



*Splendor
in the Glass*

Creating Stained Glass Beyond the Ordinary

Holly M Stedman



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Red Rocks Publishing Co.
Sedona, AZ



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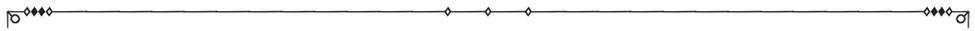
OTHER IMPORTANT STUFF

THIS BOOK CONTAINS PROJECTS FOR STAINED GLASS. MASTERY OF BASIC AND INTERMEDIATE SKILLS IN THIS CRAFT ARE NECESSARY FOR SUCCESSFUL COMPLETION OF THESE PROJECTS.

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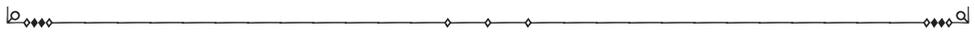
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A very special thank you is extended to Gary Stedman, my husband, for sharing his expertise in his chapter: *Framing Your Panel in Wood*. And for, what he considers, enduring endless hours proofing the copy, again and again; endless days of my neglect of my “day” jobs; endless weeks of photographic equipment invading our family room and his carport; endless months of computers, books, piles of paper, and design tools, taking up permanent residence on any flat surface to be found in our home; endless years of me trespassing in “his” kitchen with my glass projects in his sink, taking up his precious counter space, and me raiding his baking pans—which are just perfect, by the way, for glass storage and toting.

Thank you Gary, you *are* appreciated



This book is dedicated in loving memory to Doris L. Wickersham-Myers, my mother.
Doris lovingly shared her life with graciousness and dignity;
gave me unlimited, unconditional love and encouragement to invent myself;
and from whom I was blessed to have received
a few of her multifaceted, artistically creative genes.



To explore new possibilities however outlandish and unconventional they may seem, takes that little spark of genius, true creativity, originality, and some say, a touch of insanity wouldn't hurt either. And when that new path proves correct, others marvel at our uncanny foresight. What *is* marvelous is that we all possess that ability.



Our ultimate goal in life is not the grand discovery of who we are—but rather, the grand discovery of who we are *and* our willingness to do something about it.



To be creative, to bring about what didn't exist before, to mold, perfect, to give of your life and character, and be satisfied with the outcome, to enjoy; is a true spiritual experience.



Ultimate enthusiasm moves with all the power of the forces of the universe, with all the beauty of a goddess, and with all the potential of life itself.

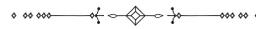




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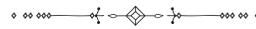


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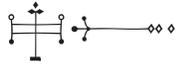




DESIGN TIP

A greater challenge is designing the very simple, uncomplicated, smaller window or panel. It's so easy to get caught up in over working, or over designing a panel. To come up with an elegant, simplistic, classy design is sometimes a lot more difficult than you would imagine.

Just “live” with your design for a while. Place it in various rooms of your home or studio, tape it to a wall, lay it on a counter or table so you will “unexpectedly” see it from time to time. Rotate it so you won't always view it from the same vantage point, or view it in a mirror gaining a new perspective. Squinting at your drawing may reveal surprising, sometimes unwanted, proportions that you may want to readjust. Tweak it until you are absolutely comfortable with it, *then* its a GO!



A DAY IN THE WEST 1



- ◆ Original size: 14 3/8" high x 7 1/4" wide (finished glass panel only without 1/4" zinc came frame)
- ◆ Number of pieces: 19
- ◆ Special equipment or components: 1/4" zinc came for framing
- ◆ Reduction percentage of pattern shown from original size: 69%
- ◆ Enlargement percentage of pattern shown to obtain original size: 147%

I was captivated by an awesome sheet of Lambert's® mouthblown flashed glass. I loved the striations of wide bands that had a distinct fadeout from an exotic, bold red to a more subtle russet, streaking across this sheet. I wanted, of course, to take advantage of this uniqueness. While a composition highlighting large expanses would have really shown off these unique characteristics, I chose instead rectangles encompassing these color variations. I wanted a southwestern flavor as my theme to highlight this unique hue, complemented by solid black and antique gold. This, a smaller version of the following design, was more or less a "test subject" to ensure color compatibility and design proportions.

I am especially satisfied with the color proportions and it's simplicity. Again, I let the glass color and texture lead me toward the design concept.

This Lambert's flashed glass (red over deep aquatic blue) will also lend itself very well to a future sandblasting project.

Even though this specialty art glass varied greatly in thickness, it was a dream to cut.

Go ahead and bite the bullet, and purchase that special sheet of glass that absolutely captures your heart and imagination, even if it feels like it will break the bank. The satisfaction and delight that incredibly beautiful glass brings is well worth the \$\$\$'s.

PROPORTIONAL SCALE

Getting up close and personal with a Proportional Scale could do you a lot of good. “What”, you are probably asking, “does that mean?” Well, while it won’t make you look ten years younger, or help you win the lottery—it just could make your life a little easier—your life in glass art that is.

Have you ever had a pattern, for example, that was maybe 12" x 12", but your skylight opening is, say 27 1/2" x 27 1/2". You are at the copy center to enlarge your pattern, and you need to figure out the percentage of enlargement to key into the copier. With the Proportional Scale—a flat, circular device with two rotating discs sandwiched together, the calculations are done for you. By lining up the *original* dimension on the inner scale, and the *desired* dimension on the outer scale, one above the other, the percentage of enlargement will line up in the little “window” of the scale automatically. You can easily calculate either *reduction* or *enlargement* percentages. Therefore, if you have a pattern that needs to be reduced, or a pattern that requires enlargement—this very clever and simple device does it easily.

So, getting back to our example: the pattern is 12" x 12"—line up 12" on the inner scale, with the 27 1/2"—skylight—on the outer scale, the percentage of enlargement is shown in the “window” of the proportional scale as 230%. Ta-da!

It’s not as complicated as it may sound. Actually having this handy-dandy little device in your hands and actually “playing” with it, really makes my explanation sound like a “long walk”. It’s a very useful gizmo worthy of prominent inclusion among your design tools.

If you are already using this little gem—you know what I’m talking about.

Proportional Scales are available in several different sizes, are inexpensive, and found in some office or art supply stores. Also, check out the Resources section.



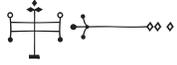


DESIGN TIP



One way of creating *balance* is through the use of symmetry.

Modified symmetry, symmetrical balance with subtle variations, can produce enormously satisfying tensions while retaining a sense of solidity and unity. Modified symmetry results when mirrored elements are tweaked or altered and should appear *deliberate*, rather than a near miss. *Minor* deviations may appear as mistakes.



A DAY IN THE WEST 2



- ◆ Original size: 21" high x 36" wide (finished glass panel only without 1/2" zinc came frame)
- ◆ Number of pieces: 125
- ◆ Special equipment or components: 1/2" zinc came for framing, wood frame optional
- ◆ Reduction percentage of pattern shown from original size: 28%
- ◆ Enlargement percentage of pattern shown to obtain original size: 359%

I took the previous design—A Day In The West 1—a bit further. This panel hangs in my living room in which three walls are painted the same deep red of this wonderful Lambert's mouthblown flashed glass. I preferred the proportions of colors in the smaller version, but held back on using too much red and black in this one, since that may block out too much of the daylight from entering my room.

This stunning southwestern contemporary panel is surrounded with 1/2" zinc came, and framed with 2" wide oak. Stained very dark brown, almost black, the wood frame all but disappears from view.

There is a definite *top* and *bottom* to this panel. It was designed to be displayed horizontally. If you want to hang it vertically, adjust the pattern by reproducing either the top half or bottom half (horizontal orientation of the pattern) times two, and splicing the two together.

This specialty glass can be somewhat unpredictable to cut. It varies greatly in thickness throughout the sheet. Of course, the thinner portions posed no problems, cutting like butter. And the thicker portions, well most of the time, cut just fine—most of the time. The challenge was in foiling. I used 5 (yes, five!) different widths of foil. I didn't need to do any trimming, there was no obvious variance in any of the foiled edges. Am I lucky or what?

I began soldering on the "back" side, so all the irregularities in glass thickness would not be visible from the front.

I did not use any reinforcement since the number, and direction of the solder lines and additional framing made this a very stable panel.