

STAINED GLASS IN ARCHITECTURE

From Concept through Fabrication and Installation

CONCEPT

The artist conceives the design influenced by the architecture of the building, its interior, exterior, materials, natural and artificial lighting, the way the building sits in the landscape and relates to its surroundings - all these determine the type of glass used and the design. Also considered are the building's function, the personality and taste of the client and the budget. The artist works with the architect and at times with a Board of Directors. The artist may work from the architectural plans only and/or go directly to the site.

BUILDING THE CARTOON

The cartoon is a full size drawing of the work. It designates the widths of the lead lines that may be spaghetti thin to one-inch thick. The lead line is a very important graphic part of the finished work. The cartoon also designates the colors and the placement of the reinforcing bars. The cartoon is really a map of the finished product for the use of the glazier - the person who will put the work together.

SELECTING THE GLASS

There are hundreds of kinds of glass which vary in texture, color, opacity, clarity and other qualities. Glass can be machine or hand-made (blown glass). There is also antique glass which doesn't allude to old glass but rather means glass blown as it was in the middle ages and worked with the same kind of tools. The type of glass to be used in the design is selected at the design stage.

EXECUTING THE DESIGN

The cartoon is traced onto heavy brown paper the same size as the cartoon. Two tracings are made, one is for cutting out the patterns and the other is for assembling the glass pieces (the leading guide). The pattern pieces are numbered, cut out and reassembled like a jigsaw puzzle leaving space between the pieces for the lead. The leading guide is put underneath a piece of clear plate glass and tracings are made of the leadlines in black paint on the glass from the pattern underneath. The large piece of plate glass is put in front of a light source and the artist begins to assemble all the beautiful glass that has been purchased and decides which pieces will be cut for the finished work. As each piece is cut it is put up against the piece of plate glass with an adhesive. If the artist feels all the assembled glass pieces work well together, the glass pieces are removed from the clear glass sheet and placed on the leading guide where they are assembled with the lead and soldered. Throughout the studio process, the artist must continually be aware of the work as it will look at the actual site since the light conditions in the studio may not approximate the conditions at the site. If the work is a large architectural installation it will need reinforcing bars. Putty is added to fill the space between the lead and the glass and as the putty hardens the piece becomes firmer. The work is then cleaned with whiting (a talc-like, non-abrasive substance) which removes all the dirt and residues left by the fabrication. The piece is carefully crated and brought to the site for installation.

THE INSTALLATION

Depending on the site, installation will be done from the interior or exterior. Sometimes the glass is sandwiched between other kinds of glass for protection. The installation is supervised by the artist to make sure that the finished piece meets all specifications.

ROCKLAND CENTER FOR THE ARTS
 HARRIET HYAMS - STAINED GLASS & SCULPTURE EXHIBIT
 OCTOBER 30, 1988 - NOVEMBER 16, 1988
 PRICE LIST

TITLE	DIMENSIONS	MEDIUM	VALUE
Duality	31 1/2"x45 1/2"	Stained Glass	\$ 9,000.
Goddess I	35 3/8"x48 1/4"	Stained Glass	10,000.
Goddess II	36"x44"	Stained Glass	9,500.
Glas Architektur II	34"x48 1/2"	Stained Glass	NFS
(From the Collection of Mr./Mrs. Len Lieberman)			
Glas Architektur IV	42"x40 3/8"	Stained Glass	6,000.
Glas Architektur V	31"x48"	Stained Glass	6,000.
Seascape	23"x43"	Stained Glass	5,000.
Birdman	45"x31"	Stained Glass	5,000.
Dancer	45"x31"	Stained Glass	5,000.
Aurora	44"x34"	Stained Glass	NFS
(From the Collection of the Aurora Gallery, Closter, NJ)			
Mood	34 1/4"x43 5/8"	Stained Glass	3,000.
Ambiguity	6'x4'	Stained Glass	6,000.
Femme Fatal	38"x15"x16"	Welded Steel	1,000.
Moonrider	18"x15"x7"	Welded Steel	NFS
(From the Collection of Dr. & Mrs. Howard Baron)			
Tivoli	27"x15"x15"	Welded Steel	NFS
Sniper	19"x19"x26"	Welded Steel	NFS
(From the Collection of Mr./Mrs. Jerome Trupin)			
Sea Nymph	31"x31"x43"	Welded Steel	NFS
(From the Collection of Mr./Mrs. Jerome Trupin)			
Forenoon	15"x15"x28"	Welded Steel	NFS
(From the Collection of Dr. & Mrs. Harvey Schlossman)			
Untitled I	36"x45"x17"	Welded Steel	2,500.
Untitled II	32"x34"x24"	Welded Steel	2,500.
Amethyst Head	18"x11"x10"	Amethyst	NFS
Model of Memorial Court for Jewish Chapel at West Point	28 1/4"x28 1/4" x 19"	Plastic & Wood	NFS
For Saul Horowitz Jr. Memorial Garden Commissioned by Mary Horowitz			
Male Reclining Figure	50 1/2"x39 1/2"	Pencil Drawing	1,150.
Female Reclining Figure	50 1/2"x39 1/2"	Pencil & Charcoal Drawing	1,150.
Female Standing Figure	50 1/2"x39 1/2"	Charcoal Drawing	1,300.
Goddess I	16 3/4"x4 3/8"	Ink & Crayon Drawing on Paper	600.
Goddess I	15 1/2"x17 3/8"	Pencil & Crayon Drawing	700.
Glas Architektur III	13 1/8"x13 3/4"	Collage of Colored Paper, Mylar	450.
Glas Architektur IV	12 1/8"x12 3/8"	Collage on Colored Paper, Mylar	450.
Untitled II	11 1/2"x11 1/2"	Collage on Colored Paper	250.
Baron Residence	16 3/4"x14 1/4"	Collage for Mirrored Wall Mylar & Watercolor	NFS
Studies for Stained Glass Ambiguity	22 1/2"x11 1/4"	Pencil & Crayon Drawings	NFS
Studies for Stained Glass Ambiguity	22 1/2"x11 1/4"	Pencil & Crayon Drawings	NFS
Studies for Stained Glass Ambiguity	22 1/2"x11 1/4"	Pencil & Crayon Drawings	NFS
Ambiguity III	14 1/8"x17 1/2"	Crayon & Pencil Drawing	350.
Ambiguity II	13 3/4"x17 1/2"	Collage on Colored Paper	NFS
Ambiguity I	14"x17 3/4"	Collage on Colored Paper	250.
Glas Architektur V	13 3/8"x16 3/4"	Collage - Pencil & Mylar on Photographic Paper	450.
Duality	16 1/2"x12"	Pencil & Ink Drawing with Acetate/Photo Paper	500.
Dancer	16 3/4"x22 1/4"	Drawing, Collage on	300.

OVER...

Ambiguity,	20 1/2"x26 1/2"	Colored Paper Collage with Colored Paper	500.
Aurora	23 1/2"x29 1/2"	Collage Drawing with Watercolor on Photo Paper	500.
Schaller Window	18"x9 1/4"	Drawing - Watercolor, Acetate, Ink	NFS
The Goddess II Mirror Design #024	14 1/2"x12 1/2"	Drawing - Colored Pencil Watercolor, Ink, & Mylar on Photographic Paper	300. NFS
Mirror Design #008		Watercolor, Ink, & Mylar on Photographic Paper	NFS
Mirror Design #007		Watercolor, Ink, & Mylar on Photographic Paper	NFS
Mirror Design #031		Watercolor, Ink, & Mylar on Photographic Paper	NFS
Mirror Design #005S		Watercolor, Ink, & Mylar on Photographic Paper	NFS
Mirror Design #001		Watercolor, Ink, & Mylar on Photographic Paper	NFS

Renderings

The Other Woman Skylight (By permission of Edward Cantor)	14 1/2"x14 1/2"	Collage with Acetate & Ink	NFS
Adar Residence	10"x22 1/2"	Colored Paper, Mylar, Acetate, Ink	NFS
Bezel Skylight	14"x14"	Watercolor, Mylar, Acetate, Ink	NFS
Harcourt Brace Jovanovich	15 1/4"x16 1/2"	Colored Paper, Acetate, & Ink	NFS
Harcourt Brace Jovanovich	15 1/4"x16 1/2"	Colored Paper, Acetate, & Ink	NFS
Harcourt Brace Jovanovich	15 1/4"x16 1/2"	Colored Paper, Acetate, & Ink	NFS
D'Ambrosia	21 1/2"x14"	Colored Paper, Acetate, & Ink	NFS
Seasons (New Dorp High)	18"x22"	Colored Paper, Acetate, & Ink	NFS
Seasons (New Dorp High)	18"x22"	Colored Paper, Acetate, & Ink	NFS
Seasons (New Dorp High)	18"x22"	Colored Paper, Acetate, & Ink	NFS
Seasons (New Dorp High)	18"x22"	Colored Paper, Acetate, & Ink	NFS
Sun & Moon Windows for Maple Knoll Chapel	21"x19 1/2"	Colored Paper, Acetate, & Ink	NFS
Sun & Moon Windows for Maple Knoll Chapel	21"x19 1/2"	Colored Paper, Acetate, & Ink	NFS
Side Windows for Maple Knoll Chapel #6	40"x11"	Colored Paper, Acetate, & Ink	NFS
Side Windows for Maple Knoll Chapel #6	40"x11"	Colored Paper, Acetate, & Ink	NFS
Side Windows for Maple Knoll Chapel #5	33 1/2"x11"	Colored Paper, Acetate, & Ink	NFS
Side Windows for Maple Knoll Chapel #5	33 1/2"x11"	Colored Paper, Acetate, & Ink	NFS

NFS = Not For Sale