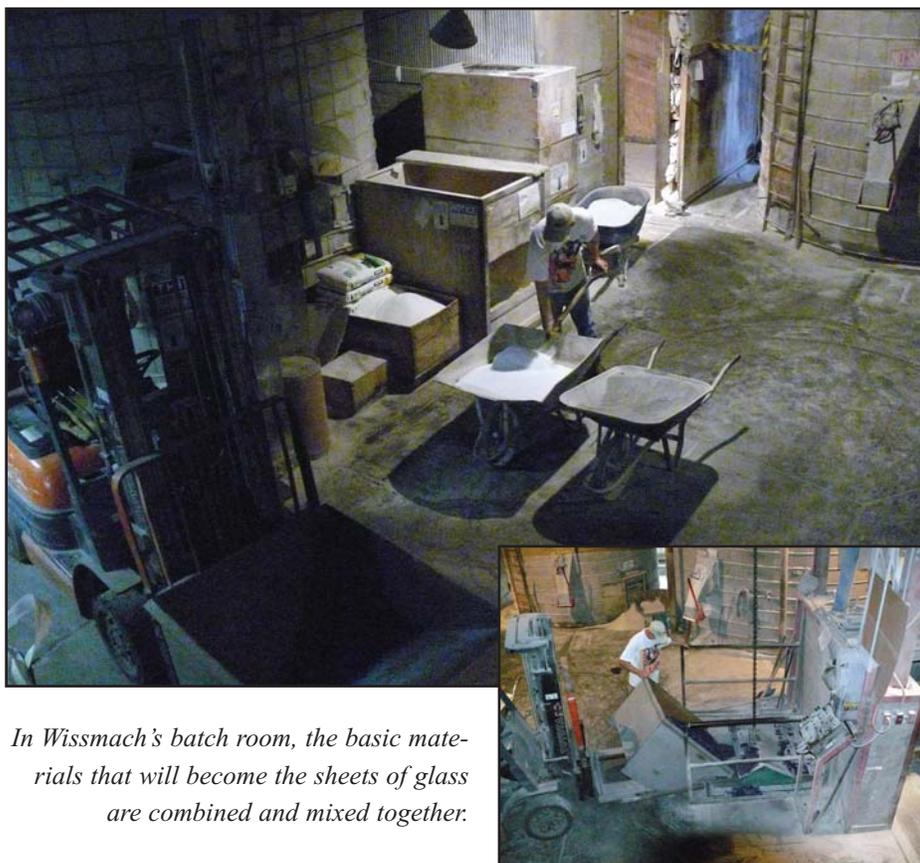


Seedy 118 – *This Is Your Life!* *Following Glass from Production to Installation*

by Katei Gross



The Wissmach Glass Company, above, is located in Paden City, West Virginia, and is very near the Ohio River, shown inset.



In Wissmach's batch room, the basic materials that will become the sheets of glass are combined and mixed together.

The person who usually gets to go on SGAA Adventures is Richard, our editor. However, the Charlotte 2007 conference provided me a unique opportunity. Wissmach Glass Company is directly north of Charlotte. Our Conference Host Christopher Haynes from A & H Art & Stained Glass Company had just ordered a batch of glass from Wissmach. I would not only see glass being made but could follow its path from production to installation. Seedy 118 – *This is your life!*

It is mid-June, and at 5 am the temperature in Paden City, West Virginia, is in the 70s. In the Wissmach glass factory, it is already higher than 100. In the batch room, the basic materials for Seedy 118 have already been gathered from piles of sand, soda ash, lime, and feldspar. Then the ingredients specific to the Seedy are added from a carefully



Mark Feldmeier checks stringers of glass for correct color.



Molten glass is hand poured into the rolling machine, which will form it into a sheet of glass.

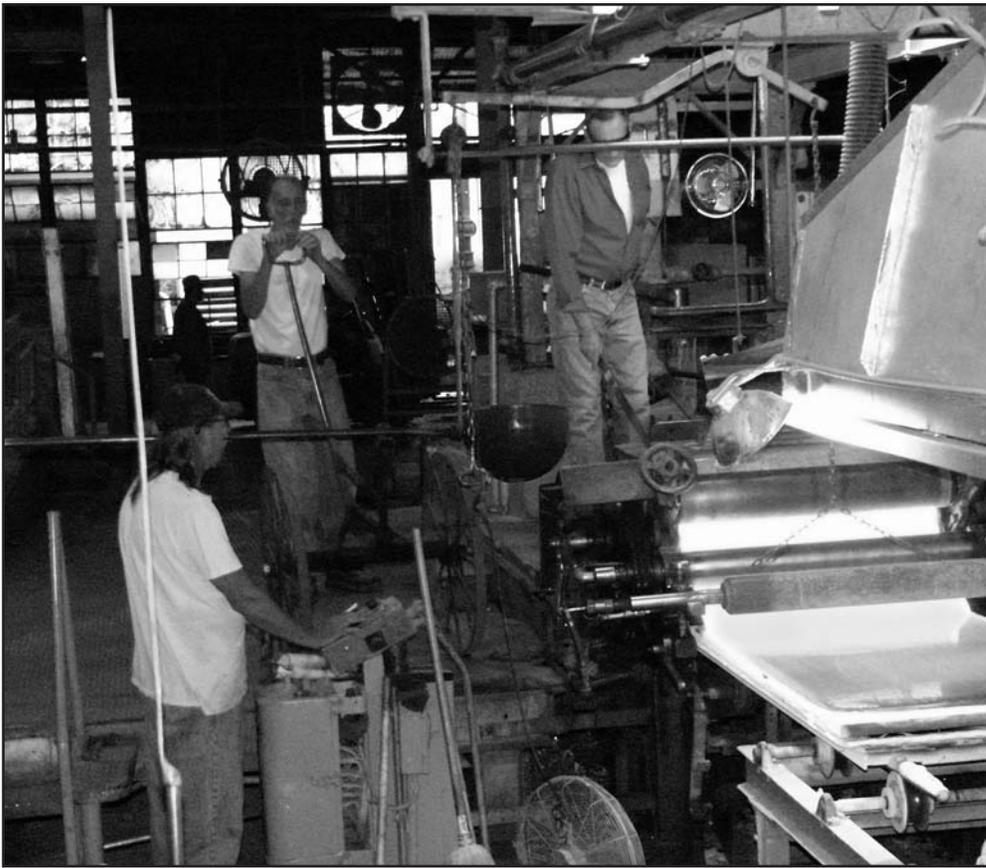
calculated formula to produce the color and texture particular to it alone.

After blending in a massive mixer, the ingredients are melted in a pot furnace that reaches 2,500 degrees Fahrenheit. Mark Feldmeier checks stringers of glass for correct color. Once approved, huge ladles are hand dipped into this molten liquid and then cast into the rolling machine – one careful toss.

The glass passes through rollers that remind me of my great aunt’s antique clothes wringer, flattening the glass onto a cast-iron plate. Red-hot sheets of glass slowly cool to the definitive blue of Seedy 118.

As I watched, the glass disappeared into a cooling and annealing lehr. On a mesh conveyor belt, 40 sheets of glass per hour — more than 12,000 sq. feet of glass per day — move to the prep room for final inspection and are prepared for shipping.

Our Seedy 118 now journeys cradled in cushioned wooden crates to A & H Art & Stained Glass Studio. Upon arrival at



The glass is rolled into a sheet and then is sent into the anneal Lehr to cool.

the studio, the crates are opened and inspected once again. Sheets are carefully selected for the windows of the First Baptist Church of Easley, SC.

Patterns are laid out on the glass to capture specific textures to highlight Christopher Haynes' neo-gothic design. The assembled windows are carefully installed. From sand and soda ash, Seedy 118 will now carry on the tradition of architectural art glass decade after decade.

The Paul Wissmach Glass Company manufactures a range of colors to please the palette of any artist, architect, or designer. Their standard inventory includes more than 600 tints and colors. The textures and patterns are as varied from smooth to hammered, seedy, Flemish, Figure C, Moss, Dewdrop, Ripple, Florentine, Granite, and Cube.

Wissmach is also known for its opalescent glass, offering two-, three-, four-, and five-color combinations with various densities available from light streakies to very dense. Constantly introducing new colors and types of glass, this wide variety, partnered with their traditional batches, allows them to meet the needs of any studio, offering the artisan the widest possible variety of choices.

Mark Feldmeier feels they owe their more than 100-year success story to being conservative and to their ability to find and hold onto "the best employees you could find anywhere." They take pride in every restoration or custom window made with Wissmach glass.



“Robert O. Jones provides much-needed original research on the artists who worked in opalescent stained glass in the late nineteenth and early twentieth centuries.”

– Helene H. Weis,
Associate Editor of
The Stained Glass Quarterly

“I feel this book will become a landmark work on our understanding of the history of American stained glass.”

– Jerome R. Durr, Director,
SGAA Stained Glass School

D. MAITLAND ARMSTRONG:
AMERICAN STAINED GLASS MASTER

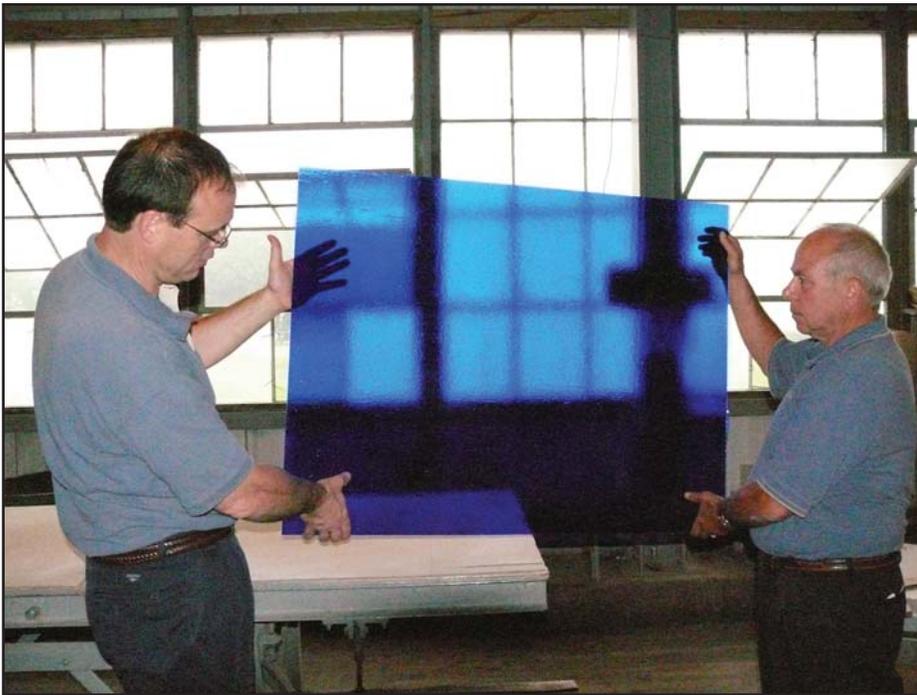
By Robert O. Jones

Sentry Press, Inc., 2003, \$48

Underwritten by the Stained Glass School of
the SGAA

The first monograph published on this major American stained glass artist outlines his life and artistic accomplishments, as well as that of his daughter and business partner, Helen M. Armstrong. Their glass art was considered among America’s finest during the Gilded Age and early 20th century. Important installations included the Appellate Court Building in New York, Vanderbilt’s All Souls Church in Asheville, and The Church of the Ascension in New York. Other installations large and small exhibited the same distinguished artistry and high craftsmanship. Armstrong’s personal friends included notable artists John La Farge, Charles McKim, Augustus Saint-Gaudens, Louis Tiffany, Stanford White, and George Maynard, and Armstrong’s story mirrors the changing cultural landscape of the United States in the 19th century. Extensively illustrated, and researched from private family papers, the book provides a new look at the people, collaborative efforts, and artistic master-works of the American Renaissance.

available at www.stainedglass.org



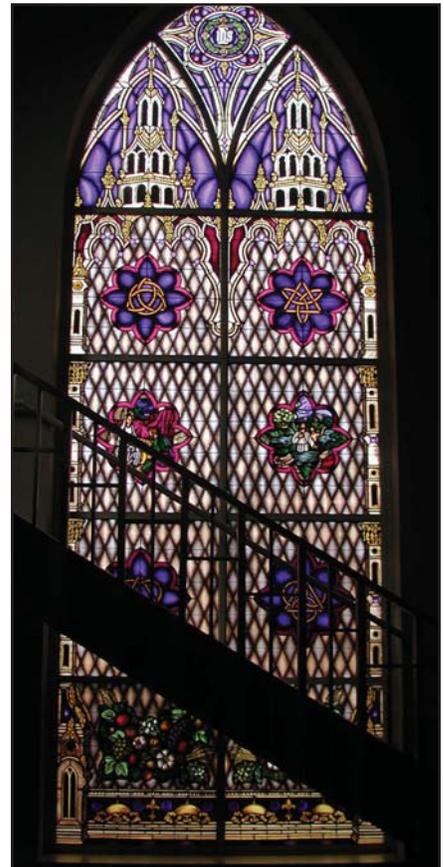
After annealing, the glass is inspected and packaged for shipping.



After manufacture, the art glass is available for use in stained glass windows, such as this A & H Art & Stained Glass Studio installation at the First Baptist Church of Easley, South Carolina.

They are strong, active supporters of the glass community. Wissmach Glass Company has been an Accredited Craft Supply Member of the SGAA since 1969. Their advertising has appeared in *The Stained Glass Quarterly* since the 1950s.

I know that I can count on them to support the SGAA's annual summer conference. Mark is always eager to sponsor a banquet. They have created a tradition of pride, and I am so pleased to



have had the opportunity to make this journey with Seedy 118.

