

DESIGN FOR STAINED GLASS

JENNIE FRENCH



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VAN NOSTRAND REINHOLD COMPANY
New York Cincinnati Toronto London Melbourne

COLOR PLATES

C-1

Furman, *Shutters* (1977). This detail of a free-standing sculpture shows some of the delicate metal construction work that occurs in the design. The sculpture, mounted in a heavy steel frame measuring 33" × 18" (83.8cm × 45.7cm) is from the collection of Glass Masters Guild in New York City. (Photo by John B. Young Jr. and French)

C-2

Garber. The rectangular panel is an abstracted aerial view of the New Haven, Connecticut harbor and measures 35" × 54" (88.9cm × 137.2cm). The circles are epoxied onto the glass. (Photo by Garber)

C-3

Baum and Gelband (1977). The mural measures 12' × 4 1/2' (3.6m × 11.35m) and is installed in the Old Mill Inn in Spring Lake Heights, New Jersey. It contains approximately eight thousand pieces and was designed and fabricated by the designers themselves. (Photo by French)

C-4

Greenbaum, *Trilogy* (1977). Each panel measures 10" × 28 1/2" (25.4cm × 72.4cm) and remains in the collection of the artist. It is important to notice how different each panel appears, although cut from the same pattern, due to the color selection. (Photo by French)

C-5

Greenbaum. The lamp measures 18" (45.7cm) in diameter and hangs in the Harris residence in New York City. Many of the nearly one-thousand pieces are smaller than a dime and it took approximately three weeks from conception to completion. The lamp is a nonrepeating design. (Photo by French)

C-6

Sell (1977). The fish measures 43" × 24" × 23" (109cm × 61cm × 58.4cm). It is a lighted sculpture rather than a hanging lamp and is fabricated with copperfoil. (Photo by Nancy Lewis)

C-7

Venturella, *Tribute to Georgia O'Keefe* (1977). The two windows are installed in the Busel residence, Chicago, Illinois. Each leaded window measures 26" × 46" (66cm × 116.8cm), mounted with a 2" (5.1cm) space between them. (Photos by Larry Pyszynski)

C-8

Nugget and Nugget (1978). The box is part of the Nuggets' regular commercial line of glasswork. The decorative lid is angled (difficult to see in the picture) to allow it to be seen at all times rather than just when the viewer is directly above it. (Photo by Nugget)

C-9

Avidon (1977). La Folie Restaurant in New York City. The wall mural is approximately 35' × 7' (10.5m × 2.1m) and was fabricated at The Greenland Studio. (Photo by French)

C-10

French (1978). The abstract panel measures 16" × 20" (40.6cm × 50.8cm) and remains in the collection of the artist. It is indicative of present work. (Photo by French)

C-11

Bakst (1978). These leaded sliding doors are installed in the Cody residence in Brooklyn Heights, New York. Each panel measures 32" × 34" (81cm × 86.4cm). The original etched Victorian glass was removed from the doors and sections of it were used in the new panels. (Photo by Bakst)

C-12

Hyams (1978). Maple Knoll Village Chapel in Springdale, Ohio. Shown is one of two rose windows from this commission measuring 6' (1.8m) in diameter. Not shown are the twenty-two side windows, each measuring 2 1/2' (.75m) square. All windows were fabricated at The Greenland Studio in New York City, and are excellent examples of how to stretch the limits of the medium. (Photos by Charles Shimel)

C-13

Cushen (1977). The dome lamp is 16" (40.6cm) across the bottom diameter and is fabricated with copperfoil. The pieces were cut from antique glass, sandblasted, and then shaped with heat to conform to the dome shape. The major problem in construction was the tendency for the long strips of glass to twist during the heating process, much in the way a burning paper match will twist. The pattern is nonrepeating. (Photo by French)

C-14

Cullenbine, *Bears in the Stream*, detail. (Photo by Cullenbine)

C-15

Myers, *Australian Owl Finches*. The panel is installed in a Lake Tahoe residence. The birds were fired three times: amber matt for breast color, trace black matt for the center indentations and rounding of the bodies, and trace black painting for black feathers on heads, breasts, and tails. They are depicted in their natural habitat, in the brush, close to the ground. (Photo by Myers)

C-16

Mellen. The dragons are fabricated in lead came, steel, and polyester. They are installed in the Gelman residence, Englewood, New Jersey, and measure 3' × 5' (.9m × 1.5m). They represent the first work in stained glass by Mellen. (Photo by Jennifer Djerks)

C-17

Wilkinson. The 3' (.9m) rose window is fabricated with copperfoil and framed in wood. It was adapted from a metal buckle from the 1930s and remains in the collection of the artist. (Photo by French)

copper rods, steel frames, and plumbing sheet metal to form powerful three-dimensional glass sculptures.

Albert J. Garber, New Haven, CT

Al Garber has been working in glass since 1968 without formal technical or design training. He maintains a studio where he works mainly on private commissions.

Chester Gelband, New York, NY

Chester Gelband worked as a cabinetmaker and in wood sculpture before becoming involved with glass. He recently dissolved a studio in which he was part owner that combined workroom, store, and classroom for over one-hundred students a year. He is now working on private commissions in collaboration with Stacy Baum.

Susan Greenbaum, New York, NY

In 1965 there were no women working as craftsmen in a New York City studio and possibly throughout the country except for Susan Greenbaum. At age nineteen she served her apprenticeship at The Greenland Studio under the supervision of Mel Greenland and Jim Hicks. She gained a reputation as one of the best cutters in the trade and became skilled in all aspects of the craft on a professional level, including: leading, copperfoil, epoxy, restoration, and installation. Her independent work now encompasses private commissions, restoring Tiffany lamps, plus designing and selling her own Tiffany-style lamps. She has exhibited in the East and conducted stained-glass classes for children at the Cloisters through the Metropolitan Museum of Art in New York City.

Harriet Hyams, Teaneck, NJ

Eleven years ago Harriet Hyams turned her interest from heavy sculpture in stone, metal, and wood to working with stained glass. Her work reflects the powerful lines and movement gained through years of sculpture and is strongly influenced by Cubism. During the past eleven years she has raised a family, acquired an M.A., had twelve one-man shows, taught art at Columbia College in New York City, and designed a long list of windows for private residences and public and religious buildings.

Barbara Mellen, Carrboro, NC

Combined interest in art and biology have influenced Barbara Mellen in her glass work and design in general. She graduated from The New College in Sarasota, Florida, as a fine arts/illustration major in 1974. Her first workshop was at home in a garage

in Massachusetts. She then moved to Nashville, Tennessee, where she spent three years working in a tiny, cramped space, which she feels may have influenced the scale of her pieces. While in Tennessee, she had four one-man shows of glass, ink, and other media. She also visited France specifically to see the windows of the great cathedrals. Recently having moved to North Carolina, she has a sizable studio where she does all of her own work from designing to clean-up afterwards.

Jean Myers, San Francisco, CA

After years of working in watercolor, Jean Myers apprenticed in stained glass under Narcissus Quagliata. Later she studied with Herr Ludwig Schaffrath and most recently with Maureen McGuire. Her feelings about glass are best explained in her own words. "I thoroughly enjoy working on commissions. I do not, in any way, feel that I'm being deprived of my self expression by creating for others, or that I'm losing a thing of beauty when I deliver a window into the buyer's hands. My life is vastly expanded by the search for emotional beauty in my clients' lives and by sharing with them the expression of that beauty in glass." Her delicate sense of design is reinforced by a meticulous attention to craftwork, which often incorporates painting, staining, and etching of glass.

Audry and Michael Nugget, New York, NY

The Nuggets have been working in glass for the past few years and selling to a market that is often occupied by the less talented—department stores and boutiques. Michael Nugget designs and Audry fabricates their moderately priced, high-quality line of commercial glass works. They turned their hobby into a profession when they had a child and decided to work at home rather than pursue their separate careers. Young Alexander Nugget and the business are both alive and thriving!

George Sell, New York, NY

George Sell received a B.F.A. in sculpture and painting from the University of Connecticut in 1966 and an M.F.A. degree in sculpture from Bowling Green University in 1968. His credits include an assistant professorship at the Oswego College of New York from 1969–1975 and numerous exhibitions, one-man shows, and awards for his work. Although he is an all-around artist dedicated to the arts and teaching, he has been deeply involved with stained glass for several years and brings to his work an intimate knowledge of three-dimensional space.

2.

DESIGNS

Following are 84 designs for study and practice. For each design the last name of the artist, the number of pieces in the pattern, the recommended enlargement size (to the nearest full inch), and other related information is provided to give you an idea of the work involved and to allow you to compare individual styles. All of these designs must be enlarged (see Chapter 1). Since the suggested measurements given tend to be large, you may want to work smaller. It is generally easier to cut large designs, but the larger you work, the more serious is the need for reinforcement.

If you are working in lead came, all lines are sight size and you will have to allow room for the heart of the lead. Also, with lead came, circles and ovals are meant to "kiss" (see Chapter 3).

The patterns are divided into three major categories: abstract, representational, and three-dimensional. Some designs will invariably be easier to cut than others, but they are all within the capabilities of first-year work. If one seems overly difficult, then add extra lead lines to make it easier. Even if you are in midwork, designs can be altered.

Abstract

1. Garber, 92 pieces, 24" (60.96cm) in diameter.
2. Bakst, 42 pieces, 17" × 23" (43.18cm × 58.42cm). Circles are meant to "kiss."
3. French, 71 pieces, 20" × 30" (50.8cm × 76.2cm). Taken from a photograph of cracks in the sidewalk.
4. Revere, 221 pieces, 26" (66.04cm) in diameter.
5. Greenbaum, 47 pieces, 11" × 32" (27.94cm × 81.28 cm). Best worked in antique glass. See fig. C-4.
6. Hyams, 105 pieces, 44" × 26" (111.76cm × 66.04cm). Eight points must be resolved within the design.
7. Furman, 189 pieces, 22" × 34" (55.88cm × 86.36cm).
8. Bakst, 83 pieces, 19" × 35" (48.26cm × 88.9cm).
9. Myers, 322 pieces, each panel is 12" × 24" (30.48cm × 60.96cm). The thick black areas indicate where to float solder or use a metal overlay technique.
10. Wilkinson/Feller, 81 pieces, 24" × 28" (60.96cm × 71.12cm).
11. French, 45 pieces (not counting circles), 20" × 32" (50.8cm × 81.28cm). Circles can be cut from glass or substituted with rondelles. Black areas indicate where to float solder. From the Grossberg residence, New York, New York.
12. Cushen, (A) 120 pieces, enlarge to standard window frame size; (B) 53 pieces, enlarge to standard window frame size. Both from the Ward residence, Forest Hills, New York.
13. French, (A) 180 pieces, 26" (66.04cm) along base; (B) 74 pieces, 26" (66.04cm) along base. Notice how these patterns differ in their number of pieces and yet seem equally busy.
14. Revere, 409 pieces, 20" (50.8cm) square. First cut the glass into long strips and then cut off the individual pieces rather than cutting each piece of glass separately.
15. Bakst, 39 pieces, 20" (50.8cm) square.
16. Hyams, 168 pieces, 23" × 28" (58.42cm × 71.12cm). This design was originally made much larger.

As an indication of this, the wide black lines were meant to be 2" wide (5.08cm) lead came. From the Adar residence, Scarsdale, New York.

17. French, 169 pieces, 16" (40.64cm) along the diagonal. Adapted from a Chinese lattice design.

18. Venturella, 126 pieces, 32" × 35" (81.28cm × 88.9cm). At these measurements, the design is for three separate windows but if made larger, then the two central divisions would be reinforcing bars.

19. Avidon (1973), 238 pieces, 36" × 42" (91.44cm × 106.58cm). Cut glass into long strips and then remove the individual pieces.

20. Furman, *Harley Davidson Sunset*, 190 pieces, 12" × 47" (30.48cm × 119.38cm)

21. Garber, 36 pieces, 20" × 31" (50.8 × 78.74cm). If lower circle is too difficult to cut as is, divide the area by adding a line.

22. French, 99 pieces, 15" × 22" (38.1cm × 55.88cm).

23. Greenbaum, *Flight*, 49 pieces, 19" × 29" (48.26cm × 73.66cm).

24. Bakst, 88 pieces, 20" (50.8cm) square.

25. Hyams, 121 pieces, 17" × 45" (43.18cm × 114.3cm). Originally designed to be much larger. There are at least nine difficult cuts within the design. From the Klein residence, Oradell, New Jersey.

26. Wilkinson, 284 pieces, 36" (91.44cm) in diameter. See fig. C-17.

27. French, 77 pieces, 34" × 26" (86.36cm × 66.04cm).

28. Hyams, 91 pieces, large panel 20" × 21" (50.8cm × 53.34cm), small panel 20" × 9" (50.8cm × 22.86cm). Originally meant to be much larger. From the Grammatica residence, Forest Hills, New York.

29. French, 115 pieces, 20" × 16" (50.8cm × 40.64cm). See fig. C-10.

30. Greenbaum, 42 pieces, 25" × 43" (63.5cm × 109.22cm)

31. Wilkinson, 96 pieces, 21" × 31" (53.34cm × 78.74cm). Cut glass into long strips and then remove the individual pieces.

32. Bakst, 45 pieces, 17" × 23" (43.18cm × 58.42cm).

33. Scarborough, 75 pieces, 20" (50.8cm) square.

34. Avidon (1977), 101 pieces, 30" × 60" (76.2cm × 152.4cm)

35. LBJ, 95 pieces, 26" × 19" (66.04cm × 48.26cm). French adaptation of a drawing by Larry Brooks.

Representational

36. French, 306 pieces, 28" × 46" (71.12cm × 116.84cm). These dimensions will make the zebra stripes easy to cut but the area over the rump may need another line to make the large piece of glass more manageable. If the pattern is made smaller, paint or etch in the stripes and cut the outline as drawn.

37. Sell, 126 pieces, 34" × 43" (86.36cm × 109.22cm).

38. Cullenbine, *White Tiger*, 54 pieces, 23" × 19" (58.42cm × 48.26cm). The area between the lower jaw and extended paw will be easier to cut if divided by more lines. Shading indicates light and dark areas within a sheet of glass.

39. French, 224 pieces, 19" × 25" (48.26cm × 63.5cm).

40. Nugget, 22 pieces, 25" × 6" (63.5cm × 15.24cm). Float solder in dark areas.

41. French, 238 pieces, 27" × 29" (68.58cm × 73.66cm).

42. Furman, 130 pieces, 35" × 16" (88.9cm × 40.64cm).

43. Nugget, 131 pieces, approximately 23" × 15" (58.42cm × 38.1cm). Float solder in the dark areas. To cut the design smaller, use glass nuggets in the centers of the flowers instead of cutting them from glass.

44. French, *Great Horned Owl*, 379 pieces, 32" × 37" (81.28cm × 93.98cm).

45. Myers, 47 pieces, 14" × 23" (35.56cm × 58.42cm).

46. Cullenbine, *Mule Deers*, 192 pieces, 35" × 44" (88.9cm × 111.76cm). The area over the rump will be easier to cut if divided by another line. Also, the area around the stag's ear can be simplified.

47. DeBerardinis, 223 pieces, 29" × 26" (73.66cm × 66.04cm). Note how the fans interrupt the features and make it possible to cut the faces.

48. French, 321 pieces, 24" × 27" (60.96cm × 68.58cm). To cut the pattern smaller, simplify the feathers.

49. Myers, 176 pieces, 18" × 27" (45.72cm × 68.58cm). Vary the width of the leaded or foiled line by metal overlay or floating solder.

50. Mellen, *Crab Grass*, 189 pieces, 24" × 28" (60.96cm × 71.12cm).

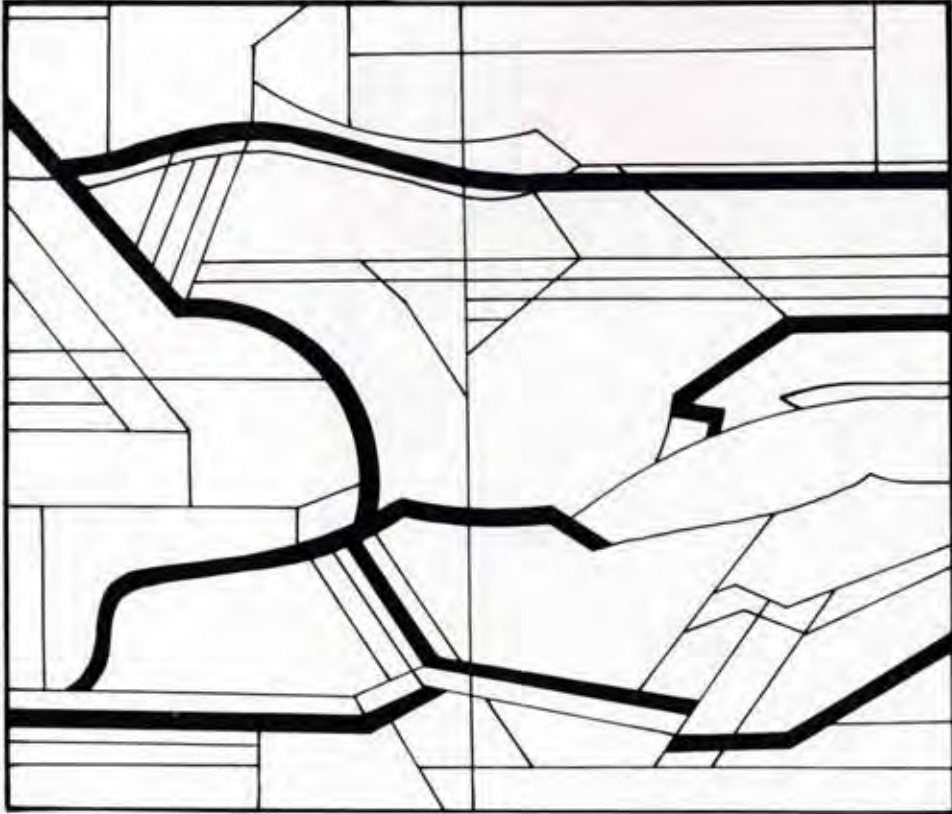
51. French, 128 pieces, 20" × 26" (50.80cm × 66.04cm).

52. Kline, 41 pieces, 17" × 17" (43.18cm × 42.55cm).

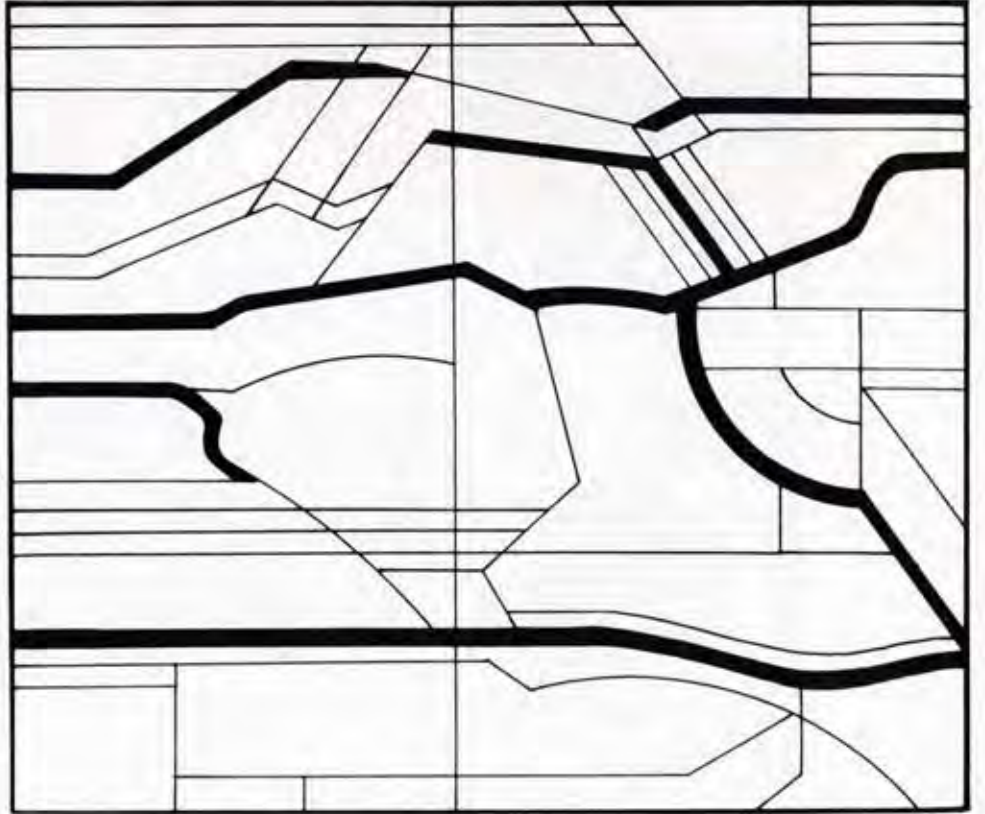
53. Nugget, 39 pieces, approximately 16" (40.64cm) in diameter. This free-form design can be turned into a mirror. If you expect difficulty in cutting the mirror to fit around the flowers, add another flower or leaf to fill the spaces.

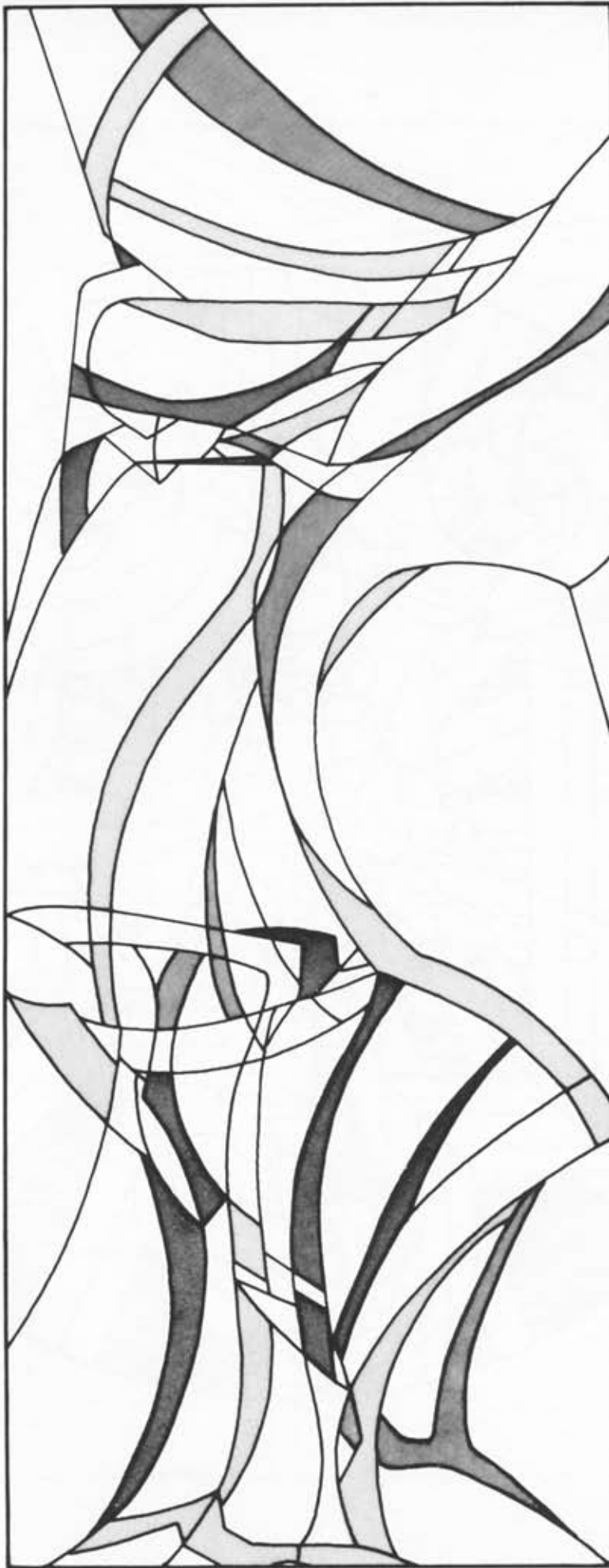
54. French, adaptation of Spiderman (Copyright © 1977 by Marvel Comics Group. All rights reserved), 405 pieces, 31" × 47" (78.74cm × 119.38cm). Cut all of the web patterns in large sections and then divide up the sections rather than cutting each piece separately.

55. Garber, 167 pieces, 13" × 32" (33.02cm × 81.28cm).

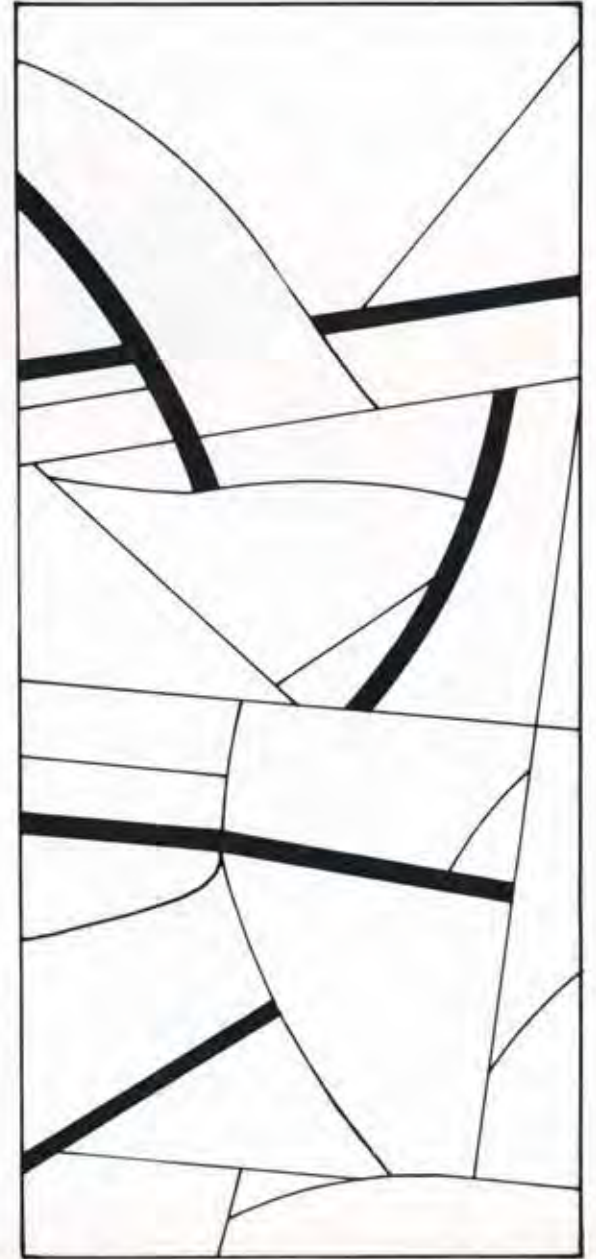
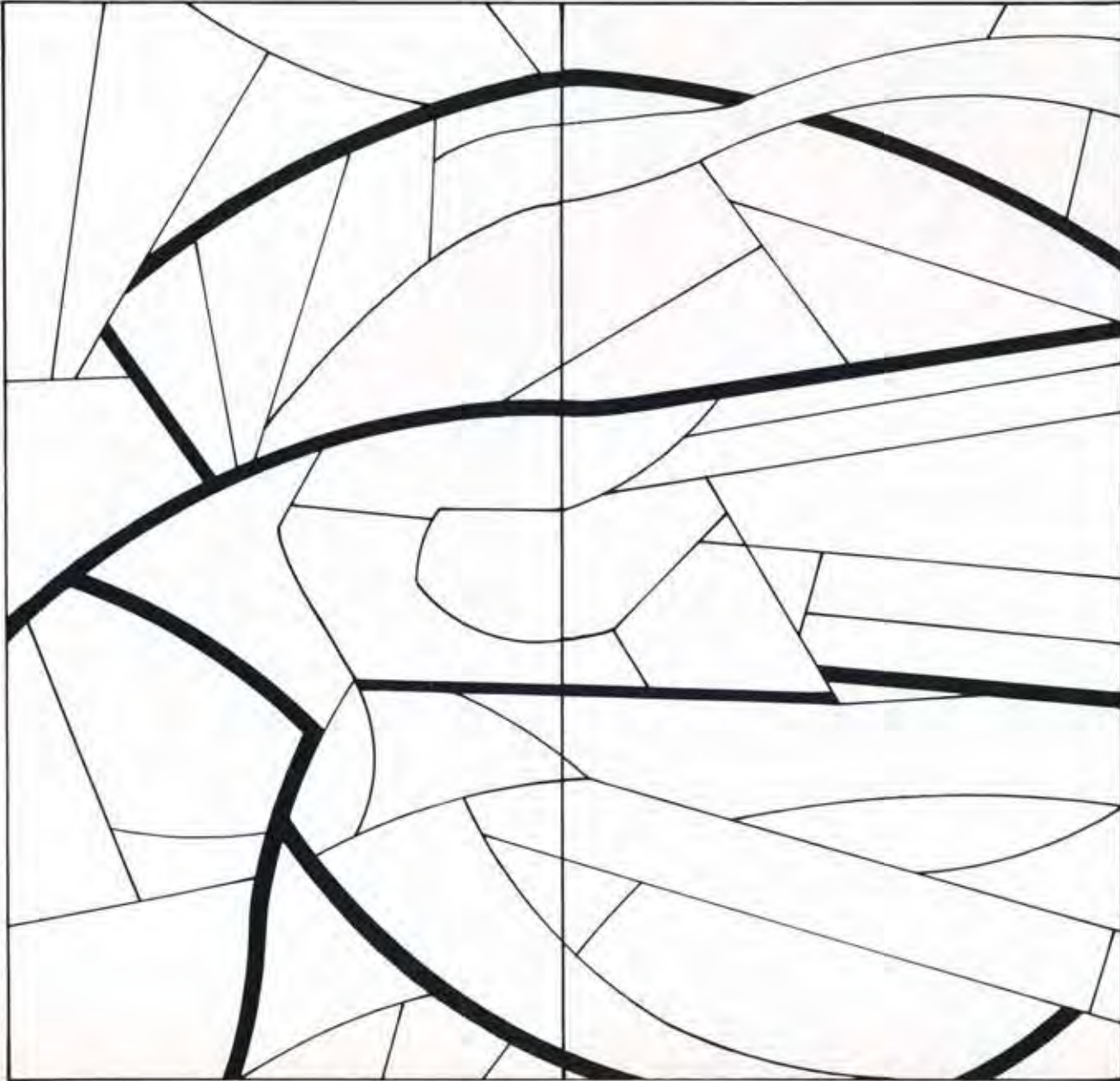


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