

Women of
Grand Scale

Students who
inspire their
teacher

Etching
Flashed Glass
with Glue

GLASS

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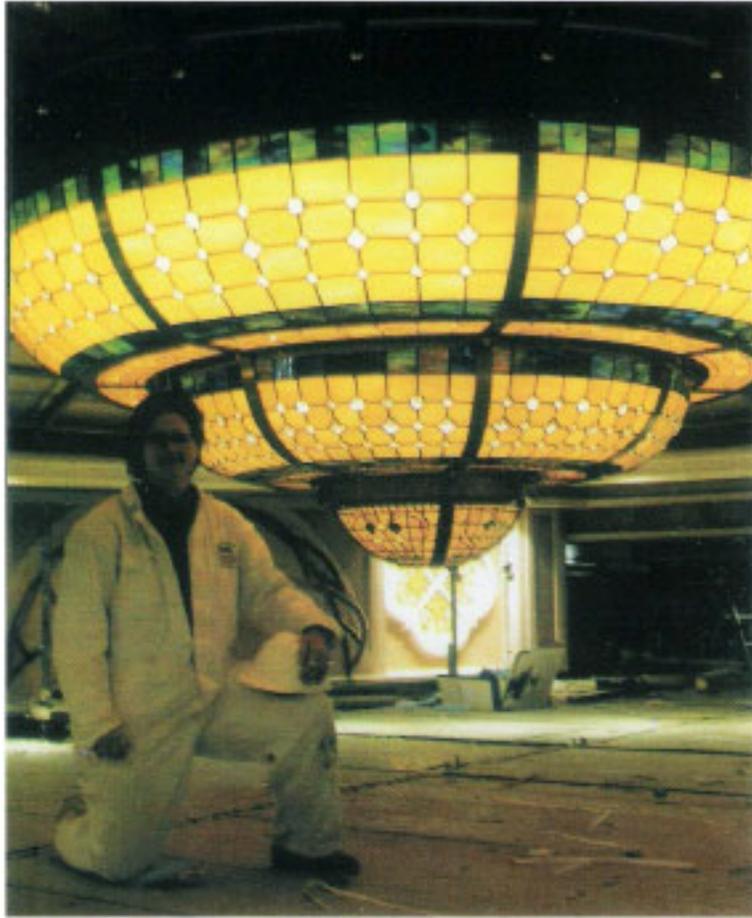
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This chandelier by Jancik Arts, Inc. was installed on the cruise ship Crown Princess in May 2006. Angelique Jackson and a crew of two installed the chandelier in Monfalcone, Italy.

by Kay Bain Weiner

Jancik Arts, *Grand Women*

I first met JoAnn Jancik about a year ago, in one of my glass art classes. Little did I realize, when I began my conversation with this modest woman, what truly amazing and successful artists she and her business partner, Angelique Jackson, are. I certainly had no idea what they had accomplished until I began reading article after article about their worldwide commissions and prestigious awards.

I needed to find out more about these two extraordinary women: about their sustained determination, their business acumen, and their success. We are talking about extremely huge grand-scale glass constructions, for significant clients, which include Epcot Center, Walt Disney World in Orlando, Florida; the Royal Caribbean Cruise Line; Princess Cruises; the main U.S. Post Office in El Paso,

Texas; the Mormon Temple in Santo Domingo, and Orlando, Florida; and scores of other important patrons across and beyond America.

Jancik Arts, Inc., also known as JAI, has been the recipient of the International Award for Women in Design, winning over competitors from seventeen countries, and the *Design Journal's* Platinum Award for Design Excellence. JAI has also been featured in *Architectural Digest*, *Southern Living*, *Southern Accents*, and *Cruise Travel*.

In 1978, JAI began operations in a picturesque restored barn in Ocala, Florida, located in the heart of Florida's thoroughbred horse country. The shady front yard, punctuated with cedar trees, has a metal and stained glass gate leading to the two-story building that houses



Inc.

of Grand-scale Glass Art

the production studio. A concrete façade conceals the hub of the creative activity that takes place six days a week inside the building. The 30-foot by 40-foot studio is filled with bins of colored glass, cutting tables, tools, machinery, spools of wire and lead, wooden molds, and blueprints. The loft overhead holds the library, patterns, and paperwork.

JoAnn and Angelique began their partnership working with stained glass while living in Atlanta. JoAnn was an instructor of leisure arts and activities at DeKalb College. Angelique, a draftsman for an engineering firm, was also a clay sculptor. They quickly discovered that their separate skills made them a perfect team for a new venture. “I’m the boisterous one,” says JoAnn, also a perfectionist. “We work well together. I do the fabricating, and Angelique does all the design work, and has a temperament to please

and accommodate the client.”

Their decision to move to Ocala came almost by chance. While traveling through Florida looking for a retirement home for JoAnn’s parents, they picked up a real estate brochure and liked what they saw both in it and all around them. They decided the location was ideal.

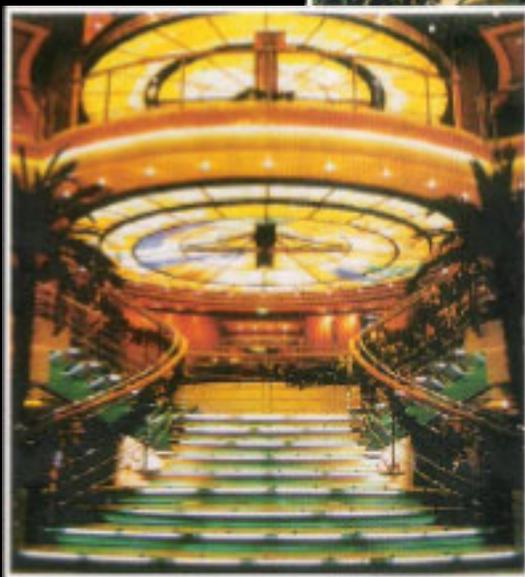
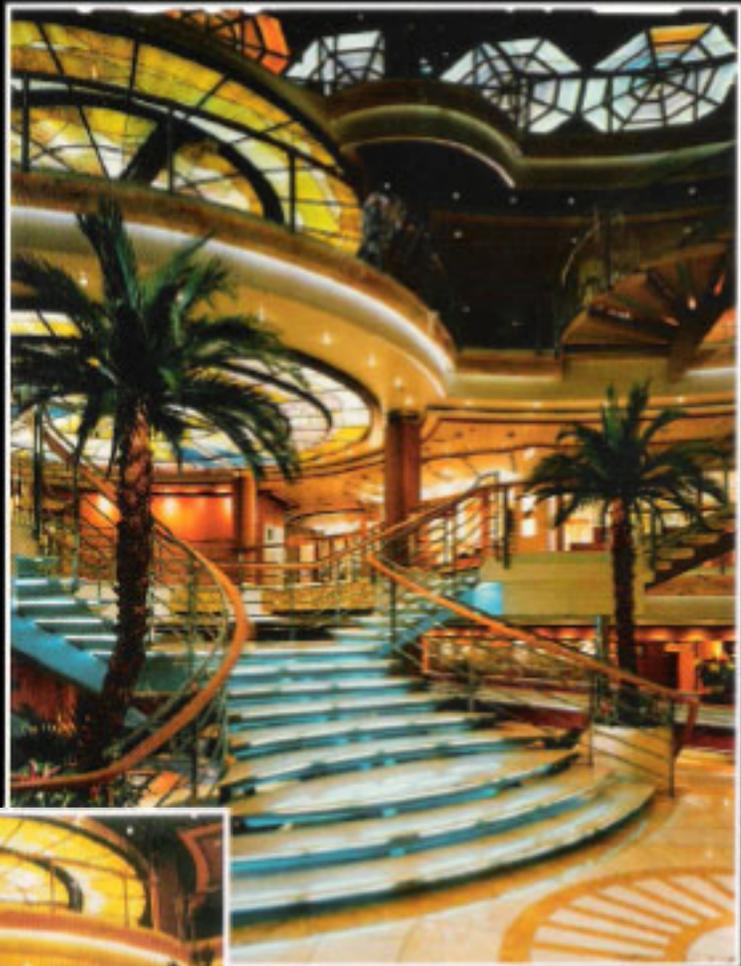
“We chose to live in a place far from the hub of the art world,” explains JoAnn. “We don’t live in New York City. The people we deal with here in Ocala—the electrician and the car mechanic—don’t think of us as artists.”

JoAnn and Angelique said they had to learn that it is not enough to be good at what you do; they needed to “talk themselves up” in order to be found. Some of the marketing methods the company uses to promote the business include direct mail and advertisements in



This elegant stained glass dome, constructed for the rotunda of a private residence, adds a touch of drama. It measures 14 feet, 4 inches in diameter with a 30-inch rise. It was featured in Architectural Digest magazine.

This 28-foot diameter dome was constructed for the Princess Cruise ship Sun Princess, for the main atrium ceiling. The elaborate cruise ship commission, completed by JAI, included 28 bathroom-suite stained glass vertical windows and a "Roulette Wheel" ceiling in the casino.



architectural magazines. Both women feel that a big part of their marketing plan is educating the client. They do their own marketing, and their advertisements can be found in *Architectural Digest* magazine. "Success came to us after a longtime struggle and the development of self-discipline; it didn't come easily. It was not a soaring shoot to the top, believe me," JoAnn says.

Angelique presents proposals, contracts, and the final design. "Usually, the clients have a good idea of what JAI can do," Angelique says, so she starts the project by soliciting information from the client on their preferences and needs. Often, the women work with interior designers, architects, and builders. Each art-glass creation is custom designed by Angelique. After the

design has been approved and blueprint patterns are made, JoAnn, the craftsman, goes to work.

In the studio, one of the patterns is cut into templates, which will be used for cutting individual pieces of glass. JoAnn selects and orders the glass by looking through the various glass factory sample boxes. Ninety-eight percent of each piece of glass, including the bevels, is cut by hand; occasionally, a diamond band saw is used.

While cutting and piecing, JoAnn sometimes introduces minor changes to Angelique's basic design, in order to make the most of the "flow" and "movement," as well as the color and texture, of a given piece of glass. JoAnn has trained a handful of area artists to work with her, and she also works with a fabricating firm for manufacturing structural supports.

Jancik Arts, Inc., is one of the few remaining artisan studios in the world skilled in the design and fabrication of overhead art-glass domed ceilings. These elaborate



This 30-foot diameter ceiling dome was created for the Church of Jesus Christ of Latter-day Saints in Orlando, Florida. A monochromatic glass selection and “secular” style was designed to harmonize with vertical stained glass windows.

The installation of the skeletal dome support requires professional assistance.



Large constructions, such as these fabricated metal structural supports, are transported by large flatbed trucks or flown to their destination.



creations require an artistic mastery far beyond the norm, and demand specialized technical expertise to ensure structural soundness, especially on a cruise ship, for example, where vibrations can shake and loosen the glass.

“Angelique has to create a true compound curve out of straight materials as she designs the steel frame. Other architectural stained-glass companies may make domes that look curved, but their domes are actually made of flat panels. We’re one of only a few companies actually producing compound curve domes,” JoAnn says with pride.

“Glass is not just a profession or job for us,” explains JoAnn. “We draw personal satisfaction and richness from the experience of exploring what glass can be. It has been a learning process, taking us through challenges, and becoming more technically astute. Our only goals now are personal ones: to refine our individual expression into its most unique, most sophisticated, most evolved form. You could say it’s just the ongoing process of our lives. I think of all the people who have to go to work and hate what they do. I love what I do.”

JAI’s most recent commission was designed for the

newly inaugurated cruise ship *Crown Princess*. JoAnn and Angelique flew to Italy in May that year for the three-week installation process, taking along five people to help them. As usual, the cruise line made all the arrangements for airfare and hotel accommodations for their trip. “We usually stay an extra week, sightseeing in Europe, after the three weeks of installation,” says JoAnn. “I’ve never been on a cruise before, even though I’ve created art for ships for eleven years.”

When I asked what JAI was currently working on, JoAnn replied, “We are starting on glass projects for our tenth Princess Cruise ship, being built now. We are working on a twenty-five-foot chandelier with a six-foot drop for the main entryway; five ceilings for various public rooms, such as the restaurant *Grill Room*, and the Explorer’s Lounge; plus six windows. Commissions of this size take about a year to complete.”

“Where do you have room to store each piece as it’s completed?” I inquired. “We immediately crate and place it in a covered area outside of the studio,” explained JoAnn. Large constructions, she went on to explain, are taken by flatbed trailer or flown to their destination, where

crews hoist them into place and secure them according to the architectural specifications developed in the studio. Destinations can be distant, as was the case with a project in Lisbon, Portugal, where the women installed a dome in the Royal Caribbean Cruise Line ship *Sun Viking*.

When asked what their most exciting commission was, JoAnn said, "It was our first large commission, which was two windows for a Catholic church in Florida. They were eight feet high by fifty feet wide. The details were very challenging, because we depicted all of the symbols in hand-cut bevels.

"Some of our projects can take a year to complete them. Some people are willing to wait because their finished project will have the Jancik name on it. Occasionally, when we are extremely busy, I will have glass pieces cut in Atlanta, where we have extra help. I wouldn't turn down an exciting commission, especially if we have free reign, because that is the most fun."

Collectors are paying \$65,000 and up for the studio's large-scale pieces. They have received national attention in a number of magazines, and have gained a worldwide reputation. To prevent duplication, all JAI designs are copyrighted and registered with the Library of Congress.

Another aspect of their achievement in stained glass is in the art of portraiture. Among their outstanding works are two museum-quality portraits of John Fitzgerald Kennedy, done for the Metropolitan Art Competition, in collaboration with the 1986 Centennial. These dramatic likenesses of President Kennedy display the studio's mastery of the lead lines that normally prove so vexing in stained glass: tightly controlled structure lines that dissolve into facial moods and expressions.

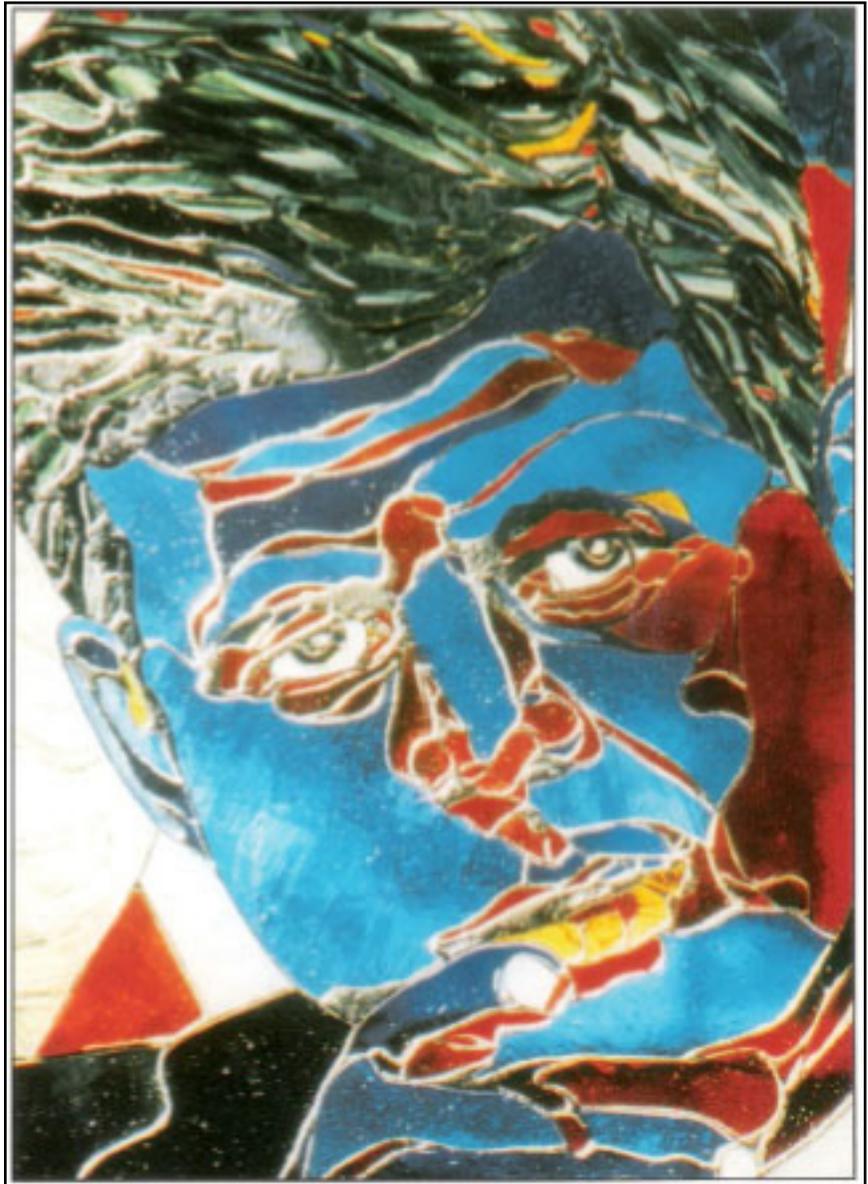
Over the past twenty-eight years, a great deal has happened. After fifteen years, Angeliq moved back to Atlanta, where she has become an expert in the worldwide marketing of glass art. JoAnn remained in

Ocala to oversee production for JAI. Even though they live in separate states, the women manage to run their business with remarkable success.

Jancik Arts, Inc. is proud to say that one hundred percent of its projects have been completed on time and within budget, and ninety-five percent of its business comes from the referrals of satisfied clients.

Jancik Arts, Inc. is located in Ocala, Florida, with headquarters in Atlanta, Georgia. ❖

A noted designer, Kay Weiner is the recipient of the Art Glass Industry 2006 Lifetime Achievement Award. Kay is the author of fourteen books on glass art and design, and has also written and produced several related audio and videotapes. Kay is also the innovator and developer of various techniques, tools, and color agents used throughout the glass industry. She has worked in stained and fused glass for many years, and has undertaken numerous commissions for private residences and public buildings.



A dramatic likeness of John Fitzgerald Kennedy was produced in glass, using tightly controlled lead structure lines that dissolve into facial moods and expressions.