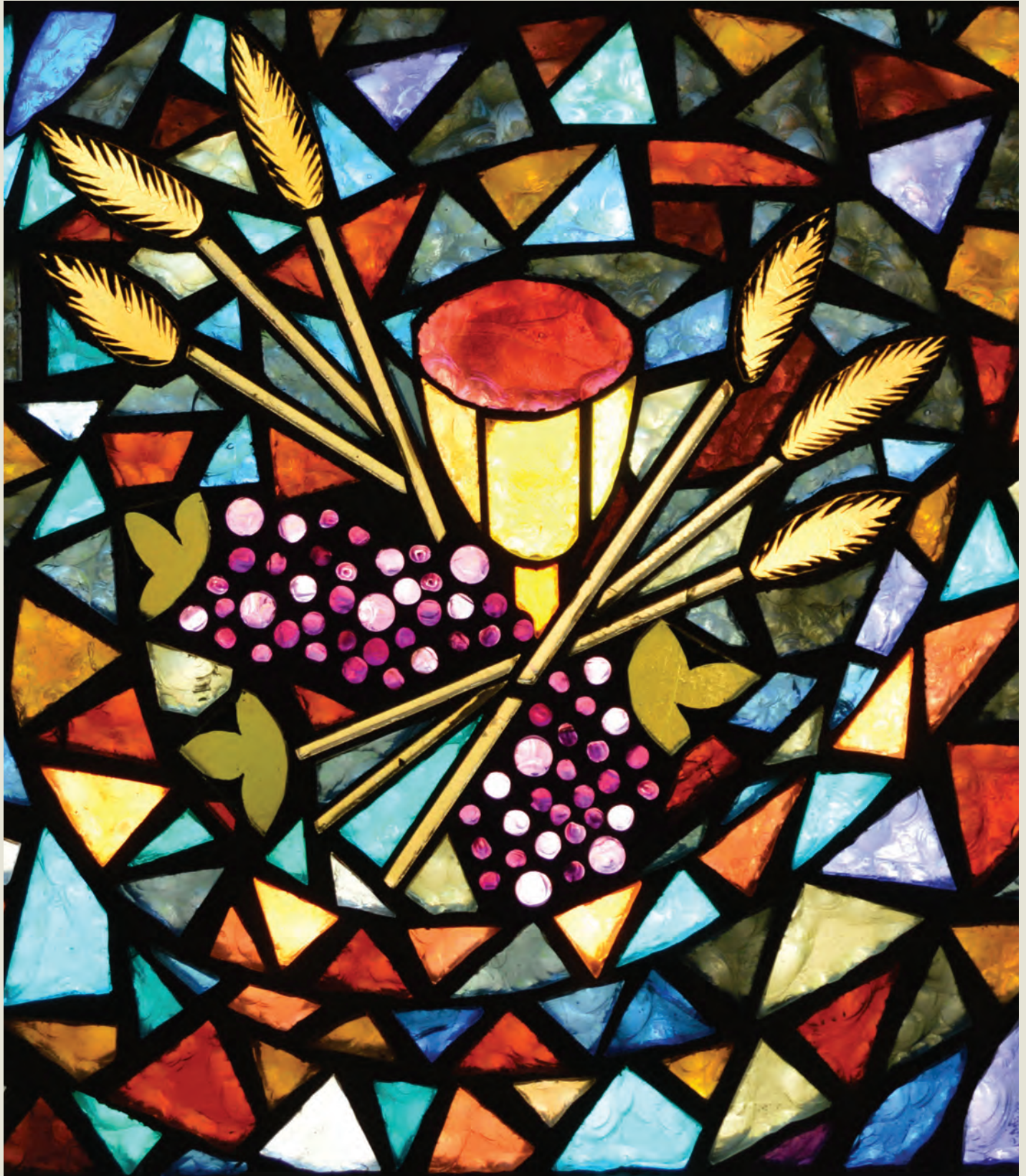


# STAINED GLASS

THE QUARTERLY MAGAZINE OF THE STAINED GLASS ASSOCIATION OF AMERICA

FALL 2017



PUBLISHED CONTINUOUSLY SINCE 1906

## FROM THE STAINED GLASS SCHOOL

SM ANN THERESE KELLY, DIRECTOR



### Success!

**Having just come home from the wonderful Summer 2017 Stained Glass Association of America Conference in Raleigh, North Carolina, “The Art of Business and Glass,”** I am amazed at the work my team did on the Auction and new Store. I could write about many things at the conference, but I will write about the auction because it took all of our efforts and time.

SGS trustees Christie Wood, Megan McElf, Angela Willis, Celeste Parrendo, Carol Slovikowski, Josephine Geiger, Emily McElfresh, Judy Kean, and Ollie Beiderbeck are among other volunteers. These are the women who worked so hard to set up the items donated for the auction/store and manage the sales. A great deal of auction items came from the Millard donation including a wonderful Hoef kiln. We had a nice collection of window panels for bidding, the Jim Piercey windows, a Sylvia Nicholas window, a Vicki Millard window, some panels by Dick Millard, and a host of others.

In addition to the auction, since we had many, many items from the Millard donation, we opened, in a separate room, the Store where we had, for outright sale, new and used brushes, huge crates of glass, vitreous paints, and lots and lots of books! Some members made “suitcase” size panels and other items for bidding. Megan McElf took the reigns with the sales along with Celeste Parrendo, who helped with the sale of brushes and other items.

Then there was the Bendheim donation of \$30,000 worth of domestic glass donated by Robert Jason. What a wonderful gift!

At this writing, while people are still bidding on the Benheim glass, final numbers are still being tabulated along with further sales through Etsy and Amazon. We still have a sizable collection of books, some still coming from Syracuse via Jerome Durr, who accompanied me on our second trip to Vicki Millard in York, Pennsylvania. Here is where I should mention that the first trip to York we had an amazing group to load up our vehicles with donated items. Carol Slovikosky, Judy Jeffares and, of course Vicki Millard and a friend worked hard organizing and lifting supplies for transport. I am grateful to all these people in their unselfish dedication to the cause.

If I have missed thanking anyone in this whirlwind of a conference in the planning and work, I apologize.

All this for the Stained Glass School. The classes went well at the conference. Restoration with Ralph Mills, Replication



TOP: Megan McElfresh, Vitrigraph; BOTTOM: Examining items in the 2017 SGAA auction.



## THE 2017 RALEIGH NORTH CAROLINA CONFERENCE

# Sweet Tea, Cathedrals, The Store, and an Oddly Quirky BIG Acorn

By Megan McElfresh and Bryant J. Stanton

This year's Summer Conference in Raleigh marked our 108th conference meeting! Interestingly enough, since the establishment of our organization in 1903, we have only missed having conferences for 6 years. Our first conference was held in Cleveland Ohio. In 1932 after 29 years of holding consecutive conventions we "put off" our annual convention for extenuating national circumstances: our country was in trouble. In the fall of 1929 the stock market crashed and the 1930s were ushered in by the Dust Bowl. By 1932 we were 3 years into the Great Depression. Our nation's unemployment stood at 24.5% with more than 13 million Americans out of work. Herbert Hoover was out and Franklin D. Roosevelt was elected president.

In an article published 81 years ago in the Winter 1936-37 issue of *Stained Glass: A Quarterly Devoted to the Craft of Painted and Stained Glass*, a plea went out to our membership:

*"How could the glassman educate his public? How could he help buyers and their advisors the architects to gain a genuine working knowledge of the craft? How could real values be made to replace the accidental and the whimsical in designs and prices together? Such questions were certainly among the influences that led to the founding of the Association that eventually became the Stained Glass Association of America.*

*They are live questions now and first among them is still the consideration of good will and the understanding that follows friendly association. So we come naturally to an issue we have long avoided. When shall we have the long postponed national convention in Boston? It has been put off from year to year in response to sentiments implied and expressed by many of our members. So its consideration should also be left to those same members.*

*A call for a convention that could be a simple and inexpensive meeting together once more would enhearten [sic] and encourage both officers and members. Who can get along as he should in any Association without seeing the faces of his fellow members and without sharing ideas and convictions, man to man, upon reasonably frequent occasions?"*



In 1936, the economic depression hung around with unemployment continuing to fall to 16.9% and Germany's Adolf Hitler continued his rise to power. A little more than a year later as our nation was awaking from the Great Depression, we held the convention in Boston in 1938 and again in 1939. 1939 marked the beginning of World War II in Europe. In spite of world events we have managed to meet yearly. So here we are in 2017, 81 years later, still having our conferences answering the question "How could the glassman educate his public?" and "Who can get along as he should in any Association without seeing the faces of his fellow members and without sharing ideas and convictions, man to man, upon reasonably frequent occasions?" I like this quote "upon reasonably frequent occasions"—that's what we still do and look forward to "seeing the faces of his fellow members."

### Raleigh, North Carolina: the City of Oaks

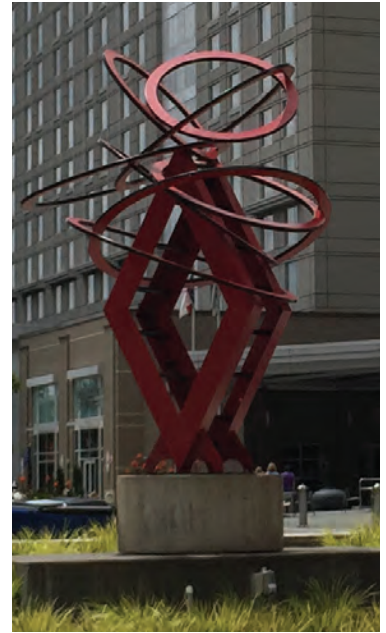
The city of Raleigh-Durham is home to North Carolina State University, Duke University, and the University of North Carolina Chapel Hill. And oak trees. Across the well-designed thoroughfares, avenues, and sidewalks are big,

#### FACING PAGE:

David Benson, **Big Acorn**, commissioned to mark Raleigh's 1992 bicentennial celebration.

#### THIS PAGE:

Five SGAA presidents! Left to right: Jack Whitworth III, Kathy Barnard, newly-elected president David Judson, Paul Pickel, and Dennis Harmon.



beautiful, sturdy oaks. The parks dotting the city are rich and verdant with tree canopies so full and dense, forming darkly shaded outdoor living spaces beneath the sweeping boughs; a welcome respite from the hot summer's sun.

Exploring the city the day before the start of the conference, we stumbled upon the Duke Energy Center for the Performing Arts, about three blocks from the conference hotel, a wonderful campus with a beautiful water feature in the plaza directly in front of the entrance. Tucked away on the corner of the well-tended lawn was a quirky, rather odd, whimsical sculpture of a single acorn perched high atop a pediment of stone and steel. A quick Google search told us that we were looking at an acorn 250 times the size of a typical acorn, ten feet tall and eight feet in diameter, weighing over 1,250 pounds, fabricated from

repurposed copper and steel from the dome of the original state capital building. The sculpture 'Big Acorn' is the work of artist David Benson, commissioned to mark the city's 1992 bicentennial. 'Big Acorn' provided notable running commentary throughout the conference as we learned more about our host city: The Big Acorn is dropped from a crane every New Year's Eve at midnight during the First Night Raleigh celebration.

One of the great benefits of a conference held in a different city every summer is that we get a chance to learn more about those aforementioned "fellows" with which we congregate. Hosts Al Priest of Salem Stained Glass, and Christopher Haynes of A & H Art and Stained Glass chose a hotel in the heart of the capital city, in easy walking distance to the North Carolina Museum of Natural Sciences, Heritage Park, and a plethora of barbecue restaurants that were truly experiences! Krispy Kreme wasn't far away if you were feeling adventurous, and many conference attendees did, in fact, find a way.

After a morning of exploration, we headed back to the city center and found a place to eat at one of the many downtown restaurants. Travel note: in the 'South' ice-tea is by default served as 'sweet-tea', very sweet tea, (maybe too-sweet tea!) That sweetness is clearly infectious. Coffee in the morning came with a great heaping of "honeys!" and "sweethearts" that made it hard not to smile. Our "fellows" became quick friends with the baristas by morning and the bartenders by night who were soon pointing out the 'best' breakfast spots and helping us navigate other hidden gems of their city.



THIS PAGE, TOP:  
Left and center: Thomas Sayre, **Releigh Police Memorial**; right: Patrick McDonald, **Diamonds are Forever**.

BOTTOM:  
The North Carolina State Capital building.

Raleigh seems like a lovely place to call home; a city currently embracing its creative population and proud to showcase their artisans' handiwork.

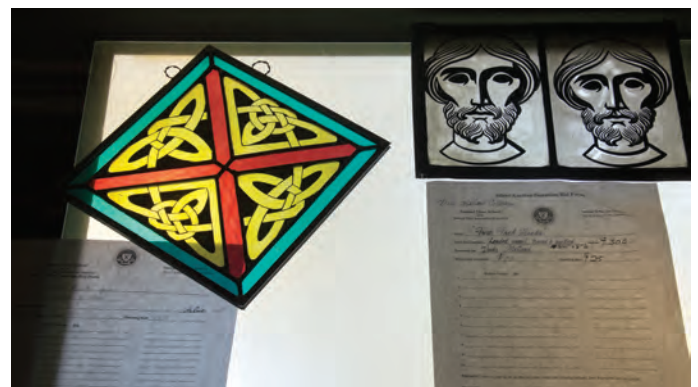
### The Stained Glass Store and School Auction

In reviewing the Raleigh Conference, our focus on Conversations and Education with our Fellows extended into every facet of our weekend. We witnessed a record number who signed up for classes and stepped out to throw themselves into learning and bettering their processes of working in glass. We are seeing a trend of people wanting to learn more and more skills; as techniques and mediums advance, we discover new ways of expressing our art. Steve Cowan traveled from England not only to share his knowledge and incredible skills in traditional stained glass painting, but also to remind us of the natural ebb and flow that has existed for centuries in our field.

We heard from Judson Studios and The Holdman Studios on their respective studios' groundbreaking recent installations: "The Resurrection Window," in Leawood Kansas and "The Roots of Knowledge," at Utah Valley University. The stories and slideshows were rolling from sunup to sundown to make sure every possible aspect of information and inspiration could be absorbed by conference attendees.

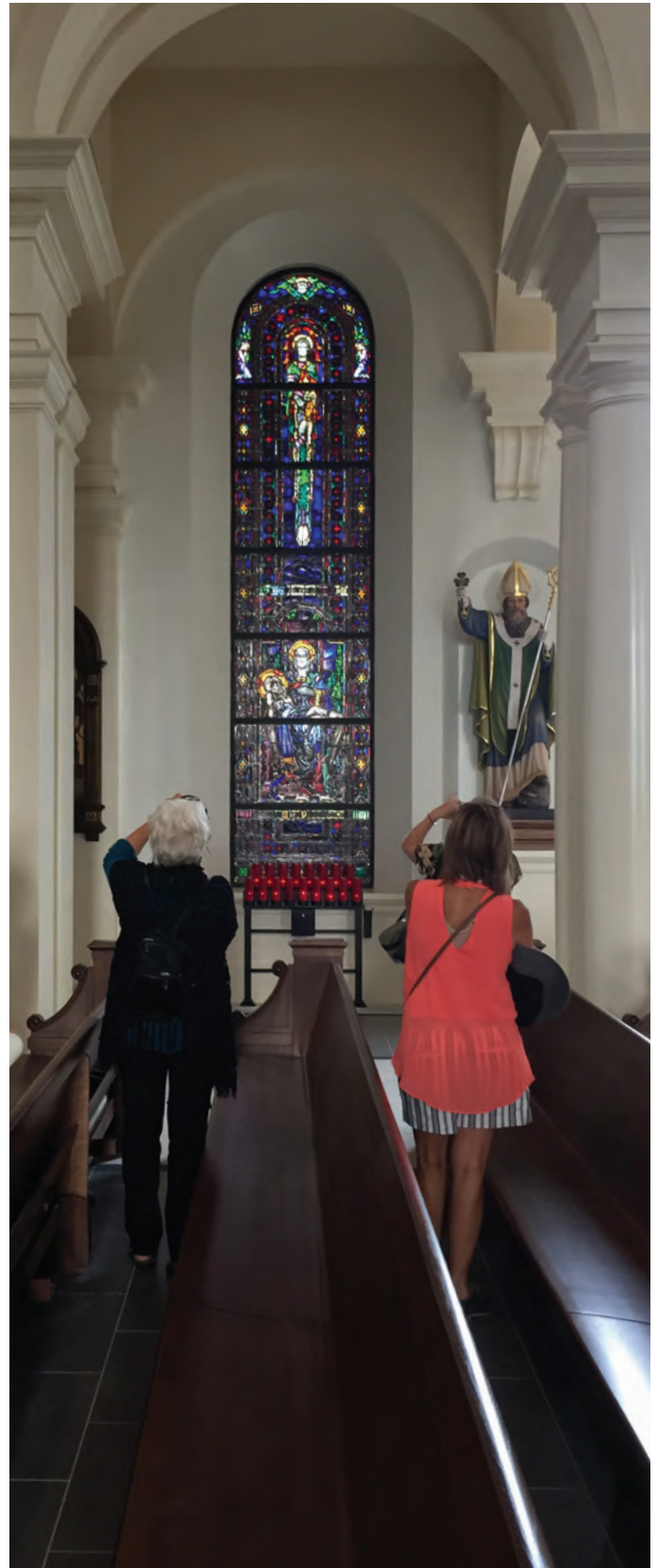
Along with the usual conference format of presentations, the auction, and sponsor showcase there were some new things at this year's conference. First, the format was more focused on conversation and exchange than simply giving information from one person to all the others. We started the entire conference with a series of roundtables which got everyone quickly talking about a variety of issues important to all of us: restoration, public art, installations, the progress of the *Stained Glass Quarterly*, the website, and more.

In addition, during most of the Conference, several Trustees and volunteers with the Stained Glass School had transported and made possible a "Stained Glass Store." Just recently, Victoria Millard had gifted much of her late husband, Richard Millard's, books, tools, supplies, even glass, to the Stained Glass School, to use in fundraising efforts. Throughout the year, many additional supplies and books have also been donated and stored by the school in a variety of volunteer's studios and homes. Through the great efforts of Sister Ann Therese Kelly, Carol Slovikosky, Jerome Durr, Megan McElfresh, and many others, those materials, (even the sheet glass!), was transported from Buffalo, Pennsylvania, and West Virginia to Raleigh, carefully unloaded, and transformed into the Stained Glass School Store for all conference attendees to browse. It took over two days to set up and was staffed throughout the conference by volunteers who took time away from attending the presentations to help others browse and select brushes, bevels, books, enamels, paints, soldering irons, sheet glass, lead, palette boxes, T-shirts, artworks, and more.



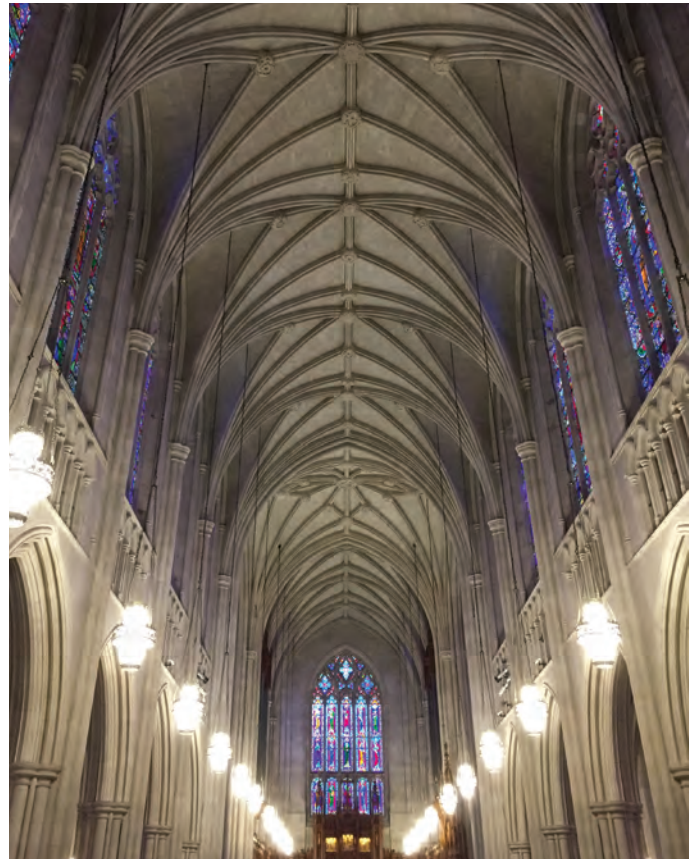
Many of us wonder what will happen to our treasured 'things' when we come to dust. The collection of Richard Millard was vast, and he loved it. For decades he shared this beloved collection with students and many of us other "fellows"—we had seen all of these materials and tools in his own studio on visits there. We were familiar with the brush sets he used when teaching. The 'FRED HEAD' was a standard part of our 'Dick Millard education.' It was

THIS PAGE:  
Clockwise from top left: Volunteers unloading crates to set up the SGS Store before the start of the conference; A crate of glass bound for the SGS Store; Michael Zimmer setting up the Kokomo Challenge Exhibition; Silent Auction items set up for bidding.



THIS PAGE:  
Views of Holy Name of Jesus Cathedral.

OPPOSITE PAGE:  
Views of the Duke University Chapel.



interesting to see the reverence with which his tools were treated and good to know that his legacy will continue, as his brushes, tools, books, and samples found new homes.

On several visits to the store (because it took several trips to get a handle on everything down there), I would see Celeste Parrendo standing with a shopper, carefully wading through the sea of brushes together. Celeste would ask personal questions about the specific needs of the artist and they would discuss the merits of each brush they handled. It was artistry itself to see the love Celeste had for the materials and witness the transfer of that joy to a new owner.

What an amazing thing that one of our members, who left such a legacy in our minds, will now live on physically in so many new studios. The love for what we do grows, the knowledge has been dispersed, the joy expands, and the ideas go out into the world until we meet again.

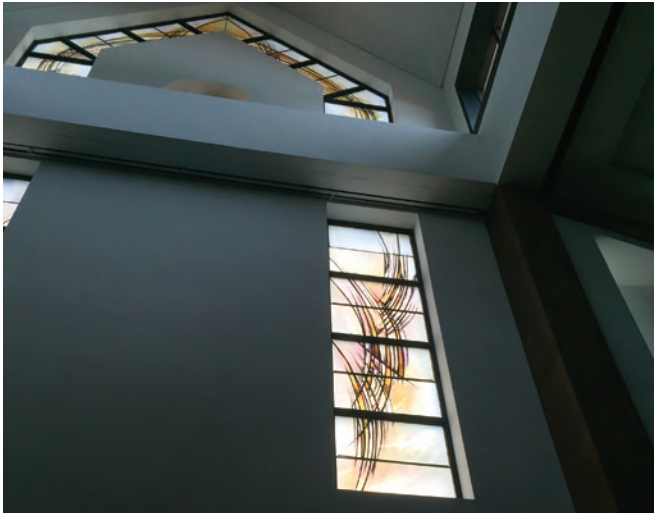
### **Post-Conference Tour**

#### **Holy Name of Jesus Cathedral**

During our post-conference tours, our first stop was the Holy Name of Jesus Cathedral which was designed by the architecture firm of O'Brien & Keane, based in Arlington, Virginia, and built by Clancy & Theys Construction Company of Raleigh, North Carolina. The Cathedral was very recently dedicated on July 26, 2017. Joe Beyer, the head of Beyer Studios gave us the tour of the new cathedral. Beyer Studios of Philadelphia restored and repurposed 42 stained glass windows telling the story of the life of Christ,







originally designed and fabricated in the late 1920s by Paula Himmelsbach Balano. Ms. Balano's studio in Philadelphia was the first woman owned stained glass studio in the United States. Other repurposed windows in the church were created a few years after Balano by James Melcher Kase studio in Reading, Pennsylvania. Beyer Studios designed and fabricated two beautiful 12-ft rose windows for the Cathedral.

### **The Duke University Chapel**

The next stop along our route was The Duke University Chapel. The founder of Duke University, James B. Duke, had a vision for a grand Chapel, "a great towering church which will dominate all of the surrounding buildings." The Collegiate Gothic-style Chapel was designed by Julian Abele of the Philadelphia firm Horace Trumbauer in 1925. The Chapel construction began in 1930 and was completed just

two years later. Upon final completion of the entire building, and the towering 210 ft. Chapel did, in fact, become one of the tallest buildings in Durham County. The completed 1,800 seat Chapel was dedicated in 1935. Under the oversight of S. Owen Bonawit with a team of 15 craftsmen, S. Charles Jaekle designed and fabricated 77 stained glass windows depicting every major scene in the Bible for the cathedral. Over 800 figures are represented across the windows, 300 of those larger than life size. The windows are fabricated in a Medieval style using Norman slab glass imported from England, France, and Belgium of varying in thickness between 1/8" and 3/16".

### **St. Luke the Evangelist**

After an amazing lunch at Duke University we ventured on to St. Luke the Evangelist.



TOP:  
St. Raphael Catholic Church windows designed by Elizabeth Devereaux.

BOTTOM:  
The SGAA Board of Directors. Left to right: Eric Suevel, Ed Gilbertson, Kristine Nordmeyer, Sr. Ann Therese Kelly, Megan McElfresh, Jim Piercey, Al Priest (Conference Host & 1st Vice President), David Judson (President), Kathy Barnard, Bryant J. Stanton (2nd Vice President), Ralph Mills. (Not pictured: Andrea Reid, Ron Weaver).

St. Luke's was an active jobsite where we all were given hardhats and strict instructions about where we could and could not venture while touring the facility under construction. Tragedy had struck in January 2014, when St. Luke's was burned during an attack by a young man who then took his own life. During our visit, the congregation was in the process of rebuilding their church. Al Priest's studio, Salem Stained Glass, salvaged what they could of the stained glass windows damaged in the firebombing of the church. Salem Stained Glass has been commissioned to design and fabricate twenty-nine new windows, all parables from the gospel of St. Luke. Six of the twenty-nine were in place for our tour.

### St. Raphael Catholic Church

The final destination along our tour route was St. Raphael Catholic Church. We were greeted by the church's art committee and given a brief introduction to St. Raphael. We learned that Raphael is an archangel in Judaism, Christianity, and Islamic faith, and who in Christianity performs healing. Raphael, an archangel, appears both in the book of Tobit and the Gospel of John. The name Raphael in Hebrew means "God heals." The church building, like many churches, had a problem with glaring light spilling through the windows behind the altar. The church's art committee commissioned Elizabeth Devereaux to design a stained glass window that would enhance the space and help alleviate the glaring sunlight coming through the window. Inspired by the patron saint of this parish, Devereaux envisioned (angel) wings, and proposed "The Beat of Wings" as a theme. Her window design suggests the movement of wings beating, and flapping upwards. The clean, watercolor feel of the window was achieved using a hand-blown white on clear streaky glass which offered a unique translucent feather-like patterning. She painted with silver stains, colored enamels and a gold luster to achieve the watercolor effect, the gold luster in reflected light bounced off the window surface adding a sparkle to the window when the sun went down. The window was spectacular, and for me was the highlight of our day-long tour.

When we returned to the hotel it was back to the hotel's "watering hole" for some end-of-conference conversations and farewells... until Long Beach, when we join with our "fellows" again. ■

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*Next year's SGAA Conference will be held June 18–20, 2018 in Long Beach, California. See pages 12–13 for information, including a tentative schedule of Conference events. It's never too early to start planning to attend!*

## SGAA Fellow Award Acceptance Letter from C. Robert Markert, Fenestra Arts

Good evening and blessings to all of you (that's ALL Y'ALL!) I am sorry that I can't be with you at this time, this occasion; a time to celebrate gifts shared, ideas exchanged, creativity acknowledged...friendships renewed—a time to party and enjoy our own as well as communal visions and dreams in this marvelous Association, the SGAA. It pains me to not be with you and miss out on seeing all of you that I love, even Jules Mominee. My health keeps me from you physically, but not spiritually. Consider yourselves hugged.



Thank you to our President, Kathy Barnard, to all of the Board of Directors and the Trustees of the Stained Glass School. Thank you Affiliates, Studio Members, and Suppliers. Fred Jason

and Boyd Meadows come to mind...Sussmans? You as well.

When Patsy told me about this award a few months ago, I lost a couple of days in my life, just wondering, "How could this be?? I'm not nearly deserving...No way!" Then I looked at a recent *Stained Glass* magazine and saw the Fellows listed: Crosby Willett, John Keberle, Garhard Hiemer—No way! They mentored me—I sat at their feet to learn the craft and art of Glass...I don't belong listed with them...BUT I'LL TAKE IT! We are all both at the same time, worthy and not worthy!!

Thank you, SGAA Board for your confidence in me and your acceptance and recognition of me.

I thank Katei Gross, for speaking my words for me. We have shared many moments of joy and pain together in this Association... All moments precious to me.

I thank people who have been both companions and guides—Jerome Durr; I've tried to walk in his footsteps: we've taught together, laughed together, screwed stuff up together (and it STILL worked!)

People more from the past: John Keberle, Elizabeth Perry, Florence Welburn, and especially Truett George. He told me, and I remembered, that in the early '70s he visited my Studio in Louisville and his visit inspired him to take up Glass himself—Wonderful moment. But you can't blame me how he turned out...apologies to Merry. Richard Millard, Charlie Lawrence, great people to work with and learn from—and fight with—yes, they both could be very intense, Charlie still is I would think.

Jim "the Puzzleman" Piercey, can still stir up a room. Sue Shea, in your leadership with Jack Whitworth in our property buying years—the Raytown Property—remember, Sr. Theresa, my name is still on that mortgage...

Glass is a major part of who I am. It is and has been one of my most powerful ways to find God in my life—being blessed with life and meaningful friends to journey with me. Especially my brother of the heart, Peter Eichhorn, and my precious wife of 52 years, Patsy. My windows are my children—I adopt them out to others but they still are mine—you know how that feels. This craft and art has given me much more than I've given to it. And has enriched my days with friends and stories.

I cannot thank you enough for this honor. I hope that some of you who are here have found in me a mentor and fellow artist who shared his excitement—his passion for this forever-new craft—caught by open minds courageous enough to challenge that medium called Glass.

God bless you, with all my heart. Hope to see you next year!  
C. Robert—Bob



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## THE 2017 KOKOMO CHALLENGE

For the 2017 Kokomo Challenge, **Conversations Founded in Glass**, Each entrant was sent five pieces of Kokomo glass, including two bullseye cutoffs, one spun rondel, one pressed jewel, and one sample size dalle de verre. The challenge was to create a *conversation in glass* incorporating all five pieces into the panel. Entrants were allowed to alter these pieces any way they liked, and also add any other glass or components to the panel. Here are the first, second and third place winners, along with their statements.

### FIRST PLACE WINNER

# Christi Becker

#### **It only takes a slight shift in direction to open new doors.**

How often have you designed, planned and prepared to do a stained glass window project and had to change half way through? Whether the problems occurring are attributed to the materials, tools, availability or the client, it is important to have patience. In developing and implementing the stained glass window and sculptural piece I entered in the Kokomo glass competition in Raleigh, I trusted my decisions without hesitation and my opportunities for professional growth expanded.

Before I even knew what the parameters or specifications of the competition were, I, in my craving for a challenge, excitedly designed my piece instantly. I happened upon a photograph that my one daughter had taken of the other. Without question, I was going to paint it, not giving much thought to prospective impossibilities or level of difficulty. Let alone the fact that I still considered myself a 'newbie' at enamels. I had also recently purchased some glass lenses taken out of school stage lights. They were all types and sizes and so interesting to me that I made using a lens as the driving force for whatever would evolve. It was a great opportunity for me to consider that my 2-dimensional piece could also be 3-dimensional. As I've said many times, "I can do that", was my whole hearted response. Then, a dilemma arose, I saw the Kokomo competition guidelines in the Stained Glass Quarterly and I freaked out!

I lamented the fact that my beautifully designed window was too big. Could my design be changed and still have the same feel and integrity as I first intended it to have? In retrospect, I am confident that designing my window before knowing the limitations was an attribute to my final success. If I had waited for the contest rules, the face would have been designed

smaller. In the end my design stood for its self in that neither I, nor the specifications, could change what it wanted to be. In focusing on the process as my main priority, I achieved satisfying results in my final product.



My next challenge was those wonderful five pieces of Kokomo glass to be interjected into my already designed, cut-down piece. Well, when I face a new challenge it opens new doors. So I registered for the competition and began to study the pictures of the five pieces in the Quarterly. The colors looked good, they flowed with my color choices, and changes could be made and worked on the glass so the pieces would fit. All was good! I had found homes for all the pieces. Imagine my face as I opened the box a few weeks later to find all different colors! Reds, bright orange and yellow! I freaked out again! Then I remembered that life is much easier when we don't know what to expect sometimes. I actually had to go

back to the basics of everything I had ever learned to regain focus, trusting my process.

I gained perspective in trusting my process and began the ultimate challenge of painting my center piece, a face with a peacock feather in front of it. In beginning any complex glass painting, I run all stages, phases, levels, colors, mediums, tools, techniques and recipes through my mind. Over and over. I guess on color combinations, not a fan of tests, and wonder if water or oil would be best or perhaps a layer on the back. I went to what I knew, not what I was taught. When learning, I take what I want and leave the rest; yet I appreciate the value of experimenting with other techniques. The competition project was in itself the experiment. In learning the difficult process of stained glass painting I have had to unlearn and learn a lot. Well, that's what I did, trusted my process.

## THE 2017 KOKOMO CHALLENGE

I began painting by finding that perfect liner brush, one that did everything I wanted it to do, and began my outline (and went back to the store and bought five more of the same brush). As each layer was painted and fired, I endlessly changed my arrangement of colors, mixtures and techniques. Going through each stage of painting is very daunting right down to making sure every dog hair, eye lash, brush hair and piece of lint is off all surfaces of the glass.

An artist who paints faces knows how exciting it is to finally put color in the eyes. The portrait comes alive instantly and a new phase begins. As the colors were layered, fire after fire, each stage became easier but still time consuming. The face piece was fired close to 20 times, waiting each time for the kiln to completely cool to room temperature because it was a bigger piece of glass. This means, don't rush or you will not see that dog hair in the paint before closing the kiln lid. I did that. One hair can ruin a portrait if it's in the wrong spot. Fortunately the center of the peacock feather is where the dog hair was fired. Probably the best spot it could have been and why I most likely missed it, then I figured out how to make it less noticeable by adding more black and texture so it blended better. Again, it was a blessing, the extra coat of black paint I hadn't planned on made the center of the feather more dramatic. I paid attention to detail constantly and learned to find peace in all levels of the process, while I pushed the limits of my tools and abilities. In completing the painting of the face and feather I breathed a huge sigh of relief as I had successfully pulled off finishing the painting without destroying it.

With that accomplishment under my belt, I moved onto my next design phase: incorporating the theme, "A Conversation in Glass" and working in the glass lens. I searched for just the right title and finally found it: "When I Know Your Soul I Will

Paint Your Eyes." In my original, larger design I had different eyes aligned in the center vertical: the eye of a spider web, my daughter's eyes, the moth head and a dragonfly reflecting in water. Balanced direction was very important as was color placement. As much as I love the image without adding the 3-D elements, this was a collaboration of ideas, thoughts, time, color, dimension and competition. It was determined that the magnifying lens had to intrude on my imagery to meet the size limitations. I tried many ways to form a tray at the bottom to hold the lens chain. Glass and metal attempts in many forms proved to be of no avail. Then, suddenly I remembered that I'm a sculptor! Off to my porcelain I went and configured a tray to mimic the flowing lead lines, color and textures of the glass. I made two brackets to hold the lens. It was a balancing act as I had copper foiled pieces around the lens to give it an abstract peacock feather look. My last hurdle was to let go of the process and hope that my calculations would work in forming the porcelain holders because porcelain shrinks quite a bit when fired.

The pieces of my design came together like a fine tuned clock. All the elements worked together, the Kokomo glass elements and the theme. Without a written description of my piece, one may question the 3-D aspect of the magnifying glass, thus, it was important to include an artist's statement. It is the theory, and process, behind a piece that is its strong point. By taking a risk and going for a sculptural aspect in my piece, I gave myself the freedom to experience new growth.

In trusting my process I was able to avoid getting entangled in mishaps and gained opportunities to make my piece better. Ultimately, in the end I received First Place in the competition. It is an honor to be recognized by my peers yet the true prize was the opportunity to let my light shine in my studio and at the SGAA Conference.



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## THE 2017 KOKOMO CHALLENGE



### SECOND PLACE WINNER

## Diane Essinger

**My panel for the 2017 SGAA Exhibit sponsored by Kokomo Glass** began like all the others: one pressed jewel, one small rondell, one edge of a large rondell, and one dalle de verre “chunk”—all blue, leaning to aqua—and one edge of an electric yellow rondell. How to combine these?

Thankfully, I have a collection of other Kokomo treasures, so I took out everything I had with these or blending colors. I became intrigued by how interesting the “oozes” around the pressed jewels were. And when I faceted the dalle to fit in a flat panel, various interesting chips were good to use.

Drawing the outer perimeter, leaving a clear center was next. The center was still quite vague. First, I thought, a cross with the Kokomo pieces flowing across it might work, but the pieces were too big. Arranging the large pieces started to make crazy-quilt sense—but there were a number of holes. That’s where jewel “oozes” and dalle chips filled in. Voila! So the entire cross is Kokomo! By this time, the color scheme arranged itself and “Resurrection”—from blue gloom and death to joyous gold and life—was born.

I carefully copper foiled all the bits, one cross arm at a time; then combined them into the complete cross. Lying this completed cross on my background drawing, I traced the copper foiled shape and determined the edge shapes. A few overlays and some decorative soldering finished the piece.

I was pleased with the shimmering quality of “Resurrection” in the exhibit and was highly honored to receive the Second Place award.



### THIRD PLACE WINNER

## Laci Wooton

**This year was the first time I have entered work in the SGAA Exhibition.** I have made several attempts but I am a very big procrastinator and always ran out of time, so this was a great experience for me. I started painting the main piece (the pirate woman) simply as a fun project. I began with the idea from a photo and made a drawing. I then traced it onto clear glass and sprayed it with flesh-colored matting. I used several layers of teal blue when lighting it out. I also used kerosene to do some of the colors and undertones. I was coming to the end of a project that had to be finished for our studio in the last stages of my exhibition piece, so I had a week to really dig in and complete the background for my project. I used mostly sprayed brown matting to light out, kerosene to apply the colors, and I fussed the border. I am grateful for the experience and the fact that people cast their votes for it, especially considering all of the amazing pieces that were entered this year. ■