



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 2.2 - Spring 2011



Memories of Dick Millard and The Antrim School *pages 17-21* *His Students Pay Tribute to the Glass Painting Master*

*Window at The Antrim School
 photo by Kathy Jordan*



photo by Joseph Cavilieri

Cavilieri Meets Crumb

*Interview with Joseph Cavilieri about
 his stained glass adventures in the
 underground comics world of Robert Crumb
 pages 8-11*

Table of Contents	1
Letter from the President/Sponsors.....	2
2011 Whitney Scholarship / Barnes Award Recipients.....	3
2011 American Glass Guild Conference Schedule	4-5
Asheville Proclamation - Stained Glass Month	6
Conference Workshop Spotlight - Conservation Gluing.....	7
Joseph Cavilieri Interview.....	8-11
2011 Auction Information.....	12-13
Conference Speaker Spotlight - Andrew Moor.....	14
Asheville 2011 Bus Tour Highlights.....	15-16
Student Testimonials - Dick Millard and The Antrim School.....	17-21
Book Review - Edgar Miller.....	22
Sponsor Spotlight - Allied Windows.....	23
In Memoriam - Dieter Goldkuhle / Committee Lists.....	24

Message from the President

This July brings me to the end of my second year-long term as president of the American Glass Guild, which is the maximum time one can serve consecutively. I leave the post marveling at the positive energy and accomplishment of our organization. I've gotten to know so many wonderful people and seen first hand what can come about when people believe in a cause and push to make it happen.

We all bring an array of talents to the organization, and while it is a fair amount of work to run an all-volunteer organization and put on conferences, I must say, to me, it's been completely worth it. There's no better way to get to know your colleagues, widen your skill-set, and contribute to your community. My board term continues for at least one year more and I will be helping in whatever way I can.

I am in awe of my fellow board members and looking forward to seeing colleagues in Asheville this July and then Pittsburgh next year. Thank you again for all your support. It has been an honor to serve as your president.



Mary Clerkin Higgins,
President

2011 Asheville American Glass Guild Conference

Deadline for Early Registration Discount

May 31st, 2011

AGG Members

Early Registration: \$320

After May 31st: \$370

Non-Members

Early Registration: \$380

After May 31st: \$430

www.americanglassguild.org

specific conference and hotel registration info at
www.americanglassguild.org/2011conference/2011overview.html

Thanks to our Sponsors!

BENDHEIM

www.bendheimstainedglass.com



www.dhdmetslead.com



www.sunshineglass.com



www.jsussmaninc.com/



www.alliedwindow.com



www.wissmachglass.com



www.keyresin.com

2011 Whitney Scholarship News

Congratulations to all of the 2011 Jim Whitney Memorial Scholarship recipients!

The American Glass Guild is very pleased to announce its 2011 James C. Whitney Scholarships. Recipients receive full or partial scholarships for educational opportunities, such as conferences and workshops. Thank you to everyone who has contributed to our annual auction, which is how we raise funds for the scholarships. They are an important way the American Glass Guild supports education in our field. We would like to congratulate the following recipients!

Rickey Turner of Mount Pleasant, TN
Glass Painting for the Artist/Intensive

Judson Portzer of Huntsville, AL
Glass Painting for the Artist/Intensive

Ardra K. Hartz of Pooler, GA
2011 AGG Conference, Indre McCraw Painting Class

Clare Mardall of Stevensville, MD
Masters Degree: Stained Glass Conservation & Heritage
Management, York, United Kingdom

Trebs Thompson of Newark, DE
2011 AGG Conference, Bus Tour,
Indre McCraw Painting Class

Scott Ouder Kirk of Addison, NY
Glass Painting for the Artist/Intensive

Linda Lichtman of Cambridge, MA
2011 AGG Conference &
Photoshop for the Stained-Glass Artist

Judy Kean of Avon Lake, OH
Glass Painting for the Artist/Intensive

Kate Grady of Atlantic Highlands, NJ
2011 AGG Conference & Indre McCraw Painting Class

Carol Slovikosky of Martinsburg, WV
Glass Painting: The Core Skills for Studio Artists

2011 Joseph Barnes Lifetime Achievement Award Recipient *Dan Fenton*

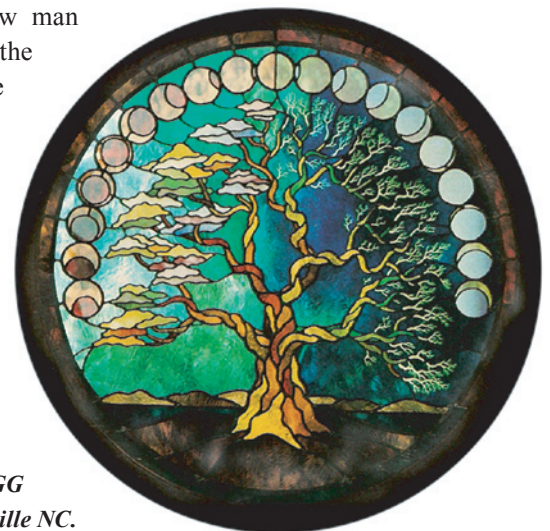
Dan Fenton started his career in glass in 1969. He studied black and white photography and stumbled upon glass at a renaissance fair. Inspired by the glass, he taught himself to make stained glass windows. His passion ignited, he embarked on a journey that has seen him experiment with myriad glass techniques, invent new ones, write several informative how-to books (*Glass Under Heat*; *Pâte de Verre* and *Kiln Casting of Glass* with Jim Kervin; *Sand-blasting on Glass* with Kathy Bradford) and scores of articles. He has taught thousands of students, internationally and around the United States. He offers workshops on 15 different forms of glass art, from slumping to fusing, casting, glass painting and his technical specialty, kiln problem solving.

When Dan began in stained glass, there were few classes available on the west coast. When he was 21, he and a fellow artist created an X-rated stained glass series they titled *Dirty Windows*. They showed the windows at an SGAA conference. I saw some of the windows and thought they were brilliant. Many of his pieces are in prominent collections. Fenton's work transcends both craft and the ecclesiastical tradition of church stained glass windows and pushes the limits of this evolving fine art form. Dan was instrumental in developing the desire for glass to be exhibited in galleries and purchased by serious collectors thus stimulating the cold and hot glass markets.

Over his forty years in glass, Dan has touched thousands of students, artists, colleagues and collectors with his deep generosity, intelligence, artistry, creativity and free spirit. It is for these myriad reasons that the American Glass Guild recognizes Dan Fenton for the 2011 Joseph Barnes Lifetime Achievement Award. Dan embodies the same work ethic, love of his fellow man and dedication to the craft that we have all come to love in Joe Barnes.

Art Femenella

The Joseph Barnes Lifetime Achievement Award will be handed out on Friday, July 22nd, during the 2011 AGG Conference, Asheville NC.



*Druid Oak Tree, by Dan Fenton
Photo by Charles Frizzell from the book 'New Glass' by Otto Rigan*

2011 Asheville Conference Schedule

(program subject to change)

Monday - Wednesday

July 18th-20th

Special Event Workshop

Touch of Glass, Asheville NC

9:30am - 5:00pm *Fusing for Stained Glass*
daily Brad Walker

Friday, July 22nd

Conference Workshop

Crowne Plaza Resort Hotel

9:00am - 11:00am *Photoshop For Stained Glass*
J. Kenneth Leap
Crowne Plaza Resort Hotel

Wednesday, July 20th

5:00pm - 9:00pm *Board Meeting*

Friday, July 22nd

Conference Day 1

12:00 noon-1:30pm *President's Welcome &
Attendee Introductions*

1:30pm-2:15pm *Keynote Presentation*
C.Z. Lawrence

2:30pm-3:15pm *How Working With A Fabricator
Has Improved My Business,
My Life And My Art*
Guy Kemper

3:15pm-4:00pm *Unlimited Possibilities in Glass -
Utilization of New Techniques*
Karl Heinz Traut

4:15pm-5:00pm *A Guide to Getting Better
Press for Stained Glass*
Joseph Cavalieri

5:00pm-5:45pm *What to Market: If You Don't
Market When You're Busy:
When You're Done Being Busy,
You May Not Have Any Work*
Nancy Gong

6:15pm-7:45pm *Dinner provided*
Joseph Barnes Award

7:45pm-10:00pm *Ellen Miret Presentation &
Members' Slide Show*

Thursday, July 21st

Conference Workshops

Crowne Plaza Resort Hotel

9:00am - 1:00pm *Conservation Gluing*
Mary Clerkin Higgins

9:00am - 1:00pm *Multiple Layers / One Fire
Painting Technique*
Hallie Monroe

2:00pm - 6:00pm *An Illustrative Approach
to Glass Painting*
Indre McCraw

2:00pm - 6:00pm *Traditional Glass Mosaic*
Matteo Randi

7:00pm - 10:00pm *Open Drawing Class (free)*
Debra Balchen
J. Kenneth Leap

Thursday, July 21st

Pre-Conference Event

Open to the Public

7:30pm - 9:00pm *Is This What My Stained Glass
is "Supposed" to Look Like?*
Roberto Rosa

2011 Asheville Conference Schedule

(program subject to change)

Saturday, July 23rd

Conference Day 2

8:00am-9:00am	<i>Continental Breakfast provided</i>
9:00am-9:45am	<i>History of Glass Painting - The Hand of the Artist</i> Virginia Raguin
9:45am-10:30am	<i>Enamels for Stained Glass</i> Don Burt
10:45am-11:15am	<i>Tips for Stained Glass Reproduction and Conservation Painting</i> Robin Neely
11:15am-12:15pm	<i>Painting Panel Discussion</i> J. Kenneth Leap Debora Coombs Mary Clerkin Higgins Kathy Jordan
12:15pm-1:45pm	<i>Lunch provided</i> Business Meeting
1:45pm-2:30pm	<i>New Techniques in Architectural Glass</i> Andrew Moor
2:30pm-3:15pm	<i>Should We or Should We Not Spend All Our Expertise, Valuable Time And Money in Conserving Windows Of a Sub Standard Quality?</i> Tom Kupper
3:30pm-4:15pm	<i>A Tune Up For The Soul; Human Perception and Stained Glass</i> Andrew Cary Young
4:15pm-5:00pm	<i>Space, The Final Frontier: Twelve Stained Glass Raccoons for an Astronaut</i> Debora Coombs
5:15pm-6:00pm	<i>Cash Bar Reception</i>
6:00pm-7:30pm	<i>Dinner provided</i>
7:30pm-10:00pm	<i>Auction</i>

Sunday, July 24th

Conference Day 3

8:00am-9:00am	<i>Continental Breakfast provided</i>
9:00am-9:45am	<i>Manna From Heaven - A Stained Glass Conservation Project</i> Drew Anderson
9:45am-10:30am	<i>Conservative Restoration of Plated Windows</i> Roberto Rosa
10:45am-11:30am	<i>Tiffany Restoration for Virginia Museum of Art</i> E. Scott Taylor
11:30am-12:30pm	<i>Restoration Panel</i> E. Scott Taylor, Mary Clerkin Higgins Roberto Rosa, Tom Küpper
12:30pm-2:00pm	<i>Lunch provided</i>
2:00pm-3:30pm	<i>EPA/OSHA/Lead Safety</i> North Carolina Department of Health and Human Services
3:45pm-4:30pm	<i>Stained Glass... Past, Present and the Future</i> Patrick Reyntiens
4:30pm-5:15pm	<i>Closing Remarks</i>
5:30pm-8:00pm	<i>Board Meeting</i>
8:00pm-until ?	<i>Open Roundtable Discussion</i>

Monday, July 25th

Bus Tour (extra fee) all times approximate

8:30am-9:30am	<i>St. Lawrence Basilica</i> with Barbara Krueger Mayer of Munich, Raphael Guastavino
9:45am-10:45am	<i>Trinity Episcopal</i> with Kent Watkins Mary Tillinghast
11:15am-12:15pm	<i>All Souls Cathedral</i> with Barbara Krueger Maitland/Helen Armstrong
12:15am-1:30pm	<i>Lunch</i>
1:30pm-3:00pm	<i>Givens Estate</i> with Andy Young Pearl River Stained Glass
3:30pm-4:30pm	<i>Calvary Episcopal</i> with Rona Moody Keck, Lamb, and Heaton, Butler, Bayne

In Conjunction with the American Glass Guild 2011 Asheville Conference

July 2011 will be Stained Glass Month In Asheville, North Carolina

Some Events associated with Stained Glass Month

“Tiffany at Biltmore” Exhibit at Biltmore Estate

*Talk by Roberto Rosa, Thursday July 21st, 2011 - Open to the Public
Is This What My Stained Glass is “Supposed” to Look Like?*

Dinner and Auction, Saturday July 23rd, 2011 - Open to the Public

CITY OF ASHEVILLE PROCLAMATION

WHEREAS, the City of Asheville has enjoyed a long and rich tradition as a thriving arts and cultural center, which has included the production, placement, and enjoyment of stained glass; and

WHEREAS, the American Glass Guild appreciates the participation of Asheville's museums, galleries, churches, architects, historians, and all interested parties to help celebrate July, 2011 as Stained Glass Month; and

WHEREAS, the City of Asheville welcomes the internationally recognized American Glass Guild Summer Conference, July 21-24, 2011, at the Crowne Plaza Resort; and

WHEREAS, The American Glass Guild's mission is to support and provide speakers for public lectures and seminars, encourage spirited debates, initiate fact-based research, and work toward creating an environment that cultivates novices and facilitates experienced craftsmen and artists to attain a higher level of expertise; and

WHEREAS, Biltmore will be the site of the July 1 opening of Tiffany at Biltmore, an exhibition of 45 stained glass lamps created by Louis Comfort Tiffany (1848-1933) and The Tiffany Studios. The exhibition will fill The Biltmore Legacy exhibition hall in Antler Hill Village through Oct. 23.

NOW, THEREFORE, I, TERRY M. BELLAMY, Mayor of the City of Asheville, do hereby proclaim July 2011 is

Stained Glass Month

in Asheville and encourage all citizens to celebrate the unique richness of the stained glass in the Asheville area with appropriate activities and artistic endeavors.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City of Asheville, North Carolina, to be affixed this 22nd day of February 2011.



Terry M. Bellamy
TERRY M. BELLAMY
MAYOR



BEVERLY EAVES PERDUE
GOVERNOR

STAINED GLASS MONTH

2011

BY THE GOVERNOR OF THE STATE OF NORTH CAROLINA

A PROCLAMATION

WHEREAS, the State of North Carolina is proud of its long and rich tradition as a thriving arts and cultural center; and

WHEREAS, the State of North Carolina is pleased to celebrate its history of making, preserving, and enjoying stained glass; and

WHEREAS, the State of North Carolina is a leader in innovation and advancement of the stained glass craft; and

WHEREAS, the State of North Carolina welcomes the internationally recognized American Glass Guild Summer Conference in July 2011; and

WHEREAS, the American Glass Guild's mission is to support and provide speakers for public lectures and seminars, encourage spirited debates, initiate fact-based research, and work towards building an environment that cultivates novices and facilitates experienced craftsmen and artists attaining a higher level of expertise; and

WHEREAS, the State of North Carolina joins the American Glass Guild in recognizing the spiritual uplifting and artistic importance of stained glass history and future cultural importance;

NOW, THEREFORE, I, BEVERLY EAVES PERDUE, Governor of the State of North Carolina, do hereby proclaim July 2011, as “STAINED GLASS MONTH” in North Carolina and commend its observance to all citizens.



Beverly Eaves Perdue
BEVERLY EAVES PERDUE

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the great Seal of the State of North Carolina at the Capitol in Raleigh this ninth day of March in the year of our Lord two thousand eleven, and of the Independence of the United States of America, the two hundred and thirty-fifth.

2011 Conference Workshop Spotlight

Conservation Gluing Workshop

Mary Clerkin Higgins

Thursday July 21st, 2011, 9am-12pm, Crowne Plaza Resort

I don't like to throw things away. Just one look into my studio makes that pretty clear. I have boxes and boxes of old glass, at the ready for new projects or conservation. However, I rarely end up using my stash of glass for conservation projects, because unless there's a hole in a window or a really egregious later insertion I retain all the original glass, broken or not.

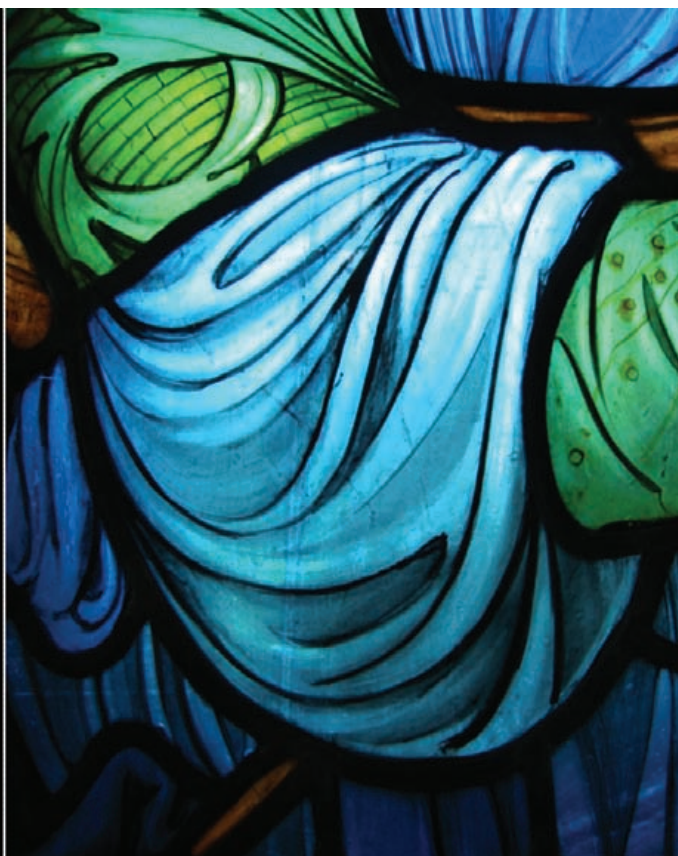
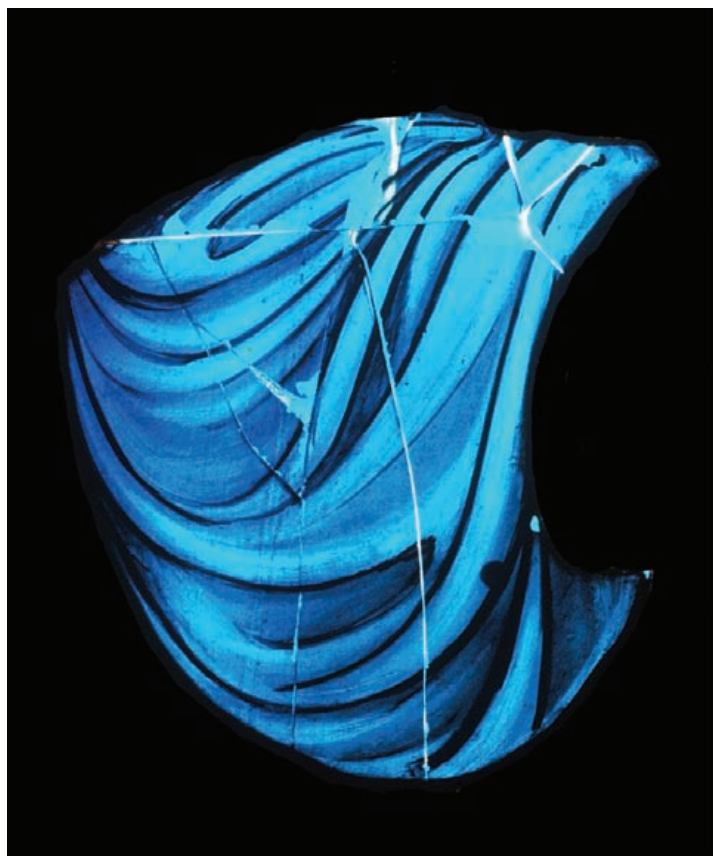
Today no one - in their right mind, at least - would question that approach for a medieval piece, where it would be sacrilege to replace something original just because it was broken. However, that used to be one of two basic waterproof options for this architectural art form that also performs other important functions, like keeping out the cold and rain. The other option was to insert a repair lead, which often meant removing some glass to make room for the new lead. Each had a negative impact on the stained glass image.

It may have been less obvious to some that broken glass in more recent windows should also be retained, until the rise of conservation in the 1960's and the development of appropriate

conservation materials made that part of the conversation. In most art forms, what is important is the "hand" and vision of the artist – most clearly illustrated by painting, but also, in stained glass, by glass selection. For a Tiffany Studios window, the selection of unique and irreplaceable glass cannot be underestimated in contributing to the window being valued as a work of art. Discarding broken glass can be like scraping off flakes of paint that have lifted away from a Van Gogh canvas and repainting that area. It will not do.

An essential part of conservation is the ability to repair broken glass in a way that minimizes its impact on the whole. The four-hour workshop I'll be giving before the Asheville conference is meant as an introduction to using conservation epoxies to repair stained glass. It will cover what materials are commonly used and why, basic steps in preparing glass for gluing, inpainting materials, undoing repairs, etc. The workshop will be a combination of lecture and hands-on work. Can't mend hearts, but glass - no problem!

Mary Clerkin Higgins



*Before and After, St. Cecilia, Detail,
Sir Edward Burne-Jones, William Morris & Company,
Princeton University Art Museum, Stained Glass Y1974-84.*



Lap O' Luxury, 2010, Vitreous enamel, layered stained glass, flashed glass, copperfoil technique

All photos by Joseph Cavalieri

Pop Goes the Stained Glass *Cavalieri, Crumb and The Simpsons*

An Interview with Joseph Cavalieri

How did the R. Crumb and Simpson's Series come about and how did they take off?

My original inspiration to use the work of R. Crumb in stained glass came after reading an article in the New York Times magazine, I believe it was in back in 2008. Mr. Crumb's in-your-face-personality was very refreshing, and his art was still totally inspirational. For those who don't know R. Crumb, he is a comics cult hero whose characters Fritz the Cat and Mr. Natural became counterculture icons in the 1970's. He is still illustrating and lives in the South of France. This article inspired me to put his characters in stained glass as a way of immortalizing his work, similar to what I have done with the Simpsons.

I bought some books on his work and put together a set of rough sketches and somehow found his e-mail address. I simply

sent him my ideas digitally and asked for permission. He works in pen and ink on paper, and I planned on using enamel paint on stained glass. I told him I would work as close as possible to recreate his originals by hand, while placing them into my gothic-styled settings. Some of the pieces were extremely complicated. I thought if he agrees I will just have to hunker down and do what I promised. I had no idea what to expect.

How soon did it take for his reply?

The very next day I received a reply! He said "I'm just flattered that you're making stain(ed) glass out of my stuff and hope you make some money off of them!" He only requested to approve of the images I would use.

(continued on next page)

(continued from previous page)

How was it to work with Mr. Crumb?

R. Crumb was very generous and quite easy to work with. He is in his late 60s and has a full schedule producing comics and books with his wife and still travels like crazy. We worked together to decide which images worked best. I bought about 10 books and did lots of research to find images that I really loved and wanted to spend time recreating. Unexpectedly, during my visiting artist tour at Monash University, in Melbourne, I stayed with Janine and Michael Tanzer. I told them about this project and Michael brought a towering stack of Crumb comic books out of storage! I spent a few hours carefully going through these... who would have known I would have to visit Melbourne to find original Crumb comics?

A couple of images I proposed were too wild for Mr. Crumb. He wrote "I definitely had an over-heated imagination when I was young."

The timing was perfect for making these panels. I was just about to start a three month residency at the Museum of Arts and Design, and had a deadline for SOFA Chicago, in the UrbanGlass



IL MOMENTO DELLA MORTE (The Moment of Death), 2009
Vitreous enamel, layered stained glass, copperfoil technique
24 1/2 x 34 1/8 x 2 inches, 62.5 x 86.6 x 5 cm

booth, where they were first shown. I was totally surprised how many college and high school students knew the work of R. Crumb.

And how about the Simpsons pieces?

I had started working with using the Simpsons characters in my work back in 2009. I was working on a piece where I was illustrating how the U.S. economy was literally dying. I had drawn a pretty elaborate sketch and was searching for a figure to nail to the cross that represented the U.S. Ronald McDonald and Uncle Sam came to mind, but they had too many other negative connotations. Then the idea of using Bart Simpson popped up. I love the drawing style of the Simpsons characters. They are the globally recognized symbol of America. So the image of their death offers a comment on the decline of America, culturally and morally. I placed Bart on the cross, then added his sister Lisa, 'cause he felt a bit lonely up there all alone. In a gesture of brotherly and sisterly love, they share one nail through their hands in the center of the cross.



Young Crumb, 2010
Vitreous enamel, layered glass, flashed glass, copperfoil technique
19 x 27 x 2 inches 48.2 x 86.5 x 5 cm

(continued on next page)

(continued from previous page)

*What type of reactions have you received?
Was there any religious backlash?*

At one point I had this work on my light table and no one had seen it. My frame maker stopped by, and when he first saw it he shouted “You’re going straight to hell!” I had never gotten a reaction like this. It was not disturbing at all, but really felt like a sign I was on the right track. A very energetic sign! Once I heard this I knew I had to keep doing what I was doing. It was a response all artists aspire to.

In 2010 was surprised to get a inquiry from a Christian magazine named “Third Way” asking to do an article on my Simpsons work. They did a write-up and showed *La Reincarnazione di Maggie* (The Reincarnation of Maggie). I was a bit nervous, but they said this piece “offers an explanation of why after twenty years



LA REINCARNAZIONE DI MAGGIE (The Reincarnation of Maggie), 2009
Medium Vitreous enamel, layered stained glass, copperfoil technique
24 1/4 x 34 1/8 x 2 inches, 62.5 x 86.6 x 5 cm



THE MAID, 2009
Vitreous enamel, layered stained glass, copperfoil technique
24 1/4 x 34 1/8 x 2 inches, 62.5 x 86.6 x 5 cm

on the show Maggie is still a baby.” Surprise, even Christians have a sense of humor!

I am still making more of ‘The Missing Episodes’. I’ve produced eleven so far, with each getting more elaborate. I enjoy working within a format and having the work relate to earlier pieces. Two Simpsons writers in Los Angeles have purchased my work, and *Il Momento della Morte* (The Moment of Death) now hangs in the show’s studios.

Why do you think these two series have been so popular?

I do get great reactions when people see this work. People are drawn in by the seductive illuminating magic of stained glass, then connect to the work when they see a familiar pop icon.

(continued on next page)

(continued from previous page)

What is coming up for you?

In the last year I have totally enjoyed teaching and have been asked to teach at Penland School of Crafts, Pittsburgh Glass Center, and Bild-Werk Frauenau, in Germany in 2011. I not only want to teach techniques, but get the students to experiment and get wild with ideas! I tell them my aim in life is to take stained glass out of the church and into galleries, museums and homes.

I've also just completed what I have named my "Jesus Mood Box". I think this is the first time stained glass can be changed to match the viewers mood. The idea is you have three different faces to choose from. My main design concept comes from "Mystery Date", a board game my 5 sisters would play with back in the 60's. You open the door in the middle of the game to reveal the guy in the tux with flowers, ski guy, weekend guy or a (very cute) beach bum. Here you can change Jesus. Say your religious sister is visiting, you can have the traditional. Or your college roommate, switch to the football version. And to even things out there is the punk version. Even my religious friends like the work.



Jesus Mood Box, 2011
Vitreous enamel, layered stained glass, copperfoil technique
12 3/4 x 12 3/4 inches, 32.2 x 32.3 cm



Jesus Mood Box (detail, with variations), 2011
Vitreous enamel, layered stained glass, copperfoil technique
12 3/4 x 12 3/4 inches, 32.2 x 32.3 cm



Joseph Cavalieri's aim is to take stained glass out of the church and into galleries and peoples' homes. Not that the church is a bad setting, but people will appreciate glass more in a fine art setting, plus they should be paying attention to the priest at church!

Joseph's award winning work has been exhibited at art galleries and museums in the U.S., Europe, and Australia, including the Museum of Arts and Design in New York, Jack the Pelican Presents and Bond Street Gallery in Brooklyn, as well as Jonathan Shorr Gallery and the Leslie/Lohman Gallery in SoHo. The MTA, the agency that run the New York Subways, chose Joseph to design a permanent installation at the Philipse Manor Train Station in Sleepy Hollow, New York.

He currently teaches at UrbanGlass and will be teaching a 2 1/2 week "Painting on Glass" class session at Penland starting July 24th. More of his work can be seen at www.cavaglass.com

**Joseph Cavalieri will be presenting a talk at the 2011 Asheville Conference
A Guide to Getting Better Press for Stained Glass, Friday, July 22nd, 2011**

Donate to the 2011 AGG Auction

Auction:

Saturday, July 23rd, Crowne Plaza Hotel, Asheville, NC

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

Live Auction: Begins at 7:30 p.

Preview:

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

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.

Mark your calendars - On Saturday, July 23, the glass community will convene at the Crowne Plaza Resort in Asheville for the 6th Annual AGG Auction supporting the Guild's educational & scholarship efforts. With the support of so many donors at so many levels of giving, the AGG has awarded 51 scholarships to date and continues to proudly offer an impressive and diverse list of speakers and workshops each year.

This year's auction will feature nearly 100 items. Your generosity insures our sustainability. It's not too late to donate! Check out your libraries for duplicate books, create a piece of art, donate something from your glass collection, purchase a gift certificate from an online book store, purchase a glass tool or gift certificate from your local glass supplier. And if you really don't know what to give, make a monetary donation towards our educational efforts.

Stay tuned-in to the Auction Blog for the latest donations! And don't worry, if you are unable to attend, absentee/proxy bidding will be accepted up until noon on Saturday, July 23 via email. For more information go to www.aggauction.blogspot.com to learn about absentee bidding procedures & rules.

But of course, to experience the most fun and excitement you need to be there in person!

Kathy Jordan, Auction Chair



Donation from Don Burt

Monarch and Ironweed

Don Burt is a stained glass artist residing in Wyoming, Ohio. He makes autonomous stained glass panels that incorporate a variety of glass surface decorating products to achieve naturalistic or ornamental illustrative effects. He will be presenting a talk, *Enamels in Stained Glass*, at this year's AGG Conference.

Donation from HISglassworks, Inc.

If you use epoxies, you know that all epoxies are not created equal. The leader amongst them all is HXTAL! An ultra pure resin that stays perfectly water white (clear and transparent) for the lifetime of the piece, even in direct sunlight.

HXTAL comes as a two part epoxy and for maximum adhesion and reliability.



Conference Workshop:

On Thursday, July 21, 9am - 1pm Mary Clerkin-Higgins will be teaching a four-hour workshop 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.

Important! Auction Shipping Information

Gary Newlin from "A Touch of Glass" has graciously offered to receive auction donations being shipped to Asheville and will accept packages beginning June 1st and no later than Friday, July 15th. To avoid confusion, we ask that all packages be clearly marked on the side "AMERICAN GLASS GUILD AUCTION".

Ship to:

Gary Newlin
c/o A Touch of Glass
421 Haywood Road
Asheville, NC 28806-4256

See more at the online AGG Auction Gallery! www.aggauktion.blogspot.com



Donation from Sylvia Nicolas

Barefoot

Nicolas is the fourth generation of master stained glass artists. Her father, Joep Nicolas, known as "the father of modern stained glass," was also an accomplished painter, as is his daughter. "Whatever medium I'm working in is the yeast of the air," says the Netherlands native who came to the United States in the late 1930s. "I don't want to become set in preconceived ideas. I want to be open to the spontaneity and accidents of the medium. Very often the medium will tell me where to go."

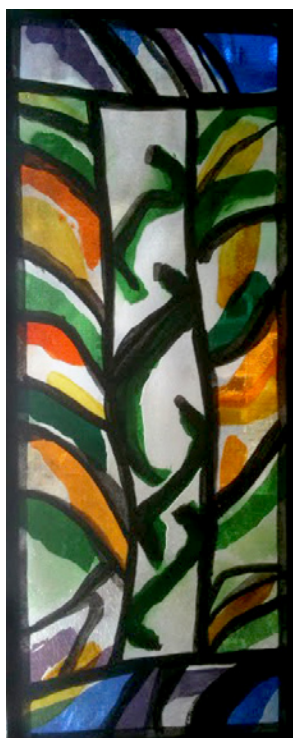
Sylvia Nicolas is a Senior Advisor for the American Glass Guild.



Donation from Jon Erickson

Persephone

"I'm giving Persephone up for the auction. Knowing the proceeds go to education is a fitting tribute to the great glass artists we have recently lost..."



Donation from Linda Lichtman

Inside the Outside, 20½" x 10½"

Stained flash glass, leaded, painted & acid etched.

"Rather than being limited by the colors as they are made by the factory glassblowers, I use subtractive and additive techniques such as acid-etching, sandblasting, engraving and painting, to alter and enrich the given glass color. These methods and variations allow me to work as a painter in a fluid way. In fact, I believe it is this tension between my painterly approach and the medium's intractable nature which gives the work its life."



Donation from Debra Balchen

Woman in a Hat, signed and framed

Debra Balchen is a Chicago area artist who specializes in painting, drawing, sculpture and art glass. Debra conducted an open drawing class last year in Detroit that was a huge success. Back by popular demand, she is offering an Open Drawing Workshop (Thursday, July 21, evening) at our summer conference in Asheville.



Donation from Jonathan Cooke & Swansea Metropolitan University

The Architectural Glass Centre of Swansea Metropolitan University and Jonathan Cooke are offering tuition** for one student in Jonathan's glass painting course at Swansea.

September 30 - October 3, 2011

The Architectural Glass Centre, the commercial arm of the Welsh School of Architectural Glass, has been running workshops/masterclasses with Jonathan for the past decade. This workshop is suitable for beginners or for those with previous experience of glass painting. Jonathan will demonstrate glass painting using a technique whereby a number of layers of paint can be built up prior to firing. He will also discuss materials, tools and firing schedules. During the workshop there will be ample time for participants to practice the technique and to produce samples.

**Accommodation & subsistence not included.

American Glass Guild 2011 Asheville Conference

Conference Speaker Spotlight

New Techniques in Architectural Glass

Andrew Moor

Saturday July 23rd, 2011, 1:45pm - 2:30pm

This illustrated lecture aims to show how architects, particularly some of the leading 'brand' architects, are increasingly using coloured glass as part of the envelope of buildings. I also show some interior work designed by architects.

Subsequently we look at some of the work being done by artists both within buildings and also relating to the façade. Do these images show a healthy relationship between artists and architects or is there too great a contrast between the language used by architects and that of artists? Should artists be aiming to find forms and vocabulary more closely connected with the aesthetic sensibility of the architect? Would this increase the scale on which artists were able to influence the environment, and is this desirable now that costs are so continually being reduced by technology?

Finally, I will review the various techniques being used, their individual advantages and limitations, and the contexts where they are relevant. I will end with a look at where the enormous developments in technology are going and the effect this may have on art in architecture. Will there always be room for specialists in glass, with the ever-increasing ease of the manufacturing process? Or are specialist glass artists being made redundant by the all-purpose artist?

Andrew Moor, London, England, UK



Project showing a 270 sqm stairwell window, manufactured using digitally printed opaque enamels.

Andrew Moor Biography

Since 1988 Andrew Moor has lectured at architectural and interior design practices all over Britain on what can and has been achieved with decorated glass. He has lectured at glass art conferences in the UK, Italy, Germany, the United States and Canada, as well as doing lectures at art and architectural colleges, the RIBA, the Glass & Glazing Federation conferences, etc.

Andrew Moor acts as an art consultant for large public art projects, helping develop feasibility, design and budget proposals. He has an unique depth of understanding of what can be achieved with glass, how it can contribute to space and to the appearance of buildings from the interior and the exterior. He has a tremendous grasp of budgets, and how to achieve the maximum value for the investment made. He has worked with artists throughout his career, assisting them in realising their vision.

For more info on Andrew Moor, see his website
www.andrewmoor.com

2011 Asheville Bus Tour Highlights

Monday Stained Glass Bus Tour

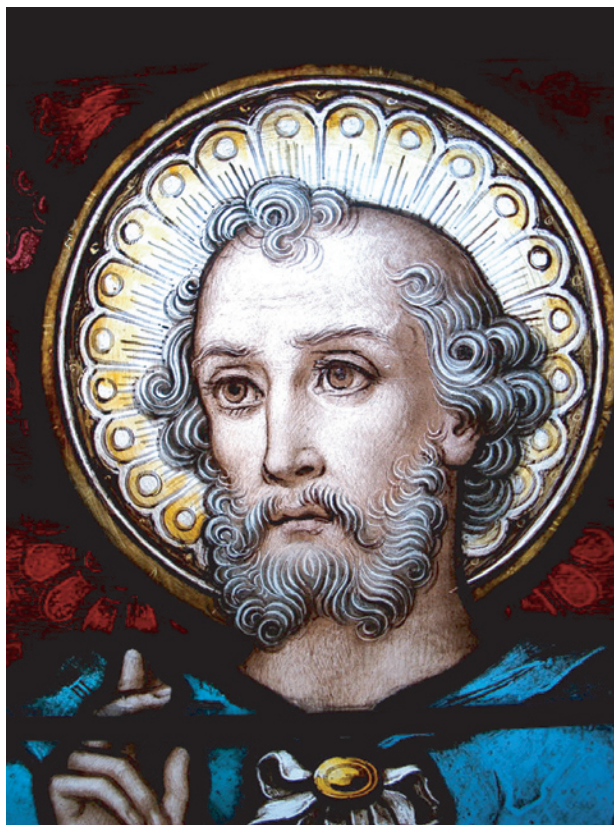
July 25, 2011 (optional with separate \$50 fee)

Basilica of St. Lawrence, Asheville

Mayer of Munich

This is the only building in the United States documented as being entirely designed, constructed, and supervised by Rafael Guastavino, Sr. (1842-1908). Guastavino is best known as an innovative designer of self supporting fireproof tile vaulting and arches. This Basilica has no steel or wood beams and the elliptical dome is entirely self supporting.

One of Guastavino's first buildings was the Boston Public Library. His work caught the attention of George Vanderbilt and was asked to be involved with the design and construction of his new mansion, the Biltmore, just south of Asheville. Guastavino liked the area so much he built his own home at nearby Black Mountain, NC and "commuted" to the east coast where among other buildings, he and his son were involved with vaulted ceilings at Grand Central Station, Grant's Tomb, Carnegie Hall, St. Bartholomew Church, the dome at the Cathedral of St. John the Divine, the Museum of Natural History in Washington DC, and the state capital in Omaha, Nebraska. Guastavino is buried within the Basilica.



Painted detail from Basilica of St. Lawrence
Photo by Flickr member Zen
www.flickr.com/photos/zen/tags/basilicaofsaintlawrence/



St. Raphael, St. Michael, St. George, and St. Louis
from the Patton Memorial Window
Photo by Barbara Krueger

Trinity Episcopal Church, Asheville

Mary Tillinghast

The current building was designed and built in 1911/1912 by the firm of Cram, Goodhue and Ferguson from New York. We will be privileged to hear from Kent Watkins, a distant relative of stained glass artist Mary Tillinghast. Mary Elizabeth Tillinghast (1855-1912) studied painting in Paris from 1872 to 1878; upon returning to the US, she began a seven-year association with artist John La Farge.

Tillinghast served first as a textile designer and then as manager of La Farge's Decorative Art Co. and learned the art of designing and making windows from him. Working from her own studio, her first major window, *Jacob's Dream*, was installed in 1887 in Grace Episcopal Church in Greenwich Village. She also designed the window *Urania* at Pittsburgh's Allegheny Observatory and *The Revocation of the Edict of Nantes* at the New York Historical Society. Her glass was exhibited and won gold medals at several World's Fairs.

2011 Bus Tour Highlights continued...

Cathedral of All Souls, Biltmore Village

D. Maitland/Helen Armstrong; Cohoes Studio

Completed in 1896, this church was built by George Vanderbilt for the people who lived and worked in the village area, near his mansion on The Biltmore Estate. Originally the stained glass windows were relatively plain. D. Maitland Armstrong was selected to design the pictorial stained glass, as he had already worked with/for Vanderbilt on some New York City mansions. Between 1898 and 1911 Armstrong with major assistance from his talented daughter Helen, was in charge of the All Souls windows.

Vanderbilt died in 1915 with the tower windows incomplete. In 1998, Cohoes Studio in upper state New York was selected to repair some of the older windows and during this process, observed Armstrong techniques and glass selections, and then completed the tower windows.



*Detail of stained glass by D. Maitland Armstrong
Photo by Barbara Krueger*



*Unto Everything There Is a Season, Givens Estate
Photo by Barbara Krueger*

Givens Estate, Asheville

Pearl River Stained Glass

Givens Estate is a retirement community south of Asheville. Pearl River Stained Glass and the owner and artistic director Andy Young designed the large windows using some etching and fusing techniques. Andy Young will be on the tour to lend insight into their design and fabrication.

Calvary Episcopal Church, Fletcher

Heaton, Butler & Bayne; Keck, Lamb

Located south of Asheville, the original Calvary church building burned in 1935 but was quickly rebuilt, incorporating the old bell tower the baptismal font and one stained glass window. This small triple lancet window in the chapel is by the British firm Heaton, Butler and Bayne. A history of the Henry Keck firm lists windows designed by Stanley Worden between 1946-1966. A design for the three large chancel windows can be found in the Lamb Studio archives now located at the Library of Congress in Washington DC.

Rona Moody will lead a discussion of the iconographic details found in the windows at Calvary Episcopal.



*St. John and St. Cecily from the Nye Memorial window
Photo by Vic Rothman*

Dick Millard (1935-2011)

Testimonials by students at The Antrim School

From The Antrim School page on the Millard Studios website -

These programs are designed for the serious student of Stained Glass who may wish to pursue Stained Glass as a chosen Profession. The procedures taught are to develop skill and efficiency... thus economy, to serve the profession.



*Dick Millard at work the Antrim School Studio
Photo by Kathy Jordan*

One of Dick Millard's biggest concerns was that there were too many classes being offered in stained glass to hobbyists. He worried there was no longer room for professional development, and a lack of training in traditional glass painting techniques was a particular problem.

The founding of the Antrim School was his most direct attempt to address that concern. The annual week-long classes were intended for the stained glass professional and those who aspired to professionalism. Classes were conducted at the Antrim School for 17 years, and those classes remain his most enduring legacy in the educating of stained glass professionals.

In these testimonials you will read of a real affection, respect and admiration for a teacher. You will hear similar themes throughout, such as the experience of learning in a space with an atmosphere of camaraderie and encouragement, and a respect for tradition coupled with a depth of experience in and knowledge of the techniques of Stained Glass. Above all else - practice, practice, practice.

To any of us who teach in the field of stained glass, there is much we can learn from these testimonials and from the legacy of Dick Millard.

Tom Krepcio



*Stained Glass Panel by Dick Millard
Photo by Millard Studio*

*See more on
The Antrim School and
Dick Millard's work at
www.millardstudios.com*



*Students at work in the Antrim School studio
Photo by Kathy Jordan*

Dick Millard Student Testimonials part 1

Pete Billington

"Ya gotta meet Dickie", Jim chuckled as he walked up to me holding a pamphlet. I had been doing some of the glass painting around the studio for a few months, having been taught the technique that Jim was most familiar with. I leafed through the flier and although it looked like a lot of fun, I knew I could not afford it. "Ya gotta meet Dickie" was Jim's way of saying "I'm sending you to Antrim." The generous gift, my first of six trips to Antrim, was profound and life-changing.

I talked to Dick and made arrangements to camp in the backyard to save on lodging expenses, and he and Vickie kindly offered their bathroom facilities. As I pulled down the long driveway, Dick rushed out to greet me. I quickly set my tent up by the large millstone on the property.

I found Dick to be a fountain of information on everything related to stained glass and I did my best to absorb all that he had to offer. "Wipe it off and do it again kiddo" was a phrase I heard more times than I can count. The Antrim School was like a laboratory with similarly-minded people experimenting, practicing the craft and freely exchanging info about stained glass, glass painting, art and life, and Dick was the magnet that attracted the people, many of which I am still friends with, together. Each time we left with an eagerness to continue the study back home in the comfort of our own studios.

*Pete Billington, Glass Painter
Whitney Stained Glass, Cleveland, Ohio*



The Committee, Pete Billington



Window for Public Library, Chelmsford MA, Matthew Fallon

Matthew Fallon

Dick was an exceptional person, an extraordinary person. Restless and tireless, his life was fueled by a passion for art, and stained glass art especially.

Dick cared deeply that traditional, proven stained glass techniques and methodologies be passed on, stressing always that there was no quick route to proficiency. In Painting I, we students would spend the first few days methodically tracing lines, dots and squiggles over and over, to the point of hand cramping and blurred vision. By Thursday it was time to attempt the "Fred head". After an hour or more of painstaking brushwork, Dick would critique the results: "Pretty good kiddo, now wipe it off and do it again." Dispiriting initially, it was clearly a lesson in the vital importance of repetition and immersion. Then, after he'd made the rounds, he'd gather us together and proceed to trace a Fred head himself in about 3 minutes flat. Not as a boast, but as a lesson in speed and efficiency. Something to aspire to.

Dick was a marvelous teacher, animated, and peppering each day with stories and anecdotes amassed over decades (he possessed an uncanny, nearly superhuman, memory). Immensely generous and unpretentious, he held nothing back, yet was also always happy, even eager, to learn from others. He could recognize good work instantly, but would praise and encourage mediocre results too, if produced through earnest effort.

"Those who can, do. Those who can do more, teach." Dick Millard was an artist /educator in the fullest sense. His vast contributions to the profession are unique and invaluable.

*Matt Fallon, Glass Painter
Serpentino Stained Glass, Needham, Massachusetts*



Pete Billington and Dick Millard at The Antrim Studio

Dick Millard Student Testimonials part 2



Acteon, from the story of Diana and Acteon (painting detail, in process), Jon C. Erickson

Jon C. Erickson

It is difficult to quantify the extent of Dick's influence on my work, it would possibly be less stressful to list the ways in which he was not influential... I can't think of any of those. His spirit of generosity was born of a true desire to perpetuate this "noble profession". Workshops in Antrim were above and beyond mere educational opportunities, they were gatherings of like-minded folks. I'm sure that we all had similar thoughts at first...Airplane down, steady stroke, reorient the bridge... good lord, I'm sick of this damn head. Not only was much information and knowledge gained about painting on glass, but through the conduit that was Dick, philosophies were shared and friendships were made that I will carry with me for the rest of my days.

Dick's influence on my individual style came as a challenge. I was fried up on Fred and painted a very loose, somewhat unnerving figure. Dick looked over my shoulder and said..."Kiddo, that looks great, but tight ass wasps like us would never have the balls to paint like that on a commissioned piece."... I will spend my life trying to prove him wrong.

...so, Dick, words can't express the depth of love and affection many had for you, or the depth of the un-fillable hole left by your passing. Godspeed old friend.

*Jon C. Erickson, Glass Painter
Aurora Stained Glass, Savannah Georgia*

Kathy Jordan

I learned of Dick Millard through the periodicals of our trade. Dick believed that painting was the most neglected and mystical discipline of stained glass. In 1994 he established The Antrim School of the Millard Studios. His intent was to offer instruction which paralleled the ideals of a classical apprenticeship circa 1960. So, in August of 1996, I enrolled in "Painting I". It was a painting wonderland in a little New Hampshire town called Antrim; I was painting under the tutelage of a Master, Dick Millard. We were told the program was designed for the serious student who wished to pursue stained glass as a profession. No matter your experience, we all began with Painting I. Dick advanced his students when he decided we were ready. I proudly graduated to the "Invitational Only" after years of practice.

The experience was humbling and inspirational; a never ending fertile environment to learn and explore; a place where you could spread your painting wings under the watchful and protective eye of Dick Millard. You learned how to accept a critique and look at yourself more objectively. Life long friendships were born with like minded and kindred spirits.

Each class ended with wishing and wanting more. I knew I would return the next summer. My summers spanned a decade, not missing a single summer and when Dick offered Spring classes, I went. My resume proudly acknowledges my glass painting apprenticeship at The Antrim School, with Dick Millard.

*Kathy Jordan, Glass Painter
Art of Glass Inc., Media, Pennsylvania*



Indian on Flash, Kathy Jordan

Because I primarily do replication work, I rarely have the opportunity to do autonomous work...I love the "no rules" rule; as Dick would say, Lovey, your own style has evolved....

Dick Millard Student Testimonials part 3

Judy Killian

Dick's passionate desire to teach skills, and the discipline to be excellent, was infectious. It fostered a group of new glass painters, more than Antrim School Alumni, a support group of friends. He insured traditional painting techniques will not disappear.

Upon my dear teachers passing, I took watercolor brush in hand. He is an integral part of the 20th century Stained Glass fabric, so I painted him becoming a window. The patterns on the glass were inspired by one of his windows. In the bottom corner is the Millard Studios mill stone. On the wall is the painting of he and Vicki, and another of Dick, Buddy, and Charlie. The windows hold some of his fabulous personal collection. Over his shoulder sits his inner Gargoyle on a diapered column, topped with a Jerusalem Cross for all the Christian and Jewish windows he worked on.

His face and hand are just traced lines, because he taught so many of us to become one with our "Fred Head" trace lines.

Dick was an incredible, giving, person. He gave me the skill and courage to try my most ambitious project yet. I am so grateful to have known this wonderful man.

Judy Killian
Healy, Alaska



Dick Millard, watercolor by Judy Killian



Squirrel, Indre McCraw

Indre McCraw

A good teacher imparts their impressive knowledge of their subject and translates their given subject in an organized, comprehensible, and interesting manner. A GREAT teacher exudes the passion that their subject instills in them and then shares, wholeheartedly, that excitement with their students. They inspire students to push themselves beyond their current limitations. Dick certainly did this for me.

Dick Millard gave every student beginning with him what most students seeking art instruction are looking for: the how to of it. He worked out a way to teach every interested student how to paint glass. No matter who you are out there, if you painted as an Antrim student- you have a half dozen Fred heads to prove it and likely were cursing your way through the surprising difficulty of painting them.

What I loved and admired about him was the Dick Millardness of him. He seemed to be able to be himself, fearlessly, without holding back anything. Any eccentric and opinionated person, which Dick undoubtedly was, is sure to have his admirers and detractors and I fall into the admirer group.

Dick was outrageously entertaining and funny; he was as much a performer when he taught as he was an artist. He was also exceedingly kind hearted and a champion for the underdog. Dick Millard gave me his support, praise, and affection from a generous and genuine heart. I cannot express how much I appreciated all he did for me and how very much I gained from knowing him. I know I am one of very many that will continue to miss him.

Indre McCraw, Glass Painter
New York, New York

Dick Millard Student Testimonials part 4

Ann Wolff

Taking a painting class from Dick Millard was an educational, entertaining and glass changing experience. There are many talented glass designers, of which Dick was one, but not many professionals willing and competent to teach. Dick was. And he had the gift.

We students met early in the classroom Dick had added on to his house, painted until lunch, started up again until about four, after which we discussed glass, painting and design in a more relaxed atmosphere on the back porch.

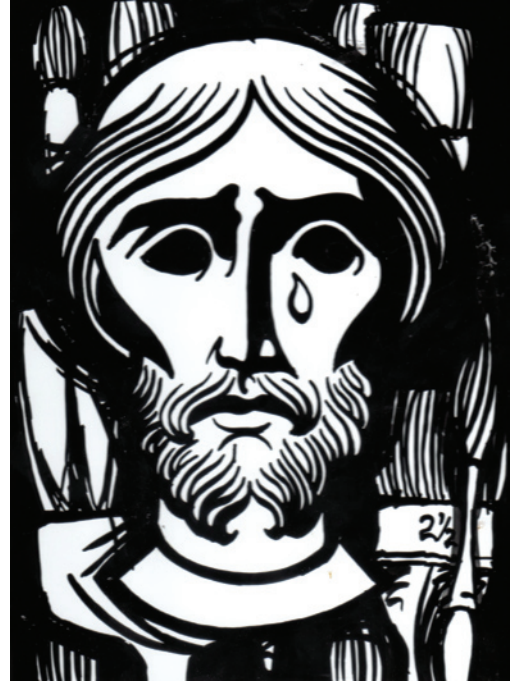
We re-met at dinner, all together, usually at the same Italian restaurant. Cocktails and conversation flowed freely. It was Dick's philosophy that this kind of emersion was beneficial and fun. It was.

I took his classes in the late 1990's and early 2000's. We all started our painting practice on a simple, stylized frontal portrait of Jesus, that Dick had provided. Over and over we painted that face, wiped it off, and painted it again, practicing our brush strokes and matting. We called it "Fred's Head". We got creative with Fred. I knew that I would never be painting faces, so I practiced on fish shapes. Always. Traced fish, water matted fish, alcohol matted fish, spritzed fish, silver stained fish. Dick good-naturedly allowed me to carry on in my eccentric fashion (as he generously did for others with their personal visions). I learned volumes in that rare, focused opportunity. I still glass paint, and even fish occasionally, and with heartfelt thanks, think of Dick.

*Ann Wolff, Glass Painter
Ann Wolff Glass Design, Denver, Colorado*



Painted stained glass panel by Ann Wolff



What is the Fred Head?

Almost immediately after news of Dick's passing reached the stained glass community, this image showed up at online stained glass forums and on Facebook. It is the legendary *Fred Head*, with the tear added by Jon Erickson. A poignant and fitting tribute as this was the image that Dick's students practiced on over and over again, both in trace painting and matt work.



*Matt Painting Variations on the Fred Head,
by Dick Millard*

Find more on The Antrim School at these links:

An Extended Introduction to
Basic Stained Glass Painting DVD
with Dick Millard

http://web.me.com/kearmill2/Site/Vidreaux_DVDs.html

Web Gallery of Student Attendee Work

http://web.me.com/kearmill2/Site/Attendee_Gallery.html

Book Review

Edgar Miller and the Handmade Home, Chicago's Forgotten Renaissance Man

by Richard Cahan and Michael Williams with photographs by Alexander Vertikoff. 2nd edition, 2009, by CityFiles Press.

Edgar Miller (1899-1993) is not a name known to many in the stained glass field, unless perhaps you're from Chicago, especially the north side of Chicago. There, Miller was known as an accomplished artist versed in many media – comfortable as a painter, sculptor, designer, architect in all but degree, the go-to artist for many a project. One set of projects in particular is the subject of a beautiful and eye-opening book – a group of artists' studios that Miller converted from rather ordinary buildings into homes where artwork was the essential, built-in ingredient that transformed them into magical spaces. Charming gardens paved with stones and tiles rescued from the junkyard, before this was accepted practice, painted beamed ceilings, and always, stained glass – which he designed and painted.

Miller knew at age four that he wanted to be an artist and routinely carried a sketchbook with him wherever he went, drawing animals, plants, cloud formations, mountains, etc. He was born and raised in Idaho until the age of 13, when he made a long journey by ship to Australia, where he spent a year and a half with his father and brother, before returning to Idaho. At the age of 17 he left for Chicago to attend the School of the Art Institute, one of the nation's largest and most prestigious art schools. From there he worked in a studio on a wide variety of projects before setting off on his own.

He was voracious in his interests and influences. As Miller stated, "I accepted influences from any place." "Influence is nothing but nourishment, and you grow by it. To be afraid of influence is like being scared to eat." He did not understand the artificial separation between art and craft, marveling at the great beauty of "things made by people who loved the world enough to want to help build it." He threw himself into each medium with energy and a thrilling sense of space and how to make it blossom. "I have tried to be creative in every act, for without the surrounding of small art, there can never be a development of great art."

The text outlines Miller's life and the history of the artists' studios project. The largest part of the book is photographs of the spaces themselves which, with the gorgeous printing, do great justice to Miller's work. This is an inspiring book that left me hungry for more. I know I'll be sitting down to look it over again and again.

Mary Clerkin Higgins, NYC



above, Exterior Kogen-Miller Studios (1928)
1734 N. Wells St., Chicago, IL
Architects: Edgar Miller and Sol Kogen
photo by Flickr member ChicagoGeek



Clockwise, Details of Stained Glass by
Edgar Miller - Lady Window in Masonry of
Circular Stairway, Jungle Scene, Painted
Detail in Tall Casement Window
photos by Larry Zgoda



Sponsor Spotlight



ALLIED WINDOW



Frame Construction Area

Allied Window is unique, in that it has been “born twice” as a storm window company. It was originally started in 1950, as a manufacturer of standard aluminum storm windows and storm doors. It was formed by Blair Algie and Peter Porter, both of whom had extensive experience

with the F.C. Russell Co., a pioneer in the storm window field. In 1971, David Martin purchased the very small company and the focus was on growth and survival. The replacement window industry was starting to pick up steam in the mid-70’s, and was given a boost by the Arab oil embargo. Allied Window positioned itself to serve both the residential and commercial markets. By 1985 Allied Window was the leading commercial replacement window contractor in the greater Cincinnati area. About that same time, the company started doing some very custom storm window work in the local area. This “rebirth” involved projects requiring special shapes and/or custom colors. Allied developed custom products to meet the needs of particular customers, only to discover that many other buildings had similar needs, across the entire country. Accordingly, the scope of Allied’s market became National, and the company is now focused on manufacturing custom storm windows at an expanded new plant location. In July, 2002, the company moved into its new open-floor facility on the North side of Cincinnati. With assembly lines, new machinery, rolling racks, cube storage of materials and fresh new offices, Allied Window has literally leaped 100 years ahead.



before

after



before



after

Great emphasis is placed on providing storm windows which “disappear” in the opening, whether mounted inside or outside. The historic preservation community has met this with great favor. Completed projects include Faneuil Hall, eight (8) President’s homes, many historic university buildings, innumerable museums and museum houses; as well as restored courthouses, city halls, “Main Streets”, hotels, apartments, office buildings, schools, warehouses and factory buildings. Systems may be vented to accommodate stained glass needs.

The installation of two new cut-off saws increases the productivity and the quality of extrusion cutting operation. At Assembly, additional operations are performed on the frames such as mounting of clips, installation of muntins, the initial assembly of Allied Window’s operating units, and the weather-stripping of certain models.

Aided by new glass racks that allow the glass to free fall onto the cutting table directly from the case, the glass cutters take pride in their productivity, accuracy, and ability to cut complex shapes from difficult material such as laminated glass. Glaziers work from harp racks where the cut glass can be

organized, using large glazing tables and convenient overhead spline racks. Glazed frames are placed back into the special frame racks in use.

Their Custom Bending Shop has doubled in size and houses 2 new roller bending machines with custom fabricated rollers. Virtually any extrusion can be formed into virtually any shape, accommodating every need they have encountered to date.

The new state-of-the-art paint facility can accommodate 3 painters spraying 2 different colors. The high quality 2-part polyurethane finish allows us to provide a 5 year warranty. To date, approaching 2000 custom colors have been matched. Allied Window maintains its legacy for the highest quality installation of its storm windows, on a nationwide basis.

Please visit them at www.alliedwindow.com or contact Mr. Gregg Martin, co-owner and Vice President, with any questions you may have.

Thank You Allied Window for being a Sponsor of AGG!

Janet Lipstreu, Chair, Sponsorship Committee

In Memoriam

Dieter Goldkuhle (1938-2011)

It is with great sadness that the family of Dieter Goldkuhle announced his death on March 9th, 2011 at the age of 72. Born in 1938, Dieter Goldkuhle was originally from Weidenbrück, Germany, from a family of commercial glass tradesmen. As a teenager he was fascinated by the way stained glass changed as light passed through it and decided to dedicate his life to the medium. At age 16 he began trade school to learn stained glass. After completing a three-year apprenticeship with master teachers in the Rhineland, learning every aspect of the trade, he received a Stained Glass Artisan diploma from the State Glassmaking School in Rheinbach. He was supposed to then run the leaded glass division of the family business serving the furniture and home building markets. However, he was much more interested in ecclesiastical glass and instead worked for many noted studios throughout Europe as an apprentice and journeyman. In 1962, he moved to the United States and started working in New York City, relocating to Reston, Virginia in 1966.

Goldkuhle experimented with glass for almost half a century all over the world. He was a highly respected artisan who set a very high standard for excellent craftsmanship. He worked in collaboration with many noted artists on new architectural glass. His greatest body of work was for the National Cathedral of Sts. Peter and Paul in Washington, D.C., where he worked on or installed over ninety windows, for artists such as Richard Avidon, Brenda Belfield, Albert Birkle, Ervin Bossanyi, Hans Kaiser,

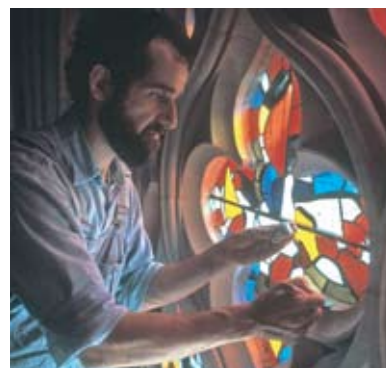
Robert Lewis, Eduard Renggli, Patrick Reyntiens, and Rodney Winfield. His extensive work with artist Rowan LeCompte includes numerous windows at the Cathedral, as well as the magnificent and iconic West Rose.

He also restored numerous windows for the Cathedral, Duke University, Mercersburg Academy, The Cloisters, The Metropolitan Museum of Art, the Walters Art Gallery, and the National Collection of Fine Arts, Smithsonian Institution, among others, working on medieval glass as well as modern masters John La Farge, Wright Goodhue, Tiffany Studios, etc. He also lectured occasionally on stained glass.

"There is a harmony of material — the limestone, the light reflecting off the surface of the glass, the lead lines. To me that is such a beautiful marriage," said Dieter, "It is never static; it's always changing in subtle ways. And that to me is really the poetry of stained glass." He embodied the best that stained glass has to offer, working tirelessly and without fanfare to accomplish significant and important work. He is survived by his partner, Martina Norelli, and two sons, Guido and Andrew.

A Memorial Service was held May 12, 2011 in the nave of the National Cathedral.

Mary Clerkin Higgins



Dieter Goldkuhle
Photo courtesy Washington Cathedral

Board of Directors

Mary Clerkin Higgins, President
Tom Krepcio, Vice President
Barbara Krueger, Treasurer
Rebecca Hartman-Baker, Secretary
Sister Diane Couture
Marie-Pascale Foucault-Phipps
Kathy Jordan
J. Kenneth Leap
Janet Lipstreu
Rona Moody
Maria Serpentino

Senior Advisory Board

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

Committee Lists

Website Committee

Tom Krepcio, Chair
Rebecca Hartman-Baker
J. Kenneth Leap
Nancy Nicholson
Scott Ouderkirk

Long Range Planning Committee

Maria Serpentino, chair
Art Femenella

Membership Committee

Joan Di Stefano, chair
John Raynal

Education Committee

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

Finance Committee

Barbara Krueger, Chair
Ardra Hartz
Doreen Ruffe

Marketing Committee

Tom Krepcio
Nonnie Lyketsos
Scott Ouderkirk

Sponsorship Committee

Janet Lipstreu, Chair
Sr. Diane Couture

Nominating Committee

Art Femenella, chair

Scholarship Committee

Marie-Pascale Foucault-Phipps, chair
Rebecca Hartman-Baker
Maria Serpentino

Conference Committee

Rebecca Hartman-Baker, Chair
Vic Rothman, Program Chair 2011
Barbara Krueger, Tours
Maria Serpentino

Auction Committee

Kathy Jordan, Chair
Hallie Monroe

Renew Your Membership Now!

www.americanglassguild.org/membershiphome.html

Just some of the benefits of membership!

Networking with Your Peers
Quarterly eNewsletter
Discounted Conference Fee
Member Slide Show and Exhibit at Conference
Listing of your Website on AGG Website
Members Only Area on AGG Bulletin Board

AGGnews, Volume 2, Issue 2, Spring 2011

The Quarterly eNewsletter of the American Glass Guild

Contributors included

Mary Clerkin Higgins
Art Femenella
Joseph Cavalieri
Kathy Jordan
Barbara Krueger
Pete Billington

Jon Erickson
Matthew Fallon
Judy Killian
Indre McCraw
Ann Wolff
Janet Lipstreu

Editing, Design and Layout - Tom Krepcio