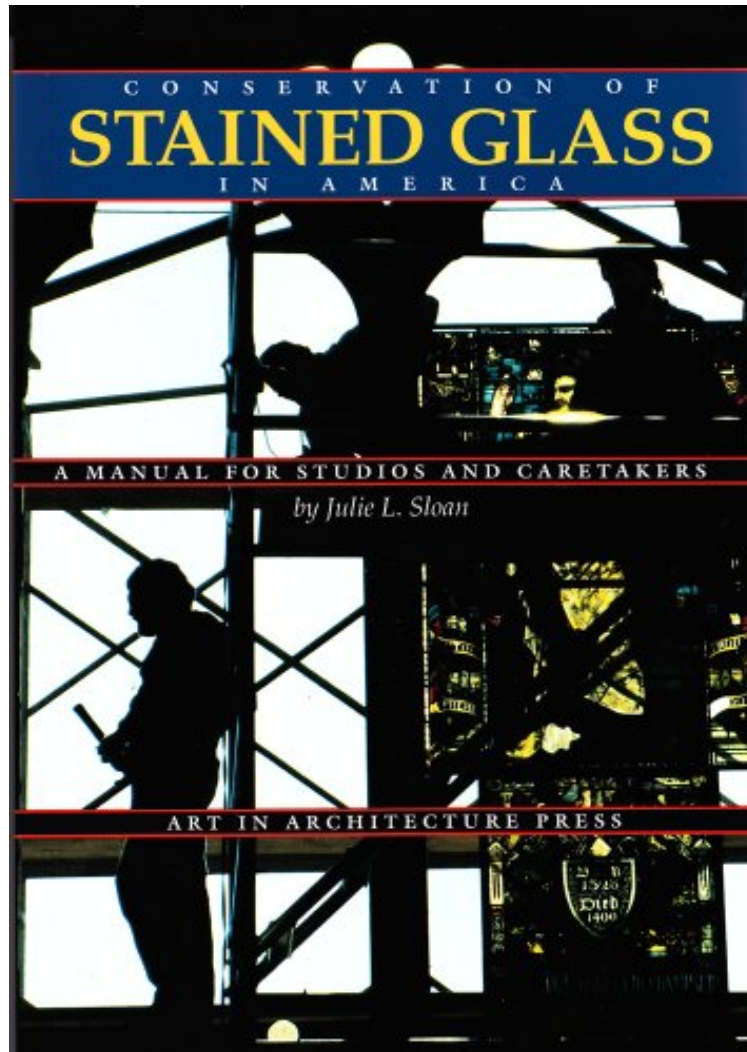


Conservation of Stained Glass in America : A Manual for Studios and Caretakers and Caretakers

Julie L. Sloan

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Julie L. Sloan : Conservation of Stained Glass in America : A Manual for Studios and Caretakers before purchasing it in order to gauge whether or not it would be worth my time, and all praised Conservation of Stained Glass in America : A Manual for Studios and Caretakers:

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Conservation of Stained Glass in America is "... a 225 page warehouse of information on professional [stained glass]

restoration and conservation," said Joe Porcelli in PSG's Glass Artist, April/May 1995. Used as a textbook in glass conservation and restoration courses, it's also the standard text on the subject for serious glass artists, craftspeople, and for those who are responsible for glass in public and private buildings throughout the United States.

It contains vital information that every practitioner of stained glass should have available if needed. -- PSG's Glass Artist, April/May 1995 No aspect of the glass community stirs up more controversy than conservation and/or restoration. For a niche market that exists within a niche market, there are more opposing views concerning methods, philosophy and proper technique than all other disciplines combined. One of the reasons for such activity, both pro and con, can be attributed to the fact that no comprehensive treatment (read "book") of the subject has established itself as representative of accepted, tried and true practices in the field. [Sloan's] new book, Conservation of Stained Glass in America - A Manual for Studios and Caretakers, is a two hundred and twenty five page warehouse of information on professional restoration and conservation. It contains vital information that every practitioner of stained glass should have available if needed. -- PSG's Glass Artist, April/May 1995 The book is filled with information of interest to the nonspecialist. -- Environment Art Letter, March 1997 The book is filled with information of interest to the nonspecialist. For example, in the first chapter, "Definition of Terms," Sloan discusses how a stained-glass window is actually a work of architecture, art and craft. Her description of the nature of stained glass suggests why it is such an appropriate art form for the church's house, the place that is both God's house and the house of God's people: "A stained-glass window is a paradox: the immense weight of combined glass, lead and iron, forming a thin, fragile membrane, set in a position that defies gravity and seemingly would crumble to the ground. Yet the window is strong enough to bear its own weight and that of active loads, such as wind pressure. The interior design based on a play of light and color, the exterior design exhibiting a study in grays, and the unique structural system grounded in medieval technology: these it is the job of the conservator to maintain and restore." --Environment Art Letter, March 1997 From the Publisher The award-winning "Conservation of Stained Glass in America" is a complete guide for both the owners of stained glass windows and for artists and studios who restore them. Its examples and illustrations are focused on American stained glass, even though many of the techniques were developed in Europe, where stained glass has a long and noble history. In the United States, however, the glass itself is different than that made in Europe. The problems and solutions are different, too, so we were extremely proud to bring this book to the specialists who needed it and to the owners of America's heritage in glass, for whom it is an important guide to caring for their stained glass. From the Author The shimmering, iridescent glow of vibrantly-colored glass is dimmed and damaged by a century's dirt and neglect. It is time for America's heritage of magnificent stained glass - installed in churches, public buildings, and countless homes - to be restored to its original beauty and strength. These glorious works of stained glass art, hailed at the time they were installed as a uniquely American expression and so widely popular that even Sears Roebuck offered them in its catalog, have recovered their popularity after long being ignored and are enjoying renewed interest as part of the general American interest in restoring and preserving the objects of the past. Designed and installed a hundred years ago during a time of great enthusiasm for stained glass, the natural aging process has affected the structural network of the windows. They have begun to buckle and bow, as well as show other signs of distress on the incomparable luster of their surfaces. Dirt has crept between the pieces of glass, smudging faces and blurring inscriptions. The putty that held the glass in place has dried and fallen out. Often well-meant but overzealous cleaning has caused damage. Generations that took stained glass windows for granted paid little attention to the gradual accumulation of breaks and cracks that will eventually cause the windows to be lost altogether. But few owners of stained glass windows understand either their construction or how best to go about preserving them. They are not sure whether what seems to be dirt on the glass is actually paint that should be saved or how they can identify what exactly is causing parts of the windows to break. They hear stories about the effect air pollution might be having on their windows and are confused about the advantages of protective glazing. And they are not sure how to go about finding someone who really knows the answers to these and many other questions, much less an artist or studio who will do their windows more good than harm.