

**Many thanks to all of you that took a few moments to** write in and compliment the changes that have been made to the magazine. The word that seemed to set the tone of the



feedback was “refreshing.” This is great news—a fresh look was the primary goal of the initial changes the board wanted to see in the overall feel of the magazine. The intent is to illustrate the vitality of new work in the stained glass industry as well as in the world of restoration and preservation. This volume brings together a wide variety of work from national and international artists and studios representing the breadth of the audience and interest in the *Quarterly*.

As you will see in the Letters on the next page the debate continues regarding the use of Hxtal NYL-1, and surely there will be some comments regarding Scott McDaniel’s well-written article on recreating painted glass. Perhaps one step to add to recreated pieces of severely damaged windows is the date and name of the artist (and studio) that painted the pieces, which can be hidden under the flange of the lead when the panel is glazed. What do you think?

We are sad to bring you so many obituaries in this issue, and yet appreciative of the chance to consider the impact of the profound dedication of these gentlemen on the art of stained glass. The passing of some of the biggest names in our profession represents a generation of Americans working in stained glass throughout the twentieth century. These folks taught us what we know today and formed the foundation of the work we will see carried out in the twenty-first century. Reflecting on their contribution to stained glass illustrates the importance of the *Stained Glass Quarterly* and the influence we share with each other. While spending most of our time working independently in our studios it is encouraging to see at least four times a year what our peers are up to, and enjoy each other’s company at least once a year at a conference. Although we might not want to admit it, we need an empathetic community to help keep us grounded! Who can better understand the trials and tribulations we experience in the crazy world of stained glass?

As you may have heard in the news recently, some United States stained glass manufacturers have been under pressure from their local governmental agencies to more stringently manage their emissions. While there has been no indication that these companies have broken the law, they have been

threatened with shutdowns and the EPA has stated that it will now be looking at the emission control systems of all stained glass manufacturers in the country. These companies will continue to operate at limited capacity until the issues are resolved, and we should remain aware of these types of issues in this industry. We all work with environmentally sensitive materials and it is our responsibility to acquire and dispose of these materials in compliance with our local, state, and federal laws. Make sure you are handling all materials in accordance with current laws and thoroughly document your processes so that if questions arise you can provide detailed records. If you have any questions or concerns about the proper handling and disposal of materials, the Stained Glass Association of America is one of the best resources you have to help you find solutions for your questions.

If you are passionate about stained glass you may want to consider joining the SGAA’s growing membership. As a trade organization, the Association brings the stained glass community together through this publication and the annual conference, and represents the interests of the industry in the United States. There are three levels of membership offered and the easiest way to join is to sign up as an Affiliate member



at [www.stainedglass.org](http://www.stainedglass.org). The cost is only \$50/year and includes a subscription to this magazine, (a \$29 value) so you can enjoy the benefits of membership for just \$21 more than the cost of subscribing. Your name will be listed in the magazine when you join, and included in the annual *Sourcebook*. You will also receive the association’s *Kaleidoscope* newsletter, and stay informed about conferences, classes, and other newsworthy events in the world of stained glass. Membership in the SGAA is a great way to get involved and we would love to have you join us!

Special thanks are in order to our art director Deb Stavin for all her great work in making us look good. This edition could not have come together without the tireless efforts of SGAA President Kathy Barnard and Editorial Board member Bryant Stanton. The Editorial Board continues to seek out the best material for articles and information that you as a reader are looking for as a resource for the stained glass industry. We invite you to send us any feedback you have and welcome your suggestions about what you would like to see in future issues of the *Stained Glass Quarterly*. ■

Sincerely,  
David Judson,  
Chair of the Editorial Board

**CONGRATULATIONS! What an improvement! From** content to layout, you have brought the magazine to a much higher level. Obviously the result of a powerful collaborative effort. Now I can't wait to receive the next one!

Robert Jayson, President  
Bendheim

**I recently got my issue of the new *Stained Glass* magazine** and wanted to congratulate you on an amazing turnaround. It's beautiful, as an art magazine should be. I look forward to upcoming issues!

Mary Clerkin Higgins, President  
Clerkin Higgins Stained Glass, Inc.  
Brooklyn, NY

**First, thank you for the changes to the magazine. It's** refreshing! I hope we can take stained glass restoration to a much higher place than it is today. That said, I could not help but respond to your article in the Technique section of the last issue, "Using Hxtal Epoxy for Glass Conservation" (Fall 2015). The real question that I asked back in 1987, was should we be using epoxy at all? The answer was clearly NO. I want to clarify right now that I am not a chemist or a scientist, but I asked a scientist from Corning Glass and he said NO. If you look up epoxy you will find several facts which make it useless as a bonding agent for stained glass. When exposed to UV light it discolors, turns very brittle, and disintegrates. When exposed to moisture it reduces in strength and will lead to cohesive failure. The thermal expansion is very different between glass and epoxy. I have done tests on Hxtal and found that even out of UV light, it failed within a year. I have restored windows from studios that have used epoxy, and found the epoxy had failed long ago.

Robert Nelson  
Art Glass of America

*Ralph Mills responds:*

*Thank you for your inquiry to the SGAA editorial board. I am delighted that you are excited with the changes made to the SGQ magazine. Many people work tirelessly to make this magazine a reality and it's rewarding for all to hear that it is noticed.*

*As head of the restoration committee, I am both surprised and puzzled that you have experienced such catastrophic failure when*

*using Hxtal NYL-1 epoxy for stained glass conservation. My studio has been using Hxtal for nearly 30 years now with very positive results. There are many brands of epoxy on the market today (including Hxtal) that clearly state that they are suitable for bonding glass. Many glass artists and manufacturers regularly use epoxy to bond glass together with satisfactory results. The windshield repair business is based entirely on injecting epoxy into cracks to repair glass. I too, am not a chemist or scientist, but I believe Hxtal epoxy has its place in glass conservation.*

*According to [www.hxtal.com](http://www.hxtal.com): Hxtal is used by the British Museum, Fitzwilliam Museum, and Victoria and Albert Museum in England, and the Henry Ford Museum in Dearborn, Michigan for glass conservation. The Minneapolis Institute of Arts Upper Midwest Conservation Association also recommends its use in conserving glass. Links to several articles from the Journal of the American Institute for Conservation can be found on the Hxtal site that provide a deeper understanding of the material. Hxtal NYL-1 is actually one of the more UV-stable epoxies that exists and having the added benefit of a refraction index that is equal to most glass, makes it very suitable for glass conservation.*

*I think the real question should be, "What are the alternatives?" Neutral-cure silicone adhesives have their place but also have negatives. Adding foil or lead lines are unsightly and tend to compete and distract from the original design and depending on how they are performed, may alter the original historic fabric. And then there is the dreaded glass replacement. At our studio, replacement is a last resort and is only considered after all other options have been exhausted.*

*Although history may show someday that Hxtal epoxy was not the best substance to use for stained glass conservation, I do believe it is the best method we have today.*

*Considering that Hxtal NYL-1 is completely reversible I find very little risk using it for glass conservation. When the day comes that a super "laser fusing" machine is invented that can restore broken glass back to its original condition, I think we will be happy we used Hxtal to edge glue broken glass and did not irreparably alter the historic fabric by another technique. In closing, I would like to say that I don't believe there is a single "right" approach to most of the tasks we find ourselves doing in conservation/restoration. However, I do believe there are some "wrong" approaches that we should never do, and using Hxtal NYL-1 is not one of them. Hope this helps!*

Ralph Mills  
Chair, Restoration and Preservation Committee

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We welcome your feedback. Letters for print should be addressed "To the Editorial Board" and sent to the Stained Glass Association of America, 9313 East 63rd Street, Raytown, MO 64133, or emailed to [SGQeditorial@gmail.com](mailto:SGQeditorial@gmail.com). Letters must include name, address, daytime telephone number, and may be edited for purposes of space and clarity.