



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 2.1 - Winter 2011

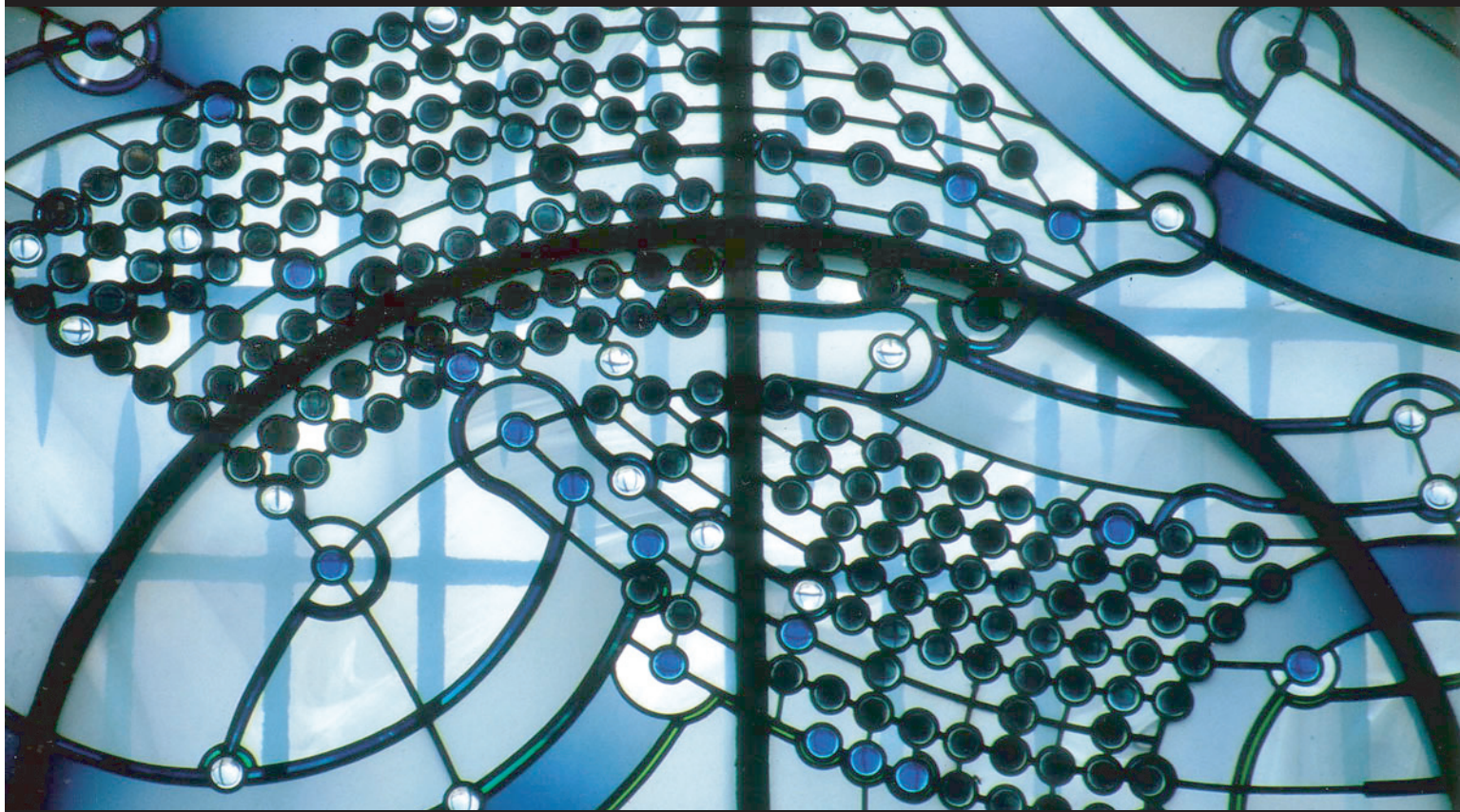


photo by Karen Mulder

In Memoriam - Ludwig Schaffrath (1924-2011) page 14 *Aachen Cathedral, 1997, foyer Aachen, Germany*



photo by Tom Küpper

Asheville Speaker Highlights

*Page 11 - Tom Küpper asks
"What is a 'Professional Amateur'?"*

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Message from the President

The recent death of the great Ludwig Schaffrath reminds us of the masters we celebrate in our field. Schaffrath was a leader of the imaginative and influential “Neues Glas” movement of glass design that emerged in Germany after World War II. His influence was profound and widespread – though, as often happens, an artist will open a door for us into new territory, only to have his or her acolytes spend much of their time simply rebuilding the same doorway. The best artists are those that pass through and eventually open the next doors. To me, Schaffrath was a master of proportion; his work was never too fussy, never too plain, with just enough movement, energy and ideas to be intellectually exciting and calming at the same time - hard to achieve, yet truly sublime.

Many people love the “idea” of stained glass and automatically equate the medium with consummate beauty, so that artists working in the field find they get a “pass.” No matter what they make, however badly done, it is celebrated, sometimes certainly beyond its actual merit. The great artists neither want nor take that “pass.” They are intent on solving the mystery of stained glass – what makes it so beautiful and compelling? They work very hard to master the details – be it the figure, abstract design,

proportion, color, etc. – to create something unique and accomplished. It is from them that we have the most to learn, if we’re ready to take up the challenge.

It’s important we give the most we can in any undertaking. We must have the humility, insight, and courage to compare our own work to that of the masters. We may not measure up (at least, not yet), but if we’re not thinking about and “competing” against the best, then we’re doing little more than settling. Few of us are, or will be, a Schaffrath, but all of us can make our world a better, more beautiful and interesting place if we really try - and in that lies a life well lived.

Finally, we mark the recent death of Dick Millard, a renowned teacher of glass painting and moderator of an online forum who had a great influence on the lives and careers of his many students. As one of the AGG’s Senior Advisors, Dick was a key player in the foundation of our organization. He will be sorely missed.



Mary Clerkin Higgins, President

Thanks to our Sponsors!



www.bendheimstainedglass.com



www.dhdmemberslead.com



www.jsussmaninc.com/



www.sunshineglass.com



www.alliedwindow.com



www.wissmachglass.com



www.keyresin.com

Call for Applicants - 2011 Whitney Scholarship

**Deadline Approaching Soon:
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 résumé with emphasis on stained glass training, work experience, papers/research, professional organizations, etc.
- 4) For students - a transcript of grades
- 5) Two (2) letters of recommendation submitted under separate cover.

Incomplete or late applications will not be considered. 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!

Call for Entries Member Exhibit

Member Exhibit:

Friday, July 22nd - Sunday, July 24th,
Crowne Plaza Hotel, Asheville NC

Deadline:

Reserve by May 1, 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.

Call for Images 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
member@americanglassguild.org
before June 30, 2011 in JPEG format and
should be approximately 1024 x 768 pixels.
Please include your name and phone number.

Always a Highlight - Join in!!

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 April 20, 2011.

Pre-Conference Special Event - Workshop

Exploring Fused Glass For Stained Glass

Instructor - Brad Walker

Dates - July 18-20, 2011

Class cost - \$400

This intensive course starts with a quick overview of the basics of glass fusing, including kiln and mold preparation, glass selection, project design, firing schedules, annealing, and compatibility testing. Then it builds on the basics by exploring a cross-section of intermediate and advanced techniques, with a focus on creating flat pieces appropriate for use in stained glass or two dimensional panels.

Complete firing schedules, examples, and instructions will be provided. In addition to creating numerous sample tiles to illustrate various techniques, students will also create larger projects using their choice of techniques. Glass cutting experience is necessary. Familiarity with basic kiln processes is extremely helpful, but is not required.

Brad Walker is founder and owner of www.warmglass.com, the internet's most extensive website devoted strictly to kiln-forming. He is also the author of two books: *Contemporary Warm Glass* and *Contemporary Fused Glass*.

Class will be held at:

Touch of Glass,

421 Haywood Road

Asheville, NC 28806

3 miles from Conference Hotel



*Paloverde, Don Burt
Fused glass in center section*



*Tony Glander
Fused glass throughout*



*Chapel of Seven Sorrows, Judy Killian
Fused glass throughout*



*Raven In the Snow, Alice Johnson
Fused glass border*

Topics covered will include:

Working with powders, frits, and stringers

Stringer manipulation

Basic sifting and manipulation of powders

Creating components from powder, frit, and stringer

Inclusions between layers of glass

Using sheet and leaf metals, including copper, brass, silver, and more

Air bubble inclusions

Working with mica

Kiln-carving

Using fiber paper and related refractory products

Creating textures and designs in glass

Reactive glass

Reactions between glass and metal

Reactions between glass and glass

American Glass Guild 2011 Asheville Conference

Pre-Conference Workshops

Conservation Gluing Techniques

Mary Clerkin Higgins, Instructor

Thursday, July 21, 9am - 1pm, Crowne Plaza Hotel

This four hour workshop is intended to introduce students to the basics of conservation gluing repairs for stained glass. Using a combination of lecture and hands-on work, it will cover materials, edge-gluing, fills, and inpainting. Mary Clerkin Higgins has 35 years of experience in stained-glass conservation. She has restored hundreds of panels, some from as early as the 12th century, and many of which are masterpieces of their time period.

An Illustrative Approach to Glass Painting

Indre McCraw, Instructor

Thursday, July 21, 2pm-6pm., Crowne Plaza Hotel

The workshop will provide the opportunity for hands-on painting. The focus will be on exploring the participant's artistic point of view as applied to the art and craft of stained and painted glass. Demonstrations and discussion of Indre's direct and detailed, signature approach to trace and enamel application will be covered.



*Now On With The Show (detail)
photo courtesy Indre McCraw*

Photoshop for the Stained Glass Artist

J. Kenneth Leap, Instructor

Friday, July 22, 9am-11am, Crowne Plaza Hotel

This class will cover what you need to know about Photoshop and how to use it. Learn to resize, crop & correct photographs for email, website & print; process images for screen printing and photo sandblast applications and use Photoshop to build and visualize windows for better presentations. What can Photoshop do for you? What are you missing out on? All levels welcome. Handouts provided. Lecture/demo format - no class size limit.

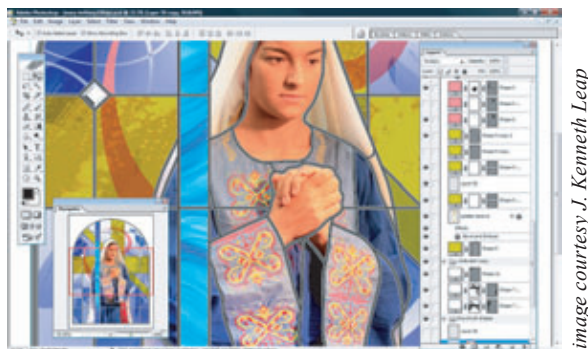


image courtesy J. Kenneth Leap

Multiple Layers / One Fire Painting Techniques

Hallie Monroe, Instructor

Thursday, July 21, 9am-1pm., Crowne Plaza Hotel

The class will begin with discussion and demonstrations of techniques on applying, modeling and rendering multiple layers of paint, all in one fire. Samples will be shown as examples of each of the steps. Art work will be provided for hand-on practice on all steps of the one fire technique.



Deep Water Horizon, photo courtesy Hallie Monroe

Traditional Glass Mosaics

Matteo Randi, Instructor

Thursday, July 21, 2pm-6pm, Crowne Plaza Hotel

Ever wonder how those beautifully intricate and detailed Roman and Byzantine mosaics are made? Now you can get a taste of the materials, tools and techniques used by the ancient craftsman while creating your own little masterpiece.

The four hour hands-on workshop will introduce the theory, history and the use of glass in mosaic art from ancient times to present. Participants will learn about different types of glass used in this medium and about how the glass is made. Each participant will have the opportunity to choose between two Byzantine designs to make a small mosaic. All materials and tools will be supplied by the instructor. See his work at www.matteorandimosaics.com/



Matteo Randi

Open Drawing Class

Debra Balchen and J. Kenneth Leap, Instructors

Thursday Evening, Crowne Plaza Hotel

On Thursday evening we will have our second Open Drawing Class organized by J. Kenneth Leap with drawing instruction by talented figure painter, Debra Balchen. Draping, posing, lighting, photographing and drawing the costumed model will be presented in a fun & relaxed atmosphere. The three-hour class is FREE, stop in for an hour or spend the whole evening. AGG encourages participation by all. Please indicate on your registration form if you plan to take this class so we can plan accordingly. Attendees must bring their own drawing materials. You may also use your digital camera to capture the posing sessions.

American Glass Guild 2011 Asheville Conference

Conference Speaker Highlights

Location:

Crowne Plaza Resort, Asheville, North Carolina

Dates:

Friday July 22nd - Sunday July 24th, 2011

Drew Anderson

Manna from Heaven – a Recent Stained Glass Conservation Project

Drew Anderson, Conservator in the Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum of Art, will give a talk about the conservation of two panels, *Gathering Manna* and *Storing up Manna*, that are among the finest examples of Late Gothic German stained glass to surface in recent history. Made for the church of St. Salvator in Munich, the panels were the product of the highly accomplished workshop of Friedrich Brunner, whose work appears in numerous sites across southern Germany. The Metropolitan Museum of Art recently acquired the panels and conservation work was undertaken to make it possible for them to be installed at the Cloisters Museum in New York City. This talk will explain the provenance of the panels, conservation materials and processes, how the early lead was preserved, and installation.



*Storing Manna after Treatment,
Workshop of Friedrich Brunner
Church of St. Salvator, Munich, Germany*



Enamel Tests by Don Burt

Don Burt

Enamels for Stained Glass

Glass surface decorating products are available that are different from the traditional and familiar stained glass paints. We typically call them 'enamels', but the product nomenclature is ambiguous and confusing. They range from products specifically called 'glass enamels' to products that are primarily intended for porcelain decorating. They vary in transparency from being completely opaque to products that are intended to color transmitted light. They vary in durability, influencing the artist's decision to use them in architectural work.

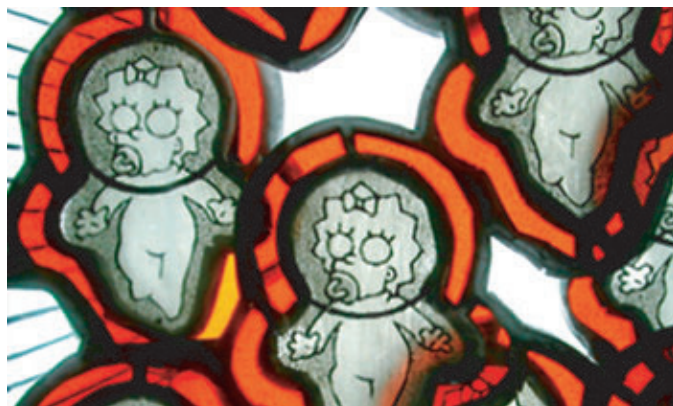
This presentation will identify a number of these products and provide clarification of terminology. The presentation will illustrate some of the uses of the products in stained glass, both historical examples and the author's own work. Specific sources of supply will be cited. Sample glass decorated with the products will be examined. A supply list with web links will be distributed.

See Don's work at www.burtglass.com

Joseph Cavalieri

A Guide to Getting Better Press for Stained Glass

This talk will emphasize shortcuts to get the word out about you and your work by the use of free and inexpensive web programs.



*The Countryman And The Serpent, 2009, part of the Simpson's Series
Joseph Cavalieri, www.cavaglass.com*

For more conference information go to:

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

The Mayor of Asheville
North Carolina has declared
July 2011 to be
Stained Glass Month
in the city of Asheville.

*Watch for special events related to
Stained Glass Month.*

Register for the
Asheville Conference
by March 15th
for a chance to win prizes!

For those who register for the conference by
March 15th there will be a drawing for one of
these three items:

- \$50 gift certificate - Biltmore House
- \$20 gift certificate - The Wine Studio
- an AGG apron.

***This year's conference will be at the
Crowne Plaza Resort, Asheville, North Carolina***

The hotel has set up a special site for the AGG, so you can make your reservations now.

<https://resweb.passkey.com/go/AmericanGlassGuild>

For Conference Registration Options go to:

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

AGG 2011 Calendar

March 15, 2011

Scholarship Applications due

April 15, 2011

Scholarships awarded

April 20, 2011

Deadline to submit information for Spring Newsletter

May 31, 2011

Deadline for Conference Early Registration Discount

July 21, 2011

Asheville Pre-Conference Workshops

July 22-24, 2011

6th Annual American Glass Guild Conference,
Asheville, North Carolina

July 25, 2011

Stained Glass Tour, Asheville

July 20, 2011

Deadline to submit information for Summer Newsletter

October 20, 2011

Deadline to submit information for Fall Newsletter

November 1, 2011

Call for Papers Deadline - 2012 Pittsburgh, PA Conference

December 15, 2011

Notification of Acceptance

July 20-22, 2012

7th Annual AGG Conference, Pittsburgh, Pennsylvania

2011 Conference Fees

AGG Members

Early Registration: \$320

After May 31: \$370

Students (with school ID): \$250

Stained Glass Tour (Monday July 25) \$50

Individual Day Rates:

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

A la Carte Meal Prices for Guests of Attendees:

Friday Dinner: \$45

Saturday dinner: \$50

Saturday breakfast: \$10

Sunday breakfast: \$10

Saturday lunch: \$35

Sunday lunch: \$25

Pre-Conference Special Event Workshop:

Exploring Fused Glass for Stained Glass, Walker, July 18-20 \$400

Pre-Conference Workshops:

Conservation Gluing Workshop, Higgins (4 hrs) \$180
plus \$20 materials fee to be paid to instructor

An Illustrative Approach to Glass Painting, McCraw (4 hrs) \$180
plus \$20 materials fee to be paid to instructor

Multiple Layers -1 Fire Painting Techniques, Monroe (4 hrs) \$180
plus \$20 materials fee to be paid to instructor

Traditional Glass Mosaics, Randi (4 hrs) \$180
plus \$35 materials fee to be paid to instructor

Photoshop for the Stained Glass Artist, Leap (2 hrs) \$90

Open Drawing Class, Balchen & Leap (4 hrs) Free

Donate to the 2011 AGG Auction

Live Auction:

Saturday, July 23rd, 7:30 p.m., Crowne Plaza Hotel, Asheville, NC

Preview:

Friday, July 22nd & Saturday, July 23rd, throughout the day.

Silent Auction: Tables close at 6:30 p.m.

Live Auction: Begins at 7:00 p.m.

How to Donate:

Contact Kathy Jordan, Chair at Aog1987@Aol.com

Please Provide:

A brief description/Artist Statement (100 words maximum) of your donation. Also, provide a .jpg file of your donation so we can include it in our web site Gallery.

It is hard to believe the American Glass Guild is holding its SIXTH annual conference this summer in Asheville, N.C.! The auction is an integral part of the AGG and has become one of the highlights of the annual conference. Many things happen behind the scenes during the winter months to make our Auction a huge success. Our first step is to reach out to the glass community and ask for your support. Our annual auction offers our members, conference attendees and the public the opportunity to support our field and the mission of the AGG by donating to our primary fund raising event. Past auctions have consistently featured more than 100 items for sale!

We have a new addition this year to help generate auction interest and excitement as well as exposure for participants who donate.

Please take a moment to visit our blog at:
www.aggauktion.blogspot.com

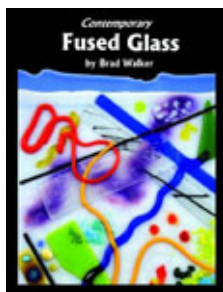
Your donation will be featured along with a link to your web site and/or contact information. Register as a "follower" and you will be notified when a new item is posted!

Please consider donating your artwork, goods or services to the AGG Auction. Your support has helped and will continue to help subsidize our educational efforts and scholarships awards. Thank you in advance for your talent and vision. We have been overwhelmed by the continued generosity from individuals like yourself.

Looking forward to hearing from you,
Kathy Jordan, Auction Chair

Donation from Brad Walker

Brad Walker has donated his new book, Contemporary Fused Glass. This book is the expanded version of Contemporary Warm Glass and is 30% larger, totally rewritten and with new information on dozens of fusing and slumping techniques. The auction copy will be signed by the author.



Donation from Nancy Nicholson

Our first stained glass panel donation for the 2011 AGG auction!

"I look for both beauty and humor in the urban landscape. Beginning with my photographs, I capture the composition and then render the image into a working drawing. I use traditional materials such as blown and machine rolled glass, lead came and copper foil, and apply the techniques of sandblasting, vitreous paints and enamels to add details and dimension."



Williams and Byrne Painting DVD

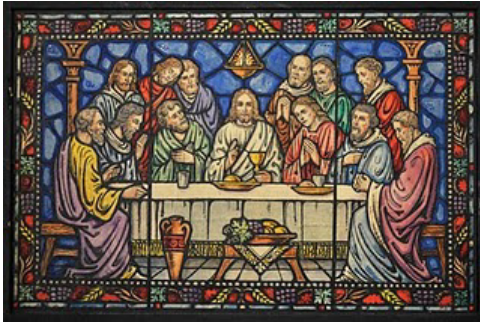
Just released: a technique-packed DVD documentary: tracing, highlighting and silver staining, the essential practices – 97 tips in 71 minutes. The best and fastest way to learn is to watch and copy what works best, isn't it? That's why this DVD will really help everyone who wants to learn or improve their stained glass painting. See their other work at www.williamsandbyrne.com/



Donation from Reusche & Co.

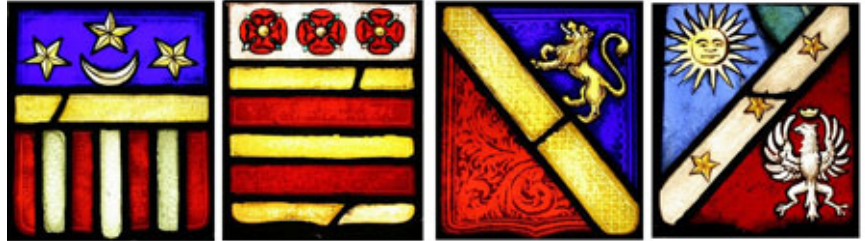
By Popular demand, Reusche & Co has introduced a new line of sample Student Kits and has donated a multiple variety of kits to the AGG auction! Their website is www.reusche

Visit the new online AGG Auction Gallery! www.aggauction.blogspot.com



Donation by Maria Serpentino

Three hand painted sketches have been donated by Maria and Roberto of Serpentino Stained Glass. The sketches are from the 1950s, by William R. Jack of Whittemore Associates, Boston, MA.



Donation from Jack Cushen

My donation this year consists of a set of four shield-shaped painted, stained and leaded panels, approximately 7" x 8" each. The artist / maker is unknown, but, due to the style of painting was most likely European in origin. The panels came from a Tudor-style mansion in Great Neck, New York, built in 1910. The subjects represent typical European heraldic elements.



Donation from J. Kenneth Leap

Education Chair J. Kenneth Leap has donated this silver stained panel. It is 17" x 9" and made of a single piece of 6mm GNA drilled for hanging, with an attached metal cable. It is painted with brown & black glass paint, stained with 2 colors of stain, has photo-sandblasted details and acid paste work.

Donated by the three children of Albinas Elskus

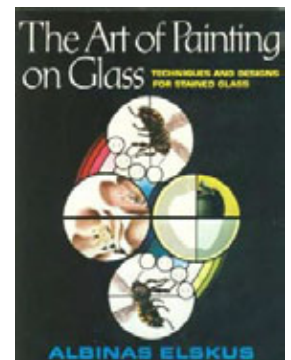
This updated sixth edition, noted artist Albinas Elskus (1926-2007) removes the mystique surrounding the art of painting on glass. Combining centuries-old artistry and contemporary techniques, he reveals the results of his experiments with vitreous paints, the mixing agents, brushes, tools, and other equipment needed, and the various methods of applying and controlling the paint. Silver staining, enameling, etching, silk-screening, and firing of painted glass are all thoroughly described, and many illustrations in both black-and-white and color are included.



Donation from Ellen Miret

The work is a lenticular image-Chapter 14 of the Dhammapada-Teachings of the Buddha. "The One Who is Awake". Ellen made it with 2 photos taken in Tibet and 2 fused glass heads.

"The images come and go in a lenticular form: the viewer must physically interact (move) with the lenticular image to see the whole picture... and be mindful of others, a working metaphor for how we live in the world."



American Glass Guild 2011 Asheville Conference

Conference Speaker Highlight

Debora Coombs

Space, The Final Frontier: Twelve Stained Glass Raccoons For An Astronaut

How can we successfully translate imagery into stained glass without losing the spirit and intention of the original drawing?

Artist, designer and glasspainter Debora Coombs tested her skills to the extreme in the translation of this collage by NY artist Michael Oatman into a 40x20 inch leaded stained glass window for an Airstream trailer. Installed into the front window, the stained glass was made as a gift to a fictitious 1970's amateur astronaut who transformed the 30 foot long camper into a homemade satellite.

Stained glass is a marriage between art and structure; between color, line, imagery, and lead. In this slide presentation, Debora will use the Airstream window to describe her process of graphic analysis including how she extracts tracelines from drawings and photographs; distinguishes between local color, shadow & texture; and breaks the image into separate pieces of glass. Debora will also show how she uses glasspainting –trace lines, textural effects, and the careful manipulation of tone/value- to integrate the lead lines into a unified stained glass picture.

The Airstream, with its 39ft wing span and six photovoltaic panels, is part of Oatman's permanent art installation "All Utopias Fell" that opened October 2010 at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, MA.

Debora Coombs



"All Utopias Fell" by Michael Oatman
Massachusetts Museum of Contemporary Art (MASS MoCA)
http://www.massmoca.org/event_details.php?id=547



Books (detail of windscreen panel)
Debora Coombs



Raccoon with Headphones (detail from windscreen panel)
Debora Coombs

Debora's work can be seen at
www.coombscriddle.com

American Glass Guild 2011 Asheville Conference

Conference Speaker Highlight

H. Thomas Küpper, Lincoln Cathedral, England

"Should We Or Should We Not Spend All Our Expertise, Valuable Time And Money In Conserving Windows Of A Sub Standard?" Focus On 19th Century "Amateur" Stained Glass Windows At Lincoln Cathedral.

Indeed, what is a 'Professional Amateur'?

The Oxford dictionary and Wikipedia describe a 'Professional' as someone who is engaged in a specified activity as one's main paid occupation and who is competent, skillful, or assured.

In western nations, such as the United States, the term commonly describes highly educated, mostly salaried individuals, who enjoy considerable work autonomy, a comfortable salary, and are commonly engaged in creative and intellectually challenging work.

Look up 'Amateur' and it describes a person who engages in a pursuit or hobby, especially a sport, on an unpaid basis; a person who is untrained and inept at a particular activity. On the other hand, an amateur may be more qualified than a professional and may be in a position to approach a subject with an open mind (as a result of the lack of formal training) and in a financially disinterested manner.

Now, here is where it gets interesting. Mix these two creatures up and what do we get? Someone who is very well educated, trained, open minded and works dam hard but wants nothing for it. Brilliant!



*Our Lord on the Cross, St. Mark, Lincoln.
by Rev. J. Mansell, 1872*



*Angel Window, St. Mary & All Saints, Bingham.
by Mrs. M. Miles, between 1846 - 1884*

In today's 'Big Society' you would also call it 'doing community voluntary work'.

But in the end it all boils down to money again. One person is paid, the other may not be.

Back to glass though, the topic I will talk about at Asheville concerns 19th century windows which were produced by amateurs such as vicars, would be artists, wealthy parishioners and bored ladies of leisure who were filling the local parish church with their home made stained glass handywork. More often than not the creators of these naive works of art were very well educated and came from extremely wealthy backgrounds. What is so amazing is that these hobbyists were really serious about what they were doing and it was not always stained glass they got into either.

Over 100 years on these amateur windows stand apart from the commercial produced windows made by professional studios. Badly designed, shoddily manufactured and hardly ever pleasing to

At what stage does an amateur actually become a professional and didn't we all at some point start out as amateurs?

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Angel Window (detail), St. Mary & All Saints, Bingham.
by Mrs. M. Miles, between 1846 - 1884

the eye some of these homemade windows have not stood the test of time and were either altered, removed or replaced. However, a few of these amateur windows were quite accomplished and fortunately some have survived making it into the 21st Century.

As conservation projects get underway the question soon arises; should we or should we not spend all our expertise, valuable time and hard cash in conserving windows which may be of sub standard?

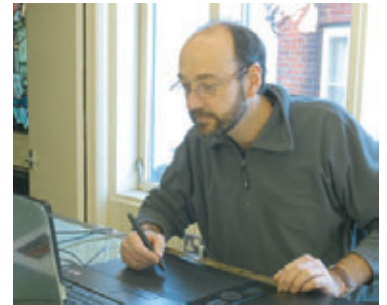
And then suddenly our attitude to these amateur windows changes once we realize that they are now part of our social history giving us a rare glimpse in the decoration of church architecture in the 19th Century using public creativity and amateur art/handy work.

Well, I leave you with the question you all may like to ponder over. At what stage does an amateur actually become a professional and didn't we all at some point start out as amateurs?

Sure I did!

Hope you are all keeping well and looking forward to seeing you at the Asheville Conference.

Tom Küpper
Team Leader of the
Glazing Department
Lincoln Cathedral
Great Britain



www.lincolncathedral.com/xhtml/default.asp?UserLinkID=62376

More Conference Speakers...

C.Z. Lawrence

Keynote Speaker

Andrew Moor

New Techniques in Architectural Glass

Robin Neely

Painting Conservation Tips

Guy Kemper

How Working With A Fabricator Has Improved My Business, My Life And My Art

Roberto Rosa

Is This What My Stained Glass is "Supposed" to Look Like?
Conservative Restoration of Plated Opalescent Windows

Scott Taylor

Tiffany Restoration for Virginia Museum of Art

Karl Heinz Traut

Unlimited Possibilities in Glass – Utilization of New Techniques

Virginia Chieffo Raguin

History of Glass Painting: The Hand of the Artist

Andrew Young

A Tune Up for the Soul: Human Perception and Stained Glass
Givens Estates Chapel:
A case study of a successful stained glass commission

Kent Watkins

Mary E. Tillinghast: Un-hiding the Hidden in Recognizing and Understanding her Achievements as a Woman Stained Glass Window Artist, Painter, Architect, Decorator, and Marketing Genius during the Gilded Age

Nancy Gong

What To Market; If You Don't Market When You're Busy;
When You're Done Being Busy, You May Not Have Any Work

Patrick Reyntiens

Closing Speaker

There will also be a session on recent OSHA regulations and panel discussions on glass painting and restoration, with specific topics and participants to be determined.

Detailed Schedule information will be published in the next newsletter, as well as more information about the Monday Bus Tour and other special events.

*For the most up-to-date
conference information go to:*

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

Tiffany at Biltmore:

Articles of Utility, Objects of Art

On Exhibit July 1 - October 23, 2011

The Biltmore, Asheville, North Carolina

Part of "Stained Glass Month" in Asheville

Tiffany at Biltmore, an exhibition of 45 stained glass lamps created by Louis Comfort Tiffany (1848-1933) and The Tiffany Studios, will fill The Biltmore Legacy exhibition hall in Antler Hill Village through October 23, 2011.

One of the America's most celebrated artists and designers, Louis Comfort Tiffany was an established tastemaker in the late 19th century. He catered to the wealthiest patrons, including both friends and family of George and Edith Vanderbilt. Though also noted for his skills in painting, decorative arts, and interior design, it was Tiffany's experimentation with stained glass that brought him lasting fame.

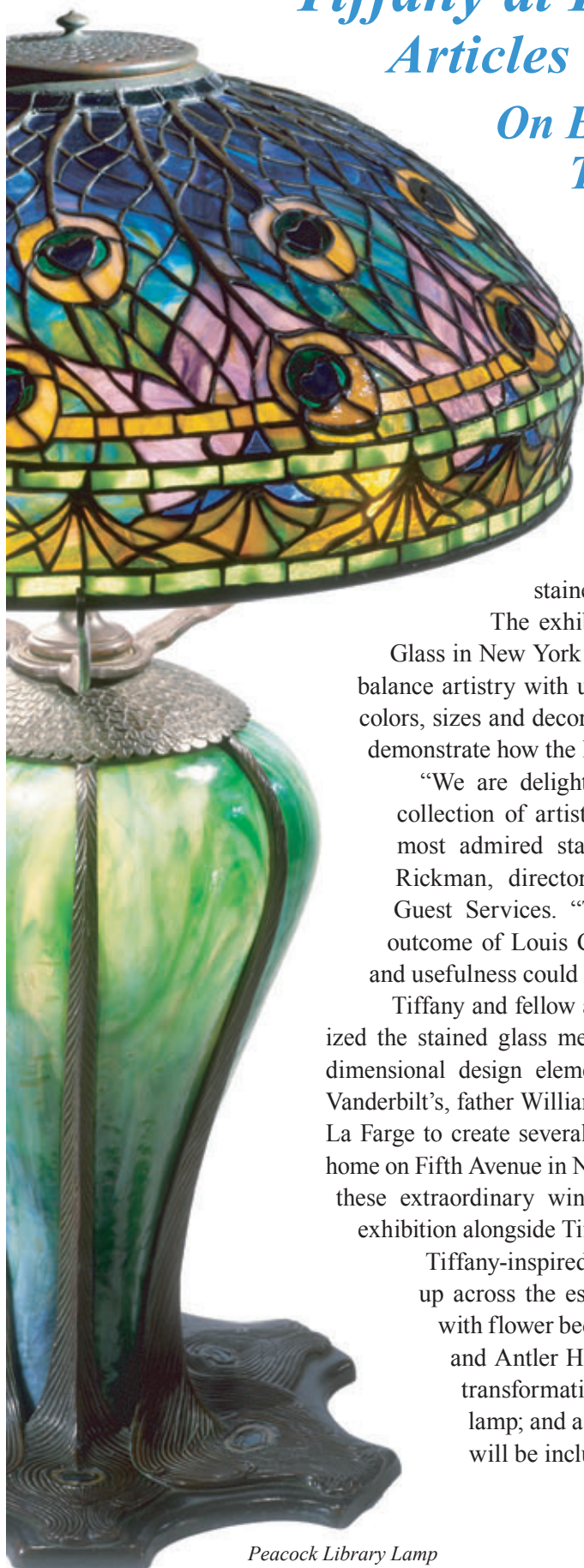
The exhibition comes to Biltmore from The Neustadt Collection of Tiffany Glass in New York City. It is an in-depth look at Tiffany's efforts to produce lamps that balance artistry with utility and profitability. It features 45 stunning lamps in an array of colors, sizes and decorative styles, and includes tools, materials and period photographs to demonstrate how the lamps were made.

"We are delighted to host such an inspiring collection of artistic glass created by America's most admired stained glass artist," said Ellen Rickman, director of Biltmore's Museum and Guest Services. "These iconic lamps were the outcome of Louis Comfort Tiffany's idea that art and usefulness could coexist."

Tiffany and fellow artist John La Farge revolutionized the stained glass medium by incorporating three-dimensional design elements into their works. George Vanderbilt's, father William H. Vanderbilt, commissioned La Farge to create several stained-glass windows for his home on Fifth Avenue in New York City in 1879. Three of these extraordinary windows will be featured in the exhibition alongside Tiffany's creations.

Tiffany-inspired designs and events will spring up across the estate during the exhibition. Plans include special landscape touches with flower bed designs inspired by Tiffany's use of botanicals in the Walled Garden and Antler Hill Village; floral displays throughout Biltmore House, featuring the transformation of the Winter Garden fountain into a "growing" Tiffany-style lamp; and a specially produced wine by Biltmore Winery. The Tiffany exhibition will be included in daily admission to Biltmore.

For more information, please visit
www.biltmore.com



Peacock Library Lamp



Turtleback Chandelier



*Aachen Cathedral, 3 of 32 Cloister Windows, 1962-65
Ludwig Schaffrath*

*Photos courtesy Aidan McRae Thomson
www.flickr.com/photos/amthomson/*

In Memoriam: Ludwig Schaffrath (1924-2011)

Memories on the Death of Ludwig Schaffrath

I last visited Ludwig Schaffrath in 2005, when he terrified me by zipping around Aachen in his BMW, but was already having trouble with his legs, and walking around with a cane. Schaffrath freely admitted that he had been a pilot during World War II, and explained that he had been shot down behind the Russian front; he said he lived in fear and injury (much like Joseph Beuys) for several weeks, afraid to come across Russian troops who were known for killing their prisoners. Fortunately, an American troop eventually found him and he was given treatment for his war wounds.

He showed me his pro bono work at what he considered his 'home church' of St. Lucia, near Aachen in Wurselen-Broichweiden (where his memorial service was held on February 19). There, he said he had donated a series of windows over the years as well as some unusual murals that emphasized the church's vaults, working for nine months with several assistants. One of his stone altarpieces graced the apse. He said he was a Catholic, or at least, he liked the pastor in this church--who welcomed art all over the church, and even made some himself.

In '05, he was working on a series of cartoons for something he called his swan song... more than a dozen windows for the Suermont-Ludwigs Museum in Aachen, which had also had several exhibits honoring his work over the years. It was still all about the

painting, the drawing. His house, like Schreiters, was all white and black, softened only by his artworks, on stands and on the wall. He couldn't stop--he was in the studio every day. I hope he was making his art until his last day.

He still loved to talk about his time in Japan, and in fact, his protégé at the time was a Japanese woman who was definitely picking up the Schaffrath style in her drawings and paintings (I couldn't distinguish them). While he didn't like to take credit for naming "Neues Glas," a phrase he had used in a 1970s article here in the States, he loved taking credit for showing Brian Clarke the squares motif, and made a point of taking a sketch that predated Clarke's work out of one of his many flat files. He had a studio upstairs for paper works, and downstairs for drawings and glass projects. He loved knowing Wendling so well--Wendling, who was often called monkish, but who, Schaffrath liked to say, was not such a saint.

What a lot he has added to our oeuvre. This great generation is starting to take its leave, as it has with von Stockhausen in recent years. WHAT A GROUP!

*Karen Mulder, Ph.D.
Art & Architectural History
Corcoran College of Art + Design
Washington, D.C.*

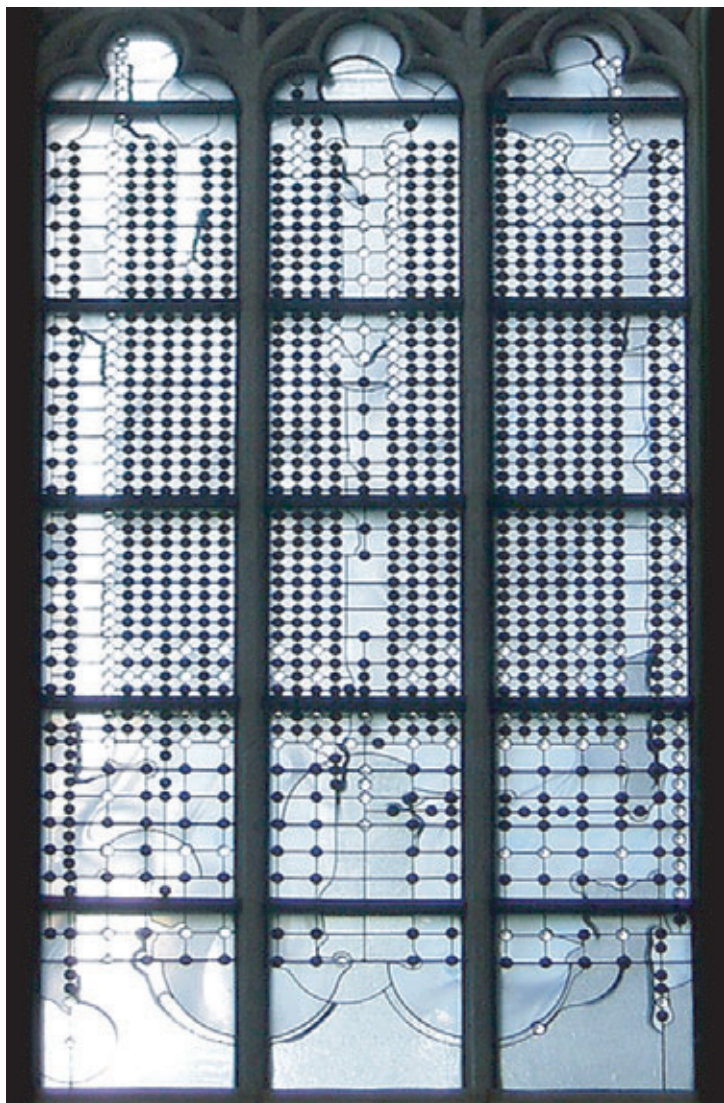
*See more of Ludwig Schaffrath's work at
www.ludwigschaffrath.de*

E. Crosby Willet On the Death of Ludwig Schaffrath

It was a sad day when I heard from Jeff Smith that Ludwig Schaffrath had passed away. One of the true giants of the amazing renaissance of modern stained glass in Germany that transformed the medium from its antiquated rut in the rest of the world.

It brought back memories of when he visited our studio circa 1970, and he and his lovely translator, Julia Wirick, the very fine stained glass designer and architect, came to my home in Ambler, PA to continue our spirited discussions, about glass and design and after dinner and copious refreshments wound up spending the night. I had to admit he was a genius and that I admired his work tremendously, but not so many of the feeble imitations made by the cult he unintentionally created. He has left a great legacy of work that will be cherished and admired for centuries to come.

Crosby Willet



Linnich Cathedral (detail)

Photo Karen Mulder

My Memories Of Ludwig Schaffrath: On Learning Of His Death February 6, 2011

What a loss! Ludwig Schaffrath was a towering figure as an artist and as a teacher. His contribution to contemporary Stained Glass cannot be measured. When I came into our field in the 1970's the question was not so much what is your work like but is your work like Schaffrath's or not?

It was my privilege to study with him in a small class in Berkeley.

With his powerful style and personality it seemed inevitable that his students would come out of his class "little Schaffraths". In my case he didn't impose his style but helped me develop my stained glass design beyond its rather amateurish beginnings into a free painterly vision. He liked my oil paintings and watercolors and suggested I translate the shapes of brushstrokes and incidental watermarks into the lead line design, "This was a way that the artist Bishulte worked". I was excited that he subsequently visited us in New York and took us to a party at Robert Sowers home. We communicated by mail and he helped me develop a design for a large autonomous panel. A few years later he took us on a tour of his beautiful glass in Germany.

We lost touch but I met him again two years ago on a visit to his studio by the Women's International Stained Glass Workshop. He was gracious, served us tea, and clearly enjoyed the company of our group of bright women. He had endured cancer but was still working. I was very moved when he showed me a small artwork of mine that he had kept for thirty years.

Ellen Mandelbaum



Wiesbaden Town Hall, c.1994, landing

Photo Karen Mulder

Charles Lawrence On the Death of Ludwig Schaffrath

When I was finishing my apprenticeship the Maestro said when he was still in Germany a group of glass practitioners who were trying to create a new style. He was never convinced that any of them really accomplished it. That was in the early 1920s.

It took a while and another world war but they did it with Schaffrath as the leading light. He made the move that has touched all of those who followed. The craft has lost a great talent.

CZ Lawrence

Dick Millard (1935-2011)

As this newsletter was ready to send out, we were saddened to hear of the sudden passing of one of our Senior Advisors, Dick Millard. With a career spanning well over 50 years, Dick left an indelible mark on the art of stained glass, as a designer and glass painter with a rare talent and an encyclopedic knowledge of glass painting technique, as a writer and, perhaps most importantly, as a teacher. Rarely has anyone come along with so much sheer passion for the art of stained glass. As this newsletter is being published, tributes are pouring into the forum that Dick founded,

<http://groups.yahoo.com/group/stainedglassforum/>

To those heartfelt tributes, we at the American Glass Guild add our warmest condolences to his family in this sad time. - editor



See more of Dick Millard's work at
www.millardstudios.com

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