

President's Message:

The State of the Art

When I realized I was responsible for reporting on the state of the Stained Glass Association of America at this past Summer Conference, I was reminded of why I became a member of the SGAA. At first, it was to see if what I was doing in my studio was comparable to other SGAA members. At my first Conference, I compared tid-bits with members and picked up insights on how I could improve my studio. At succeeding Conferences I engaged in conversation with many members, including Crosby Willet, Walter Judson, John Kebrle, Gary Helf, Gunar Gruenke and Martin Rambusch to name just a few. These and many others formed the foundation and set the standard that I wanted my own studio to maintain. Was there some kind of common denominator with those in attendance at the conference aside from glass?



Jerome R. Durr

As we know, this profession we practice is an extremely labor intensive endeavor. Not only do we find the work while enduring countless committee and construction meetings, but we design and fabricate the project, install the commission, and in some cases negotiate the final payment. But why?

As I ponder where and what the state of the SGAA and the Stained Glass School are, I reflect on the projects that have been completed. The Boards of Directors, committee chairs, and members have done a remarkable job. The SGS now has firm financial backing for the property it owns in the form of a long-term mortgage at a very fair rate of interest. Improvements to the building now allow for multiple glass painting kilns to operate. The rearranging of the office space makes it possible to conduct two classes simultaneously, while the building still functions as the SGAA Headquarters. Not only do we have pamphlets on safety in the studio and safety with scaffolding, lifts and ladders been published, but the *Standards and*

Guidelines for the Preservation of Stained (and leaded) Glass Windows is now available.

The state of the SGAA is becoming stronger both financially and in total membership. Members such as Jim Piercey, Michael Zimmerman, Sue Shea, Laura Parham and Cindy Whitworth arrived early at our Annual Summer Conference in Kansas City to help set up the workshops and the Conference activities. The sponsors of the Conference were generous with donations and product. They were pleased with the people that they spoke with and are looking forward to future Conference opportunities.

The future of the art glass industry is changing. Though studios have been using age old techniques, new technologies have provided the practitioner the ability to create different and longer lasting works. To that end, the Stained Glass School has provided and will continue to provide workshops and classes in adhesives, lamination, edge gluing, air brushing, silver staining, and enameling. The demand for classes as well as new technology will both help determine what classes will be made available. The possibilities for the practitioner are endless. The SGAA and the SGS will provide quality education by maintaining traditional techniques while exposing our members and students to new, cutting-edge technological applications.

The SGAA is an organization in which people share our experiences in art that come from a chosen life dedicated to advancing illuminated glass for the world to share.

Jerome R. Durr