



STAINED GLASS DESIGN GUIDE

Welcome to the world of stained glass! The ethereal interplay of color, texture, and light make stained glass a dynamic and moving art form.



The artwork you are about to commission is the culmination of thousands of years of glass artistry. I assemble my stained glass using the copper foil method mastered by Louis Comfort Tiffany in the late 19th century. This method remains the most intricate, difficult, and time intensive form of stained glass.

My work uses some of the finest art glass available, employing a wide variety of colors and textures that make each piece unique. The human touch is reflected in every piece of glass and every carefully hand soldered line. I prefer to use fully translucent glass for its ability to transmit light and create an intangible and ever changing experience.

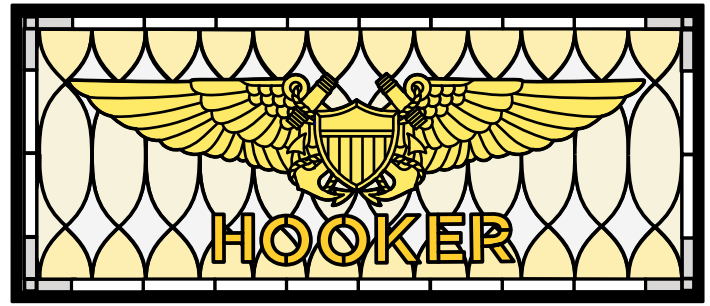
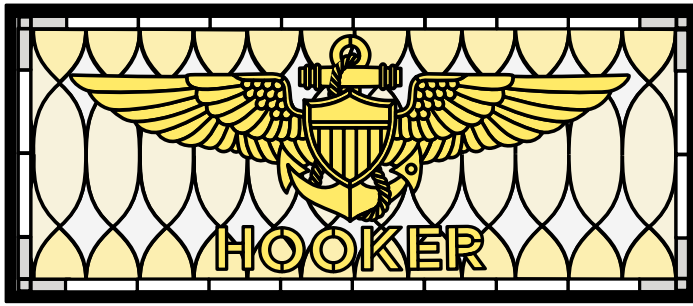
This guide serves as an introduction to the possibilities that await you in commissioning your own custom piece that is designed, personalized, and handmade specifically for you. The designs contained within this guide represent but a few of the options available. I'm happy to work with you to customize the background and colors.

I look forward to discussing the many ways I can make your stained glass artwork unique!

- *Scott Hook*

Call or email to discuss your commission and pricing
(303) 921-4709
scott@scotthook.com

1A. CURVES - LIGHT YELLOW



Noble Brass



Regency Gold

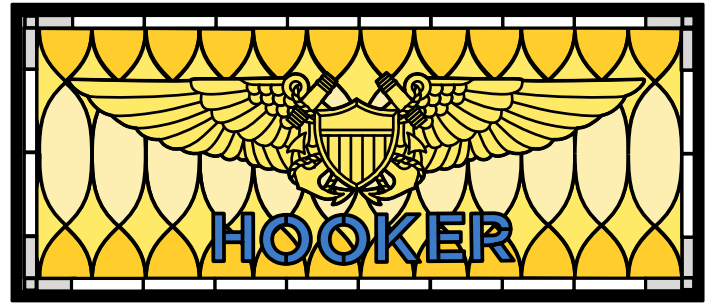


Apricot Beige



Antique Veil

1B. CURVES - BRIGHT YELLOW



Coronation Gold



Noble Brass

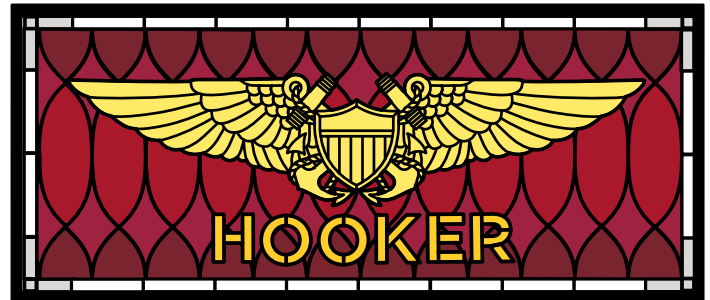
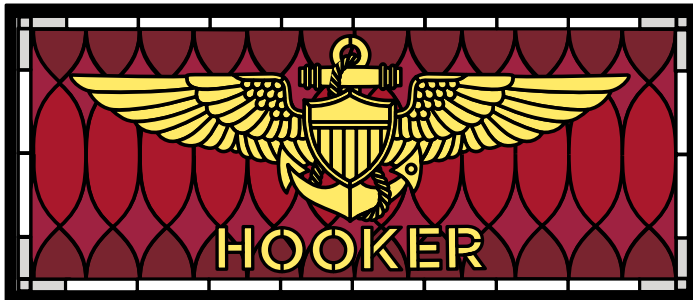


Regency Gold



Light Blue

1C. CURVES - RED (ALSO AVAILABLE IN BLUE)



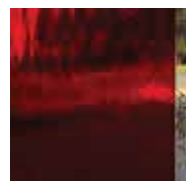
Noble Brass



Coronation Gold



Dark Red



Cherry Red



Selenium Red

2A. WHEAT - BRIGHT BLUE (ALSO AVAILABLE IN RED)



Noble Brass



Coronation Gold



Majesty Blue



Light Blue

2B. WHEAT - DARK BLUE (ALSO AVAILABLE IN RED)



Noble Brass



Coronation Gold

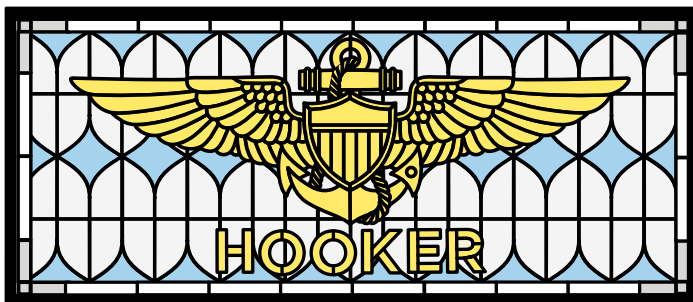


Midnight Blue



Light Blue

2C. WHEAT - LIGHT BLUE & GRAY (OR SUBSTITUTE ANY AVAILABLE COLOR)



Noble Brass



Coronation Gold



Princess Blue

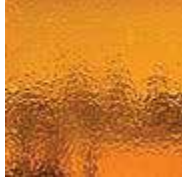


London Fog

2D. WHEAT - LIGHT GREEN & BEIGE (OR SUBSTITUTE ANY AVAILABLE COLOR)



Noble Brass



Coronation Gold

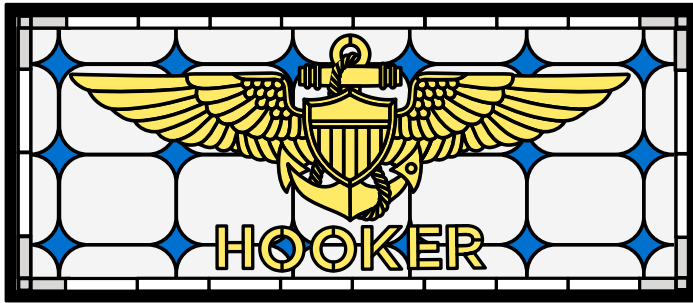


Light Green



Apricot Beige

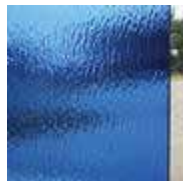
3A. QUILT - LIGHT BLUE & GRAY (OR SUBSTITUTE ANY AVAILABLE COLOR)



Noble Brass



Coronation Gold



Light Blue



Antique Veil

3B. QUILT - BRIGHT BLUE (ALSO AVAILABLE IN RED)



Noble Brass



Coronation Gold

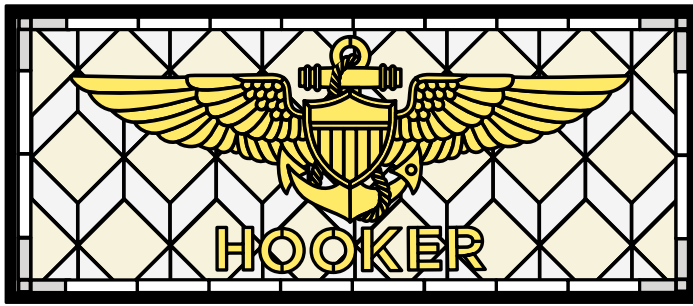


Majesty Blue



Clear

4A. SQUARES - LIGHT YELLOW



Noble Brass



Regency Gold



Apricot Beige



Antique Veil

4B. SQUARES - DARK BLUE (ALSO AVAILABLE IN RED)



Noble Brass



Coronation Gold

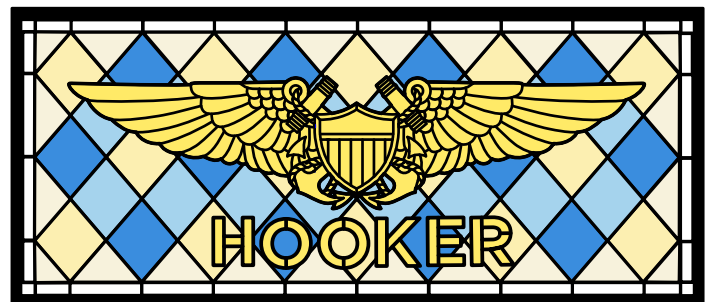
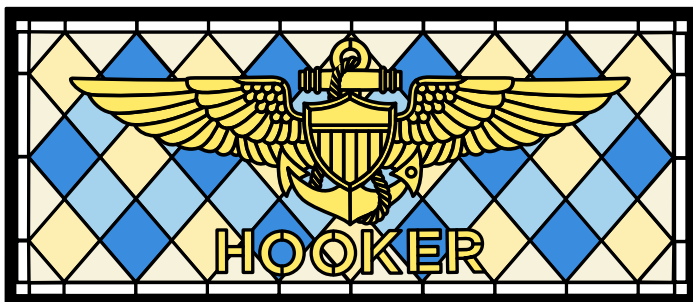


Midnight Blue



Majesty Blue

5A. DIAMONDS - BLUE & YELLOW PLAID



Noble Brass



Regency Gold



Light Blue

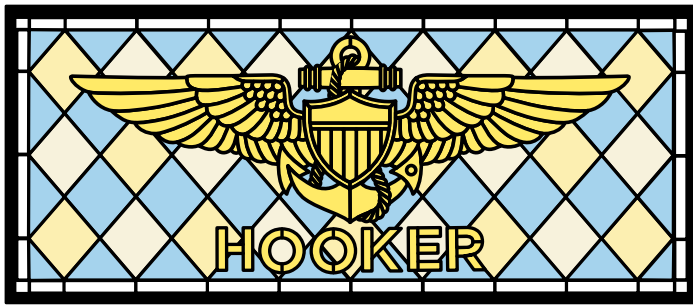


Princess Blue



Clear

5B. DIAMONDS - LIGHT BLUE & YELLOW



Noble Brass



Regency Gold

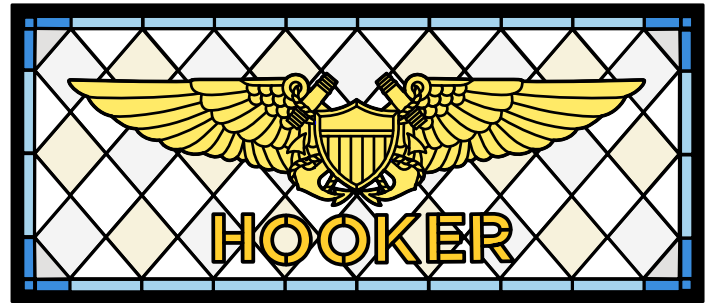
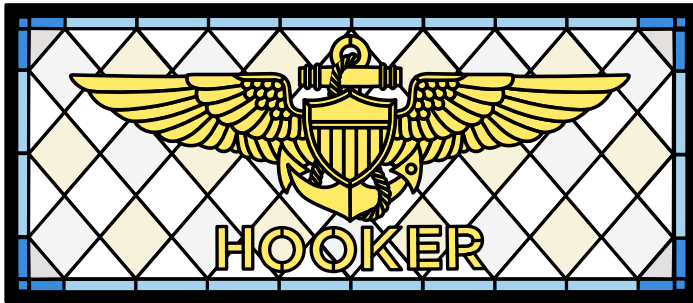


Princess Blue



Clear

5C. DIAMONDS - LIGHT



Noble Brass



Regency Gold



Apricot Beige

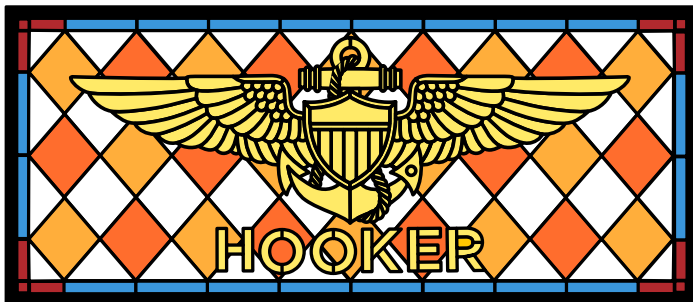


Antique Veil



Clear

5D. DIAMONDS - AMBER



Coronation Gold



Noble Brass



Regency Gold

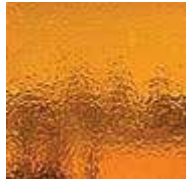


Clear

5E. DIAMONDS - BLUE



Noble Brass



Coronation Gold

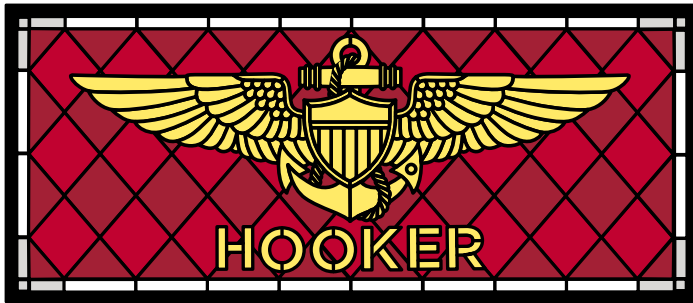


Majesty Blue



Light Blue

5F. DIAMONDS - RED



Noble Brass



Coronation Gold



Dark Red



Selenium Red

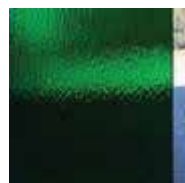
5G. DIAMONDS - GREEN



Noble Brass



Coronation Gold



Emerald Green



Light Green

6A. CURVES AND DIAMONDS - BLUE



Noble Brass

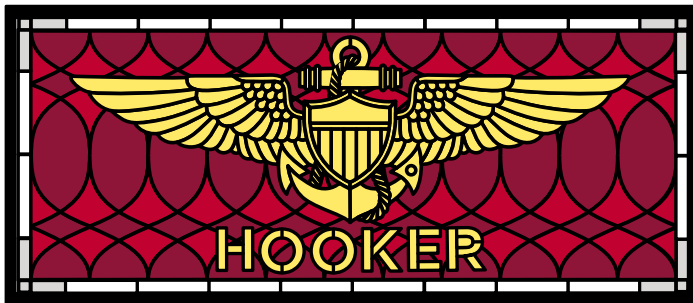


Midnight Blue



Majesty Blue

6B. CURVES AND DIAMONDS - RED



Noble Brass



Dark Red



Selenium Red

6C. CURVES & DIAMONDS - LIGHT BLUE & YELLOW



Noble Brass



Regency Gold



Princess Blue



Light Blue

7A. HORIZON - BLUE



Noble Brass



Midnight Blue



Majesty Blue

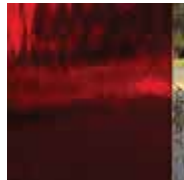
7B. HORIZON - RED



Noble Brass



Dark Red

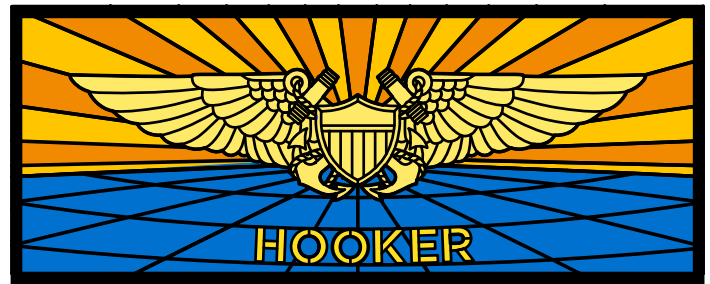


Cherry Red



Selenium Red

7C. HORIZON - SUNRISE



Coronation Gold



Noble Brass



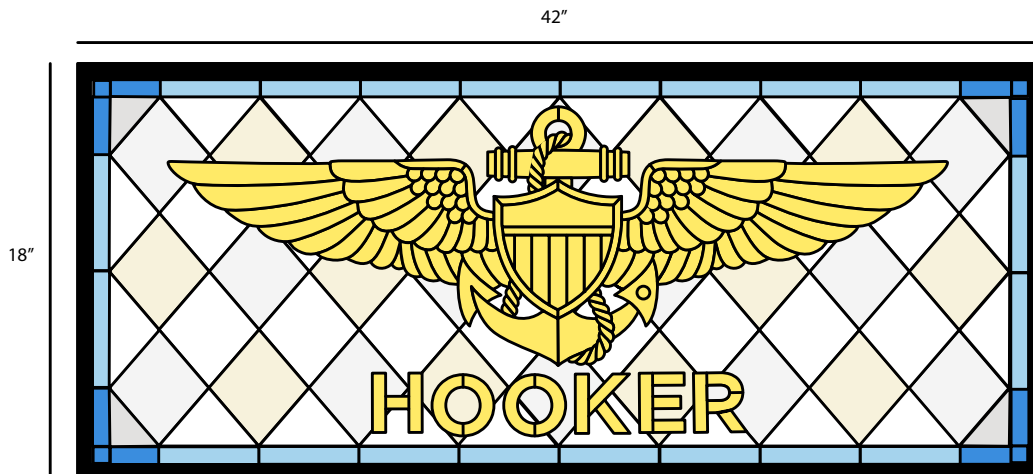
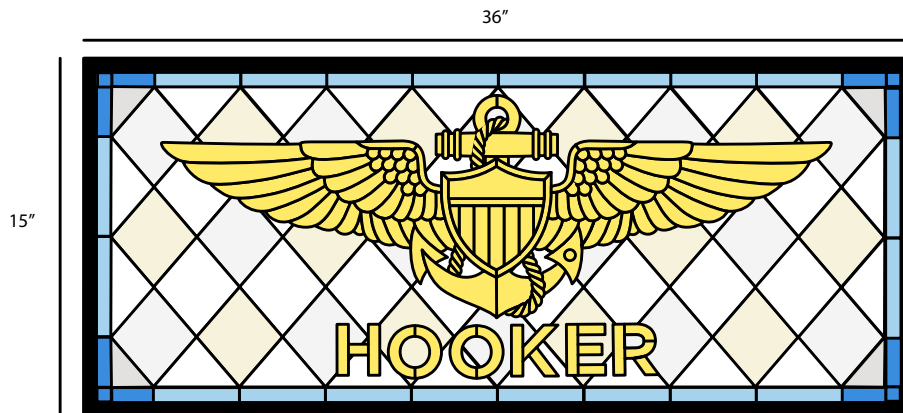
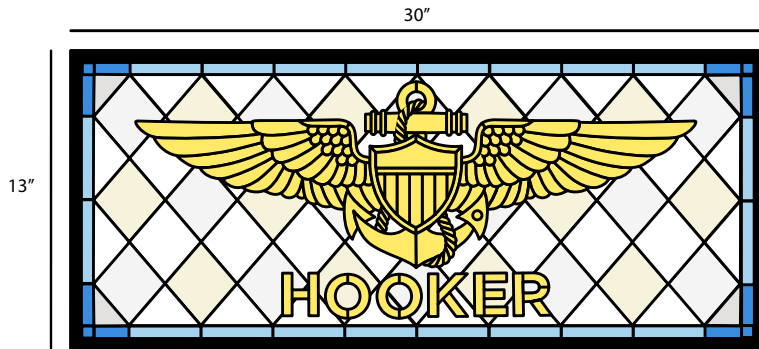
Regency Gold



Light Blue

SIZING

Standard sizes are 30", 36", and 42" wide, but can be sized to any width in between upon request. Widths larger than 36" require additional reinforcement and other design considerations. Each size contains the same number of glass pieces. Solder lines are roughly 1/8"-1/4" wide for all sizes. The images below show how the width of the solder lines interacts with the design at each size. Although the lines appear thicker in the 24" size, they are in fact the same width as the lines in the 42" size. Each size is structurally supported by a welded zinc frame. Additional support provided by a custom wood frame is highly encouraged and is required for 36" and larger sizes.



GLASS COLOR EXAMPLES

Color schemes for all background designs are easily customized. I am happy to incorporate your personal preferences for a truly one of a kind piece of art. Please note that the glass I use is hand made, which is reflected in subtle imperfections and subtle variations in both color and texture.

The images below are a reasonably good representations of actual colors, but the characteristics of the glass make a perfect picture difficult. Color vibrancy varies based upon the amount and type of light transmitted through the glass. This is one of the characteristics that makes stained glass such a vibrant and beautiful medium.



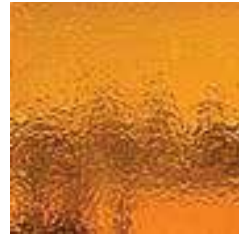
Dark Red



Cherry Red



Selenium Red



Coronation Gold



Noble Brass



Regency Gold



Apricot Beige



Antique Veil



London Fog



Clear



Midnight Blue



Majesty Blue



Light Blue



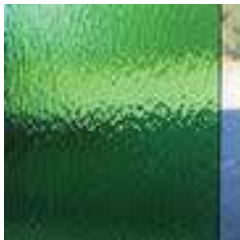
Princess Blue



Grape



Emerald Green



Light Green

OTHER INFORMATION & OPTIONS

1. Patina. The led solder and zinc frames are treated with a pewter patina. Without patina the polished solder can remain silver. Over time solder will oxidize and dull, which can be restored to a shine by polishing yearly.
2. Frame. Every piece is framed with a zinc U channel frame that is welded at the corners and every solder line intersection for structural support and a clean appearance. The addition of a wood frame is recommended for all pieces, and is required for pieces 36" wide and larger. I lean upon 25 years of fine woodworking experience to hand make each frame from solid hardwood. I prefer to use the wood's natural color, and finish each frame with an oil varnish and a coat of hand rubbed wax. Wood species includes walnut, cherry, red oak and more (subject to availability).
3. Backlight. Direct sunlight is always the best light source for stained glass because it maximizes the vibrancy and texture of the glass. However, stained glass can also be illuminated with a backlight. I use a high quality LED tape light affixed to the inside perimeter of the wood frame, which enables the work to be illuminated without adding depth to the frame. Be aware that the perimeter of the glass will appear brighter than the center due to the placement of the light. Backlights are not available on pieces framed in zinc alone.
4. Lettering. Pieces can be made with or without lettering. Size of the lettering is dependent upon multiple design considerations that I am happy to discuss when ordering.
5. Wings. Although my work focuses upon Navy Pilot and NFO wings, wings from other US and Allied services can be commissioned as well.



IMPORTANT CONSIDERATIONS

1. Stained glass is delicate. The copper foil method is not ideal for direct exposure to the elements, and your artwork should remain vertical to the maximum extent possible to reduce the stress of gravity upon the soldered foil joints. Stained glass designed for use in exterior windows and doors is generally assembled using the Lead Came method, which is less conducive to small pieces and tight curves. Although I do not presently use lead came construction in I am happy to discuss it as a possibility.

2. Lighting and Location. Your stained glass can be hung against any window or wall, but a location with direct sunlight is ideal. Since LED backlights are applied to the perimeter of the frame, the outside edges will appear brighter than the center. Also, please be aware that the amount of light transmitted through the stained glass from our LED lights is dependent upon the reflectivity of the surface behind. I add a white backing to pieces intended for wall locations to prevent light leaks that tend to highlight imperfections in a wall's construction. I am happy to discuss lighting in further detail as this is one of the most important factors in how stained glass is viewed.

3. Hanging. Stained glass should never be suspended from a single point. Two connections to your wall or window are necessary to distribute stress upon the piece and prevent the piece from falling in the event one of the connections fails.

4. Structure. Copper foil panels larger than 3 square feet in area require additional structural support. Some of this support is integrated into the panel and is hidden within some of the solder lines. Larger pieces may require external reinforcement bars behind the piece, which will be seen behind the glass. Significantly larger pieces may need to be divided into multiple panels separated and supported by zinc channels. Wood frames provide additional rigidity that reduces the twisting and bending that can damage or weaken soldered foil joints.

5. Care. Copper and lead are subject to oxidation over time. This can be seen in a gradual dulling of the solder's shine. Every piece is polished to maximize shine and minimize oxidation. Re-waxing pieces using a high quality carnauba paste wax (the same wax used for cars) may be required every one to two years. I use "Nu-Finish: The Once a Year Car Polish" for its ability to shine and protect in one application. Always buff the wax in a direction parallel to solder lines to prevent damaging the soft lead solder and copper foil. Glass can be cleaned using regular high quality glass cleaners when necessary.