

*All About
Stained Glass
& Art Glass*



PROGRESSIVE ART
STAINED GLASS STUDIO

A Helpful and
Informative Guide



P R O G R E S S I V E A R T
S T A I N E D G L A S S S T U D I O

This booklet contains enlightening and helpful information about stained glass and art glass. It answers and clarifies many common questions. And it describes our studio, services, policies and methods in designing exclusive creations in this medium for your custom needs.

We also have an extensive online PORTFOLIO which showcases our works pictorially. To access it, simply visit this link and browse through the various albums and photographs:

https://www.facebook.com/ProgressiveArtGlass/photos_albums

We encourage you to both read this booklet and view our portfolio. That way, you will see what we do VISUALLY as well as gain an UNDERSTANDING about this fascinating, unique and versatile medium.

All About Stained Glass and Art Glass

A Helpful and Informative Guide

INTRODUCTION

Stained glass is a very unique and exceptional medium. Its design, assembly and installation procedure is special and it creates a lasting, impressive enhancement to whatever form or environment it is applied to, be it structural, interior or otherwise.

When you hear the term "stained glass" or "leaded glass" you most likely think of a church or a cathedral, such as those historic ones that adorn many Western European cities. Or you perhaps think of a Tiffany® lamp. Something very traditional most likely comes to mind.

But did you know that stained glass can also be used in contemporary, even minimalist designs? In fact, it can be used in just about *any* style of functional or decorative art or building, be it religious, residential, commercial or public, interior or exterior; it can be colorful or clear, intricate or simple, high-end luxury or accessible.

However it is used, it requires the creative vision of an original artist, proper translation of the design to assembly, and expert execution done with quality craftsmanship.

The artist or designer is the most important factor in stained glass. His design is his sketch, his template his canvas, and his assembly and installation his brush strokes. He oversees every aspect of creation, from start to finish. He must offer originality of design while fulfilling the clients' needs. He must be willing to work with and collaborate with the creative visions of architects and interior designers and with the technical aspects of contractors and others. His vision is outside of the box. He is cooperative yet maintains his artistic integrity. The end result of his work is a visual marvel that exudes originality and gives the client usually more than what he/she expected. The artist is the one who embraces every aspect of creation and manages it to completion. He is the central component to the finished product.

At Progressive Art Stained Glass Studio, we have an advantage that sets us very apart from many others. Founder and exclusive artist and designer, Simon Simonian is a trained architect and contractor in addition to being a functional artist. *Plus*, he is a fine artist as well. His aesthetic sense, breadth of understanding, technical expertise and incomparable ability brings a very distinct advantage to the table. The qualifications possessed are distinct and virtually proprietary.

The possibilities of what can be done with this intriguing medium are vast and it happens to be one of the most versatile ones around.

Yet, it happens to be one of the least understood as well.

The purpose of this booklet is to give you, the reader, an orientation to this medium and to enlighten you on this classic yet modern world – the wonderful and revelatory world of stained glass – its facts, its uses, its potentials – and to show you there is practically no limit on how and for whom it can be applied.

Our studio, Progressive Art Stained Glass Studio, has been a pioneer of this movement, at the forefront of an exciting and aesthetic journey for some time. Come embark on it with us.

MEET THE ARTIST

Simon Simonian was born in Teheran, Iran, to Armenian parents. From age 2, he discovered his passion for the arts and pursued it as his lifelong career, all the way through higher education.

In the 1970s he emigrated with this family to the United States and established himself primarily in Southern California.

As an architect, Simonian's career spans such projects as the Asian Olympics to working for Walt Disney® Imagineering Studios. As a fine artist, his works have been featured in various English language and international publications and other media, including television.

Having these dual callings, in the early nineties Simonian discovered his passion for a very special medium, stained glass or art glass, where he could integrate his knowledge in both fields (architecture and fine art) to create exclusive creations in this form of functional art, namely his renowned leaded glass skylight domes.

Known especially for such creations, Simonian is one of the very few handful in the world who are capable of designing and creating such works, including oval-shaped domes, which are rare architectural marvels.

"Working with stained glass is so incredibly rewarding. I find it a very flexible medium to work with. It works with lighting favorably. It can be vivid or subdued. It can create privacy or give space. There is practically no limit as to what can be done with it.

"It brings me much satisfaction to know that I am helping create environments that are lasting, possibly for centuries.

"I firmly believe that stained glass can transform consciousness, even life. It creates a sense of wonder in others and uplifts them.

"In a holy place, the effect is spiritual. It helps create a sense of sanctity, and that is so important for a parishioner to find comfort and reverence in their place of worship.

"In a residence, it gives one a great feeling. When one enters their home and sees the stained glass, it brings them into a great mood. In addition to beauty, it gives a constant source of happiness and joy, right where one lives.

"Stained glass is therapeutic. It relaxes and can possibly even make one live longer. That it helps others and creates such lasting positive effects on people is probably the most rewarding aspect of what I do. It's a joy to be able to contribute in such an aesthetic manner. I absolutely love it."

- Simon Simonian

Simonian can create practically anything with this medium: skylight domes, windows, entries, skylights, cabinets, lighting, furniture; two-dimensional or three-dimensional, exterior or interior, large or small – you name it. The possibilities are limitless.

"No project is too complex, contemporary, traditional or progressive. In fact, for me personally, the more challenging, the better!"

"All custom work carries in this manner."

"When there is a project that dares me to be innovative in terms of conceptualization and design, as well as the actual assembly and installation, I totally dig it."

"It's exciting to work with."

"But this does not mean that every project has to be grand. Even a small one can be challenging. The focus is to be original and give the client a real work of art that they cherish, despite its size or scope."

"My studio would like to bring this industry to a new plateau. We are hoping to expand our geographical zone of operation, to indulge in all manner of creations and to brighten the lives of everyone who commissions any work from us and to elevate more environments with this form of art."

- Simon Simonian

OUR EVOLUTION

It all began in the early nineties, when Simon Simonian discovered his passion and niche for the medium of stained glass, and mastered the craft. An architect and a fine artist, a personal realization occurred when he completed a particular painting, titled *The Leader*, which had an illuminated effect.

"Ever since the moment I first stepped inside the Cathedral of Chartes near Paris and looked up and saw the stained glass, I was instantly awed, almost humbled, by such a majestic presence. The fascination started from that point. I could relate to it. The vibrancy of the colors, the almost ethereal energy about it, it struck a chord with me. It was relevant to my own mindset in a way.

"I remember working on this oil painting in the early nineties. When I finished the last brush stroke, I stepped back and looked at the canvas. And that's when it hit. I suddenly wondered to myself 'How would this look on glass?'

"A sort of 'epiphany' happened and I realized that THIS is what I'd been looking for. I've always had a major purpose for designing functional art. This medium was it. This was where I could integrate my architectural knowledge with my fine art skills and produce creations that would have positive, inspiring effects on others.

"I set out to learn this craft diligently, spending a few years doing so, burning the midnight oil studying, apprenticing and getting very hands-on. By the mid nineties, I mastered the techniques and decided to take it to the next level."

- Simon Simonian

In 1995, he decided to launch his own studio, dedicated to commissioning and creating exclusive works in stained glass. He went on the hunt for a suitable business location.

At the time, his son owned and operated an acclaimed fine art gallery that showcased independent artists. With a prominent location on Ventura Boulevard in Sherman Oaks, California, he invited Simon over to launch an innovative wing under the umbrella of the gallery: creations in leaded glass and art glass. This popularity soared. Thus, Progressive Art Stained Glass Studio was born.

Highly prolific since, it has become one of the most foremost studios of its kind, not only serving many locations around Southern California, but has even served as distant as Jackson Hole, Wyoming; Tel Aviv, Israel and Dubai, United Arab Emirates.

Simon has not only mastered his technique, but has actually developed his own proprietary methods of ensuring quality and durability, and also certain signature features such as the characteristic roundness of his skylight domes.

In 2010, to accommodate growth, Progressive Art Stained Glass Studio relocated to nearby Van Nuys, California, to a studio dedicated exclusively to design and assembly.

MISSION STATEMENT

To create highly exclusive and strictly original custom works of art in stained glass and art glass where no individual design is ever repeated or duplicated elsewhere.

To enhance the client's environment with the powerful effect of stained glass and thus create a lasting positive effect upon them.

To create durable, safe creations through quality craftsmanship.

To provide honest and reliable customer service.

To meet or surpass the client's expectations.

To maintain excellent professional relations with architects, interior designers, contractors and other building industry professionals.

To spearhead the progressive and contemporary use of stained glass, expanding its boundaries of creativity and design, and to provide accessibility to a broad market as well.

ARTISTIC INTEGRITY

Every single design created by Simon Simonian is guaranteed to be original and exclusive. This means no design is ever repeated elsewhere.

But what happens when a client sees a design they like in the portfolio and asks for one just like it?

Don't worry. This actually happens quite a lot.

Often, a client will see something they really like among samples in our portfolio and will wish to have that particular design done for them.

Our aim is to meet or exceed a client's expectations. So the solution is very simple. We will certainly create something *in* that design which is sought after. But it will be entirely *original*. So the client will most definitely get what he/she is seeking in terms of design, but it will have the added bonus of being *exclusive* for him/her!

One time a certain client visited our studio in our former location and instantly fell in love with the design we did for our own door, and asked us to design one for him just like it. We designed one of the same vein of design. However, we still managed to keep it individual and unique – a design done *just for him*. This client was quite pleased with the finished product. It was made *especially* for him and it was in the design *he* wanted.

Now, what if a client has a particular design they really like that they saw somewhere, such as from a magazine or a book or online, and wishes to commission it onto stained glass?

Well, this also happens often. And we will make it happen for them.

We will certainly create the exact design they want, but again, it will be an exclusive one, *just for them*. There is a certain art to this, where one does not risk copyright infringement, or just make a clone without originality, yet strives to meet or exceed the client's expectations.

For one thing, when you transfer any design onto stained glass or even custom-fired glass, its effect is entirely different. The outlines become more prominent with the lead, and the glass, with its colors, diffusion of lighting and textures, takes on a whole new appearance. It becomes essentially its own creation. There is an art to replicating something with originality and not just making a cookie-cutter copy onto another medium.

And what if a client has a particular design that they *themselves* did, or a photograph that they *themselves* took, and wishes to commission it onto stained glass?

The same principle applies. There is a certain art to realizing a specific vision onto glass while maintaining artistic originality. When done right, it always realizes.

The end result has always been satisfaction for the client.

In the great majority of the projects we have done so far, the client has originated that the final product was even better than what they had hoped for.

The keynote here is the word *custom*. All of our work falls under the heading of being custom. This means it *meets* or *exceeds* the client's design requirements AND it is 100% *exclusive* in its design.

This applies to any and all projects we do, everything from an individual business card holder to a skylight dome or atrium ceiling. It is all custom and exclusive, no matter the size or cost of work done.

The only service this does not apply to, obviously, is repairs or restorations, which we also do. But all official creations of Progressive Art Stained Glass Studio are, in essence, works of *original art*.

In fact, the artist, Simon Simonian, now actually *signs* his official artist's signature onto every work! This is done with a permanent medium and is done in such a fashion so as not to obscure or otherwise affect the integrity of the completed work.

We also now issue an official Certificate of Authenticity for all original works too.

Again, this applies to any custom work of any size or cost. Despite the budget or size, it is *each* guaranteed to be original.

Did you know...? Many residential clients, upon moving, if they sell their home and if feasible for them to do so, will actually remove their windows or panels and take these with them to their new home!

Or, if this is not possible to do, such as with larger works, the stained glass usually adds to the value of the property.

So whatever project you commission, we guarantee it will be custom, exclusive and original – an artistic integrity you cannot get with anything generic or prefabricated.

NOT JUST TRADITIONAL ANYMORE

Stained glass is most often associated with churches, cathedrals and other religious buildings. Throughout history, this has been its evolution.

Colored glass has origins that date back to ancient Egypt and continued throughout the Middle East. This medium rose to prominence primarily in the Middle Ages in Europe, where these works served to pictorially represent biblical narratives. It is assumed that this was done as a means of communicating this scripture to a largely illiterate population at the time.

In an almost poetic sense, it helped to shed light upon these dark ages. The bright colors illuminated by natural sunlight glowed prominently, especially at lofty heights, and created a very powerful effect upon these places of worship, enhancing the sanctity of them through their aesthetics.

This tradition continued throughout Europe, past medieval times, mostly in Romanesque, Gothic and Classical architecture, and stained glass became synonymous primarily with large churches and cathedrals.

In the nineteenth century, primarily in the United States but in Europe too, certain artists like Luis Comfort Tiffany and Marc Chagall started to use stained glass in a more contemporary fashion, and Tiffany's lamps have become quite well known.

However, mention the words "stained glass" and too many people tend to have only ecclesiastical and traditional associations.

But listen...

Whoever said stained glass has to be limited in its design, uses and scope?

Look, stained glass is a *medium*.

Let's compare it to oil painting. Certainly, there are traditional and classical oil paintings. But does this mean that all oil paintings anywhere have to be like those of the Renaissance or so? Of course not.

The works in oil of the likes of Jeff Koons, Andy Warhol and Jackson Pollock, for example, are rather contemporary.

A similar analogy can also be done with architects. Greats the likes of Richard Neutra, Le Corbusier and Frank Gehry were certainly not limited in their vision with their use

of available building materials.

Stained glass is essentially a *medium* and what can be done with it depends on the artist and his creativity, knowledge and skill with the craft.

It can be incorporated into just about every design style imaginable – Vintage, Retro, Rustic, Art Deco, Art Nouveau, Nautical, Japanese, Balinese, Industrial, Minimalist and Eclectic, just to name a few!

It is not restricted to religious buildings, but can be used in most types of residential, commercial or public buildings.

As a matter of fact, did you know that the *majority* of the projects we commission are actually *residential*? That's right, over 90% of our projects have been for private homes and estates, would you believe!

In fact, even historically, stained glass wasn't entirely limited to just religious structures either, but was used in castles as well.

Contemporary homes, Spanish style, Tuscan, Craftsman, Mid-Century Modern, Tudor, we've worked on everything from multimillion dollar estates in Bel Air, Beverly Hills, Malibu and Palos Verdes Estates to condominiums, townhomes and single-story California bungalows.

Stained glass can also be used in a variety of commercial buildings, including restaurants, hotels, shopping centers, coffee shops, bars and nightclubs to banks, corporate buildings and even skyscrapers.

It can be used in many public buildings as well, including libraries, schools and universities, theaters, museums, airport terminals, etc.

Basically, any form of aesthetic building can potentially be graced with and enhanced by stained glass, and not only with exterior components such as windows, entries, domes, skylights, etc., but with interior ones as well, such as all manner of lighting fixtures, cabinets, railings, and so forth.

And wait a minute... Who said it's limited to being used *only* structurally?

Stained glass isn't restricted to only fixtures, you know. It can be incorporated into a lot of custom-designed furniture and other interior pieces – table tops, candle-holders, fireplace screens, mirrors - the list can go on.

Stained glass is one of the most versatile mediums around. One's potential with it is limited only to their vision regarding it.

Our vision is outside of the box, and it's to create a unique and lasting creation in any style or form imaginable.

Don't let your vision be restrained unnecessarily. *Whatever* your idea, style or vision, be it modern, be it traditional, be it simple or complex, large or small, talk to us. Tell us, and we will strive to make it happen for you.

DEFINING THE TERMINOLOGY

So what exactly *is* stained glass? How about this thing they call leaded glass? And beveled glass? What about art glass?

Is all artistic glass made in the same way?

What's in a name?

You'll hear these various terms get mentioned, and you might wonder what they mean, so let's define them here.

Originally, when stained glass first evolved, the artists would draw onto or would otherwise color glass pieces using various mediums and colors. These pieces would then get fired up and the design would melt onto it. Essentially, this glass became "stained" and so the term STAINED GLASS came into being to define this type of glass.

These individual pieces would then get pieced together to form a composition. Each would become surrounded by a flexible grooved rod made of lead known as CAME or LEAD CAME. LEAD is a very heavy, dense greyish metal that is flexible and so bends easily. The finished composition is then one piece that is held together by this frame and this is known as a PANEL. A single panel or several panels would then comprise a window or a series of windows.

Because of the use of lead, this technique and product also came to be known as LEADED GLASS.

This basic, traditional assembling procedure is still used today, as it is one of superior artistic integrity and incredible durability and longevity.

Today, the terms STAINED GLASS and LEADED GLASS are pretty much synonymous, and are both used to refer to this procedure of creating compositions comprised of decorative glass pieces held in place by lead came.

Nowadays, the glass is manufactured commercially by specialist companies and comes in all sorts of colors, patterns, styles and textures, usually in individual sheets of various sizes. Many are even clear or without color. This specialty glass is known today as ART GLASS. There are *another* couple of definitions of ART GLASS too, but they each mean something entirely different and we will cover both a little later on in this same section.

Commercially manufactured ART GLASS is what is used today to create compositions

in LEADED GLASS. And despite the fact that the ART GLASS used can be devoid of color, the traditional term STAINED GLASS has been retained and is, today, synonymous with LEADED GLASS.

Again, they both pretty much mean the same thing: a composition comprised of individual glass pieces (of whatever shapes, colors, styles or textures) encased and held together by individual pieces of lead.

As mentioned, ART GLASS is quite varied and comes in a plethora of colors, patterns, textures and styles. It is silica-based and, if colored, done so with various mineral and other pigments.

Here are its basic categories, each of which contains a myriad of varieties.

CATHEDRAL GLASS – This is the name given to glass that is basically transparent. It is usually colored. This is the most common type of art glass used in stained glass.

OBSCURE GLASS – This is the name given to glass that is opaque. It has various sub-categories, ranging from completely opaque to relatively translucent. It too is usually colored.

TEXTURED GLASS – This is the name given to glass that has a texture to it, whether tactile or only visual. It can be transparent or opaque. Some are not even colored but clear. Some textured glass is smooth to the touch with the texture being only visual, some you can feel the texture with your hand.

An interesting fact: Did you know that actual *gold* is used in most warm colored (i.e., red, yellow, etc.) glass to give it its color?

We possess samples of all sorts of cathedral, obscure and textured glass that we can show prospective clients.

A special type of glass is BEVELED GLASS, which is a slightly thicker sheet of clear glass that is cut at angles, known as BEVELS. This is done to give the shimmering effect much the same as that achieved with diamonds. Light refracts upon the bevels and gets separated into its spectrum of colors, creating a sparkly, almost jewel-like, sort of rainbow effect. Because of this, BEVELED GLASS is usually clear. And while it can occasionally be colored, it's the clearness that gives the most optimum visual effect. BEVELED GLASS can usually be custom-ordered too, cut into desirable shapes.

When using glass as an artistic medium, it can be classified into three categories:

COLD GLASS, WARM GLASS and HOT GLASS.

Stained or leaded glass comes under the category of COLD GLASS. As heat is the principle component of creating and shaping glass, methods which deal with the manipulation of glass at room temperature, long after it has cooled and solidified into shape, are referred to as COLD GLASS.

HOT GLASS refers primarily to glassblowing, where the artist manipulates a rod with a mass of molten glass at the end of it over a furnace, shaping it into various forms such as vases, jugs, drinking vessels, etc. The town of Murano, Italy is famous for this.

WARM GLASS uses the heat of a specialized kiln to melt and shape glass. A KILN is an industrial oven or furnace for the firing of various components. It still uses heat, but not as hot as that of the glassblower's furnace. WARM GLASS is composed of three sub-categories:

FUSING – Melting together pieces of joined glass into one creation.

SLUMPING – Melting and shaping glass over or into a mold, causing it to slump.

CASTING – Melting glass pieces that have been placed inside a mold, thus conforming it to its shape.

The general field of using glass as an artistic medium, whether hot, warm or cold is collectively known as ART GLASS. This is another definition of the term, separate and distinct from the one included earlier in this section, which was more specialized.

There is even a third definition of ART GLASS which is used simply to describe warm glass or hot glass or both.

Progressive Art Stained Glass Studio does *not* do hot glass. We specialize in cold glass, which is comprised of stained/leaded glass or beveled glass.

We also do warm glass. Simon Simonian is an artist of various media. Renowned mostly for his stunning creations in stained or leaded glass, he is also masterful at painting with oils and acrylics; drawing with pastels, oil pastels, charcoal and graphite; sculpting and also fusing, slumping and kiln casting of warm glass. With a passion for integrating fine art into functional art, he has fired up incredible works in the form of portraits and paintings on glass, glass sculptures, bowls, platters, vases and other works from the kiln.

But most importantly, Simonian has progressively *integrated* custom creations in warm glass *into* his leaded glass creations, mostly with the glass fusing procedure, a special aspect of Progressive Art Stained Glass Studio.

THE BASIC DESIGN, ASSEMBLY AND INSTALLATION PROCEDURE

The area of design, assembly and installation – the actual realizing of a work, from start to finish – is rather embracing and quite *technical*.

For us, a lot of it is also very *proprietary*, where artist Simon Simonian has mastered several trade secrets.

The information is vast, and perhaps one day we might produce a revelatory series of instructional texts and videos. But the *basic* procedure is uniform, non-confidential and an area of intrigue for most people, so we will describe it.

For leaded glass, we do it traditionally, as it was intended to be – REAL stained glass made with quality craftsmanship.

The first step is the design. This requires having the necessary technical information regarding the specific project, such as dimensions and other structural aspects. This is all acquired during a free estimate (this and how to commission a project are covered in more detail later on in this text).

Once the project is officially commissioned, the design commences. This is created using a specialized computer software program, which replicates various available art glass, including their textures. The program simulates the configuration proportionately to the real thing.

This all results in a final two-dimensional rendering that depicts what the final product will look like.

The client must always approve on the design before it is actually constructed.

Once ready for assembly, the next step is to get the design transferred onto a template, which gets fitted onto our very large work table.

Glass is then acquired from our inventory or made available from specialty sources. The individual pieces are then cut into their respective shapes.

They are then fitted into the lead came and assembled into a single unit using a soldering iron.

Once consolidated, all gaps between the glass and the lead came are filled with a special putty, which then solidifies and acts as a cement. This is done to secure the

glass even further, giving it much strength.

At this stage, patina can also be applied onto the came if necessary. This is for cosmetic purposes only and depends on the project.

The final stage of assembly is cleaning, which is done meticulously in two stages, using special methods.

If a structural work, the panel (or series) is then safely transported to its destination and installed, as coordinated with the applicable parties.

If a non-structural work, it is mounted or framed and transported to its destination. Or it is picked up directly by the client.

Installation is a whole other ballpark. This is a very careful procedure and *must* be done by trained and competent professionals. We at Progressive Art Stained Glass Studio oversee all of our own installations, guaranteeing them to be done *properly*.

In fact, we oversee every stage of the entire process – from design to assembly to installation – with the distinct advantage of having a foundation in not only fine art and functional art, but in architecture and construction too, an exceptional qualification.

Typically, installations are done toward the more final stages of construction, when it is safest, with most of the rough construction traffic of bodies, tools and hardware out of the way.

Depending on the project, the panel may also be situated in between two pieces of regular or tempered glass on one or either side. Exterior skylights and skylight domes (those that are exposed directly at the roof and not protected under a custom attic) necessitate a regular protective skylight over them. These are all installed in cooperation with the glaziers (installers) of those other elements.

A cardinal rule is to remain in excellent coordination with all building industry principals and members involved with or around the project, including general contractors, architects, interior designers, superintendents, project managers, electricians, specialty tradesmen or subcontractors, as applicable, regarding installation.

For leaded glass repair projects, we undo wherever necessary to access the damaged pieces, then replace them and properly seal the piece back into a unit again.

THE BASIC WARM GLASS PROCEDURE

Warm glass is an entirely different procedure and basically its own field, since bowls, vases, platters and the sort are somewhat different creations than windows, skylight domes or the like.

However, an interesting fact, which you just read a little earlier, is that warm glass can also be *integrated* into leaded glass creations.

The first step is designing or preparation. Unlike stained glass, which is today designed using a special computer program, warm glass is designed by cutting and preparing and placing individual pieces of glass onto each other. Or, if painting onto glass, a special paint is used and the work is composed.

The kiln is then fired up and the glass goes into it. The heat then causes the pieces to melt and essentially fuse. If slumping, a mold is used which causes the piece to slump into it (hence the name). Or the components are placed into a casting mold.

After exiting the kiln, the piece must be properly cooled off at room temperature for several hours.

It can be either functional or purely decorative, and treated as with anything made of glass, which means it can be washed, cleaned with glass cleaner, etc.

It is not recommended for dishwashers or microwaves, however, and should be treated with proper, delicate care at all times.

If incorporated into a leaded glass composition, the piece is fitted into the lead came as with any of the other pieces of cathedral, obscure or textured glass.

AFFORDABILITY

A common misconception is that stained glass is strictly a luxury item. While certain larger projects are most definitely high-end, and while we do indeed cater heavily to such a market, it is a fallacy that it's for the very affluent only.

Remember, it's a medium. One can own an original Monet oil painting worth millions or an oil painting created by a local artist for less than a couple of hundred.

The same principle applies to stained glass. One can spend in the six-figure range on a grand structural project or a few hundred or even less on an interior piece.

But what factors actually influence the affordability of leaded glass projects?

The size of a project is an obvious factor. A skylight dome, several feet in diameter located above the grand entry in a multi-million dollar estate will obviously cost considerably more than a 10-inch suncatcher.

An often unknown (yet chief) factor which affects price is the intricacy of design. Intricate, complex designs usually take longer to cut and assemble, which may then affect the price. You can have two window panels of the same size, one can have a simpler-to-assemble design, the other can have a more technical and longer-to-assemble one. The latter will most likely cost more, considering that it will take more effort to build.

A common misconception is that colored glass is more expensive than non-colored glass. This is not true.

The exception regarding colors as far as price goes is that glass of warmer colors tends to generally cost a little more because actual gold is used during their manufacturing to give them their color. This includes yellows, oranges and reds.

But otherwise, glass that has less or no pigment in it does not cost less than glass that does.

Plus, don't forget, we are a studio and purchase our raw materials (sheets of glass) wholesale and have most popular varieties already on hand.

As far as price goes, the *primary* factor affecting it (besides obvious size) is the intricacy or complexity of the design.

Now, given our quality and expertise, one would imagine that our prices would be

high. True, you are getting incomparable quality of workmanship and exclusive, custom work. However, we still tend to remain relatively *competitive*, believe it or not.

But how do we manage this?

You see, the very element that ensures our quality ALSO ensures competitive prices. We do most everything in-house, directly handling the entire process, from start to finish. Remember, Simon Simonian is the artist, the materials are his paint brush and the template on the work table is his canvas. This not only maintains artistic integrity and quality but happens to *also* keep our overhead down. Therefore, we are suprisingly competitive.

An important aspect regarding stained glass is that it also tends to be an investment. As mentioned earlier, many residential clients, when selling their home, and if feasible, will remove their panels and take it with them. This is because our commissioned projects are original art. If you were moving, and owned an original painting, for example, you wouldn't leave it hanging on the blank walls, you'd take it with you!

We cannot tell you how often we've heard originations from homeowners, developers and even realtors that the stained glass we did for their home or their client's home helped raise their property values.

As a matter of fact, we even had one developer of high-end luxury estates commission us to do leaded glass skylight domes for almost every one of these certain properties his firm built (and sold)!

Another factor affecting price is the remoteness of a project. Out-of-town projects will obviously include applicable surcharges for transportation, shipping, travel, etc., as necessitated. These will, of course, be calculated beforehand in the contractual agreement.

Ultimately, leaded glass or art glass is for the person who loves art and has a sophistication or appreciation of aesthetic beauty. It can accommodate most budgets, so one should not feel deprived, but should realize that that beauty is certainly possible to own.

TRUE ART VERSUS MASS PRODUCTION

What we do is art.

True art cannot be manufactured or fabricated in factories in China or something. If you want cheap junk, that's what you end up with – something mass-produced and generic. There is nothing custom or exclusive about it. You get what you pay for.

For us, it's not even competition because the very concept of factory-like mass production of "stained glass" declassifies it automatically as any sort of "art". Two entirely different concepts, actually. That would be like Van Gogh competing with plastic toys off of an assembly line. It's ludicrous.

We cannot tell you how many of the repair projects we get are such pieces that were very cheaply made.

And we cannot tell you how many new clients we have gotten because they regretted the cheap "investment" they made before finding us.

It is unfortunate and sad to think of the money they lost unnecessarily, only because they did not know the difference.

It is also sad to see what should be an architectural or interior masterpiece get degraded by something cheap and out of place. This is especially painful in designer homes and higher-end luxury estates. Imagine owning a Rolls-Royce and hanging a plastic thrift store ornament in it. We have unfortunately seen imported marble and granite floors or solid gold fixtures with mass-produced so-called "stained glass" windows. Sadly, these eyesores distract attention from all of those other luxury components, and bring the entire value down, not to mention how they usually don't help the property value either.

But our intention in delineating all of this isn't even to "sell" you on what we do. It's to provide you with the accurate information so that you can differentiate between true leaded glass and generic sweatshop labor, and hopefully save yourself from unnecessary heartbreak and loss of money.

THE BENEFITS OF STAINED GLASS

Safety & Durability

Stained glass is actually very safe, and tends to hold up well, even during earthquakes. Its sturdiness is actually recognized and mentioned in the Uniform Building Code.

It is safe because it is cut in small pieces, and encased by lead came. The lead tends to absorb much of the shock of impact, dispersing it. If there is damage, it is usually to one or a few individual glass pieces, which can be easily replaced. The majority of the work tends to remain intact. With regular glass or tempered glass, one crack or rupture is cause to replace the entire thing.

Also, when individual glass pieces in a leaded glass work get damaged, they tend to crack mostly, rarely shattering. Compare this to regular glass which shatters and splinters its shards everywhere or with tempered glass, which crumbles and ricochets and scatters.

In the case of a burglary, leaded glass is actually a deterrent. If a would-be thief attempts to break into a property and is confronted with a large sheet of glass, it is easy to shatter it with one strike or to cut out a section and thus make a large enough space to crawl through. With leaded glass, depending on the size of each glass piece of course, the intruder would have to break each one, and would have the lead as an additional barrier, making it very time-consuming and nearly impossible to break through, making it too much of an effort and thus acting as an effective deterrent.

These qualities make for leaded glass to be not only relatively safe but rather durable as well. Notice how many historic buildings you see around Europe, centuries old, whose stained glass is still there, some lasting through even two world wars.

Improving Mood

Art is capable of creating a powerful positive effect upon the viewer. This is certainly true of stained glass.

In a church or religious building, it gives a sense of sanctity to the parishioner, making it a place of refuge and spiritual connection. It is always fascinating to see church, temple or mosque attendance often increase after renovations which include stained glass have been done.

But, of course, as covered earlier, stained glass is not just for religious buildings. It is most popular in residences. It improves mood; it can cause relaxation, be uplifting or

create a sense of wonder. Imagine walking into your home and indulging in the beauty and splendor of stained glass.

It is therapeutic, helps relieve stress and gives a sense of wonder, awe or sanctity wherever it may be incorporated.

Privacy Versus Spaciousness

There is no question that regular glass gives one dimension and spaciousness in an otherwise enclosed space. It integrates the sheltered and cozy indoors with the broader outdoors. Sunrooms are dedicated to this. A panoramic or breathtaking view is even one of the most sought-after features of many homes and office buildings. Mid-century California ranch homes indulged in this principle, as did much Bauhaus architecture. And contemporary buildings of all types utilize the clear and seemingly nonexistent barrier of plain glass to link the occupant with the landscape, cityscape or palette of nature outside.

But a building or a room is also an intimate space. Perhaps one desires a protected space from the elements or forces outside, or simply wants seclusion and privacy. After all, there is a reason for walls and a roof over ones head. And everyone needs a space to call their own.

The advantage of stained glass is that it can produce *either* effect – it can give spaciousness *or* privacy.

While most people believe that color and lighting are the primary factors involved with this, the trick lies mostly with which *type* of glass gets used.

Transparent glass, such as cathedral glass, is essentially "see-through" and allows more lights and shapes to transmit through. Translucent glass such as opaque glass filter more light and lean more toward intimacy. Certain textured glass may also produce this effect.

Even under bright, direct sunlight, using brighter colors, one can achieve more privacy if that's what he/she desires.

And it is totally possible to achieve *both* affects at the same time too! It boils down to what one is looking for and how skilled the artist is in customizing their needs.

Colors

When using colors, especially several, brighter ones, in a window or dome or skylight,

there is an added bonus, a secondary effect that is an extra treat for the viewer. The reflection of the light often casts a kaleidoscopic array of colors onto walls or other surfaces. This creates a whole new ambience, transforming the environment into a splendid display.

The position of the stained glass and the systematically changing direction of natural sunlight may cast a dramatic variation of rainbow colors throughout the day. But the reflection of colors can also be achieved with artificial lighting, though its position is usually fixed.

The gorgeous Nasir al-Mulk mosque in Shiraz, Iran is famous for such a stunning palette of breathtaking colors.

We did a project once at a historic church in Pasadena, California, which had a series of colorful stained glass windows surrounding the steeple. The entire spire became painted in varying rainbow colors throughout most of the day. To walk in and experience this firsthand, especially at a service, was quite something.

Additional Benefits

As mentioned earlier, stained glass can very well be an investment. It is original art and can even potentially raise one's property values. So there is that potential benefit too.

Whether small or large, a completed stained glass or even art glass project is a conversation piece, namely when one is entertaining. It graces one's environment and its effect is impressive, especially if a focal point of design in an interior.

The benefits of stained glass are many, making it a much desirable aesthetic form.

HOW STAINED GLASS CAN BE USED (OUR SERVICES)

Key Points of Use

How can stained glass be used? What can be done with it?

Just about anything and everything! It's one of the more *versatile* mediums around. And we would like to help illustrate this to you by analyzing its various and popular uses.

If you are designing or building a property, renovating, remodeling, anything of that sort, this section is a must-read for you.

Here is an orientation to the key aspects concerning its use.

- The first point to realize is that stained glass works are either structural or not. This means they are incorporated as fixtures into the actual structure of some aspect of a building, such as a window or a skylight, or they are non-structural items and not fixtures, such as individual panels, furniture or decor objects.
- If structural, stained glass can be either exterior or interior. Windows and skylights are prime examples of (usually) exterior works. Lighting fixtures and railings are good examples of interior works. Structural capabilities and lighting are the two primary factors regarding whether a creation is interior or exterior.
- If structural, stained glass can be applied to many types of buildings. It is not just limited to religious ones, but can be applied successfully to many types of buildings.

The prime categories of buildings which use leaded glass are:

- Residential.
 - Commercial.
 - Public.
 - Religious.
- Stained glass can be custom-designed and made to go with just about any design style or decor. It has practically no restrictions in that regard.
 - Custom warm glass can actually be incorporated into leaded glass.

- Whether structural or not, exterior or interior, stained glass can be either two-dimensional or three-dimensional. Windows are a prime example of two-dimensional works. Domes and sculptures are a great example of three-dimensional ones.

Alright, now that you have an orientation to these points, you understand the fundamental basis as to how stained glass can be used.

Now, let's take a look at the numerous ways it can be used. This is a thorough composite of the many creations that can be made using this medium.

This is also the list of the various services we provide at Progressive Art Stained Glass Studio.

Stained/Leaded Glass Services

This is a list of various creations that can be done using stained/leaded glass:

Skylight Domes (spherical or oval, recessed in attic as interior or exposed at ceiling as exterior)

Skylights (rectangular or any other shape, two- or three-dimensional, recessed in attic as interior or exposed at ceiling as exterior)

Atrium Ceilings (larger skylights that comprise a significant portion of or the entirety of a ceiling, as seen in large indoor shopping centers, malls and hotels)

Windows (most every type, of any size, the most common and popular use of this medium)

Partitions (panels used to separate distinct spaces in a room or rooms)

French Doors (doors with glass panes throughout most or all of their length)

French Windows (hinged windows that open like doors, typically outward, and often extend to the floor of outside walls, also with glass panes throughout most or all of their length)

Entries (set of doors and windows comprising the entrance to a building)

- Doors (panel is usually rectangular, spherical or oval in shape and embedded into door, typically at eye level or comprising most or even all of the door's width or length, as with French doors; entry doors can be single or double)

- Sidelights (vertical windows on either side of entry door)
- Transom windows (windows that are directly above the entry door)
- Fanlights (special types of transom windows that are semicircular in shape)

Lightboxes (interior panels that are illuminated with special artificial lighting as opposed to natural sunlight)

- Recessed into Wall (embedded as fixture into wall, superficially resembling a window, lit from behind)
- Unrecessed in Wall (not fixed anywhere, three-dimensional in whatever shape, usually rectangular, and hung onto wall and plugged into outlet)
- Recessed into Ceiling (embedded as fixture into ceiling, as in appearance of a skylight, lit from above)
- Freestanding (not fixed anywhere, three-dimensional in whatever shape, placed or mounted onto table, stand or floor and plugged into outlet)

Kitchen Cabinets (most common in but not limited to upper set of cabinets)

Liquor Cabinets (cabinets used to store liquor, spirits and serving glasses, commonly under lock and key to prevent access to children and minors)

Apothecary Cabinets (cabinets in bathrooms and powder rooms that hold various toiletries and cosmetic items)

Book Cabinets (cabinets primarily for display of literature and other decorative items)

Bars (includes both establishments and home wet bars)

Wine Cellars (includes both restaurants and home cellars)

Staircase Railings (panels can be used between banisters of staircases)

Balcony Railings (panels can be used between banisters of balcony railings)

Deck & Patio Railings (panels can be used between banisters of outdoor decks, patios and swimming pools)

Mirrors (can be integrated into any type of custom mirror)

Lighting

- Lamps (used primarily as lampshades, a popular use)
- Pendant Lights (light fixtures that descend from the ceiling)

- Chandeliers (hanging light fixtures with multiple bulbs, usually branched)
- Sconces (light fixtures attached to walls)
- Ceiling Lights (light fixtures that are embedded into the ceiling)
- Candle Holders (small, sturdy holders for burning candles)

Business Card Holders (desktop displays and dispensers for business cards)

Brochure Holders (desktop displays and dispensers for brochures)

Magazine Holders (desktop displays and dispensers for magazines)

Bedroom Furniture

- Wardrobes (large, tall cabinets where clothes are hung)
- Dressers (lower chests of drawers)
- Nightstands (night tables near beds)

Tables & Desks

- Dining Tables (panels used as tabletops in dining tables)
- Coffee Tables (panels used as tabletops in coffee tables)
- End Tables (panels used as tabletops in end tables)
- Desks (panels used as desktops in desks)

Chairs (most types, panels can be used in both back and even seats)

Display Panels (mounted, freestanding decorative panels)

Fireplace Screens (protective screens placed in front of fireplaces/hearths)

Room Dividers (partitions or screens that divide rooms or sectors within rooms, typically comprised of multiple panels)

Suncatchers (ornate pieces hung along windows that reflect incoming sunlight)

Sculptures (free-standing three-dimensional creations of whatever shape, including polyhedral and even round, organic ones)

Garden Sculptures (free-standing or fixed sculptures used in outdoor landscaping)

A Note on Lighting

Stained glass creations can be illuminated by either natural sunlight or artificial

lighting. Works that are interior most often use artificial lighting, whereas exterior ones use natural sunlight.

Natural sunlight has a certain organic aesthetic value that cannot be duplicated with artificial lighting. There is a natural rhythm with the waxing and waning of the sun that produces a variety of moods and effects throughout the course of the day, especially with colored glass when splashes of color are cast in various positions and directions upon the surrounding walls, objects and floors.

Artificial lighting, however, has a predictability to it. Dismal weather such as overcast or rain can block out the sun, as does nightfall. Day or night, pieces can be illuminated with the flip of a switch. However, the lighting is fixed and somewhat static.

Where feasible, we encourage utilizing the gift of natural sunlight. But which lighting to use depends on the individual project and its particular circumstances and nature.

Restorations & Repairs

Due to our quality of workmanship, a service we offer is the restoration or repair of stained glass, including historic glass.

These are usually very, very old pieces that have suffered some form of impact or shock. One's child accidentally threw an errant ball or something of the sort.

And typical of most traditional leaded glass works, if there is somehow damage, it's commonly only one, two or a very few individual glass pieces that are affected, with most of the structure remaining intact, making reparation relatively easy.

Or, they are cheaply made, generic pieces passed off as "stained glass" but produced in bulk overseas, using non-traditional means and exploiting cheap labor. We get a great deal of these as repair projects.

Doing repairs is adept and relatively swift for us. It's a matter of opening up whatever corner(s) to access the damaged area, replacing it and re-sealing, and can even be done in a day or two in most cases.

Warm Glass Services

The following can be made using exclusively warm glass, by firing in the kiln using fusing, slumping or casting methods.

- Sculptures (Freestanding)

- Relief Sculptures (Wall-Mounted)
- Vases
- Bowls
- Platters
- Portraits or Paintings on Glass

Integration of Warm Glass into Leaded Glass

As mentioned earlier, fused glass can also be incorporated *into* works of leaded glass.

A custom piece can be created by fusing it in the kiln and having it be used as an individual art glass piece instead of cathedral, obscure or textured glass.

This works best for works that are visible closer up as opposed to from a distance. One usually cannot see the intricacy of the fused glass creation in a lofty window, skylight or dome. But at eye level, such as with an entry door or mirror, one can witness this special integration.

Fulfilling Your Needs

Do you see how truly versatile this medium is? Did you perhaps get any sort of ideas for your own project(s) while reading through this list?

But, you know, this list isn't even finite. The possibilities are even more vast. If you have a specific vision, chances are it can be realized. Just let us know what you have in mind, and we will strive to make it happen for you.

SPECIAL SECTION: SKYLIGHT DOMES

As you can see from our detailed list above, stained glass is a flexible medium and the possibilities of what can be done with it are vast.

One particular area of creation that has gained us much recognition is skylight domes.

Simon Simonian has integrated his architectural skill with his artistic talent and ability to design and create spectacular skylight domes.

The largest such project is one that is 20 feet in diameter, about 5 feet in height, and comprised of over 8,000 individual pieces of glass. It towers 20 feet above the ground in the entry of a multi-million dollar estate in Bel Air Crest, California, one of the most prestigious and exclusive communities in the world.

There are several other domes from us which are significant in size as well.

This abundance of magnificent and awe-inspiring creations has carved a bit of a special niche for Simonian as a foremost authority on skylight domes.

For one, not too many stained glass artists do skylight domes. We not only design them, but construct and install them too.

An interesting fact... Did you know that most skylight domes are actually composed of a few thousand individual pieces of glass? Believe it or not!

One very characteristic aspect of the skylight domes of Progressive Art Stained Glass Studio is the fluidity of the lines. Domes are round. But the individual pieces of glass used to comprise them are flat. If you examine many domes, this is quite conspicuous, and you can see that "hexagonal" or "octagonal" appearance.

However, with ours, the entire shape actually appears ROUND.

"But wait a minute... you're using flat pieces to construct something round, yet the final product actually appears round. Now, how can that be?" you might wonder.

Is it an optical illusion perhaps?

Well, we will tell you this much... it is a very safeguarded technique.

But the characteristic result is undoubtedly noticeable.

Skylight domes can be either exterior or interior.

If they are exterior, this means they are integrated into the ceiling and lit by natural sunlight. For these, we always demand they be covered with a clear regular skylight for protection (from the elements).

If they are interior, there is a special attic housing them between the ceiling and the roof or next floor. There is a lighting system established dedicated exclusively to illuminating the dome.

Skylight domes are almost always spherical. However, we have been commissioned on two occasions to design and construct oval ones as well. These are quite rare, as it turns out, and architectural marvels, especially as they too retain the characteristic roundness, a feat difficult to attain.

The skylight domes of Simon Simonian and Progressive Art Stained Glass Studio are indeed signature creations.

HOW TO COMMISSION YOUR PROJECT

So, how does one go about commissioning a project with us?

Well, firstly, please know that a longstanding policy of ours is to give to FREE estimates. Therefore, if you are considering any of our services, we strongly recommend you take advantage of this offer. You have nothing to lose on it. Actually, you indeed have something to gain. You receive a *free* consultation where you can discover and know the various design factors, technical aspects, options and, of course, cost of your potential project.

And then you can make the *educated* decision as to whether or not stained glass or art glass is right for you or your project. It is very much to YOUR benefit, so we highly recommend you take advantage of and utilize our free estimate policy!

Now, who exactly commissions the project with us? Is it the homeowner or property owner directly, or is it the general contractor or maybe even the architect or interior designer who act as the governing liaison to coordinate such affairs for their client?

It can be either. It's whomever is designated to consent the agreement in writing.

For construction companies, we can function as a *subcontractor*.

For architectural and interior design firms, we can function as a *service vendor*.

For homeowners or property owners, we offer a professional *service* that results in a *tangible product*, which they can commission via a governing coordinating body or directly.

Regardless, the commissioning procedure is essentially the same.

The first step is obviously to contact us and tell us about your vision, project or needs. This is to get a general idea of what's being sought. This is done by writing us an email, calling our studio, or filling out and submitting the contact form via our website. Please include your contact information. We will contact you within 24 hours.

The next step is for us to inquire detailed pertinent information from you about what is being sought. This is usually done by meeting in person, either at our studio or at your home or office, by appointment. For small, simple projects or repairs, it can also be done via telephone conversation or email correspondence. You tell us what you are seeking and we can show you samples in our hardcopy portfolio, furnish you with

answers to your questions and enlighten you on technical points concerning your intended project.

For structural projects, we will then meet on the job site with the contractor and/or architect, designer and/or key subs, so that we can coordinate regarding technical aspects and do things such as take measurements, examine specific structural factors, etc. Most often, the initial meeting and this one are done at the same time, which is preferable, but not mandatory.

Based off of the pertinent information we now have, we will propose a written estimate or bid in the form of a contractual agreement and submit it to you. This contains a breakdown of sequences, compensation agreement and scope of work.

This bid may get revised and adjusted, as necessary, to accommodate various decision changes on the part of the client.

Upon mutual signing of the contract and receipt of first (down) payment, we will then create the initial design using a specialized computer software program. This will be a rendering that will show you what your finished product will look like once constructed.

This design is subject to client approval, so will be worked on as necessary until it meets the client's satisfaction. It will not commence in constructing until the rendering is fully approved by the client.

The project then undergoes its constructing process, which includes assembly, transportation, installation, etc. This procedure is laid out and covered earlier in this text.

Payments are received according to the compensation agreement and tight coordination is maintained with various parties until the project becomes a done.

Once completed, for any original works, a Certificate of Authenticity will be issued.

For repairs, it's a simple matter of bringing the panel or object into the studio. Usually, we can get these done in a day or two. If we are requested to remove the panel and/or to reinstall it, please note that this is an additional cost.

WORKING WITH BUILDING INDUSTRY PROFESSIONALS

Since the scope of our work embraces the entire cycle of production from design to installation, we work in cooperation with any of a number of various building industry professionals. If you are a building industry professional, please read this section, which is provided to give you an orientation to the relevant and important points of working policy we maintain with your field. We value these relations and look forward to establishing more and more of them.

Reliability

We are known for our honest and reliable customer service. This of course extends to architects, interior designers and general contractors, who are oftentimes the liaison to the actual client, and, in many cases, technically speaking, our client (i.e., if we get commissioned on a "subcontractor" basis for a project), and to any other building industry professionals we may deal with.

As you know, the building industry in general tends to be rather involved and methodical; it's both time- and attention-consuming. With effective and organized management, systematic execution of targets, tight coordination and efficient productivity, the mission gets accomplished a whole heck of a lot faster.

Please realize that our own background with founder and artist Simon Simonian includes both knowledge and experience in architecture and construction. We understand firsthand the importance of having subcontractors and vendors who are trustworthy and reliable.

Coordination Policy

When working directly with architects, general contractors or interior designers regarding a project, it is our firm policy that we do not attempt to circumvent or bypass the architect, general contractor or interior designer by dealing with the client directly, unless specifically requested by the firm or company to do so. Our liaison point always remains with the applicable building industry professional.

Architects

Since our work involves every aspect from design to creation and installation, it may necessitate collaboration with architects, primarily during the design phase.

We recognize that the architect is the creative source of projects he/she is involved with. While we are the creative source behind whatever stained glass project we do, remember, our work is *custom*, which means that we *accommodate* whatever design is required and will meet it. The architect remains the creative director and we recognize and respect that. We maintain a unique relationship where we work under his/her creative direction for a project yet maintain our exclusivity in design.

The architect is a specialist in what he/she does, and we are a specialist in what we do. When it comes to design, the relationship can be either collaborative or accommodating, however the architect and/or client wishes it to be.

The designer/artist, Simon Simonian is himself a trained architect and possesses the sympathy, appreciation and respect for an architect's integrity.

A common misconception that arises among architects is that stained glass is only traditional in use and cannot be used in contemporary designs. This is not true and is covered more in depth earlier in this text, but the basic point is that stained glass is a medium, much like oil paint, and can be used in just about every style or genre of design, from very traditional to ultra contemporary, even minimalist. In fact, a key premise of our studio is to spearhead the progressive and contemporary use of stained glass, expanding its boundaries of creativity and design.

Our information is submitted to architectural firms to be included in their library and files as a *service vendor*.

Interior Designers

As our work is not only structural and exterior, and can also be interior and even incorporated into furniture, it may necessitate collaboration with interior designers.

Similarly with architects, we recognize the interior designer as the creative source of projects he/she is involved with. While we are the creative source behind whatever stained glass project we do, remember, our work is *custom*, which means that we *accommodate* whatever design is required and will meet it. The interior designer remains the creative director for his/her area and we recognize and respect that. We maintain a unique relationship where we work under their creative direction for a project yet maintain our exclusivity in design.

The interior designer is a specialist in what he/she does, and we are a specialist in what we do. When it comes to design, the relationship can be either collaborative or accommodating, however the designer and/or client wishes it to be.

A common misconception that arises among interior designers is that stained glass is only structural and exterior. This is not true. It can be used in interior projects and even incorporated into furniture. There is a broad list of the many ways it can be used earlier in this text.

Also, leaded glass isn't the only medium that can be used, but warm glass creations are interior decor pieces in and of themselves.

Our information is submitted to interior design firms to be included in their library and files as a *service vendor*.

General Contractors

As we oversee every aspect of creation, not just design, but production and installation too, it usually necessitates cooperation with general contractors, project managers and superintendents.

We recognize that the general contractor is the central coordinating body for all construction affairs and we acknowledge and respect that. It is very imperative for us to remain in excellent, tight coordination with contractors, projects managers and superintendents as necessary, especially regarding installations.

Installations are particularly crucial affairs and coordination is vital, not only with contractors, but with their pertinent subs too. It is necessary to ensure they occur at optimum times, with minimized job site traffic in the form of bodies, tools, equipment and materials.

Our information is submitted to construction companies and general contractors to be included in their library and files as a *subcontractor*.

Developers

Developers of mostly higher-end luxury homes and estates may choose to include stained glass in their custom homes. This often increases the market value of their properties. We even had one developer who commissioned us to do skylight domes for each of a series of such homes his company built (and then sold).

Metalworkers

Whenever there is a skylight dome project, we will subcontract metalworkers, as the panels are fitted into metal frames and the sizes and dimensions need to be precise.

Door & Sash Companies

Not all door and sash companies are the same. Some manufacture, some distribute, some install. We will work in collaboration with makers of custom doors to incorporate stained glass into their designs. And of course, we work in conjunction with door and window installers regularly, as necessary.

Glaziers

Glaziers are people who install glass, especially in windows and doors. We oversee and do our own installations. However, as leaded glass panels can also be included with regular glass or tempered glass (as protective outer coverings, etc.), we will occasionally work with glaziers to ensure proper coordination regarding installation.

Skylight Companies

With skylights and domes that are exterior (directly exposed on the roof to reflect natural sunlight and not recessed into an attic), we will coordinate with companies who install regular (non-decorative) skylights as protective coverings.

Cabinetmakers

We will work in collaboration with makers of custom cabinets to incorporate stained glass into their creations.

Furniture Makers

We will work in collaboration with makers of custom furniture to incorporate stained glass into their creations.

Electricians

Occasionally, certain projects such as various light fixtures and artificially illuminated skylights and lightboxes may necessitate some coordination with electricians.

Glass Companies

Sometimes, people will mistakenly contact glass companies who provide regular or tempered glass inquiring about stained glass. Our involvement with such companies is more as a recipient of referrals.

Commitment

If you have any inquiries or comments regarding our studio or its services, whether you are actively involved on a project with us or not, you are welcome to contact us at any time and as often as you like. This is a dedicated line we maintain.

Presentations

If your firm or studio or office would like a presentation about our services and what we do, this is also feasible. Please contact us and we can hopefully arrange this.

FREQUENTLY ASKED QUESTIONS

Please note: Many of these questions have been answered already earlier in this text.

Can stained glass be used in contemporary architecture or designs?

Yes, absolutely. Stained glass is a medium, just like oil paint. It can be used in all sorts of genres or styles, from historic and traditional to ultra-contemporary, even minimalism.

Isn't stained glass only for churches and cathedrals?

Not at all. It is used in residential, commercial and public buildings in addition to religious ones. As a matter of fact, the majority of our own projects tend to be residential ones.

Can stained glass be used in other religious buildings besides churches and cathedrals?

Yes, absolutely. Stained or leaded glass or any type of art glass knows no boundaries; it is non-denominational. Synagogues, mosques, churches, cathedrals, temples and various other places of worship have all been adorned with stained glass.

To have custom-made stained glass, don't you need to be extremely wealthy?

No, not at all. While there are indeed some very high-end uses of stained glass, such as large windows and skylight domes, it is not limited to that. Remember, it is a medium, and can be used in a variety of ways, from individual business card holders to furniture and cabinets to grand structural creations.

Is stained glass structurally safe?

Yes. Whereas regular glass shatters and tempered glass crumbles and ricochets during accidents and disasters, leaded glass tends to remain mostly intact, since the lead absorbs much of the force. If there is damage, it tends to be with only one or two or a very few individual glass pieces, which can be replaced and repaired easily. Its durability is even recognized by the Uniform Building Code.

What factors affect the price of a stained glass project?

The size of a project is a factor, of course. While it is commonly believed that

colorful glass is more expensive than non-colored glass, that is a myth. Aside from the obvious size, what mostly affects the price of a project is the intricacy of design, which affects the amount of time and effort that goes into constructing it. Also, warmer colored glass (reds, yellows, etc.) may be a bit more expensive too, as actual gold is often used to give it its pigment. Out-of-town projects may also include obvious surcharges for transportation, shipping, travel and other logistics. However, these will be calculated and agreed to beforehand.

Are you limited in terms of what you can do as far as a project size goes?

Not at all! No project is too large, complex, contemporary or progressive. In fact, we thrive on it, so bring it on!

Do you serve local areas only, like in and around Los Angeles or Southern California?

While we serve primarily in and around the greater Los Angeles area, we have done projects that have gone as far abroad as Tel Aviv and Dubai. We are capable of serving any area and hoping to expand into new territories.

Why do you no longer have a showroom?

It always used to amaze us how just about every single visitor to our studio would gravitate toward the back (in our former location) and end up near the workstation where we cut the glass, assemble it, solder the came, etc. The showroom ended up rather empty with everyone hanging out in the actual studio, intrigued by the actual production aspect! To us, at first, it was like someone visiting a bakery and wanting to see the kitchen. In a sense, this is where the magic happens and elicits so much fascination. So much so that as our projects grew, our work studio became cramped and having a showroom became almost obsolete. This prompted our expansion into our current location, where we have a much larger work studio and where a visitor can see firsthand what goes into creating a project.

Where can I see some of your completed works in person?

The majority of our projects, over 90% actually, are residential ones, which makes it a bit infeasible for anyone to visit, considering these are private homes and estates. There are various churches, synagogues, etc., though, mostly around Los Angeles, that contain our work in them. On a couple of occasions, we have even had clients graciously volunteer to show their domes to others. If you would like to see our completed works in person, please contact us directly.

TESTIMONIALS

Please note: all of these testimonials were strictly unsolicited.

"[Client's name] and I would like to thank you very much for your unique piece. We were surprised to see how a photo was turned into a stained glass work without losing anything. We loved it! The details and choices of color could not be better. The last surprise was the timely manner in which it was delivered." -G.N.

"Your glass piece is much appreciated and will become a part of our annual holiday celebration. Your doors are such a rich enhancement to our home and a daily reminder of your talent." -B.P.

"Thank you again for your friendly and professional attitude and your numerous visits to our house to make sure that the job was done to our satisfaction." - T.S.

"It's unbelievable. It's so beautiful. I couldn't expect this. We weren't expecting such a finished piece of work to look even better than its design on paper." -S.P.

"I can't believe how precise the lines are and the quality of workmanship, with such attention paid to the meticulous details." -M.C.

"Wow! It's soooo beautiful!" -S.F.

"I loved it so much. I was so impressed each time. After each piece was finished and installed, the next ones just kept getting better and better." -C.S.

"Your works have become the very focal point of our home. We love it so much that we deliberately persisted until we got it featured in our local magazine!" -C.S.

"Whoever comes to our home and sees this dome asks about it or mentions it. It's the number one topic of conversation at any party whenever we entertain in our home. And I proudly tell them who designed it too." -H.F.

IN CLOSING

We hope this booklet has been an informative guide for you regarding this subject and our studio and services.

Please feel free to contact us for any inquiries or to schedule an appointment or presentation.

Our website is www.ProgressiveArtStainedGlass.com

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