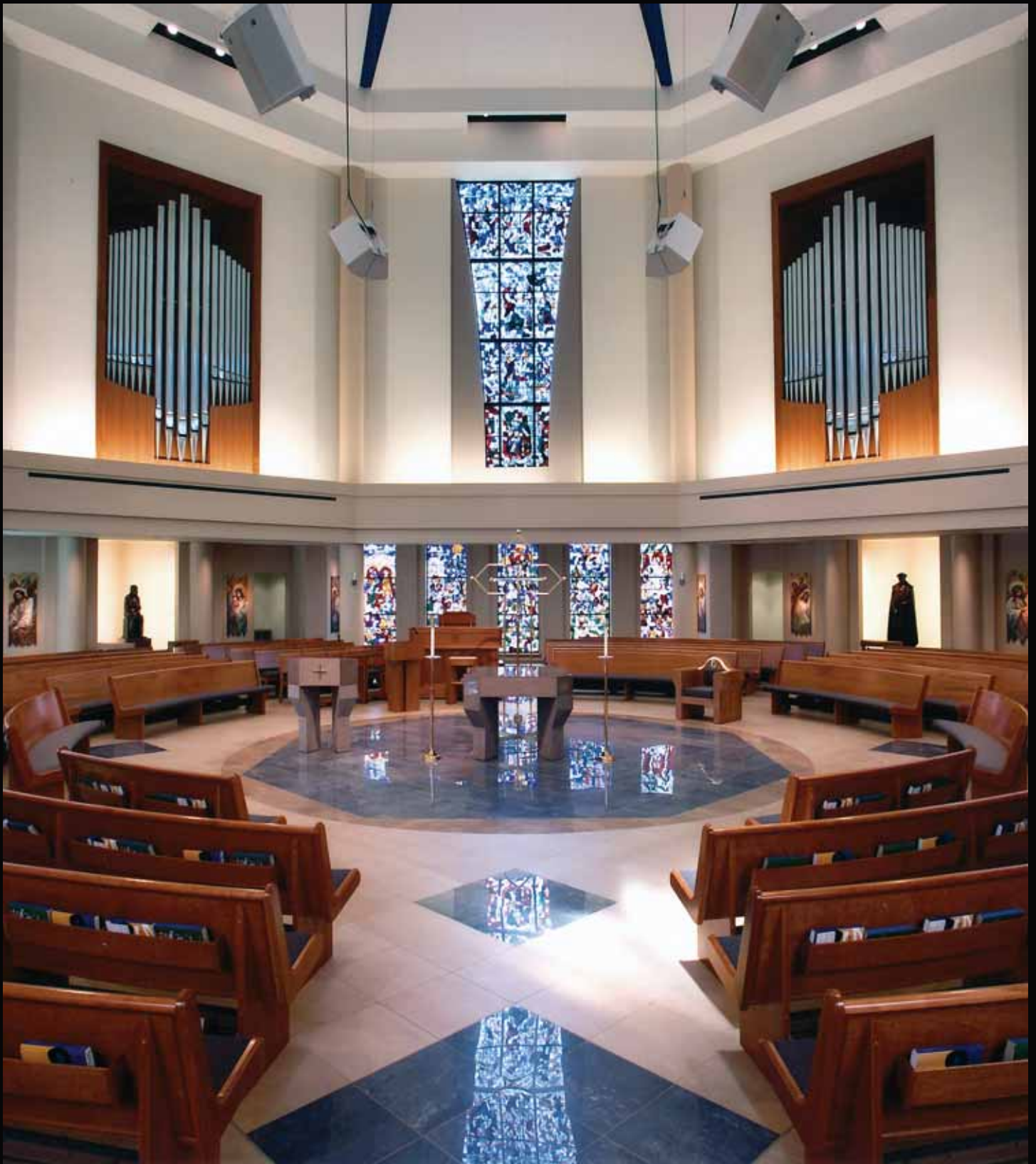


STAINED GLASS

QUARTERLY OF THE STAINED GLASS ASSOCIATION OF AMERICA

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Photo: Richard Gross

This is part of a set of windows designed by Reverend Doctor Andrew E.F. Anderson and Bob Markert at St. Andrew's Episcopal Church. These windows were part of the annual Stained Glass Tour at the Stained Glass Association of America's recent Summer Conference in Louisville, Kentucky. Coverage of the Conference begins on page 174.



ON THE FALL 2006 COVER

This installation by the Rohlf Stained & Leaded Glass, Inc., is included in this issue's "FYI: Stained Glass Gallery" and can be seen on page 193.

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Form/Reform 2006

SGAA at Work for Its Members

by Richard Gross

The staff of the Stained Glass Association of America had the pleasure of attending the Form/Reform conference on church art and environment to represent the Association's members and affiliates and to distribute copies of the *Sourcebook* to many of the attendees.

The conference, which was held in late July and early August, 2006, at the downtown Marriott in Kansas City, Missouri, is attended by architects who specialize in church building, liturgical consultants, clergy and many others with an interest in church building. Though the conference is primarily geared for Roman Catholic art and building, other denominations were well represented, including Episcopalians, Lutherans and Methodists. I also had an interesting conversation with a lively Baptist who said she "Just snuck in to see what was going on."

The theme of this year's conference was "Touching Mystery through Vision, Creation and Mission." Begun in 1983, Form/Reform bills itself as being "the only U.S. conference devoted to the full range of issues in architecture, environment and art for Catholic worship. Richly diverse in background, the participants at Form/Reform share a common dedication to shaping beautiful spaces that serve the liturgical life of the Catholic community."

It was rewarding to be able to meet and discuss stained glass with attendees from all across the United States and from at least two other countries. The Form/Reform conference attracts its attendees not only with a trade show but also with seminars, tours and many networking opportunities.

For me, the opportunities for learning presented by the tours, seminars and trade show, and the chance to promote the architectural glass arts and the members of the Stained Glass Association of America were all of great value. Also, the value presented

There are plans in place now to make the Sourcebook even more useful and usable, starting with a redesign of Accredited Studios' Portfolio Presentation Pages and the opening of the publication to the Association's new Accredited Active members.

by the opportunities for networking and socializing should not be overlooked. I personally was able to reconnect with a number of stained glass artists whom I have not seen in some time and also to finally meet in person some of the people whom I have known perviously only through telephone conversations.

I believe there is great value in professional networking. The readers of this publication will see feature articles in the coming issues that are a direct result of discussions held at the Form/Reform tradeshow. It is also my hope that the Association will be welcoming some new Accredited mem-

bers into the organization as a result of conversations held at the different conference events. The chance to meet and talk with others in the field is a great inspiration and motivator. Networking opportunities can be the unsung hero of conferences such as Form/Reform or the SGAA's own annual conference; however, most who attend such conferences will agree that these networking opportunities in themselves make attendance valuable and worthwhile.

The Trade Show

SGAA's primary goal in bringing a booth to the Form/Reform trade show was to make *Sourcebook* available to the church architects, liturgical consultants, clergy and building committee members that attended the show. *Sourcebook*, an annual publication of the Stained Glass Association of America, is free and features a directory of members and affiliates of the Association, as well as articles designed to help architects, consultants and church committees include stained glass in their building projects.

Sourcebook is available in both print and CD-ROM format. It is mailed annually to a list of more than 18,000 architects; it is also available for download at www.stainedglass.org.

It was rewarding to be sought out by a number of architects at the Form/Reform tradeshow who have used *Sourcebook* in the past and wanted to pick up additional copies to give to clients or to restock their own libraries. *Sourcebook* has been an extremely successful Association project in the nine years of its existence. There are plans in place now to make the publication even more useful



The SGAA booth at Form/Reform 2006.

and usable, starting with a redesign of Accredited Studios' Portfolio Presentation Pages and the opening of the publication to the Association's new Accredited Active members.

The Form/Reform conference featured an interesting format for its trade show. The show opened at 8:30 in the morning and closed at 2:00 p.m., when most of the seminars were held. It then reopened after dinner and was open until 10:30 each night.

There were no less than a dozen architectural glass studios and artists in attendance. Some of the trade show booths were quite elaborate, including

Butler Fine Art Glass. Their *The Ecstasy of St. Joan* window, which was on display in their booth, utilizes a cut aluminum overlay to create negative space in the leaded glass window like that seen in *dalle de verre* windows. The window, which can be seen on page 216, succeeds in incorporating the drama of the exaggerated negative space in a painted, leaded panel.

The Seminars

The Form/Reform conference offered quite a few seminar choices. In fact, my biggest complaint with the entire conference was that there were

not more available timeslots in which seminars were offered. The conference could have easily run another day, and I still would not have been able to attend all of the seminars that I would have liked to see. I suppose that's a good motivation for attending next year, though.

Topics included: "Art as Identity," "Spaces of Memory and Devotion," "God's House is Our House: Re-imagining the Environment for Worship," "The Reason for the Space," "Symbols of Faith," *Imago Dei: Friends of Christianity and the Arts...so what is it?*, "Hospitality and the Multisensory Environment," "Art Programming for



*“The Ecstasy of St. Joan”
Butler Fine Art Glass
This 72" x 32" panel is fabricated
from Lamberts glass and painted
with Reusché paints. It also fea-
tures an aluminum overlay that
increases and enhances the nega-
tive space in the window’s design.*

Parish Building Projects,” “Visio Divina,” “Renovation Projects,” “Natural Lighting of Churches,” “The Aesthetic Language of Religious Space,” “Church Architecture: Using All Your Senses,” “Principles of Art and Architecture,” “What Does a Liturgical Design Consultant Do?,” “Digital Tools for Improving Collaboration and Fundraising on Church Building Projects,” and “A Look at the Impact of Documents and Instructions.”

Of the six seminars that I was able to attend, I found five of them to be excellently presented, well thought-out, engaging and interesting. Five out of six successes is, in my experience, unusual for a conference to achieve. The sixth

seminar that I attended, though interesting in concept, was presented by someone who was completely unprepared, and that was reflected in the seminar. (Although, to the presenter’s credit, he did provide a nice bibliography of books that he had used in his research, and I am in the process of tracking down several of the titles.)

One Small Suggestion for Next Time...

In addition to being able to see the fine work being done in the church arts at Form/Reform’s trade show, I was also able to do quite a bit of shopping... there were two booths representing book publishers. If I could make one sugges-

tion to the organizers of Form/Reform, it would be to create a conference bookstore that features titles from many different publishers. Having been involved in organizing conferences myself, I realize that doing this well would be no small task; nevertheless, it would certainly add to the value of the conference.

To be certain, regardless of whether they are able to follow my suggestion or not, I plan to attend the Form/Reform conference next time. It presents too many valuable opportunities to promote the architectural glass arts, to network, and for education to miss.



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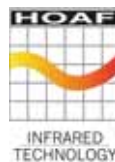
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