



AGGnews

The American Glass Guild is a 501c3 nonprofit organization that actively seeks the participation of all people with an interest in stained, leaded and decorative glass and its preservation and restoration.

Quarterly eNewsletter

Issue 1.2 - Spring 2010



photo by Judith Schaechter

Stained Glass is DEAD! Long Live Stained Glass!

An interview with Judith Schaechter pages 14-17

*Cold Genius (detail), 2010
Claire Oliver Gallery
New York, NY*



photo by Nancy Nicholson

Stained Glass in the Fashion World?

Nancy Nicholson: "The Art of Craftsmanship: New York"
page 18

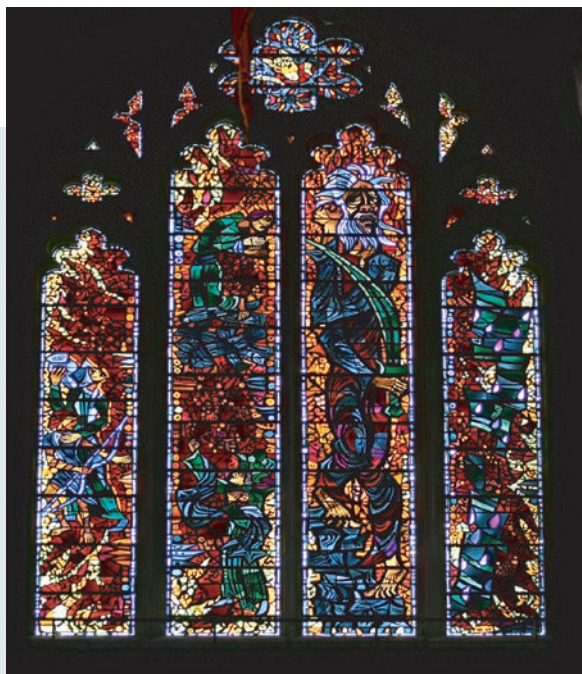
<i>Table of Contents</i>	1
<i>Letter from the President</i>	2
<i>Whitney Scholarship Recipients 2010 / Past Recipient Notes</i>	3
<i>2010 American Glass Guild Conference Update / Schedule</i>	4-6
<i>Conference Workshop Schedule / Spotlights</i>	6-8
<i>Conference Speaker Spotlight & Tour Highlights</i>	9-11
<i>2010 Auction Update</i>	12-13
<i>An Interview with Judith Schaechter</i>	14-17
<i>Nancy Nicholson / Kiki Smith in the News</i>	18-19
<i>Introducing Roy Coomber / AGG in the New Media</i>	20
<i>An intro to the AGG Bulletin Board</i>	21
<i>Sponsors / Sponsor Spotlight</i>	22-23
<i>AGG Press / Membership Dues / Board & Committee lists</i>	24

Message from the President

Welcome to Our Second Issue of AGGnews!

After such a tough winter, both weather and economy-wise, it is wonderful to see crocuses and daffodils appear and trees spring into bloom, and it is especially heartening to see that our economy may be turning a corner – fingers crossed! Stained glass is never an easy field in which to make a living, even in the best of times, for like most of the arts ours can be viewed as a “luxury”; of course, in reality, the arts are a necessity without which our world would be a very bleak place, and one in which most of us would not care to live. Let’s celebrate the creative life!

The AGG Board is very happy to report that we have invited the artist and glass painter Roy Coomber to be one of our Senior Advisors, and he has graciously accepted. Roy’s openness and generosity of spirit is a benefit to the entire field. He is a frequent contributor to online bulletin boards, sharing his breadth of knowledge while answering an assortment of questions. His teaching experience, camaraderie, and refreshing lack of ego, coupled with extensive technical knowledge, have been of help to many. We welcome him to the American Glass Guild.



*Abraham Window (detail), National Cathedral, Washington DC
Designed by Rowan LeCompte, the 2010 recipient of the
American Glass Guild's Joseph Barnes Award
for Lifetime Achievement*

Things are ramping up for our fifth conference, to be held in Detroit, July 23-25th. Please note: the early registration deadline is May 31st, after which the fee goes up by \$50. Barbara Krueger (Conference Chair) and Art Femenella (Program Chair) have been working tirelessly to put together a wonderful program, with workshops and stained-glass tours. One speaker I am especially looking forward to hearing is Patrick Reyntiens, who will be

discussing his recent collaboration with Graham Jones that he wrote about in our last newsletter. There is so much energy and excitement generated at the conferences – with much to learn and good friends to see!

In Detroit, our Joseph Barnes Award will be given to the renowned artist Rowan LeCompte in recognition of his contributions to the art of stained glass. Rowan is one of our Senior Advisors and is best known for his extensive work at the National Cathedral in Washington, D.C., for which he made his first window when he was 16 years old. His magnificent Creation Rose Window in the west end of the cathedral is one of the great windows in the history of stained glass and his many other windows are an exploration of the possibilities inherent in this noble medium. We are delighted that he will be traveling to Detroit to attend the conference and accept his award.

We have had a tremendous response to our first newsletter. One of the most important functions of any organization is its ability to bring like-minded people together as a community. We hope you will all submit news and articles for future newsletters. The next deadline for copy is July 20th. Along with the e-Newsletter, our online Bulletin Board is a great resource for networking and sharing information with your peers. We'll be having mini-tutorials at the conference on using the BB.

This spring we awarded twelve Whitney Scholarships. Recipients receive full or partial funds for educational opportunities, such as conferences and workshops. This year saw a marked increase in the number of applicants. Individuals representing all levels of professional achievement, from across North America and Europe, submitted applications and, despite the fact that all were worthy of serious consideration, we had less money to give out than was applied for, which made the deliberations of the Scholarship Committee very difficult. Thank you to everyone who has contributed to our annual auction, which is how we raise funds for the scholarships. This is an important way the American Glass Guild supports education in our field. Congratulations to all the recipients!

Planning is already underway for the 2011 conference in Asheville, North Carolina. Vic Rothman will be the Program Chair and the Call for Papers has already gone out. October 1st is the deadline for proposals, so please consider sharing your projects and insights with your colleagues in Asheville.

Our newsletter editor, Tom Krepcio, has produced a gorgeous and informative newsletter.

Enjoy and we look forward to seeing you in Detroit!



*Mary Clerkin Higgins
President
American Glass Guild*

2010 Whitney Scholarship News

Congratulations to all of the 2010 Jim Whitney Memorial Scholarship recipients!

Trudy Barns of Cupertino, CA

Swansea School

Bradford Anderson of Troy, MI

2010 AGG Conference

Peter Billington of Cleveland, OH

Jonathan Cooke: Master Glass Painting Workshop

Ryan Brooks of Allen Park, MI

2010 AGG Conference

Nancy Gong of Rochester, NY

J. Kenneth Leap and Kathy Jordan: Glass Painting Intensive

Jeffery Hitch of Mission Viejo, CA

2010 AGG Conference

Matthew Kibert of Philadelphia, PA

J. Kenneth Leap and Kathy Jordan Painting Workshop

Judy Killian of Healy, Alaska

Nick Parrendo Painting & J. Kenneth Leap Silver Stain Workshops

Troy Moody of Tempe, AZ

Jonathan Cooke: Master Glass Painting Workshop

Chantal Paré of Beaconsfield, Quebec, Canada

Dick Millard: Painting 1 Workshop

Dennis Swan of Muncie, IN

2010 AGG Conference; Tom Krepcio/Dan Maher:

Photo Transfer Techniques

Benjamin Turcotte of Flossmoor, IL

2010 AGG Conference, Church Tour, and J. Kenneth Leap

Silver Stain Workshop

Diane Wright of New Haven, CT

2010 AGG Conference and Parrendo Painting Workshop

Notes from Past Scholarship Recipients

Malinda Krzyzanowski

Paul San Casciani Workshop, Oxford, England UK, 2009

Last year I was one of the lucky recipients of the James C. Whitney Scholarship. I lived in the United Kingdom and was able to take a glass painting course in Oxford with Paul San Casciani; the Author of *The Technique of Decorative Stained Glass* and member of the BSMGP (British Society of Master Glass Painters).

We spent 4 days hearing about a fraction of his work experience and watching him demonstrate his techniques as we made our novice attempts to learn this art form. From the tracing to matting and stippling with multiple firing sessions in between it was a lesson packed with information. I feel the steps using the badger brush (Matting) and the Stippling are just two of the key steps in giving

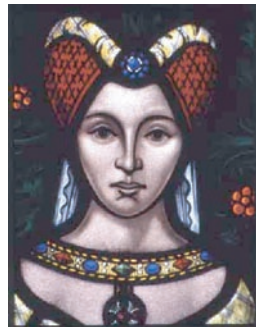


Photo - Paul San Casciani

depth to a project. You really do see your subject come to life during these moments. A person also realizes how much patience and work is required during these steps. Stained Glass painting is an art you can truly appreciate once you've attempted to do it for yourself. I now look at stained glass windows with even more awe and respect knowing the time, detail and talent that goes into making the smallest of pieces.



Photo - M. Krzyzanowski

While my first painting attempt is rudimentary in comparison to Mr San Casciani's work he and his class truly inspired me to learn even more and practice this dying art. I am in the process of building my home studio and a kiln is now in the plans so that I may further my knowledge and share this information with more people. - *Malinda Krzyzanowski, April 2010*

Ryan Brooks

J. Kenneth Leap Painting Workshop, Glencairn Museum, Summer 2009

I was fortunate enough to receive a 2009 James C. Whitney Memorial Scholarship to help with the cost of attending the "Painting with Light" workshop at Bryn Athyn College by J. Kenneth Leap. This workshop was the most enjoyable educational experience of my life. Mr. Leap taught us medieval methods of painting with vitreous pigments and silver stain. I learned about tools of the trade along with techniques for firing glass, assembling panes, and installing panels into buildings.

The workshop was held in Glencairn Museum. The museum's extraordinary examples of 13th and 14th century French Gothic panels allowed us to see the details of the glass and painting techniques that we were studying. The stained glass of Bryn Athyn Cathedral was great inspiration for our week of painting. Although the cathedral's stained glass was created in the early 1900's, it was crafted using medieval materials and methods. The staff of Bryn Athyn College were great hosts and went out of their way to open doors to their facilities and share their unique history.

I am thankful for the opportunity that the American Glass Guild provided to me. I have been inspired to continue learning, crafting, and volunteering in an effort to someday make a difference in the field of stained glass restoration. - *Ryan Brooks, April 2010*

2010 Detroit Conference Info

Basic Itinerary

Location:

Greektown Hotel/Casino, Detroit, Michigan
1200 St. Antoine St., Detroit, MI 48226

Conference Dates:

Friday July 23rd through Sunday July 25th, 2010

Pre-Conference Workshops:

Thursday July 22nd

Opening Session and Walking Tour:
Friday, July 23rd

Speakers and Panel Discussions

Saturday, July 24th, and Sunday July 25th

Dinner, Auction, and Award Ceremony

Saturday, July 24th, 6:30pm

Bus Tour of Stained Glass in Metro Detroit:

Monday, July 26th, full day, Optional, separate fee

2010 Conference Fees

Early Registration Deadline is May 31st!

AGG Members

Early Registration: \$320

After May 31: \$370

Students (with school ID): \$250

Stained Glass Tour (Monday July 26) \$50

Individual Day Rates

Friday only: \$100. Saturday only: \$200. Sunday only: \$150

Ala Carte Meal Prices for Guests of Attendees.

Friday lunch: \$20

Saturday breakfast: \$25

Saturday lunch: \$35

Non-Members

Early Registration: \$380

After May 31: \$430

Saturday dinner: \$50

Sunday breakfast: \$25

Sunday lunch: \$35

Detroit Tigers vs. Toronto Blue Jays:

Thursday afternoon (1:05 pm) discounted tickets \$20 @

Friday evening (7:05 pm "premium" game) \$26 @

Pre-Conference Workshops:

Silver-Stain Workshop (4 hours) \$170

Traditional Painting Workshop (4 hours) \$170

Photo Transfer Techniques Workshop (1 Day) \$300

Glassblowing Workshop (1 Day) \$275

Free Stuff!

Open Drawing Workshop

Organized by J. Kenneth Leap and Debra Balchen

Free (but limited size, please register)

Thursday, July 22nd, 7:30pm - 10:00pm

Member Slide Show

AGG members are invited to present one to seven images of their work (new or restoration) in the Member "Slide Show" on Friday evening. All images should be emailed to info@americanglassguild.org before June 30, 2010 in JPEG format and should be approximately 1024 x 768 pixels.

Please include your name and phone number.

It's Free, Fun and Informative
Join in!!

For a Detailed Schedule and Registration Form go to:

www.americanglassguild.org/2010conference/2010overview.html

Greektown Hotel Booking Info

The conference hotel is: Greektown Hotel/Casino. 1200 St. Antoine St., Detroit, MI 48226.

Rate will be \$99/night double/king plus applicable taxes. (free parking for guests)

Either Phone or Online **USE CODE AGG0722**

Phone - Toll Free 1-877-424-5554

Online - <https://reservations.synxis.com/gc/rez.aspx?Hotel=23374&Chain=9056>

2010 Conference Updates

Rowan LeCompte to receive the 2010 Joseph Barnes Lifetime Achievement Award *Saturday, July 24th*

The Board of Directors of the American Glass Guild is proud to announce that Rowan LeCompte is the recipient of the 2010 Joseph Barnes Lifetime Achievement Award. Rowan LeCompte, whose first stained glass commission for the Washington National Cathedral happened when he was 16, has spent almost 70 years studying, drawing and creating architectural stained glass and mosaics for a multitude of locations. Rowan is best known for 45 stained glass windows and six mosaic murals in the Washington Cathedral. His work also illuminates some 50 other American churches and public buildings, including Episcopal cathedrals in Maryland and Wyoming, the chapels of Trinity College and Princeton University, and the New York State Capitol at Albany.

Rowan plans to attend the award ceremony to be held during the conference in Detroit. Rowan is also planning on doing an informal question and answer session on Saturday afternoon. Please join us in celebrating the life and work of a true stained glass master.

In the meantime, read Rowan's reflections on his work at the Cathedral at www.cathedral.org/cathedral/programs/lecompte.html.



Patrick Reyntiens Returns!! *Saturday, July 24th*

Patrick Reyntiens has again agreed to travel to America to speak at this year's American Glass Guild Conference. Patrick will be speaking on the Cochem, Germany commission that was featured in the first issue of AGGnews.

Patrick Reyntiens has been associated with stained glass since 1951 after studying at the Edinburgh College of Art. He was recognized as the leading modern stained glass artist in the UK and back in 1976 was awarded the Order of the British Empire for his service to the arts.

Reyntiens has a large number of special commissions, in the US, the UK, Ireland and Europe and has lectured widely. His work with John Piper brought much attention to the successful collaboration between two major artists. He is still working to commission and privately with his son John Reyntiens. You can see his work on his website www.patrickreyntiens.com/



Glass Beveling Open House *Tuesday and Wednesday, July 20th and 21st*

Make plans now to visit on your way to the 2010 AGG Conference. Take this opportunity to experience how a custom, hand-ground bevel is made, from the rough grinding through the polishing stage. Plan to spend several hours on various machines for a "first hand" experience making yourself a pocket bevel. (a small illusion bevel)

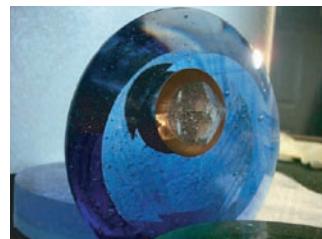
I am located 15 miles off I-69 between Indianapolis and Fort Wayne, in Muncie, Indiana. If you are driving to the Conference, schedule time for a stop in Muncie.

Over the last two years I have re-focused on hand beveling only. Gone are the large line bevelers as well as the building necessary to house them. Back to where it began in 1979, basic machines and a shop area behind my home to operate from.

Please contact me to schedule a date and time slot, this will allow us time to spend getting dirty on the machines. As mentioned, I have set aside both Tuesday and Wednesday, allowing ample time for the journey to Detroit and workshops on Thursday. After you leave here, you are about four hours from Detroit.

Time and space is limited, please let me know as soon as possible. I'll leave a grinder on for ya.

Dennis Swan
3105 West Godman Ave.
Muncie, Indiana 47304
765 748-5369
glassbeveling@hotmail.com



Experimental beveled Dalle with inset, 2009, Dennis Swan

Debra Balchen to Teach Open Drawing Workshop - *Thursday, July 22nd 7:30pm*



Debra Balchen is a Chicago area artist who specializes in painting, drawing, sculpture and art glass. Raised in Chicago, she has also lived in South Africa, Kenya and Egypt. She studied art at the Art Students League of New York, the Kitengela Glass Studios in Kenya, the Studio at the Corning Museum of Glass in New York, the Academy of Art University in San Francisco and the Palette and Chisel and Vitruvian Fine Art Studio in Chicago. You can see the windows she designed for the largest church in Israel, The Church of the Sermon on the Mount, in the Spring 2010 issue of The Stained Glass Quarterly.

Debra's work can be seen at www.debrabalchen.com

2010 Conference Schedule

(subject to change)

Friday, July 23rd - Conference Day One

Breakfast on your own

8:30am to 9:30am	Transport to St. Paul Cathedral (2 buses, at 8:30am and 9am)
9:30am to 9:50am	Welcome and Greetings, St. Paul Cathedral Mary Clerkin Higgins, President American Glass Guild The Very Reverend Scott Hunter, Cathedral of St. Paul Nancy Finegood, Director Michigan Historic Preservation Network
9:50am to 10:30pm	Jim Tottis, adjunct instructor Wayne State University
10:30am to 11:15pm	Mary Clerkin Higgins, La Farge window at Detroit Institute of Arts

Break

11:30am to 12:15pm	Art Femenella, Tiffany at Beecher House
--------------------	---

12:15-1:15 Lunch provided, with Member Introductions

1:15pm to 1:45pm	Barbara Krueger, Tour of Cathedral St. Paul
------------------	---

Break

2:00pm to 6:00pm	Walking Tour of Stained Glass - Detroit Library, Wright Museum of African American History, Beecher House, Detroit Institute of Arts, Historic Hecker/Smiley Mansion
------------------	---

6:15 to 7:15pm	Transport to Greektown Hotel (2 buses, at 6:15pm and 7:15pm)
----------------	--

Dinner on your own

7:00pm to 10:00pm	Conference Registration
8:00pm	Member Slide Show

Saturday, July 24th - Conference Day Two

7:30-9 Breakfast provided

9:00am to 9:40am	Tour de France - French Stained Glass , David Wilde/Hallie Monroe
------------------	--

9:50am to 10:30am	From Theophilus to Cappy Thompson: Stained Glass & The Corning Museum of Glass Library , Gail Bardhan
-------------------	--

Break

10:45am to 11:30am	Stained Glass Road Scholars , Rebecca Hartman-Baker & Judy Killian
--------------------	---

12-1:15 Lunch provided, with Business Meeting

1:30pm to 2:00pm	Informal remarks and Q/A with Rowan LeCompte
------------------	---

2:00pm to 2:40pm	Modern Stained Glass in Detroit , Herb Babcock
------------------	---

Break

3:00pm to 3:30pm	How to Get Value from a Self-Promotional Commission , Scott Ouderkirk
------------------	--

3:30pm to 4:00pm	Michigan Women in Stained Glass , Barbara Krueger
------------------	--

Break

4:15pm to 5:00pm	Story of the Cochem Commission , Patrick Reyntiens
------------------	---

5:30pm to 6:00pm	Cash Bar Reception
------------------	--------------------

6:30pm	Dinner and Auction
--------	---------------------------

Sunday, July 25th - Conference Day Three

9-10 Breakfast provided

10:00am to 10:50am	A Prophet without Honour? Ervin Bossanyi (1891-1975) and Post-War Stained Glass , Sarah Brown
--------------------	--

10:50am to 11:40am	Conservation Panel Discussion with Art Femenella, Sarah Brown, Drew Andersen
--------------------	---

12-1 Lunch provided,

1:15pm to 2:00pm	Reusche Paints and Technical Information , Jon Rarick
------------------	--

2:00pm to 2:50pm	Photoshop in Stained Glass Panel Discussion , with Tom Krepcio, Judith Schaechter, J. Kenneth Leap
------------------	---

Break

3:15pm to 4:00pm	Ten Decades of Willet Stained Glass in Detroit , Crosby Willet
------------------	---

4:00pm to 5:00pm	Scottish Stained Glass: 100 years of creativity from 1870 to 1970 , Rona Moody
------------------	---

5-7:30 Dinner on your own

7:30pm	Roundtable Discussion
--------	------------------------------

Monday, July 26th - Bus Tour

8:30am to 5:00pm	Stained Glass Bus Tour (extra fee), Lunch Provided
------------------	---

Pre-Conference Workshop Schedule

Thursday, July 22nd

9:00am to 12:00pm	Silver Stain Workshop , J. Kenneth Leap, Greentown Hotel
9:30am to 3:30pm	Glass Blowing Workshop , Albert Young, Michigan Hot Glass Workshop
8:30am to 4:00pm	Photo Transfer Workshop , Tom Krepcio, Greentown Hotel Dan Maher, Michigan Hot Glass Workshop
1:00pm to 5:00pm	Traditional Painting Workshop , Nick Parrendo, Greentown Hotel
7:00pm to 10:00pm	Open Drawing Class , Debra Balchen and J. Kenneth Leap, Greentown Hotel

Photo Transfer Techniques Workshop

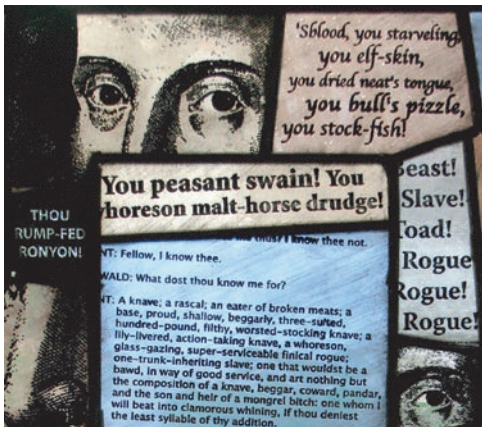
Thursday July 22nd, 2010, 3 ½ hours AM, 3 hours PM,
Greentown Hotel AM, Michigan Hot Glass Workshop PM
Tom Krepcio and Dan Maher, Instructors

In a six-hour workshop taking place Thursday morning and afternoon, Tom Krepcio and Dan Maher will demonstrate how to manipulate photographs and digital designs, and how to transfer them onto glass using several different techniques, including photo-resist sandblasting and thermal screenprinting. Tom Krepcio will be working with the thermal screen printing

process, where screens are made instantly from laser printed images using special equipment. Tom will also have students work with blending and manipulating screened images, for unique effects.

Dan Maher will be using photo resist film applied onto pieces of flashed glass, then sandblasted, to transfer images without the use of glass paint. He will discuss how variations of this can be done.

Pieces will be fired as needed and each attendee will have at least 2 take-away projects.



Shakespeare Insult Panel (detail),
photo courtesy Tom Krepcio



Trinity Panel
photo courtesy Dan Maher

Traditional Painting Workshop

Thursday July 22nd, 2010, 1pm-5pm, Greentown Hotel
Nick Parrendo, Instructor

Last year's Joseph Barnes Lifetime Achievement Award recipient Nick Parrendo will give a 4-hour traditional painting workshop. He will discuss iconography and demonstrate a variety of trace and matte techniques; this is a hands-on seminar with constructive criticism provided on attendee's work.

Nicholas Parrendo has spent his entire career, from employee to owner at Hunt Stained Glass Studios. Hired by George Hunt in 1950, he apprenticed under the supervision of artists Helen Carew Hickman and Charles Morris, creating, sketching, drawing, presenting and executing artistic jeweled inspirations of vivid color gracing churches, synagogues, hospitals, restaurants, universities, businesses and residences across the country.



photo courtesy Nick Parrendo

2010 Conference Workshop Spotlight

Silver Stain Workshop

Thursday July 22nd, 2010, 9am-12pm, Greentown Hotel

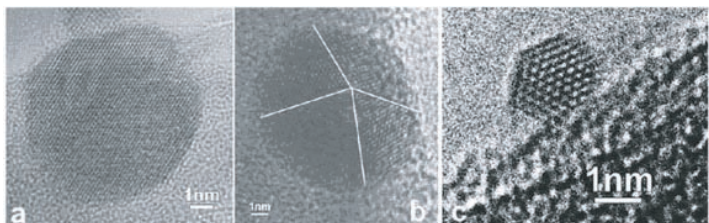
Itching To Get Your Hands On Silver Stain?

J. Kenneth Leap, Instructor & Education Chair, AGG



Photo JKL, collection of the Glencairn Museum

Are you coming to the AGG Conference in Detroit? If you're planning to attend my silver stain workshop, you're in luck. I'm reading, "The colour of silver stained glass—analytical investigations carried out with XRF, SEM/EDX, TEM, and IBA", so you don't have to! Yes, I have just plodded my way through this incredibly technical article which appeared in the Journal of the Royal Society of Chemistry in 2002. It's filled with awesome illustrations like this one which show you stain like you've never seen it before.



<http://www.rsc.org/publishing/journals/JA/article.asp?doi=b111024c>
On this webpage you can download the 8 page pdf.

Silver stain first appeared in windows as we know them in the early 14th century, although there is evidence that the technique was used in the Middle East centuries earlier to decorate mosque lamps. I'm still trying to get to the bottom of this. The impact however for glass painters is clear. Imagine going to your box of crayons every day and finding only black crayons for about 500 years. Then one day, suddenly, there's a yellow crayon! Now that's a reason to rejoice. Little wonder that the whole medium we work in took on the name "Stained" glass from this little miracle!

Photo JKL, Glencairn Museum



While prepping for my workshop I am coincidentally completing a commissioned set of memorial windows which feature liberal use of yellow & amber stain on sheets of 6mm GNA. These panels were challenging to fabricate and required careful firing schedules. Here's a photo of me washing off the clay vehicle to reveal the stain:



Photo: JKL in my studio at Wheaton Arts, Millville, NJ

I've always been fascinated by what ancient glass painters achieved within the limited palette of tones in the silver stained panels from the Renaissance – especially those produced in the Netherlands in the 15th century. This project was my attempt to feature those techniques in a contemporary application.

Another artist whose work I would like to call your attention to is my friend Mel Howse from Britain. You can visit her website (<http://www.melhowse.co.uk/index.php>) to see the wonderful effects she's achieved by spraying gallons of silver stain on huge panels of float glass. If you take my workshop I may even tell you how rice, beans & fusilli factor into her work. Here's a glimpse of a project I saw her producing at Derix in Germany, but do visit her website for the stunning detail shots:



Photo: Mel Howse work in progress at Derix and installed at Angmering Saint Margaret's, West Sussex

See you in Detroit! If you're still undecided about taking my silver stain class I've got just two words for you: **RED STAIN...**

J. Kenneth Leap ©2010

An early tip on buying great silver stain: Remember the phrases 'Ancient Walpole Silver Stain' or 'Ancient Winchester Silver Stain'. The address is: C.E Oster, RR1 Box 130B, Alstead NH 03602 - 603 835 6235 - ceoster@aol.com Trust me... JKL

2010 Conference Speaker Spotlight

Sarah Brown FSA, FRHistS, FRSA

Sarah will be giving a talk called “A Prophet without Honour? Ervin Bossanyi (1891-1975) and Post War Stained Glass”



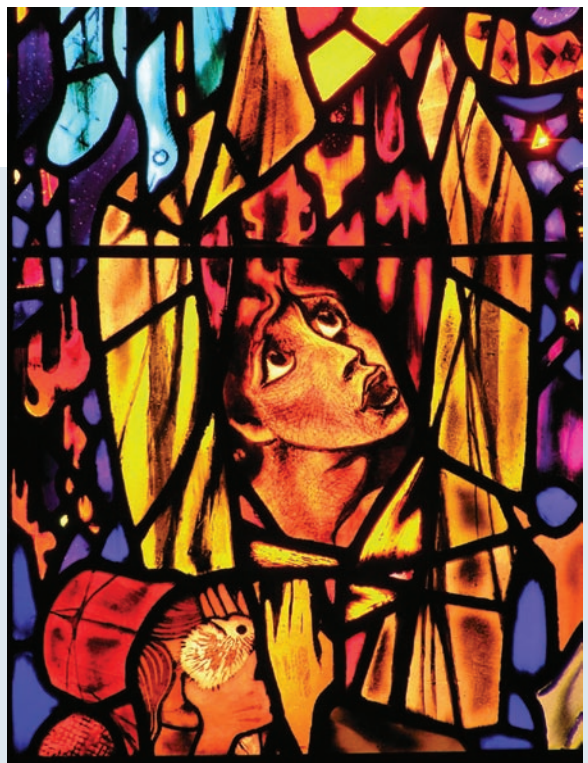
Photo courtesy York Glaziers' Trust

Sarah Brown is an art historian and one of Britain's leading experts on historic stained glass and its conservation, a subject on which she has published widely. She is a member of the Cathedrals Fabric Commission for England, the stained glass conservation committee of the Church Buildings Council and is chairman of the British Corpus Vitrearum.

After many years working for the Royal Commission on Historical Monuments and English Heritage, where she was head of research policy for places of worship, in 2008 Sarah took up an appointment as Director of the York Glaziers' Trust, Britain's oldest and largest stained glass conservation studio. The Trust is responsible for the conservation and care of Britain's largest and most diverse collection of medieval and later stained glass contained in the 128 windows of York Minster. The Trust also undertakes work for clients throughout Britain, making for a varied and exciting workload. Since joining the Trust Sarah has supervised the conservation of 13th-century stained glass from the Minster's chapter house, 14th and 18th-century stained glass from New College, Oxford, and 19th-century glass from Beverley Minster. The YGT team is currently starting work on the majestic 1405-8 east window of the Minster, the masterpiece of glass-painter John Thornton of Coventry. She combines this with her role as Course Director of the University of York's new MA in Stained Glass Conservation and Heritage Management, the only course of its kind in the English-speaking world. Students from Britain, the US, Germany, Belgium and Sweden make this a lively programme

and the course benefits from its close contacts with the University's Stained Glass Research School.

Her academic research has touched upon many aspects and periods of stained glass and its contribution to the decor of the ecclesiastical interior. She has published on the architecture, glass and furnishings of Salisbury and Bristol Cathedrals, Tewkesbury Abbey, York Minster, St George's Chapel, Windsor, and Fairford parish church. She has also worked on the ecclesiastical architecture of the Catholic church and the impact of cultural and religious diversity on the built environment. While she is best known for her work on the medieval period, she has also researched the influence on 19th-century conservation of Charles Winston and Thomas Willement and has written on the career of the 20th-century master Albinus Elskus. In 2008 she published on the post-war stained glass of Hungarian-born Jewish émigré artist Ervin Bossanyi. Bossanyi's work can be seen in York Minster, Canterbury Cathedral and the National cathedral in Washington DC, the Tate Gallery and Victoria & Albert Museums in London, the Museum für Kunst und Gewerbe in Hamburg and in parish churches in Britain and South Africa.



*Woodrow Wilson Window (detail), by Ervin Bossanyi
National Cathedral, Washington DC
Photo courtesy the Bossanyi Estate*

2010 Conference Tour Spotlight

Detroit Institute of Arts



*The Three Marys,
German (Boppard-am-Rhein), 1444
Detroit Institute of Arts*

"It is little known that the European stained glass collection at the Detroit Institute of Arts is among the three most important in the United States. The richness of the museum's holdings provides an excellent background against which the nineteenth-century stained glass windows of Detroit churches can be viewed."

*Peter Barnet
'The Detroit Institute of Arts Collection'
Discovering Stained Glass in Detroit
by Nola Huse Tutag, 1987*



*Stained Glass Panel, 1559
Detroit Institute of Arts*



*Helping Angel Window
John La Farge, 1890
Detroit Institute of Arts*

Vist the Detroit
Institute of Arts
Website

www.dia.org/

Detroit Industry, Fresco Cycle by Diego Rivera

"The Detroit Industry fresco cycle was conceived by Mexican muralist Diego Rivera (1886–1957) as a tribute to the city's manufacturing base and labor force of the 1930s.... It is considered the finest example of Mexican mural art in the United States, and the artist thought it the best work of his career.."

Rivera Court webpage for DIA
www.dia.org/art/rivera-court.aspx



*Detail of Detroit Industry, Diego Rivera
Detroit Institute of Arts*



2010 Bus Tour Highlights

Monday Stained Glass Bus Tour

July 26, 2010 (optional with separate fee)

Sites in the Greater Detroit area include -

Sacred Heart Major Seminary

Windows by Margaret Cavanaugh

Congregation Shaarey Zedek

Windows by Robert Pinart

Akiva Hebrew Day School

Windows by Vera Sattler

Temple Beth El

Work by Artist/Sculptor: W. Gordon Hipp

Cross of Christ Lutheran Church

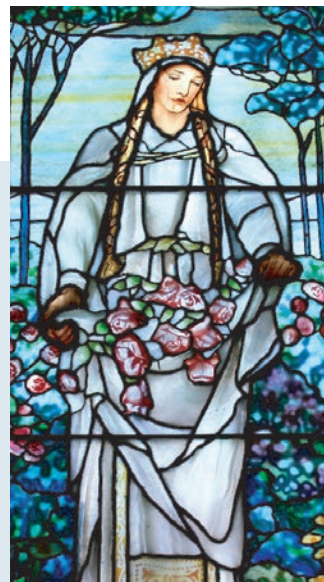
Windows by Andy Young, Karen Sepanski, Ron Rae w/Jeff Warmuth

Temple Shir Shalom

Windows by Mordechai Rosenstein w/ Mark Liebowitz

Congregation Beth Ahm

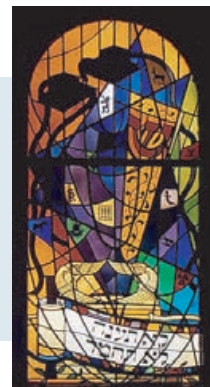
Windows by Yigael Meyer of Israel (ca 1984)



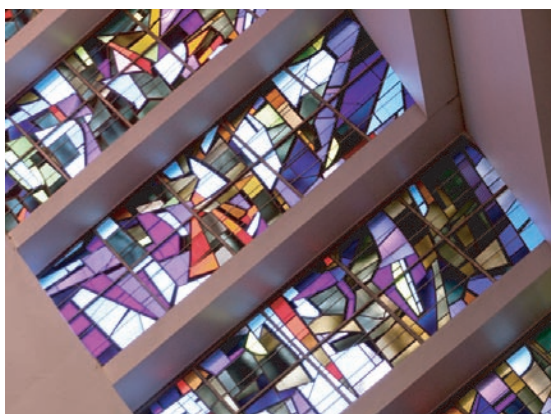
*St. Elizabeth Window, Tiffany Studios
Christ Church, Detroit*



*Student Chapel Window, by Margaret Cavanaugh
Sacred Heart Major Seminary, Detroit*



*Window by Vera Sattler
Akiva Hebrew Day School*



*Shaarey Zedek Temple
Stained Glass by Robert Pinart*



photo by Deborah Jane Seltzer

*Unless noted otherwise
All Photos by Barbara Krueger*

Donate to the 2010 AGG Auction

Live Auction:

Saturday, July 24th 7:30 p.m., Greektown Hotel/Casino, Detroit MI

Preview:

Friday July 23rd & Saturday July 24th, throughout the day.

Silent Auction:

Saturday, July 24th. First tables close 6:30 p.m prior to Live Auction.

How to Donate:

Contact the Auction co-chairs Kathy Jordan and Hallie Monroe at auction@americanglassguild.org

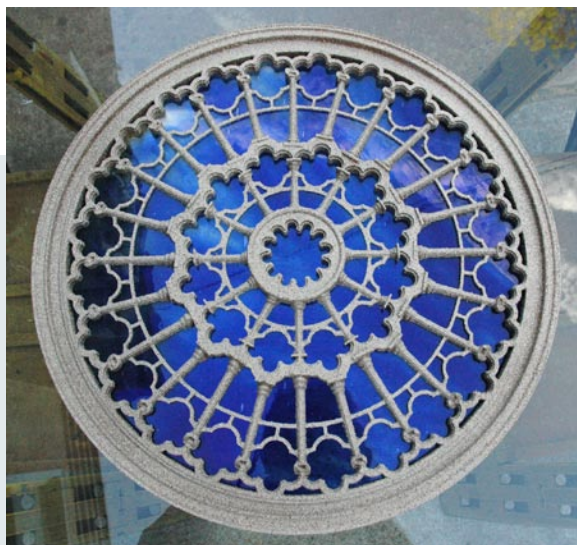
Please Provide:

A brief description/Artist Statement (100 words maximum) of your donation. Also, provide a JPG (at least 1000 x 700 ppi) of your donation so we can include it in our web site Gallery.



Stained Glass Panel donated by David Fode

I call it "Bighorn Gypsy". It is 11 3/8" by 15 1/2", copper foiled with a zinc border and hanging rings attached. I wanted to experiment with etching some red flash, and I had a reference of a dancing gypsy, and I'm not sure how she ended up with a sheep's head, but you know how it goes.



"The West Rose Window, Notre Dame Cathedral, Paris"

donated by Michael Mezalick

The west rose window at Notre Dame is 10 meters in diameter and exceptionally beautiful. Dating from about 1220, it retains most of its original glass and tracery. The main theme of the west rose is human life, featuring symbolic scenes such as the Zodiacs and Labors of the Months.

We are pleased to offer our auction item that is modeled after this window. It is 19.25" in diameter and 0.75" thick.

Intricately carved and back plated with a swirling blue flashed Lambert's glass, it evokes the great artistic endeavors the craftsman of past centuries took such great pride in.

It is only fitting that we honor these unknown craftsmen as we are tied together thru our passion for similar ideas.

Suitable for hanging or shelf display."

The American Glass Guild is a not-for-profit 501c3 organization. Your donations and purchases fund education and professional development scholarships to the benefit of the glass-art community as a whole. Past recipients have traveled nationally and internationally, honing their skills and knowledge due to your generosity and support. We hope you will consider donating your artwork, goods, or services.

Without a doubt we are well on our way to an exciting auction event! We are always overwhelmed by the continued generosity of our membership. Thank you in advance for your talent and vision.

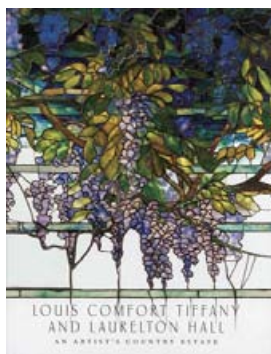
We look forward to hearing from you!

Kathy Jordan & Hallie Monroe,
Auction Co-Chairs

See these panels and many more varied items in the 2010 Auction Gallery at
www.americanglassguild.org/2010conference/auctiongallery.html

2010 Auction Donations in Progress!

- Debra Balchen Color Pencil Drawing
 Peter Billington Stained Glass Panel & Jewels
 Don Burt Stained Glass Panel
 Mary Clerkin Higgins Stained Glass Panel
 Margie Cohen TBA
 Cynthia Courage TBA
 Joan Di Stefano Free Standing Glass Panel
 Jon Erickson Stained Glass Panel
 David Fode 'Bighorn Gypsy' Stained Glass Panel
 Marie-Pascale Book: Gathering Light
 Foucault-Phipps by Suzanne Beech-Lustenberger
 Saara Gallin TBA
 Gemini Saw Company Gemini Saw
 Tony Glander Fused glass bowl ~9"
 Black & white screen printed with
 new & improved fused & slumped foot
 Nancy Gong Vitreography print
 Kate Grady TBA
 Kathy Jordan Book: Stained Glass in Catholic Philadelphia
 Book: Rhode Island Stained Glass
 Book: Introduction to the Study of Painted Glass
 Palette, Bridge & Brush Set
 Judy Killian Stained Glass Panel
 Tom Krepcio Stained Glass Panel
 Book: Discovering Stained Glass in Detroit
 Barbara Krueger Book: Met. Museum of Art: Laurelton Hall and
 Book: Louis C. Tiffany: An Artist's Country Estate
 Book: A. Duncan: Tiffany Windows
 Book: Koch: Louis C. Tiffany, Rebel in Glass
 Conference abstracts from 1994 Soc.
 Architectural Historian conference in Philadelphia
 Michigan Potpourri (not yet complete)
 Past issues of Stained Glass Quarterly
 Paperweight: Rose Window at York Minster
 Kristi Lambrecht TBA
 J. Kenneth Leap Stained Glass Panel
 Janet Lipstreu Massage (redeemed @ conference)
 Dan Maher Rondels
 Michael Mezalick Rose Window Frame
 Hallie Monroe Stained Glass Panel
 Paul Monroe Cutting Board
 Troy Moody Stained Glass Panel
 Rona Moody TBA
 Nancy Nicholson Stained Glass Panel
 Chantal Paré Blown Glass Vessel
 Nick Parrendo Stained Glass Panel
 Rick Prigg Canvas painting
 Vic Rothman Genuine La Farge memorabilia.
 Two baseball hats, two fishing lures,
 one pocket knife one watch and
 a lapel pin All signed "La Farge". Value...PRICELESS",
 Book: The definitive John La Farge catalog
 Judith Schaechter Print. Will sign to the winning bidder
 Patrice Schelkun TBA
 Maria Serpentino Stained Glass Cartoons
 Amy Valuck Stained Glass Panel
 David Wilde Book



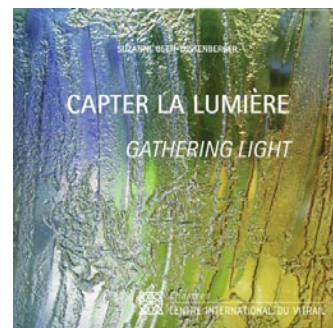
Tiffany Book
 donated by Barbara Krueger



'Pokeweed Rose' (detail), Stained Glass Panel
 donated by Don Burt



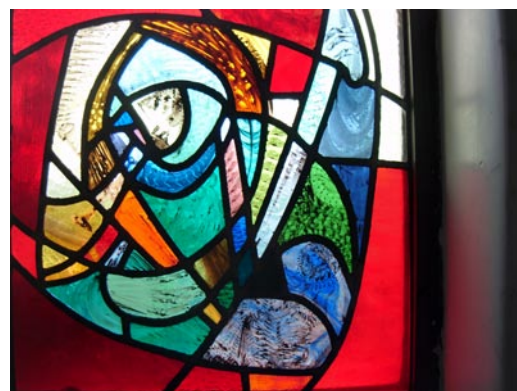
Color Pencil Drawing
 donated by
 Debra Balchen



Book: Gathering Light
 donated by
 Marie-Pascale Foucault-Phipps



Blown Glass Vessel
 donated by
 Chantal Paré



Stained Glass Panel donated by Nick Parrendo

Shipping Information:

Send to: Barbara Krueger 4450 Fenton Rd. Hartland, MI 48353

DEADLINE: MUST RECEIVE ON OR BEFORE FRIDAY JULY 16



Nature, by Judith Schaechter, 2010, courtesy Claire Oliver Gallery

Stained Glass is DEAD! Long Live Stained Glass!

An Interview with Judith Schaechter

Despite knowing her work for many years, I only first met Judith Schaechter when I was asked to be on a panel, with Ginger Ferrell and Joseph Cavalieri, that Judith was moderating at the 2008 American Glass Guild Conference in Philadelphia. The Topic was "Stained Glass: State of the Art" and the discussion was lively and thought provoking, though the conclusions were none too encouraging. It's two years later and I figured it would be time for an update.

Despite a crunch of last minute work preparing for her upcoming exhibition at Claire Oliver Gallery, Judith agreed to answer some questions via email. Thanks, Judith! - Tom Krepcio, May 2010

Hi Judith, How are you?

Very well, thank you and you?

Very well. What's it like preparing for a new gallery show?

Ordinarily, it's no different than anything else. Because I am a gallery artist, I am always working towards a show that will happen at some point. There's about two years between each "new work" exhibition which is time for me to make between 14-16 windows. But in this case, I got involved with a lot of extra-curricular things like teaching a whole bunch of workshops in addition to my regular teaching gigs. I traveled a lot. I got a divorce...

So about a year ago Claire (Oliver, my gallerist) called to say the date was set for this May and I had ZERO works I could count towards it. She'd sold a couple new ones since the last show, but she needed work she can sell. So I went into serious lockdown. I didn't socialize hardly at all--even over the holidays. It was crazy! I am quite the loner hermit, but even I got to feeling quite isolated.

(continued on next page)



Nature (detail), by Judith Schaechter, 2010, courtesy Claire Oliver Gallery

An Interview with Judith Schaechter

(continued)

I also changed my working method from being very linear--making a piece from start to finish before moving on--to working on all the pieces at once. This was fantastic! Very refreshing! All the ideas had a chance to simmer because I could move to another when one got tricky. Plus they all started to cross pollinate--ideas for one piece ended up in another, figures got moved to entirely new contexts and soon I had quite a momentum of inspiration going.

How many pieces will be in the show?

That's up to Claire, but there are 6 or 7 major ones, and two studies.

How long have you been working on them?

About 12 months. Some of the germinating ideas have been around much longer, though.

So - standard hopefully-not-too-boring question. - do the different pieces have any kind of connecting theme?

I plead the fifth. And no, its not a boring question - I just won't answer!

I know this is like asking who is your favorite child, but I'll risk it - Are there any pieces that stand out in your mind? At this moment, for whatever reason?

"The Cold Genius" stands out in my mind for a few reasons. I made it four times--it was total agony. But the final piece? In person, the figure has a totally preternatural freakish quality--she seems to

be actually ALIVE. Its very weird. So it was worth all the struggle! And in no way does that come across in the photo.

"The Sin Eater" is another--besides the subject matter, that piece is an attempt at (at least in my mind) "heroic craftsmanship". I don't mean technique--my technique is quite average. But by "craftsmanship" I mean a sensitivity to process and materials that can only be manifest by a cradle-to-grave hands-on approach *by the conceiver* (!!!!) of the initial idea with the intention that the original idea is just a seed and should evolve along with the process into something new and possibly unexpected.

I want to prove its not "art=concept versus craft=technique". I want to prove that the concept changes for the better if one has a real and PHYSICAL relationship with it via the interaction with the materials and techniques. Does that make sense? I want to prove that some art CANNOT be farmed out to a skilled laborer because then you just get a flat interpretation of a concept rather than a concept that grew in concert with its constituent components.

Chaining an idea to its finished outcome at the outset (when one might contract the hired hands) often just kills it dead, as an infant no less. (This is why I find much conceptual art to be flat-lining on the gurney in the Emergency Room hallway. CALL A CODE STAT!!! The patient's crashing!.....awwwwww ..too late!)

(continued on next page)



The Cold Genius, by Judith Schaechter, 2010, courtesy of Claire Oliver Gallery

An Interview with Judith Schaechter

(continued)

I wanted to prove, in this art world where "craft" is confused with technique and totally disparaged as the brainless labor, where craft is considered an unfortunate necessity in order to execute an idea, that, indeed, art and craft are as inseparable as our mind is from our body.

Regarding your panel "The Cold Song" - It seems, in looking at your blog, that you struggled with this design more than most of your recent work. How did that play out and why do you think that happened?

(You mean "The Cold Genius" FYI)

Well, I started this one before the 12 month early distant warning from Claire...so I was experiencing the luxury of tweaking it in the dog whistle range without freaking out about my deadline! This, I think, happens to a lot of artists. Its not always bad to be fussy and perfectionistic, but one must but a limit on it! I loved the song so much--it was so moving...I couldn't live up to it... That one piece threatened to bring down the whole show. But I got it....FINALLY!

You seem especially open, even eager, to share your techniques with other artists. This is unusual in stained glass, where many portray stained glass as a lost art, with forgotten techniques and secret formulas. What's your take on it??

Well, since the form is really suffering from being completely anachronistic and more or less culturally irrelevant-- I think people should lighten up a bit! These aren't state secrets. Or they shouldn't be. All that will happen is people will take their information to the grave and that's that. What do they care about more, themselves or perpetuating this amazing medium which struggles so in our culture?

Well, since the form is really suffering from being completely anachronistic and more or less culturally irrelevant-- I think people should lighten up a bit!

You've posted some really useful demos on your blog that are basically teaching tools. How has your teaching affected your new work?

Thanks!

Hmm.....one of the reasons I like to teach is because my students have so many fewer preconceptions about what the material can do than I do. So they are more daring. I learn from them, in other words!

How do you react to people who appear to be imitating your style?

Well--it hasn't happened much, or at all. Perhaps because I am so close to my work in some kind of nano-level of specificity, I only see the differences.

As far as I can tell, my students have no interest in imitating me! They have their own visions to pursue, as well they should! Imitating my technique, however is free game. Which is why I share it. I just hope people build upon it, and make it in their own voice.

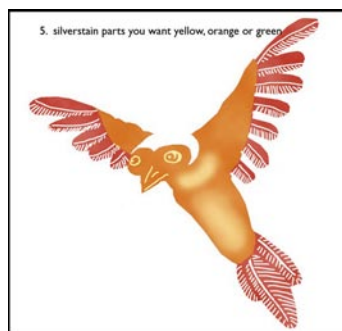
(continued on next page)



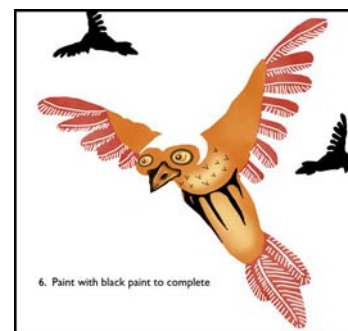
"3. Flex shaft engrave major lines"



"4. File areas to create smooth tones"



"5. Silverstain parts..."



"6. Paint with black paint to complete"



"3. Flex shaft engrave major lines"



"4. File areas to create smooth tones"



Pieces plated together

Selected images from a recent blog post of Judith's called "Color Demo -- for UArts" demonstrating how to get different colors using two layers--one red on clear and one blue on clear.

Images from Judith Schaechter's blog, Late Breaking Noose

www.judithschaechterglass.blogspot.com/

An Interview with Judith Schaechter

(continued)

You often describe yourself as a 'Militant Ornamentalist'. How would you define that? And why do you feel drawn to it?

I had art teachers who would use the words "decorative" or "ornamental" as weapons. Decoration was the offensive waste applied onto structures in a way that was deceptive and detracted from the PURITY and utility of the thing. It was a frivolity of the ostentatiously wealthy who had perverted, huge appetites and wanted to show off their wealth and status. When one of my teachers called your work "decorative" it was a cue for you to start crying in a critique! (Illustrative was also very, very bad) Its also very Protestant to see it as distracting--so much glitz and glamour when you should be focusing a little more, suffering a little more, like everyone else in church!

But I defy anyone to prove to me that decorativeness and ornamentation is anything less than the holiest of holy pursuits. To ornament something is to make it extra special. Its plus ultra. I believe that people are inspired to make things special in order to please their god/s, however they do or don't define them (but never to please solely themselves or others--which is why sometimes beauty seems so UGLY!).

I am not religious, per se, but I can promise you that nothing is worthy of our use, our attention; nothing will *save your soul* if it isn't made with care, with LOVE!, actually and made to be special and

made according to someone's idea of the "beautiful" (whatever that may be--something achingly desirable and transitory yet totally life affirming....) This is true whether we are talking about a toilet bowl or a stained glass window in Chartres. Now, I am NOT saying they are equivalent, of course they aren't. Its just that everything has its own level of specialness that it can aspire to, and much of life is bereft and dismal owing to crappy mass production.

If the maker is inspired, they can pass forward their inspiration to the user or receiver of the object, to some degree. It completes a circuit, jumps a synapse. Its the purest form of human communication I can imagine as it transcends time, space, even death. Seeing a beautiful object made well, made intelligently and with care, made to be SPECIAL-- centuries ago by some person collapses all barriers, dissolves loneliness and for a second, you know how the person felt, what they dreamed, what was real for them and even though they may be long gone, its clear they get what you feel too. This to me, makes ornamentation something worth fighting for.

Name anything you would like to see stained glass artists do in the future that they are not doing now? Especially things they are not doing now.

Can I answer this in the form of a wish list with semi-related things?
I would like someone to make acid etching safe!

I would like stained glass to become part of the curriculum in art school glass programs!

I would like more stained glass people to stop being prejudiced against copper foil, cold paint and other so-called crimes against nature which have amazing artistic potential.

You (We, I guess, since I was on the panel with you) painted a pretty bleak picture of the state of the art of stained glass in 2008. Do you see any positive signs since then?

Hell no! Stained glass is DEAD! Long live stained glass!

PS--it's so lucky its dead! Have you seen OIL painters squirm on panel discussions? HA! They're next on the guillotine! We are FREE! We ought to take advantage.

"Beauty and the Beef", an exhibition of new works by Judith Schaechter, will be on display at Claire Oliver Gallery, 513 West 26th Street, New York, NY 10001, from May 22nd to June 26th, 2010. The opening is on Saturday, May 22nd.

Judith Schaechter will also be appearing on a panel assessing the impact of Photoshop on contemporary stained glass design, at the 2010 American Glass Guild Conference, Detroit MI, Sunday July 25th.

Judith's website is www.judithschaechter.com

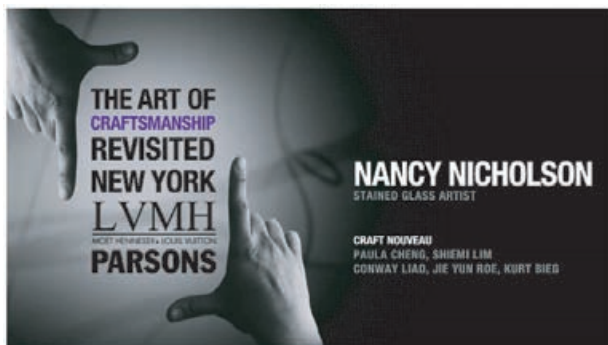


The Minotaur (detail), 2010, Judith Schaechter
Photo courtesy of Claire Oliver Gallery

AGG Members in the News

The Art of Craftsmanship Revisited: New York

Nancy Nicholson works with students from Parsons The New School of Design in a program sponsored by Louis Vuitton Moët Hennessy (LVMH).



Craft Nouveau (Parsons x LVMH)

Title Card for the Video Submission by Conway Liao

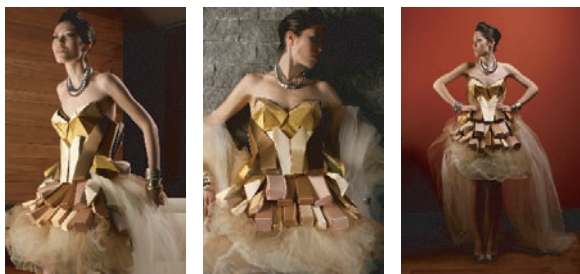
The video can be seen at <http://vimeo.com/9941618>

In December, 2009, Louis Vuitton Moët Hennessy (LVMH) partnered with Parsons The New School for Design on an extensive project titled "The Art of Craftsmanship Revisited: New York". The project matched Parsons students with New York City artisans in fields ranging from architecture and furniture design to graphic arts and stained glass. 23 teams of Parsons students competed to create original fashion ensembles and short documentary films that were inspired by and responsive to the work of their artisan.

As one of the 23 Artisans to be involved in this project, I created a stained glass panel called "East Village Sunset" while the students observed and video taped my process over several weeks. The privilege was inspiring and uplifting.

In February, the works were exhibited at New York's Milk Studios during MAC & MILK Fashion Week. The awards will be announced on May 26th and the work of all the artisans will be on display along side the garments that were created. Additional work by the artisans will be on exhibit as well, on Governor's Island, for 3 weeks in June.

Nancy Nicholson, April 2010
www.nancynicholson.com/



Dress Design Inspired by Nancy's Stained Glass Panel



"East Village Sunset", Nancy Nicholson

Renaud Dutreil, Chairman of LVMH Moët Hennessy Louis Vuitton in North America:

"New York City is home to many artisans utilizing a wide variety of mediums, and we are lucky to have their work available to us here. We believe that these talented people deserve public recognition and support. We are delighted to be able to provide this through our collaboration with Parsons, a school that successfully serves a wide range of design fields and is an integral part of this City. We are excited to see 'The Art of Craftsmanship Revisited: New York' come to life through the work of the students."

Joel Towers, Dean of Parsons:

"This extraordinary program gives our students the rare chance to learn from highly skilled artisans in their studios. The students will use this project to explore their creativity in a collaborative, cross-disciplinary environment, and will better understand the diversity of artisan professions, who contribute to the economic and artistic engines of New York."

Stained Glass in the News

The Pace Gallery is pleased to present

Kiki Smith: Lodestar

an installation composed of nearly 30 hand-painted stained glass panels; the artist's first major New York gallery show in 8 years.

NEW YORK, April 16, 2010—The Pace Gallery is pleased to present Kiki Smith: Lodestar, the artist's first major New York gallery show in eight years. The exhibition, on view at 545 West 22nd Street from April 30 to June 19, 2010, features “Pilgrim”, an installation composed of nearly thirty handpainted stained glass panels.

Originally inspired by an eighteenth-century silk needlepoint by Prudence Punderson entitled The First, Second, and Last Scene of Mortality (1776-83, Connecticut Historical Society, Hartford), “Pilgrim” is a cyclical journey which alludes to various aspects of a person's life, presented through the images of women. Smith used friends and colleagues as models--not as portraits, but as stand-ins for various states of a person, or a person's wandering pilgrimage through life. Representations of birth, loss, and death speak to the human experience. “Pilgrim” depicts women sitting, listening or being reflective, as well as teaching and empowering the next generation, which ground the work in the artist's experience. Smith explains that creativity is given freely, and comes to one often in quiet moments.

She has been working on “Pilgrim” the last five years; she first made collage drawings, which were then used as ‘cartoons’ for the later glass painting. She began the glass paintings three years ago at the renowned German glass atelier, Mayer'sche Hofkunstanstalt GmbH-Mayer of Munich.

The catalogue accompanying Kiki Smith: Lodestar includes an essay and photographs by Virginia Chieffo Raguin, Ph.D., Yale University. Professor Raguin, a professor of Art History and John E. Brooks Chair in the Humanities at the College of the Holy Cross, has published widely on stained glass and architecture. The catalog also includes photographs by Bärbel Miebach and a contribution by the artist.



Kiki Smith at work on “Pilgrim” (2007-10) at the renowned German glass atelier, Mayer'sche Hofkunstanstalt GmbH-Mayer of Munich. Photographs by Bärbel Miebach.



Kiki Smith at work on “Pilgrim” (2007-10) at the renowned German glass atelier, Mayer'sche Hofkunstanstalt GmbH-Mayer of Munich. Photographs by Bärbel Miebach.

Text and Images Courtesy The Pace Gallery

Meet our New Senior Advisor

Roy Coomber, FMGP

Apart from the normal run of work, an immediate activity this week is giving what has been published as a "Master Class" (not my words) in Glass Painting next Tuesday the 20th April. at the Artworkers Guild, 6 Queen Square, London. to the British Society of Master Glass Painters.

Last year I demonstrated drawing a cartoon to members of the same Society, apparently it went down well and have been asked for more.

I have no secrets and intend to tell "all" to members, answering questions, giving details of the tools and brushes and where to purchase the items.

This will be followed with advice of what to add to paint powder for various effects, demonstrations of tracing, painting, various techniques and textures.

Previously I have tried to show glass painting with an over head projector with limited results, this time I have made a large light box and prepared plates of waxed up glass for the demonstrations.

Roy Coomber, April 2010



Photos: Roy Coomber

Bio from the British Society of Master Glass Painters website -

"Roy Coomber attended Brighton College of Art, and served a seven-year apprenticeship in stained glass, learning from experienced artists and craftsmen. In 1985 he established his own studio. In addition to private commissions, he also helps a number of well-known English and American studios with freelance designs and glass painting."



For recent AGG auctions, I have made two panels of golfers, one a modern depiction, and another, a 9" circle, a depiction from my imagination, with a theme again "Golfers", but this time in a style of 12th century figures. Golf is thought to have started in Scotland by shepherds in 12th century hitting stones with their shepherd's crooks. The 9" circle has tracing using clove oil and pen, some matting and four types of silver stain, two Ruesche and two Dugassa, which were used to add variety from pale yellow to rich amber. It is painted upon clear reamy glass.

American Glass Guild in the New Media

Friend us on

facebook

Look for news, updates, calls for papers/proposals, and scholarship updates on our Facebook page.

www.facebook.com/pages/American-Glass-Guild/162665549042?ref=ts

flickr™

www.flickr.com/photos/aggmemb/



A few of the images from the AGG 2009 Buffalo Conference on Flickr. Check our member page for images from 2006, 2007 and 2008 as well!

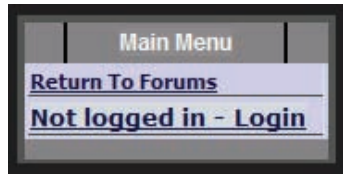
If you have news or a story of interest for our membership, send it to newsletter@americanglassguild.org

The deadline for the next newsletter is
July 20, 2010

We will, of course, be gathering last minute material in Detroit at the conference.

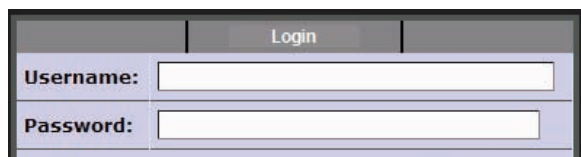
Finding your way around the AGG Bulletin Board

A benefit of Membership



When you first go to the American Glass Guild Forum, once you have registered for the bulletin board, look at the column on the left. You will see a box with the heading “Main Menu.”

In the box will be “Not logged in – Login.” Clicking on these words will take you to the log in screen. In the middle of the screen is a Box with the title “Login.” In the box are spaces for your “Username” and “Password.” Fill them in and hit enter. You should be logged in.



After you log in and are on the main board screen, on the left column is a box that is labeled “Main Menu.” In that box is: Logged in as (your user name.) If it says that you are in there! In that same box, click on the words “My Account.”

On this page you can change your preferences. There is a line that says “Watched Topics,” “Watched Forums,” “Profile,” “Preferences,” “Avatar,” and “Password.”



If you click on “Watched Forums,” at the top are the choices “Posts as they come in” and “Daily Digest.” The first one will send you an email every time something is posted. The second will save them all and send them once a day. Click on the circle to the left to make your choice.

After that is a list of all the forums. If you click in the box to the left of a forum, you will get an email when something is posted in that forum. You must go to the bottom of the page and click on the word “Save” for your changes to go into effect.

If you receive the posts by email, it is important that if you want to answer a post that you click on the link within the e-mail where it says “Reply.” If you reply to the e-mail, the way you usually reply to emails, your post WILL NOT go to the bulletin board.

If you click on “Watched Topics” you can see any topics that you have chosen to watch. You can remove topics here, but to set a topic to “watched” you have to be reading that topic. There is a button at the bottom left to set a topic to “watch.” Then you will be emailed when there is a post to that topic.



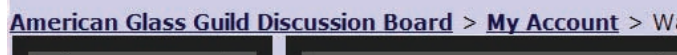
If you click on “Profile,” you can see what you put in when you registered and change it if you want.

If you click on “Preferences” You can change language you see and the format of the time and date you see. You can also choose to be notified by email of just those topics that you post in and you can enable private messages.

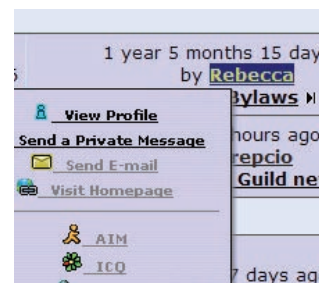
If you click “Avatar” you can set up a picture that will show on the board to the left of every post you make.



If you click on “Password” you can change your password. To return to the bulletin board, click where it says “American Glass Guild Discussion Board” at the left top of the page



Back on the main screen, when there is an orange square next to a forum, there is something new in that forum since the last time you logged in. Click on any forum or topic to read it. If there is a black square, that means you HAVE read it



Anywhere in the board, you can also click on a person's name to view his or her profile or send a private message to him/her. You can also click on where a person is from (or where you are from) and see all the forum members from that place.

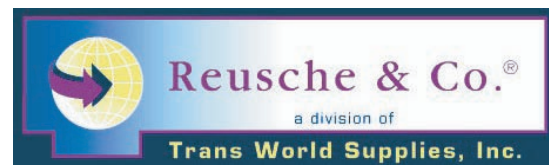
Rebecca Hartman-Baker

Visit the American Glass Guild
Bulletin Board at
www.americanglassguild.com

Thanks to our Sponsors!



www.bendheimstainedglass.com



www.reuscheco.com



www.jsussmaninc.com/



www.kog.com



www.wissmachglass.com



www.alliedwindow.com



www.sunshineglass.com



www.keyresin.com

Interested in Becoming a Sponsor?

As a result of the support from sponsors such as the ones above, the American Glass Guild has been able to continue providing scholarships to deserving applicants to help defray the costs of training workshops, conference attendance, and fine art classes related to a career in stained glass. These educational endeavors promote greater understanding, use and love of stained glass both in the U.S. and internationally.

A key part of the mission of the American Glass Guild is to help create an environment within our craft that both cultivates novices and facilitates experienced craftsmen and artists to attain a higher level of expertise. We are grateful too that our current panel of Sponsors has enabled us to fulfill this part of our mission in a generous and inclu-

sive manner this year. To be able to provide the kind of continuous learning and collaborative exchange we strive for in the coming year, we need to be able to count on new sponsors as well as our current sponsors.

Sponsorship opportunities start at \$200 per year for a Basic Sponsor and include the following levels: Speaker Sponsor (\$400), Keynote Speaker Sponsor (\$600), Church Tour Sponsor (\$800), and Reception Luncheon Sponsor (\$1000). Of course for those wishing to contribute more, sponsorship levels that are custom tailored can be arranged.

Please consider making a generous sponsorship donation by contacting
Janet Lipstreu - Jlipstreu@whitneystainedglass.com
or
Sister Diane Couture - liteart@aol.com.

Get more information on our sponsors by visiting our sponsor webpage

<http://www.americanglassguild.org/conference2009/sponsors/sponsors2009.html>

Sponsor Spotlight



www.dhdmetalslead.com

DHD Metals, Inc. is owned by Dennis H. Dailey. The company will have been in business for twenty years this next February. You may already know Dennis and his wife Janice, who has handled customer service at DHD for fifteen years now, but here may be some interesting things you weren't aware of.

The White Metal Co. of North Walpole, NH was the original extrusion company that had been in business since 1940. About twenty five years ago, Leslie Lock Corporation of Atlanta, Georgia, purchased White Metal to add to their line of fabrication because they were interested in acquiring another line that used a 'white metal'. At that time, Leslie Lock was fabricating magnesium and aluminum ladders for 'big box' vendors. Five years later, the board chose to mothball the lead extrusion section of the corporation, sadly having to lay off 750 people. Mr. Dailey, a vice president for Leslie Lock, was put in charge of closing the factory. This task led to a major life change for Dennis.

Tired of the grind of 'corporate America', Dennis made an

offer to purchase The White Metal business, sans the use of the name, and became a proud owner of the original cold horizontal press and the original lead formulations. Dennis reminisces, "the best advice I received from one of the plant foremen was: Don't change the formulas! People will try to tell you to do this or that, but don't do it."

DHD started with two formulations: the "S" Special Lead and the "R" Regular Lead. They now carry four grades of restoration lead. But in keeping with the 'Dailey philosophy' that DHD is here to solely cater to the stained glass industry, DHD can provide lead in different formulations per specifications, with varying amounts of tin, antimony and copper, usually within seven to ten days. They also take great pride in running to order: using 'fresh' lead billets whose batch and composition may be traced back to when it was originally manufactured, as well as running an order out of only the same batch for consistency.



Dennis and Janice Dailey, DHD Metals, Inc

DHD also carries 400 different lead profiles, but this is constantly changing. DHD has added 20 new dies since the beginning of this year, which Dennis readily admits "keeping up the catalogue is virtually impossible." Therefore, they encourage customers "if you don't see what you need, be sure to call because we can match it." Custom profiles are usually under \$400 for the die set up and DHD can have them ready within 10 days.

Thank you, DHD, for your support of AGG and for providing the lead "skeleton of stained glass" for twenty years!

Janet Lipstreu, Sponsorship Committee

Testimonials for DHD Metals, Inc.

"I have found Dennis and Janice to be extremely accommodating, professional and helpful. In addition to their vast selection of lead sizes and profiles, Dennis has always been prompt in providing assistance with custom dies."

Roberto Rosa of Serpentino Stained Glass has been a satisfied customer of DHD for 18 years.

"When I needed to match came for a repair, I hesitated to call DHD because I have such a small business. Janice made me feel welcome and has done everything she could to help. She matched samples that I sent to her and sent me samples so I could verify the match. I was surprised at how quickly I received what I needed and at the reasonable price. Now DHD is the first place I call when I need came."

Rebecca Hartman-Baker, Kingsport Stained Glass

"Janice & Dennis have maintained, from day one, quality, reliability and consistency with the lead came they produce to the customer service they provide. It has been a pleasure doing business with DHD Metals."

Kathy Jordan, owner of The Art of Glass, Inc., has been purchasing lead exclusively from DHD Metals, for over fifteen years.



Two of the extruding machines to be found at DHD Metals, Inc.

Contact - DHD Metals, Inc. PO Box 165, Conyers, GA 30012 toll free: 800.428-6693 phone: 770.760-9404 fax: 770.760-9032

AGG in the Press

Thanks to
Profitable Glass Quarterly
 for featuring a column of
 News from the American Glass Guild
 in every issue.
www.profitableglass.com/

Thanks to
Glass Art Magazine
 for an article by Dr. Bronwyn Hughes
 on her experience at the 2009 American Glass
 Guild Conference in Buffalo NY.
 Check it out in their March/April 2010 issue.
www.glassartmagazine.com/

New Rules on Membership Dues New Dues Dates

To facilitate the payment of dues by Members and to simplify AGG bookkeeping, The Board of Directors has instituted the following changes. Annual dues, for individuals, of \$48 will now be due on July 1st and cover the period until June 30th of the following year.

For new members joining after September 30th of any year, the dues will be prorated quarterly as follows:

October 1st - \$36; January 1st - \$ 24; and April 1st - \$12.

Family and student memberships will follow the same format.

This change will make it easier for Members to pay their dues as they register for the Summer Conference. As we make this change, members in good standing for the calendar year 2010 have the option of paying \$24 by July 2010 to bring their membership current through July 2011.

Renew Your Membership Now!

www.americanglassguild.org/membershiphome.html

Board of Directors

Mary Clerkin Higgins, President
 Art Femenella, Vice President
 Barbara Krueger, Treasurer
 Rebecca Hartman-Baker, Secretary
 Sister Diane Couture
 Joan Di Stefano
 Marie-Pascale Foucault-Phipps
 Kathy Jordan
 Tom Krepcio
 J. Kenneth Leap
 Maria Serpentino

Senior Advisory Board

Crosby Willet, Chair
 Roy Coomber
 Jack Cushen
 Jean-Jacques Duval
 Charles Z. Lawrence
 Rowan LeCompte
 Dick Millard
 Sylvia Nicolas
 Nick Parrendo
 Robert Pinart
 Patrick Reyntiens

Committee Lists

Scholarship Committee

Joan Di Stefano
 Rebecca Hartman-Baker

Membership

Rebecca Hartman-Baker, Chair
 John Raynal

Nominating

Ellen Miret

Education Committee

J. Kenneth Leap, Chair
 Kathy Jordan
 Judith Schaechter
 Sr. Diane Couture

Finance Committee

Barbara Krueger, Chair
 Andra Hartz
 Doreen Ruffe
 Donald Samick

Marketing Committee

Tom Krepcio, Chair
 Kathy Jordan
 Maria Serpentino

Conference Committees

Barbara Krueger, Chair

Program Committee

Art Femenella, Chair
 Kathy Jordan
 Barbara Krueger

Auction Committee

Hallie Monroe, Co-Chair
 Kathy Jordan, Co-Chair

Tours Committee

Barbara Krueger, Chair

Sponsorship Committee

Sr. Diane Couture, Chair
 Janet Lipstreu

Exhibition Committee

Vic Rothman, Chair

Long Range Planning Committee

Art Femenella, Chair

Interested in volunteering your time?

Contact us at

info@americanglassguild.org
 for more information.

Just some of the benefits of membership!

Networking with Your Peers

Quarterly eNewsletter

Discounted Conference Fee

Member Slide Show and Exhibit at Conference

Listing of your Website on AGG Website

Members Only Area on AGG Bulletin Board

AGGnews, Volume 1, Issue 2, Spring 2010

The Quarterly eNewsletter of the American Glass Guild

Contributors included (in order of appearance)

Mary Clerkin Higgins	J. Kenneth Leap
Malinda Krzyzanowski	Sarah Brown
Ryan Brooks	Kathy Jordan
Dennis Swan	Judith Schaechter
Debra Balchen	Nancy Nicholson
Barbara Krueger	Roy Coomber
Art Femenella	Rebecca Hartman-Baker
Maria Serpentino	Janet Lipstreu

Editing, Design and Layout - Tom Krepcio