



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 1.4 - Fall 2010



photo by Art Femenella

Rose Window for a New Millenium

*Eldridge Street Synagogue Window, New York NY page 9
designed by Kiki Smith and Deborah Gans*



photo by Flickrite Zen via CC

Asheville 2011

Update on the next AGG Conference

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Message from the President

In early December I attended a dinner given by S. A. Bendheim celebrating Joseph Barnes' many years of service to the field. Joe decided it was time to retire after having had the great good fortune of doing something he really enjoyed for a very long time, surrounded by people he respected and cared about. This is a milestone for him, of course, and for all of us who looked forward to spending some time with Joe when we stopped by looking for glass matches for restorations or palettes of color for new projects. There's no way to predict or control whether your trip to the glass house will be successful – is the glass in stock, is the color just right, will you have to manipulate it to make it work, etc., etc.? Joe's friendly face and great willingness to help lessened the stress.

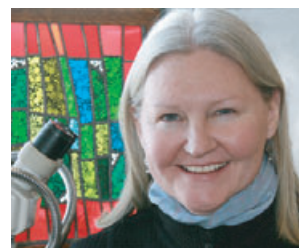
It's clear he also has meant a lot to the Jayson family, which has employed him for decades and gave him a wonderful party! Robert, Donald, Steven, and Fred were there with all the staff. For those of us working in the field, it was a delightful opportunity to enjoy their company and that of colleagues we haven't run into in a long time.

It was also a celebration of stained glass, a field that has changed quite a bit over the last 30 years. We've seen our

palettes shrink, but hopefully not our vision. As our economy has struggled, so have many artists, studios, and suppliers, yet we carry on as best we can. Though on one level we are competitors, who better to understand the struggles we all face, as well as our accomplishments?

The American Glass Guild named our first award after Joseph Barnes and presented it to him for service to the field. Since then the award has been given to Melville Greenland, Rowan LeCompte, and Nick Parrendo. We invite our members to nominate others who have contributed to our field in significant ways and for the betterment of all. We will certainly miss Joe, but we will not forget him. We wish him a well-earned rest surrounded by family.

*Happy Holidays to everyone
and wishing you a joyous and
prosperous New Year!*



Mary Clerkin Higgins, President

Thanks to our Sponsors!



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www.wissmachglass.com



www.keyresin.com

Call for Nominations - 2011 Joseph Barnes Award

Deadline:

January 31, 2011

Send email application materials to:

info@americanglassguild.org

with "2011 Barnes Nomination" in the subject line

Further Info:

www.americanglassguild.org/barnes-award.html

The Board of Directors of the American Glass Guild is seeking nominations from its members for the annual Joseph Barnes Lifetime Achievement Award. The award was established by the AGG in 2008 to acknowledge distinguished accomplishment and service by those in the stained-glass field. Artists, conservators, craftspeople, art historians, etc., are eligible. Recipients inspire us with their vision, achievement, standards and leadership. The first award was given to Joseph Barnes for his many years of service to the field.

Members should send their nominations by January 31st, 2011 to info@americanglassguild.org

Please include several paragraphs about the person you are nominating and why you feel they deserve to be honored. The award will be presented at the 2011 conference in Asheville, North Carolina this coming July.

2008 – Barnes Lifetime Achievement Award

Joseph Barnes

In recognition for his many years of service to the field. He served as the unofficial "Chairman of the Board" of the Stained Glass Division at S.A. Bendheim, Co. in Passaic, NJ and earlier at Leo J. Popper and Sons in New York City.

2009 – Barnes Lifetime Achievement Award

Nicolas Parrendo

AGG Senior Advisor, in recognition of his artistry in glass and his many years educating and encouraging other stained-glass artists.

2009 – Barnes Lifetime Achievement Award for Excellence in Conservation

Melville Greenland

Mel's integrity and high standards in craftsmanship and conservation set the bar very high. He trained many well-known conservators and completed over 170 major commissions during his career.

2010 – Barnes Lifetime Achievement Award

Rowan LeCompte

AGG Senior Advisor, in recognition of his many contributions to the art of stained glass. Rowan is best known for his extensive work at the National Cathedral in Washington, D.C. for which he made his first window at the age of 16.

Call for Applicants - 2011 Whitney Scholarship

Deadline:

March 15, 2011

Send email application materials to:

scholarship@americanglassguild.org

Download application materials:

www.americanglassguild.org/whitneyscholarship/whitneyguidelines.html

James C. Whitney was a strong supporter of the American Glass Guild during its inception. Jim approached his life, his craft and his art with great passion and a high level of integrity. We hope that his zest for life and his pursuit of excellence will inspire all recipients of this scholarship to increase their understanding and love of stained glass.

From 2007 through 2010, the Whitney scholarship has handed out 41 scholarships. The scholarship is intended to fully or partially fund training, workshops, conference attendance, and fine arts classes - both in the US and abroad - related to a career in stained glass. Scholarship monies are sent directly to the instructor, workshop, conference, or school. The scholarship does not fund traveling expenses or room and board.

A complete application includes:

- 1) Application form
- 2) 10-15 digital images of applicant's work with a description of each image;
- 3) One-page resume with emphasis on stained glass training, work experience, papers/research, professional organizations, etc.;
- 4) For students - a transcript of grades; and
- 5) Two (2) letters of recommendation submitted under separate cover.

Incomplete or late applications will not be considered.

Every year, the deadline for submission of applications is March 15, with notification of awards by April 15. All materials and any questions about the scholarship should be sent to: scholarship@americanglassguild.org. Recipients are encouraged to attend the AGG Conference following their workshop, seminar, or class to display a Presentation Board or Power Point presentation about the experience.

We look forward to hearing from you!

Whitney Scholarship Testimonials

Whitney Scholarship Expands Artistry in Glass

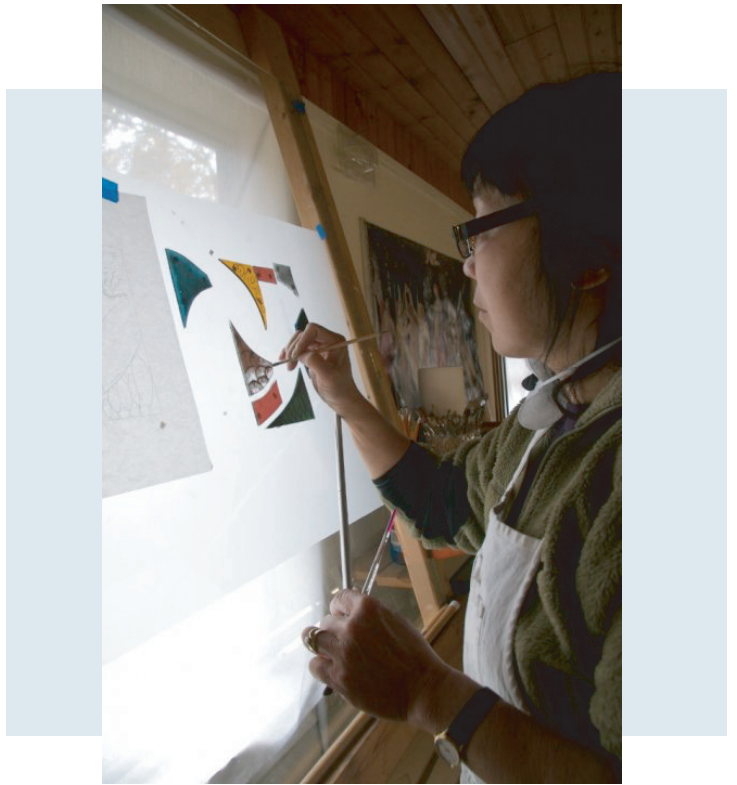
A Thank You from Nancy Gong

It is a distinct privilege to receive the James Whitney Memorial Scholarship. So often my timing is off. Years ago, I wanted to study with Albinas. The time was never right. For over 30 years I've been taking a sort of hybrid approach to making stained glass panels. Working in a variety of etching techniques and cold painting with a variety of non vitreous paints, I decided it was time to expand my artistry in glass – to learn to paint on glass the traditional way. As a full time practising artist running a one person studio it was rare to be in the position to escape for whatever reason. It had been a while since I had attended any “stained glass conference.” Presentations on traditional works seemed irrelevant to me. Thanks to the persuasion of Mary Clerkin Higgins and Nancy Nicholson I came for one day to the AGG Conference in Buffalo. I left and I came back for the second day. It was a great opportunity to catch up with everyone practicing in the field. Old friends, new friends. It was a perfect setting to scout out painting opportunities. By the time I left, I had a couple of options and went back to the studio to do my research. Some assistance would make it so much easier for me to leave the studio to attend a class. I was thrilled to learn of the James Whitney Memorial Scholarship. But as usual, my timing was off. The deadline was after the class I wanted to attend. I submitted in hopes that they would review my application in advance of the deadline. The Committee responded that they didn't think it would not be fair to review my application in advance of other applicants, but there was a policy in which they would consider the application for opportunities that fell between the last Scholarship awards and the upcoming deadline. Makes perfect sense. I went ahead and attended the class

I now have a renewed perspective of traditional glass work. I chose to attend the Glass Painting Intensive with Kenneth Leap and Kathy Jordan. It was a unique opportunity to get into the painting zone for one solid week without the daily interruptions of daily studio business and my goofy Bassetts. When we weren't painting or watching a demo, there was plenty of opportunity to talk about art, glass, the business of running a studio and life. We had breakfast together, commuted together, shared living spaces, had wonderful group dinners and walked the beach together. I learned various vitreous painting techniques in a small group setting. It was intense. It was how to become best friends in a week.



photos courtesy Nancy Gong



Nancy Gong, 2010 Whitney Scholarship Recipient

I was reassured I would be satisfied, when the class opened with “What do you wish to accomplish.” I learned traditional staining, matting and tracing working with a variety of media and learned to apply different types of matts. We also learned a variety of not so traditional techniques, to work with Glass Eye software, sandblasting, stamps and other tips and tricks. Ken and I even had a couple of little tests going on. I don't do faces, but even painted a face because I wanted to challenge myself. I left with finished pieces for a small leaded glass project (for which I have not had one moment to put together) and a whole slew of samples and notes for reference. I have continued with my “cold painting” and have applied some of the techniques I learned at the Intensive to my cold painting. I even stumbled across something new to me. Vitreographs. You can see one of them at the upcoming AGG Auction for the James Whitney Memorial Scholarship! I am happy that Ken and Kathy were here for me. They worked very hard to answer all my questions – and I had a lot. You can teach a not so old dog new tricks. My work still looks like my work – not traditional, but it has grown and it will grow even more. I learned a lot. I'm still charged. My studio is nearly set up for vitreous painting and I can't wait to see what comes of it! Thank you AGG for the James Whitney Memorial Scholarship. I am grateful for assistance and the opportunity.

Nancy Gong, May 2010

Asheville 2011 Conference

Location:

Crowne Plaza Resort, Asheville, North Carolina

Conference Dates:

Friday July 22nd through Sunday July 24th, 2011

Pre-Conference Workshops:

Thursday July 21st

Bus Tour of Stained Glass:

Monday, July 25th - Optional, separate fee

Workshops:

Mary Clerkin Higgins

Conservation Gluing Techniques

Indre McCraw

Glass Painting

Matteo Randi

Traditional Glass Mosaics

Keynote Speaker:

C.Z. Lawrence

Conservation:

Drew Anderson, Metropolitan Museum of Art

Late Gothic German windows at the MET

Scott Taylor

Tiffany restoration for Virginia Museum of Art

Tom Kupper, Lincoln Cathedral

Conservation & Ethics of "Amateur" Stained Glass at the Cathedral

Roberto Rosa

Restoration of a Mary Tillinghast Window

Painting:

Don Burt - Enamels

Robin Neely - Tips

History:

Virginia Chieffo Raguin

History of Glass Painting

Kent Watkins

Mary Tillinghast at 1st Presbyterian Church

Business:

Joseph Cavalieri

Web marketing

Nancy Gong

Traditional marketing

New Work:

Andrew Moor

New Techniques / Dealing With Architects

Andrew Young

Givens Estate Windows, Asheville NC

Guy Kemper

Working with Fabricators

Karl Heinz Traut

New Glass Techniques

In no set order, program subject to change.



photo by Flickrite Zen Sunderland via Creative Commons

St. Mary of the Sea, Mayer of Munich

St. Lawrence Basilica, Asheville North Carolina

Asheville 2011 Conference Bus Tour



Givens Estate Window, Asheville NC, by Andrew Young

The Monday bus tour during the Asheville conference will be more inclusive than previous years. Next July while at Trinity Episcopal Church, a cousin of artist Mary Tillinghast will provide some interesting history of her life, and art work.

The visit to Givens Estate Methodist Retirement Community will give us a chance to hear from Andrew Young and how he worked with the residents on the stained glass designs for the larger sanctuary and the small chapel.

Calvary Episcopal Church, in nearby Fletcher, NC has a wide assortment of windows; Lamb Studio (mid 1940's after a fire in the church), Keck Studios with Stanley Worden, also after the fire, and Heaton Butler & Bayne (ca 1880) with the only windows not destroyed in the fire. As all the windows are relatively close to the sanctuary floor, our Pittsburgh/Scotland friend Rona Moody will lead a discussion on church

continued...

Asheville 2011 Conference Bus Tour continued...

iconography as each and every window has a uniquely relevant iconography.

The Cathedral of All Souls Episcopal at Biltmore Village has all but 3 windows by Maitland Armstrong and his daughter Helen, installed between 1898 and 1914.....all financed by George Vanderbilt who also paid for the church and his nearby Biltmore Estate. There are 3 newer tower windows in the same style as Armstrong, by Cohoes Studio, Schenectady, NY done for the church centennial in 1996. As part of the emphasis on Armstrong, there will be a book for sale at the conference. Authored by Robert Jones in 1999, D. Maitland Armstrong: American Stained Glass Master will be available.

The Basilica of St. Lawrence has wonderful Mayer of Munich windows. The architect was famed tile designer Rafael Guastavino, who was brought by Vanderbilt to work on nearby Biltmore Estate, but liked the area so much he stayed in Asheville. The Basilica is reputed to have the largest freestanding elliptical dome in North America.

Barbara Krueger, Conference Chair

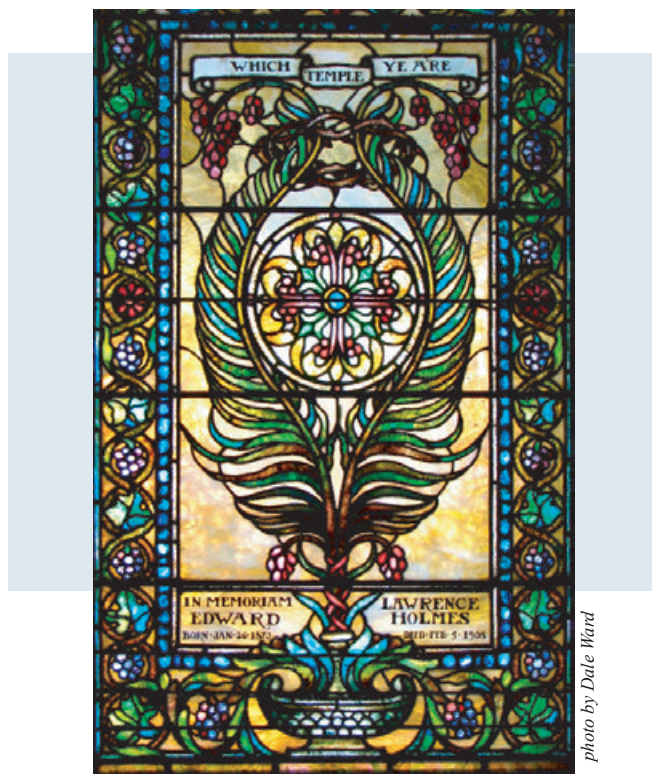


photo by Dale Ward

Stained Glass by David Maitland Armstrong & Helen Armstrong, All Soul's Cathedral, Asheville, North Carolina

2011 Member's Exhibit

Member Exhibit:

Friday, July 23rd - Sunday, July 25th,
Crowne Plaza Resort, Asheville, North Carolina

Deadline:

Reserve by May 15, 2011, but space is limited.

Contact:

Barbara Krueger
via email bek4450@aol.com or phone 248-887-1283

All work must be ready for hanging, with loops or hooks (stained, fused, etched, leaded, copper foil, mixed media w/glass). Each piece cannot be larger than 18 inches wide and 20 inches long, including any frame. Small sketches can be exhibited as stand-alone posters on a table; please provide a stand. Exhibitors must arrange for the delivery and pick-up of their panels.

AGG will not be responsible for any aspect of shipping or receiving. Objects are displayed at the exhibitors' risk.

If you would like to have your piece included in the auction, that can be arranged. If you would like to sell your piece, AGG will handle the sale, with a 25% commission which will go to the AGG educational program fund. There is no obligation to sell or donate.

2011 Auction News

Our annual auction benefits our educational mission and the AGG's James Whitney Scholarship Fund, which provides support for training, workshops, and conference attendance both in the US and abroad. Past auction donations include stained-glass panels, books, glass, tools, wine and much more.

The American Glass Guild's Auction has its own Blog!

www.aggauction.blogspot.com

Check often for new additions and the latest auction news
For more info contact Auction Chair Kathy Jordan (aog1987@aol.com).



photo by Nancy Nicholson

Shaftway - Stained Glass Panel donation by Nancy Nicholson

Scott Ouderkirk's Glass Snowmen



Snowman with Broom

[One of the highlights of the Detroit Auction were three unique snowman panels by Scott Ouderkirk. I asked Scott to provide some back story on the series - editor]

I don't believe in luck, but good things do happen if you move around enough. For an artist this moving around involves working with his/her medium of choice. I created the first snowman sketch with a Christmas card in mind and have now been drawing them on glass for 3 years. They sell really well.

Each snowman starts from a template on the light table. I usually make them in 3 sizes, 4 x 6, 5 x 7, and 8 x 10. I use these sizes because frames are readily available and relatively inexpensive. Using stock frame sizes will always save you money. I use the templates to trace the hat, snowman's outline and starting location for the arms. After that, each one is unique.

Tracing is done with a quill pen and ink created using clove oil. I use a brush to fill in the large areas such as the hat more quickly. The small snowmen have one mat layer added to the tracing, while the bigger ones get multiple mats. The price I've set on the small snowmen doesn't allow for multiple mats; the cost would be too high. I sometimes mix colors within a single mat to create the look of more than one. Each snowman must be fired at least two times. To control firing costs, I fill any extra spaces in the kiln with a small snowman. If I'm strictly firing snowmen, I make sure to fill the kiln.



Red Light Frosty, 2010

Once the glass is finished, the frame is added, as well as two brass hooks and a chain. Some of the snowmen are painted so they can be seen well when backlit or in reflected light. These can be shown on an easel or hung in a window. Most need the backlighting to be at their best.

Various details are added on the snowman or in the background, ranging from a broom in his hand to an old truck behind him. Often it is the details that close the sale; they help the customer connect with the piece. These details also help me stay interested, as it can become boring to create the same piece repeatedly. From this boredom came the exploration of the snowman's issues. I have a lot of fun drawing him in a bad part of town surrounded by the trappings of those areas. *Red Light Frosty* was my personal favorite this year; he quickly found a new home. The first time I created one of these less-than-normal snowmen, entitled *Frosty Has Issues*, my wife said "Those will never sell". I think we are both glad to say she was wrong.

© Scott Ouderkirk, 2010

You can find more info about Scott's snowmen and the other art he creates on his site, www.scottouderkirk.com.



Snowman with Pig

Snowman with Train

All Photos by Scott Ouderkirk

Asheville Sights

Consider planning your vacation around the 2010 AGG Conference. These are just a few of the sights to see in the Asheville area.
www.americanglassguild.org/2011conference/Ashevillesites.html



**The Craft Fair of the
Southern Highland Craft Guild**
 Asheville Civic Center
 July 21-24, 2011
www.southernhighlandguild.org



Nestled in the Blue Ridge Mountains, Asheville is known for its great natural beauty. From hiking and fishing to white water rafting, from scenic drives to birdwatching and rock climbing, there are a vast array of outdoor activities to be enjoyed near Asheville.
www.romanticasheville.com/outdoors.html



photo by Flickr Zen via CC

Biltmore House, designed by architect Richard Morris Hunt, with landscape design by Frederick Law Olmsted. A must see for devotees of gilded age architecture.
www.biltmore.com

rafting photo courtesy www.exploreasheville.com

Penland School of Crafts

Penland School of Crafts (www.penland.org) is about an hour's drive north of Asheville, and is open for tours Tuesdays and Thursdays. Conference Speaker Joseph Cavalieri will be teaching at Penland July 24-August 9.

2011 Glass Art Conferences

**2011 Glass Art Society
41st Annual Conference
Creative Crossroads**
 Seattle, Washington
 June 1-5, 2011



More information at
www.glassart.org/2011_Seattle_WA.html

Seek out AGG representative
Judith Schaechter

Glass Craft & Bead Expo 2011



March 10 - April 3, 2010
 Las Vegas, Nevada

Dates:
 March 30th - April 3rd, 2011
 Classes begin Wednesday, March 30th
 The show floor is open Friday, April 1st to 3rd

Location:
 The South Point Hotel & Casino
 9777 S. Las Vegas Blvd
 Las Vegas, NV 89183

Seek out AGG representative
Tony Glander

Color and Light

SGAA Annual Summer Conference
 Syracuse, New York 2011

Thursday, June 9 - Saturday, June 11
 Pre-Conference Classes: June 7 & 8
 Post Conference Corning Tour: June 12



More information at
http://stainedglass.org/?page_id=80

Stained Glass After 1920: Technology and Conservation

Corpus Vitrearum Mediei Aevi
Forum for the Conservation of Stained-Glass Windows
Lisbon, Portugal, 26-28 September 2011

AGG Board Members J. Kenneth Leap and Mary Clerkin Higgins
 will be among the featured speakers



East Window, designed by Kiki Smith and Deborah Gans, 2010

New Rose Window for Historic Synagogue

Art Femenella, AGG founding member, on being a part of the team that created the Eldridge Street Synagogue Window.

The window is a true laminated glass design. The base glass is a 3/8" laminated glass (1/4" laminated to 1/8") with a .060 interlayer. The decorative glass is all blue flashed Lambert's antique. The glass has been hard and soft acid etched. Most of the window has been silver stained, more strongly at the etched stars. There are a number of gold leaf stars applied to the interior; many of those were applied after the panels were installed.

The flashed glass is applied in two layers in a true wet lamination process. The laminating substance is a two part proprietary silicone product as developed in Germany. The adhesion of the silicone to the base and applied layers is very strong, but very flexible. This obviates the previous problems exhibited by many laminated or applied pieces that were fabricated with epoxies or other rigid glues that fail when the substrate and applied glass move at different rates due to different coefficients of expansion. A graphic example of this problem can be seen at Temple Shalom

in Chicago. There are a number of windows that are shattering into thousands of pieces due to this incompatibility between the substrate and the applied glass.

The aesthetic design is the product of Kiki Smith and Deborah Gans. Tom Garcia of the Gil Studio interpreted the glass design. Femenella & Associates interpreted the frame design. The frame design was done by Deborah employing sacred geometry. It was a true collaboration between all parties; Kiki, Deborah, the Synagogue staff, Terry Higgins the GC and Tim Allanbrook of WJE were in constant contact with Gil & Femenella throughout the project.

We provided the final detail design and the fabrication of the frame; it comprises steel, stainless steel and architectural bronze in the primary frame and aluminum extrusions bent by Sussman & Co for the exterior protective glazing frame. We were also responsible for designing all setting details, site logistics and installation. Terry Higgins provided the scaffold, masonry and plaster repairs. Evergreene Architectural Arts provided the touch up paint details.

(continued on next page)

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The primary frame is 6" deep and designed to withstand the maximum hurricane force wind loads that the window would ever endure. We provided real time testing on the completed frame prior to installation. The frame was made in three parts, trucked to site and welded together at the site. This had to be done on a Sunday so that we could use the working lot of a nearby wholesaler to stage the project. Once the frame was together, it was hoisted up over the synagogue and lowered into place.

The primary steel frame is separated from the aluminum extrusions by a 3/4" polymer extrusion that provides a very effective thermal break. The interstitial space between the 3/8" laminated protective glazing and the laminated interior panels is vented and weeps to the exterior. There is an 8" deep cast glass star installed in the center of the window.

The shadows are from the scaffold and while I agree a repair of this window would be difficult, it is clearly possible for the interior layers. Pieces can be separated by inserting a thin piano wire under the glass and cutting through the silicone. Once the base layer laminated glass is broken, it is quite a different matter. By the way, the panels weigh in excess of 350 lbs. so it was quite interesting hoisting them up and setting them into position.

Art Femenella, 2010

"The new stained-glass window will use the features and motifs of the existing synagogue in a new way so that the mind and eye reflects back on the interior space as they are drawn into the space of the window. The wall pattern of five pointed gold stars against a blue sky will be extended across the window. The ribs of the window will radiate from a Star of David at the center. In pattern and shape, this window will be similar to the existing ceiling domes of the synagogue and also the trompe-l'oeil windows to either side of the ark. The current technology of flash glass makes it possible to etch the yellow stars into a blue field without any outline or leading so that they will appear as more intense sources of light within the glow of the window. The translation of the traditional motif of the synagogue with this material and structure will intensify the floating qualities of the synagogue space and surfaces."

*Artist Statement,
Kiki Smith and Deborah Gans, 2010*



Photo by Vic Rothman

East Window, designed by Kiki Smith and Deborah Gans, 2010

Upcoming workshops related to techniques mentioned -

Introduction to Lamination of LambertsGlass with Two-Part-Silicone



Description

When it comes to combining modern glass design with technical functions of glazing units like thermal insulation or safety glass, traditional leading techniques reach their limits. Let alone sizes and dimensions of today's glazing units. A combination of these modern requirements with traditional leading is virtually not possible.

A reliable answer to these problems is the lamination of LambertsGlass with two-part-silicone. With this technique, the glass design with colored LambertsGlass gets laminated onto a substrate which is the actual glazing unit with its required technical properties.

Dates

January 13-14, 2011

April 15-18, 2011

Location

Glashütte Lamberts

Schützenstrasse 1, 95652 Waldsassen, Germany

*For more detailed information go to -
www.lamberts.de/en/company/seminarlamberts.html*

Pictures at an Exhibition

Review of Ellen Mandelbaum's Opening

by J. Kenneth Leap, AGG Education Chair

AGG member artist, Ellen Mandelbaum recently had an exhibition of her work at the Community Gallery, 30 E. 35th St., New York City. Ellen's humble enthusiasm was evident in her post on the AGG message board: "We hung the show yesterday; it is small, very quiet, and I am so happy with it. It is just what I wanted."

I had the chance to attend the opening on September 25 which included Ellen's plein air watercolors and some of her autonomous glass panels. Ellen has a free style of painting which translates beautifully across both media. Her watercolors varied from impressionistic landscapes to purely abstract compositions. Her confident, unlabored brushstrokes were evident throughout.

As an introduction to the exhibit for the general public, Ellen displayed an artist's statement giving context about her watercolors and deconstructing some of her technical processes used in her glass panels. Written like a memoir, Ellen mentioned that her mother, who was also an artist, taught her to paint with watercolors as a child.

She wrote:

"I re-discovered watercolors on a visit to Haarlem, in the Netherlands. The beauty of a courtyard garden and also the spacious flat landscape of Holland inspired me. I found a child's set of eight cake watercolors in order to paint the beautiful Dutch landscape. Since then I have used them particularly when I have seen a spacious view of landscape in a beautiful light."



Painting by Ellen Mandelbaum

photo by J. Kenneth Leap



Ellen Mandelbaum

photo by J. Kenneth Leap

Many of the watercolors in the exhibition were created with this same simple palette. They resembled pages torn from a travel journal and bore pencil notions of where they were painted.

Her glass work displayed the same confident brushwork which only a seasoned painter can produce. She included one leaded panel in the exhibit which was a study of a liturgical commission for a Korean Methodist Church in Hawaii. But Ellen seemed most excited by her new work which explores the duality of reflected and transmitted light by introducing techniques outside the gamut of traditional glass painting. She is incorporating gilding using metal leaf and mica powders applied with gelatin to create reflective passages on the surfaces of her glass panels. The largest piece in the exhibition, dominating one wall of the gallery titled "Gilded Waves", demonstrated Ellen's mastery of this technique. Like the surf pounding against dark rocks, a series of gestural sweeps of gold build to a crescendo and crash into mist. This work, along with one other in the exhibition, was painted on Lexan which, Ellen commented, gave her the familiarity of the glass surface without the weight. Congratulations, Ellen.

To see more examples of Ellen work visit
www.emglassart.com

Seeking Membership Input!

Seeking Newsletter Items

We are in always on the lookout for material for the AGG newsletter.

Some guidelines to keep in mind:

- The text for a single page feature should be in the range of 350-600 words. Be clear and concise.
- **The quality of photos is imperative.** Stories accompanied by sharp, well-composed, well-lit images will always jump to the front of the pack.
- High resolution digital images are essential. A digital image file should be a *minimum* of 1000 pixels on its longest dimension.

If you have any suggestions as to what you would want to see in the newsletter contact

newsletter@americanglassguild.org

Conference Volunteers

If you are interested in helping with the upcoming conference, contact us at info@americanglassguild.org for more information.

Website Wish List

We are in the midst of revamping the AGG website. If you have any suggestions as to what you would want to see in a new version of the American Glass Guild website contact:

webmaster@americanglassguild.org

Meanwhile, visit these new areas on the AGG website:

The Joseph Barnes Award

www.americanglassguild.org/barnes-award.html

Full List of Scholarship Recipients

www.americanglassguild.org/whitneyscholarship/whitneymain.html

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Committee Lists

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