



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 1.3 - Summer 2010



photo by Tom Krepcio

What I Now Know About Silver Stain by J. Kenneth Leap

*Saint Benedict
Master of the Saint Alexis Roundels
c. 1530/1540, Detroit Institute of Arts*



photo courtesy Sylvia Nicolas

Sylvia Nicolas Exhibition

Senior Advisor in the News - page 14

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Message from the President

Welcome to Our Third Issue of AGGnews!

Motor City, thanks for a great time! It was wonderful to see everyone who was able to make it to Detroit. Barbara Krueger put together a fantastic conference, full of interesting topics on artists, business, conservation, etc. It was lots of fun! And educational.

In Detroit we had our second election of board members. Five seats were up and in a very close election Janet Lipstreu, Mary Clerkin Higgins, Barbara Krueger, J. Kenneth Leap, and Rona Moody were elected.

We also voted on two amendments to the Bylaws which passed overwhelmingly. The first was to change the requirement that we always have one more candidate than opening for board seats. There will be times when nominees may need to drop out at the last minute and the change recognizes that possibility. We can still have as many nominees as wish to run. The second change is meant to streamline our auditing committee procedure. Three members will be nominated and voted for at the annual business meeting (none can be serving on the board at the time) and they have the task of looking over the financial records for the previous year and reporting back to the membership later in the conference.

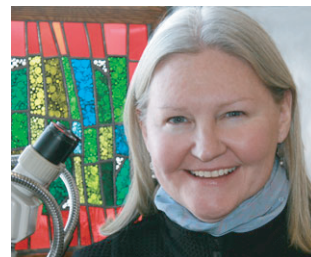
Art Femenella did not run for re-election to the Board in July, and Vic Rothman stepped down in December. The AGG would not exist without Art's initiative in bringing together a group of individuals who felt the need for an organization whose focus was education and stained glass. At first it seemed like a crazy idea, it would be nice, but who was going to do all the work necessary to make this actually happen? The original five Board Members of the AGG (Vic, Art, Maria, Barbara and myself) and other volunteers put in many, many hours doing

the hard lifting it takes to turn an idea into reality and we now have a thriving organization that's making a concrete contribution to our field, so I must say it was worth it! Art served as our first President and Vic was the Scholarship Chair. They both were critical forces in guiding us through the many steps it takes to get set up – bylaws, incorporation, etc. I'd like to take this opportunity to give them a big thanks! We all look forward to continuing to work with them in the AGG.

Those on the Monday tour had the great pleasure of meeting Betty McDowell and her husband. As I'm sure you know, Betty is the moderator of the H-net Stained Glass list serve. The job requires great equilibrium and attention to detail and Betty handles it magnificently. She and it are great resources for the stained glass community.

Planning is well underway for the Asheville, NC conference next July. Rebecca Hartman-Baker is the Conference Chair and Vic Rothman the program chair. Many proposals have already been received – the deadline is October 1st. Please consider sharing your work, ideas, observations, etc., with your peers. There's a lot of excitement building about visiting the beautiful city of Asheville and enjoying one another's company again. Thanks to Tom Krepcio for another gorgeous eNewsletter and happy autumn to all!

Mary Clerkin Higgins



Mary Clerkin Higgins
President
American Glass Guild



2010 Member Exhibition Panel, Mary Clerkin Higgins

Call for Papers/Proposals - 2011 Asheville Conference

Deadline Approaching Fast!!

October 1, 2010

Send email application materials to :

info@americanglassguild.org

The American Glass Guild's Board of Directors is seeking proposals for lectures and panels from artists, craftspeople, studios, conservators and historians for the group's sixth annual meeting to be held July 20-24, 2011, in Asheville, North Carolina.

Before the conference there will be workshops and stained glass tours. The conference will present papers on the many different aspects those working in the field are faced with, including: new design, technique, conservation, history of the medium and its practitioners, related materials, and business practices. The deadline for proposal submissions is October 1st, 2010. Proposed presentations should be 20 or 40 minutes in length with additional time for questions. We are also interested in proposals for workshops. Please consider sharing your work, insights, and interesting projects with your colleagues!

Submit abstracts via email to info@americanglassguild.org, attention Asheville Program Chair, by October 1st, 2010. Include a title and be no longer than 300 words - also include a bio and full contact information for themselves (name/company, mailing address, phone, fax, website, and email address) and if a panel is proposed, for the other panel members. The program committee will send notification of acceptance by November 15th, 2010.

If your proposal is accepted, those giving 40-minute talks receive one free registration for the conference (to be split if there are two presenters) and those giving 20-minute talks receive one free half-registration. Those organizing and leading panel discussions receive one half-registration. The panelists receive Conference Pre-prints and T-shirt. To receive these benefits, presenter(s) must register for the conference. All travel and hotel expenses are the responsibility of the presenter(s).

The mission of the AGG is to provide an open forum for the exchange of information on stained, leaded and decorative glass and its creation, preservation, restoration, and history. Our intention is to work toward building an environment within the field that both cultivates novices and facilitates experienced artists and craftspeople to attain a higher level of expertise. Our well-received conferences include presentations, round-table discussions, and demonstrations by notable national and international experts. Information on past conferences is available on our website at <http://www.americanglassguild.org>

Questions or comments should be emailed to the attention of Asheville Program Chair at info@americanglassguild.org. We also welcome suggestions for topics on which you would like to hear presentations. Please feel free to distribute this announcement to any interested colleagues.

We look forward to seeing you in Asheville!

It's not too early to start planning your trip to Asheville in July 2011!!

Make room on your calendar to attend the American Glass Guild's sixth annual meeting, to be held July 20-24, 2010, in Asheville, North Carolina.

Consider working your conference around a week long vacation, as Asheville is a premier resort town, and July is peak season.

Visit our conference webpage to find a series of links related to places of interest in and around the Asheville area. There you will find links to sites such as the Biltmore House, Penland School of Crafts, Grove Park Inn, Grovewood Gallery, and the Southern Highland Craft Guild, whose Craft Fair of the Southern Highland Craft Guild will coincide with the conference.

www.americanglassguild.org/2011conference/Ashevillesites.html



photo by Dale Ward

Stained Glass by David Maitland Armstrong and his daughter Helen M. Armstrong, All Souls Episcopal Cathedral, Asheville, North Carolina

2010 Conference Workshop Spotlight

What I Now Know about Silver Stain

by J. Kenneth Leap

The Silver Stain workshop at the AGG conference generated a lot of interest. I think this is because most of us have had experiences with silver stain which have left us baffled. Sometimes the stain is too strong or inexplicably it doesn't take at all. I've heard questions like: Do you fire it up or down? Can you fire it with the other paints or does it need its own schedule? What causes metalting? Why can't I match an historic orange or red stain? The very fact that there are so many stains on the market is an indication that something is going on here.

I began the day with a short history of silver stain. In preparing my notes I scoured the library at the Museum of American Glass at Wheaton Arts. Then I contacted Gail Bardhan at the Rakow Library at Corning who graciously supplied me with a thorough bibliography including printouts of most of the articles.

Like many glass techniques, the origins of silver stain are open to scholarly debate. Examples of glass objects in which silver compounds were used for decorative purposes have been attributed to Egypt in 600AD and Persia in 800AD. The route by which the technique traveled to Europe is unclear but in 1243 King Alphonso X of Spain acquired an Arabic manuscript called "Lapidario" which he had translated into Latin. The text found its way to Paris in 1300. The technique



Virgin and Child
c. 1510/1525
Detroit Institute of Arts

Photo by Tom Krepcio



J. Kenneth Leap
Silver Stain Workshop, July 22, 2010
Photo by Adam Frazee

of silver stain as we know it first appeared in stained glass windows in Normandy which have been dated to 1313. It's easy to imagine the popularity of the technique. Before this time glass painters could not change the color of the glass, merely shade it with opaque earth toned pigments. Silver stain allowed them to add passages of yellow to clear glass or green on blue glass without separating these areas with lead lines.

Next in the workshop, we explored chemistry to understand the process by which silver changes the color of glass. In fact a host of variables effect how the stain will take. These include: the chemistry of the stain, the chemistry of the glass, the strength of application, the rate and the temperature of the firing. A very specific series of chemical reactions must take

2010 Conference Workshop Spotlight (continued)

place in order for the stain to develop. I'll try to explain it briefly. Silver ions have the same molecular weight as sodium ions. When applied to the bare surface of a piece of glass they can be coaxed to exchange places by the addition of heat. The silver ions permeate into the body of the glass and react with iron, antimony or arsenic present in the formula of the glass to become silver atoms. As the reaction proceeds the silver atoms clump together to form crystals within the glass. The resulting crystals transmit yellow light which is the hallmark of this technique.

The approach I took to sorting this all out was a series of planned tests. As time did not permit me to run these live in the workshop, I spent several weeks prepping in my own studio. Each experiment was designed to reveal a different variable in this complex technique. In all I prepared over 200 samples! This obsessiveness was possible because I was able to solicit donations of 18 unique formulas of stain from 4 manufacturers in 3 countries! I would like to acknowledge the generous contributions of Cliff Oster, Reusche Co (USA), and Debitus (France), plus Derix Glastudios for stains from Keracolour (GERMANY). Please check my website for a complete contact list for these companies.

In the first test, the 18 different stains were applied to 10 different clear glasses (from different manufacturers) and

fired at the same temperature to reveal the relationship between the chemistry of the stain and the chemistry of the glass. The resulting samples were organized into sets in which these correlations could be clearly seen. One can view these results to learn how a particular stain took on different glasses or how a specific glass reacts to different stains. It was interesting to note that some glasses, like GNA were difficult to stain whereas the tin side of float glass and Bullseye's "Reactive Ice" were extremely sensitive to the stain. The notes in one text I studied suggested that clear glasses with a blue or green cast would stain better than those with a yellow cast. Another mentioned that clarifying agents added to make glass optically clearer can inhibit the stain. This may explain why historic glasses, which were less "pure", took the stain better. Of the 3 mouth blown glasses I tested, the glass coming from Poland achieved the best color range. Bullseye's "Reactive Ice", mentioned above, is a glass used by fusers that has been formulated to react with other glasses containing silver or copper. This is a fantastic glass for staining if you can overlook the texture of its double-rolled surface.

In the next round of testing I selected four stains and made samples fired at 100 degree F increments from 800 F to 1400 F. This test revealed how temperature affects the reaction. The sweet spot appears to take place between 1000 F & 1100F. I also discovered that firing slower or holding for a longer time



Reusche Stained Samples www.reuscheco.com



Keracolour (German) and Cliff Oster Silver Stain Samples
Cliff Oster, 639 Holden Hill Rd, Langdon, NH 03602 USA (603) 835-6235

Photos by Adam Frazee

2010 Conference Workshop Spotlight (continued)

at a lower temperature has the same effect as firing faster to a higher temperature. This is beneficial to note when working with soft glasses that may distort in the kiln.

When time permits I intend to publish my full results of this workshop on my website including photos of the samples. Meanwhile let me leave you with these general notes. When applying silver stain, wear a dust mask while the pigment is dry. Use brushes with plastic ferrules when possible and mix stains in glass or plastic containers as silver stain is corrosive to metal. Clean your brush immediately after use. A dedicated set of silver stain brushes is recommended as silver stain can contaminate your other pigments. Silver stain can be mixed with any painting medium. For the workshop samples I mixed the stains with distilled water and applied them with an airbrush. To achieve a gradation of color by hand: wet surface, apply stain, and blend with a badger blender. Most stains have their own binder so it is not necessary to add gum arabic. In some stains the binder is very stiff so you may find it easier to clean up stain while it is slightly damp or take my approach and mask areas to be stained with contact paper.

During this workshop I also introduced my experiments with Debitus copper red stain. This pigment has very specific requirements. It did not take on any mouth blown glass from any manufacturer, regardless of temperature, firing rate or concentration. In fact when I tested this pigment on a variety of glasses I was only able to achieve red on the tin side of float glass and on Bullseye's "Reactive Ice" glass. The color appeared best when held for a minimum of 20 minutes at temperatures above 1200 F. I hope to report further on this pigment.

© J. Kenneth Leap 2010



Debitus Silver Stain Samples

Photo by Adam Frazee

www.debitus.com/usa/grisailles.html



Photo by Tom Krepcio

Saint Wenceslas of Bohemia
c. 1510/1525
Detroit Institute of Arts

2010 Conference Walking Tour Highlights



St Michael Window,
Connick Studios, 1924
St. Paul's Cathedral, Detroit, MI



St Michael Window (detail of signature),



Tiffany window (detail), Beecher House, Wayne State University, Detroit, MI

Photo by Judy Kean



Jim Crow Stained Glass Panel (detail), by Samuel Hodge
Wright Museum of African American History

Photos by Tom Krepcio, unless otherwise noted

Detroit Institute of Arts - Stained Glass



Among the many stained glass related highlights at the Detroit Institute of Arts are these 2 figures, of 16 to be found in what is known as the 'Gothic Chapel'. All of the figures are Old Testament Prophets or Psalmists, and each is making a statement prophesying events in the New Testament, using an early form of a speech balloon known as a speech scroll, or banderole.

*Prophets and Psalmists
after the "Biblia Pauperum"*
Germany, Cologne,
St. Cecilia Workshop, c. 1470

Info from a section of "Corpus
Vitrearum Medii Aevi: Stained Glass
before 1700 in the Collections of the
Midwest States", by Virginia Raguin

Figure of David from Ps. 21:17-18 -
"They have dug my hands and my feet. They have
numbered all my bones", prophesy for the Crucifixion



Figure of David, text from Ps. 9:11 - "For thou hast
not forsaken them that seek thee, O Lord.", prophesy
for the Meeting of Christ with Mary Magdalene



photo by Adam Frazee

Friday Tour Group at St. Paul's Cathedral, Detroit, Michigan, July 23, 2010

Front Row: Benjamin Turcotte, Debra Balchen, Gail Bardhan, Janet Lipstreu, Mary Clerkin Higgins, Barbara Krueger, Virginia Raguin, Bradford Anderson, Graham Fox, Tom Krepcio, Adam Frazee

Middle Row: Scott Ouderkirk, Celeste Parrendo, Nick Parrendo, Sarah Brown, Joan Di Stefano, Sister Diane Couture, Nonnie Lyketsos, Judy Killain, Elizabeth Kolenda, J, Kenneth Leap, Patrick Reyntiens

Back Row: Ryan Brooks, Rebecca Hartman-Baker, Tony Glander, Sister Ann Kelly, Cynthia Courage, Judy Kean, David Crane, David J. Smith, Don Burt, David Wilde, Vic Rothman, Hallie Monroe, Drew Anderson, Ellen Mandelbaum, Diane Wright

Highlights from the 2010 AGG Auction

The American Glass Guild's annual auction was a huge success! Scores of items were donated and the revenue generated from the silent & live auction was the highest per capita of any we've had so far, raising \$10,847.00. The energetic and comedic duo of David Wilde and Art Femenella auctioned off more than 75 items.

Donations ranged from original art works to hand-crafted wood & fiber, from paint brushes to glass tools and silver stains from Germany, France and the United States. Bidders vied for antique glass, spun roundels, vintage glass books and magazine subscriptions. The highlight of the evening, and our largest auction draw each and every year, is always the autonomous stained-glass panels, many created specifically for our auction. 16 panels were donated this year generating nearly 50% of the auction monies raised! Thank you again to all those who created, donated, volunteered and purchased!! Without your support our educational efforts and scholarship awards would not be possible.

Until next summer in Asheville NC,

Kathy Jordan, Auction Chair - 2011



Clockwise from the top right: David Wilde and Hallie Monroe auction Judith Schaechter's Digital Print, one of Scott Ouderkirk's Snowman panels, a detail of Hallie Monroe's Auction panel, and Art Femenella auctioning it off, David and Hallie auctioning a conference massage, and Kathy and Art whip up the crowd.

Find photos of the AGG 2010 Auction and more at the AGG Flickr Page

www.flickr.com/photos/aggmembet/sets/

2010 Member's Exhibition Highlights



Prismatic Series, Dan Maher



Two Brothers, Peter Billington



Painted Pieces, Kathy Jordan



Standing Piece, Dennis Swan

Photos by Tom Krepcio

Glass Exhibits in the News

Drawings for American Stained Glass

Rakow Research Library
Corning Museum of Glass, Corning NY
May 17, 2010 - December 31, 2010

16 Drawings plus

One full-size, 16 foot-long Cartoon Reproduction

Curated by a Team of Library Staff

Open to the Public, Mon. to Fri., 9:00 a.m. - 5:00 p.m.

Ellen Mandelbaum Painting With Light

One Person Exhibition
Watercolors, Stained Glass, Gilding

Community Gallery

30 E. 35th St., New York City

Opening reception: Saturday, September 25, 4-6 p.m.

Artist's talk: Saturday, October 16, 4-8 p.m.

Closing reception: Saturday, November 6, 2-4 p.m.

All other times by appointment: 748-361-8154

2010 Conference Bus Tour Highlight

Akiva Hebrew Day School

Southfield, Michigan - Stained Glass by Vera Sattler

Akiva Hebrew Day School, with work by Michigan artist (now Florida) Vera Sattler. After emigrating from Germany, Vera also worked by Detroit Stained Glass Works, at somewhat the same time as did Margaret Cavanaugh. The wide variety of work is very indicative of the range of Sattler's rich background in religious iconography: Catholic (Irish and Polish), Episcopal, Greek Orthodox, Jewish, Lutheran and Romanian Orthodox. - Barbara Krueger, 2006

<http://museum.msu.edu/museum/msgc/may06.html>



All Photos by Judy Kean

2010 Conference Bus Tour Highlight

Congregation Shaarey Zedek

Southfield, Michigan - Robert Pinart, 1962

Congregation Shaarey Zedek's most recent synagogue, completed in 1962, was designed in a strikingly modernist architectural style, filled with dramatic looming angles. The architects for the building were Percival Goodman (1904-1989) of New York City and Detroit-based Albert Kahn Associates. A variety of artists were chosen for different aspects of artwork and sculpture. Stained glass artist Robert Pinart (b. 1926), who had collaborated with Goodman on previous synagogues, was selected to design the stained glass windows.

Robert Pinart received his stained glass training in the studios of three well known French stained glass artists: Max Ingrand (1908-1969), Auguste Labouret (1871-1964) and then free-lanced with/for Jean Barillet (1912-1997). These studios were involved with restoration of 13th-17th century windows removed from churches prior to World War II. In restoring these, Pinart received a foundation of stained glass work which was unusual for such a young person. Ingrand, Labouret and Barillet were also on the cutting edge of the post-war modernistic art movement in Europe which they, and others, "translated" into stained glass. It was this aspect of his instructors, and the modernist art movement, that greatly influenced the personal artwork and stained glass of Robert Pinart. - Barbara Krueger, 2010

<http://museum.msu.edu/museum/msgc/mar10.html>



Photo by Barbara Krueger



Photo by Judy Kean



Photo by Judy Kean

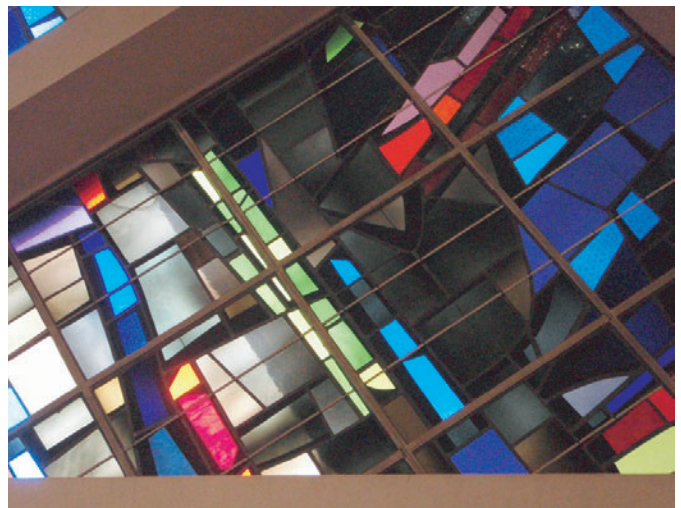


Photo by Judy Kean

Senior Advisors in the News

A letter from Sylvia Nicolas

May 2010

Just back from Holland where my son Diego was having an exhibition of his stained glass panels in a gallery called "The Mermaid"...in what was formerly my parent's house! It still has my mother's mermaid on the roof, and though it is very small, it was delightful and very successful.

I just got a call from Cleveland's Our Lady of Mercy Church (The Romanesque-style church was dedicated on 23 Oct. 1949). It is closing its doors but they are sending me the commemorative book with, I hope, photos of some of my father's (Joep) windows. In Holland I discovered one of The "Three Fates" in the Singer Museum in Laaren (<http://www.singerlaren.nl/>)...quite a big panel he must have made in 1968 when I was already, or just back, in the states. It wasn't on display and I had to ask to be taken to the basement where it is in storage.

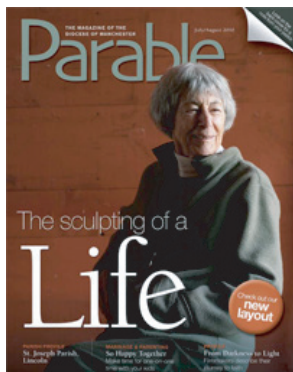
I have been busy this past year on an 8 foot bronze Madonna, for Stone Hill College in Easton, MA...still not placed (at the school) but that should happen soon. The sculpture just returned from the bronze caster in Utah, and I will go next week and see whether I like the patina.

Before Vicky and Dick left for Australia, I had several small panels for Vicky to cut for me, and now have painted and fired them. They give me pleasure as long as they are here, but sooner or later they all get sold.

In September I hope to have an exhibition at Providence College gallery in Rhode Island (AGG visited the chapel here back in 2007 during the Providence conference) And if I get done but 1/10th of all the projects, painting, drawing, sculpture and my prolific flowering garden, it will be a miracle. (They are coming Monday May 24th to decide what they would like to have on exhibit.)

Wishing AGG great pleasure and success for the 2010 conference.

Sylvia



Check out the cover story in the July/August, 2010 issue of Parable Magazine, the magazine of the Diocese of Manchester.

The Sculpting of a Life
by Gary Bouchard,
photography by Jeff Dachowski
and Sarah Jane von Haack



Virgin and Child, Sylvia Nicolas, 2009

The World of Sylvia Nicolas— Painting, Sculpture, Stained Glass

September 8th - October 22nd, 2010

Reilly Gallery, Smith Center for the Arts

Providence College, Providence, Rhode Island

Cosponsored by the Center for Catholic and Dominican Studies at Providence College

Providence College is honored to have the work of Sylvia Nicolas on view at the Robert F. and Mary Ann Reilly Gallery, located in the Smith Center for the Arts.

There is a strong connection between Sylvia Nicolas and Providence College. She created the marvelous set of stained glass windows (45 in all) that chronicle the life of St. Dominic for the College's St. Dominic Chapel, which was dedicated in 2001. She also produced several sculptural works for the new Chapel—a Crucifixion and a series of reliefs showing the Stations of the Cross. The College awarded Sylvia Nicolas an honorary Doctorate in Fine Arts that year.

The present exhibition, "The World of Sylvia Nicolas—Painting, Sculpture, Stained Glass" provides an opportunity for the greater PC community to come to know this gifted artist better than before by bringing to campus a selection of her other works in a variety of media that were created from the 1960s to the present.

Text & Images Courtesy Sylvia Nicolas www.sylvianicolas.com

Sponsor Spotlight



www.reuscheco.com



Jon Rarick

We are pleased to feature Reusche & Co. of Trans World Supplies, Inc. and owner, Mr. Jon Rarick, in this issue's Sponsor Spotlight. This company has a long tradition of providing exceptional paints, pigments, stains and enamels for glass and ceramics, as well as specialty brushes and oils and mediums for a variety of needs.

L. Reusche & Co. was founded by Louis Reusche in 1906. Originally working for other companies in the ceramics industry, Reusche began his own company by importing many of the raw materials and items for sale in the United States. Imports during the World Wars became harder and harder, and so the enterprising Mr. Reusche set out to create his own lines and raw material sources. His work led to Reusche patents as well as collaboration with other companies to develop patents. He also supported those he had worked with in the field, such as E. F. Drakenfeld, carrying Drakenfeld colors in his product line.



Eric Wagg in the testing lab.

By the 1920's, Reusche & Co. had expanded to carrying a variety of materials for the industry, from paints to brushes to gas and kerosene kilns. The company had a sales office in New York and manufacturing plants in Hoboken and New York. With the impending crash of 1929, the company consolidated the locations to Newark, New Jersey and managed to stay in business, thanks in part, to the sales of silver stain to the automotive industry for the production of fog lamps. Frank L. Reusche, nephew of Louis, was a chemist and joined the company after World War II. By the 1950's, Frank took over for an aging Louis, and with his artistic influence helped develop and expand the "glass side" of the business.

One of L. Reusche & Co.'s clients happened to be Mr. Jon Rarick, who as an owner of another company, would purchase colors and raw materials from Frank. Mr. Rarick, who has an engineering background in petroleum, petrochemicals and mining, was interested in keeping the industry going. So in 1988, he purchased the company and by 1996 relocated the entire plant and business to a new facility in Greeley, Colorado. Jon, a native of Colorado, is married and has two children and seven grandchildren. He believes in giving back to the community and is active with the local city planning commission and is on the Entrepreneurial Business Advisory Board of the University of N. Colorado.

Call L. Reusche & Co., and most likely you will speak to Jaime Roberts. Jaime is the Customer Service Manager, has been with the company for fourteen years and is very knowledgeable and helpful. A common question they receive is "can you mix lead colors with the lead free colors" and the answer is "no". Jon notes that the industry is constantly changing due to increasing government regulations concerning lead. In 1992, he introduced the lead free line at Reusche. Although raw heavy metals are still available, product price increases due to less products and less mining are inevitable, and have caused the removal of the precious metal line at the company.

Be sure to check out Reusche's website. Not only does it list products but it also has technical information such as painting basics and mediums and oil descriptions and mixing ratios.

Thank you, L. Reusche & Co., for your support of AGG and for providing the color for glass and china for one hundred and four years!

Janet Lipstreu, Sponsorship Committee



Jaime Roberts, Customer Service Manager

Contact - Reusche & Co. of T.W.S., Inc. - 1299 H Street, Greeley, CO 80631 Phone 970-346-8577 Fax 970-346-8575

Thanks to our Sponsors!

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info@americanglassguild.org
for more information.

Just some of the benefits of membership!

Networking with Your Peers
Quarterly eNewsletter
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The Quarterly eNewsletter of the American Glass Guild

Contributors included

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