

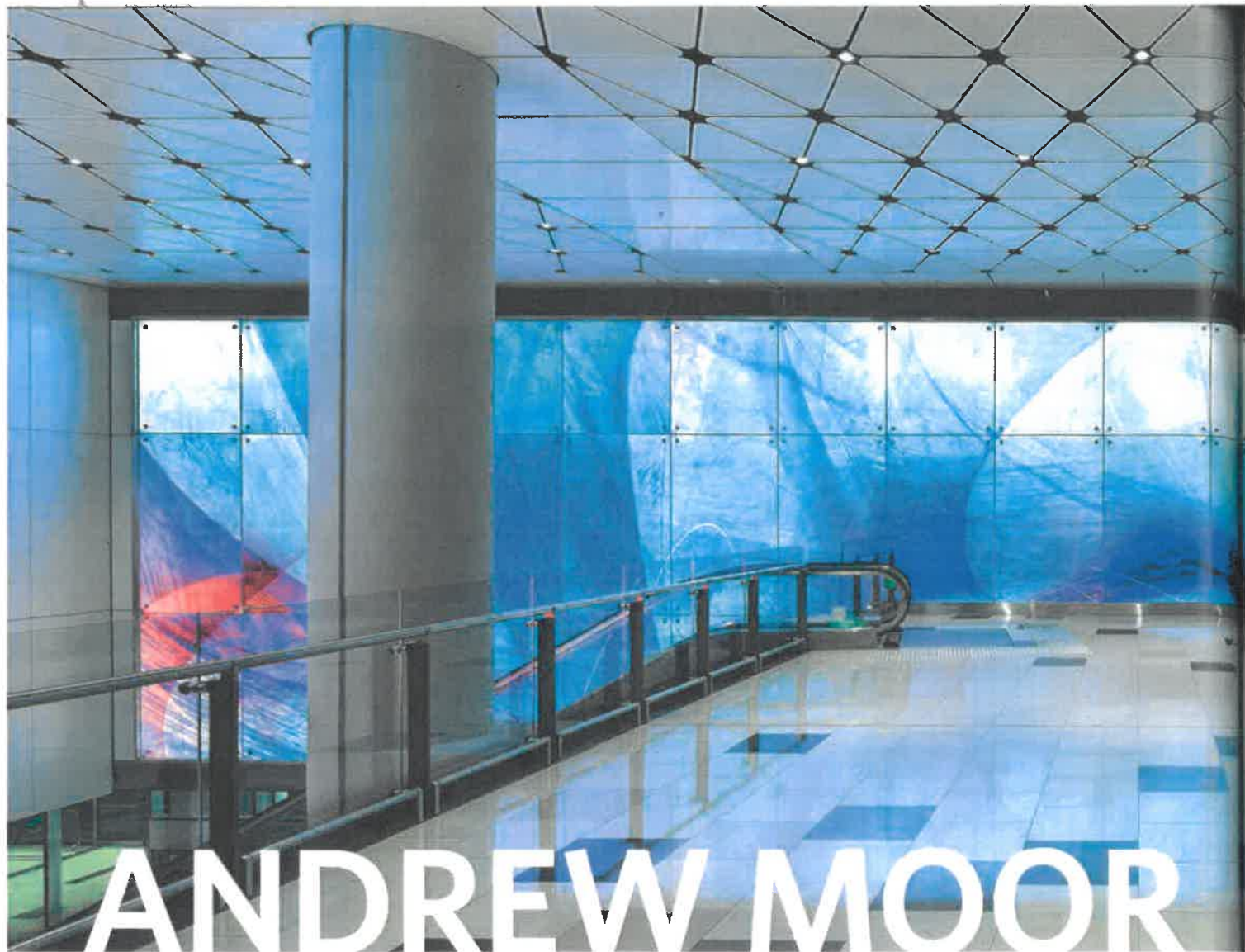
# STAINED GLASS

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**A**ndrew Moor, an artist and author from London, UK, was this year's Special Guest at the 109th Annual Stained Glass of Association Summer Conference. It was our sincere pleasure to present him with the Lifetime Achievement Award this year, which we had managed to keep a complete surprise from everyone, especially Mr. Moor! Each year one Lifetime Achievement Award is offered, but not necessarily awarded. To receive the award, the recipient will have been involved in stained glass for a minimum of 25 years and will have provided a significant service to the art and craft of stained glass.

Mr. Moor's contributions in the Architectural Glass world are significant both technically and academically, and on either front alone would have justified earning the award. It was an honor to spend time with such an inspirational member of our international community.

Andrew Moor works both as a freelance artist and facilitates other artists in realizing their ideas in glass. Founded in 1984, his company Andrew Moor Associates became an international force within just one year. His

'technical toolbox' shows a mastery of both traditional methods as well as cutting edge technology with his projects incorporating everything from stained glass to digital printing, lamination to enameling, using antique glass, enamels, resins and everything in between.

In his presentation to our conference this year, Mr. Moor projected an incredibly positive outlook on the future of stained glass. He pointed out how more and more of our practitioners are straddling architectural and gallery art, and what a great development this is for the community as a whole. His work is a striking example of our responsibility to keep up with the ever evolving technology—which may

**Departures**, Hong Kong Airport, 2016. Design by Graham Jones.

Hong Kong Airport now has two large-scale architectural glass artworks installed in the Arrivals and Departures areas of the new Midfield Concourse. The Departures feature is all blues and pinks, a full 40 meters long, with two escalators riding upwards towards the center walkway where you can actually stand in front of the glass. Some statistics: Arrivals area (see next page): 202m<sup>2</sup>, Departures area: 305m<sup>2</sup>, glass panels: 114, weight: 280kg, thickness: 21mm.



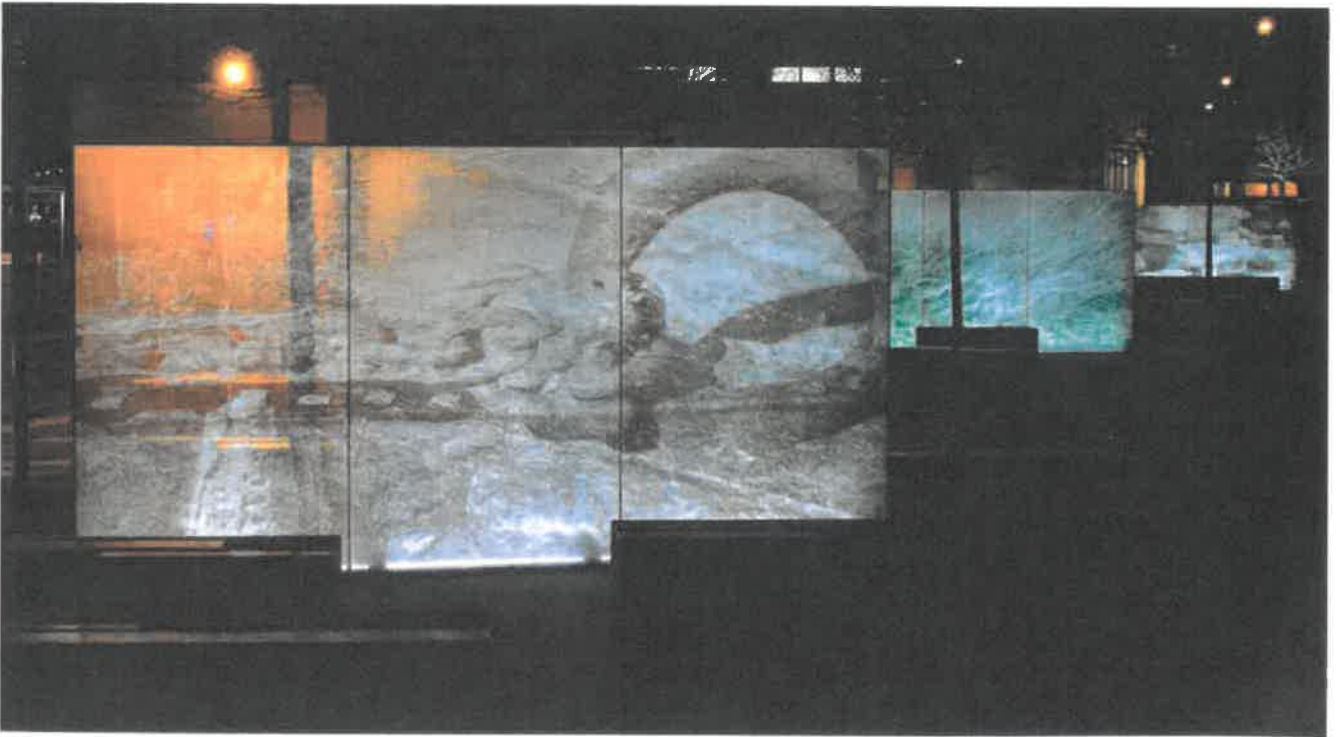
appear to threaten our livelihood—but could be creating enormous opportunities.

Part of Mr. Moor's authority on what can be achieved in glass stems, of course, from his many meticulously researched publications on the subject. It is a lifetime achievement in and of itself to have sold over 30,000 books about stained glass! In his three critically acclaimed books on glass art, Andrew Moor helps unpack for readers what glass art can be, who makes it, and how it can play a significant role in buildings and public spaces.

Andrew's intimate knowledge of the stained glass world began with his first book, documenting the increasingly important work of the glass artists of the 1980s and 1990s. This period was under-recognized for its achievements in the world of architectural glass. Andrew's in-depth survey of this overlooked genre helped cement the future development of stained glass in an increasingly secular market. The identification of the artistic and technical accomplishments of the medium has led to its greater acceptance and viability in the contemporary architectural realm. ■



David Judson (right) presents the SGAA's Lifetime Achievement Award to Andrew Moor.



**THIS PAGE:**

**Bridlington Spa**, Yorkshire, 2010. Design by Kirsty Brooks and Andrew Moor Associates

The images on these eight screens reflect the history and topography of this coastal town. The goal was to convert a small triangular area adjacent to the sea front into a public space and venue for a range of events and performances in an outdoor setting.

Each screen is made up of three panels. The ceramic images are printed both on the inside and the outside of the laminate, enabling them to light up at night, as seen in the bottom photo.



THIS PAGE, TOP:  
**Abbeywood Shopping Centre**, Bristol, 2014. Design by Andrew Moor Associates. This public art project has 17 dichroic glass fins extending from a digitally printed facade.

BOTTOM:  
**Arrivals**, Hong Kong Airport, 2016. Design by Graham Jones. The Arrivals feature is a 30m-long backlit red and yellow abstract painting in glass. The surface of the glass is full of texture, matching and sometimes contrasting the large brushstroke elements of the design.