



Important Information for Clients / Committees

Beginning the Procedure

The fair and ethical way to commission a stained glass project is to research a list of artists that appeal to you and select the artist whose work is most appropriate for your needs and whose personality you feel you can best work with.

Working with Maureen McGuire

If I am selected as that fortunate artist, our first task is to meet with all concerned: committee members, architects, and other artists involved with the project. Imagine a big basket in the center of the conference table. I urge everyone to toss in any ideas which have a bearing on the work I am to do. I ask that I too, may contribute to the contents of the basket, for I have much to offer from my knowledge and experience of 36 years in this work. Entrust me with the basket, and I will begin preliminary designs.

Costs

Based on the ideas and suggestions from the above group, and on blueprints from the architect, I will make preliminary cost estimates for all windows or items of other artwork in which I am involved. I will submit these estimates so we may agree upon a suitable budget. Preliminary estimates are calculated within a general price range, a low, below which I cannot function, and a high, that I will not exceed. I generally contract these costs in two parts.

The first quarter of the cost will cover Design Services including:

- Conferences and research
- Preliminary and final drawings suitable for display as an aid in fundraising

The other three-quarters of the cost will be contracted once the designs are approved:

- Enlarging the designs to full-scale patterns or 'Cartoons' as we call them.
- Selection of glass colors and types and coding them onto the cartoons
- Contracting with an appropriate studio or studios
- Supervising the fabrication of the windows.

In this way, all designs can be presented for potential donors without the obligation of the full amount of their cost. And if necessary, you can contract only those windows that have funding, leaving others for future fabrication.



Important Information for Clients / Committees (continued)

Collaborating with your Architect

The architect needs to select frames suitable for accommodating stained glass in all windows that are designated for stained glass, both present and future. Clear, protective glass is installed on the exterior side of these frames, leaving a channel 3/8" wide for leaded stained glass and 3/4" wide for faceted stained glass available on the interior, with removable stops on the interior, for the stained glass. Since the square footage of any stained glass panel should not exceed 12-15 square feet, the stained glass designer should have the opportunity to work with the architect to determine the configuration of window framework. Because of this, and because the light of the stained glass has a significant effect on the entire space, it is wise to select the stained glass designer during the early stages of the architectural design process. A good stained glass designer understands the balance of light in a potential building, and can help to avoid unpleasant problems of glare or unwanted darkness. This early collaboration also gives the architect the opportunity to benefit from suggestions from the glass artist that might not have occurred to him/her. I have been known to advise against certain placements of windows where I can see a potential for glare, or for an inappropriate distraction from the functional program of the building.

Summation

Good stained glass is an integrated element of a well-designed building. Creating it requires a respectful understanding of the architect's design for the building, along with careful research in Scripture and historical roots and the symbolic language of line and color and of course the talent to draw the design. I consider myself qualified to balance all these into an appropriate design for your particular building. Please contact me with any questions or concerns. Thank you.