



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 2.3 - Summer 2011

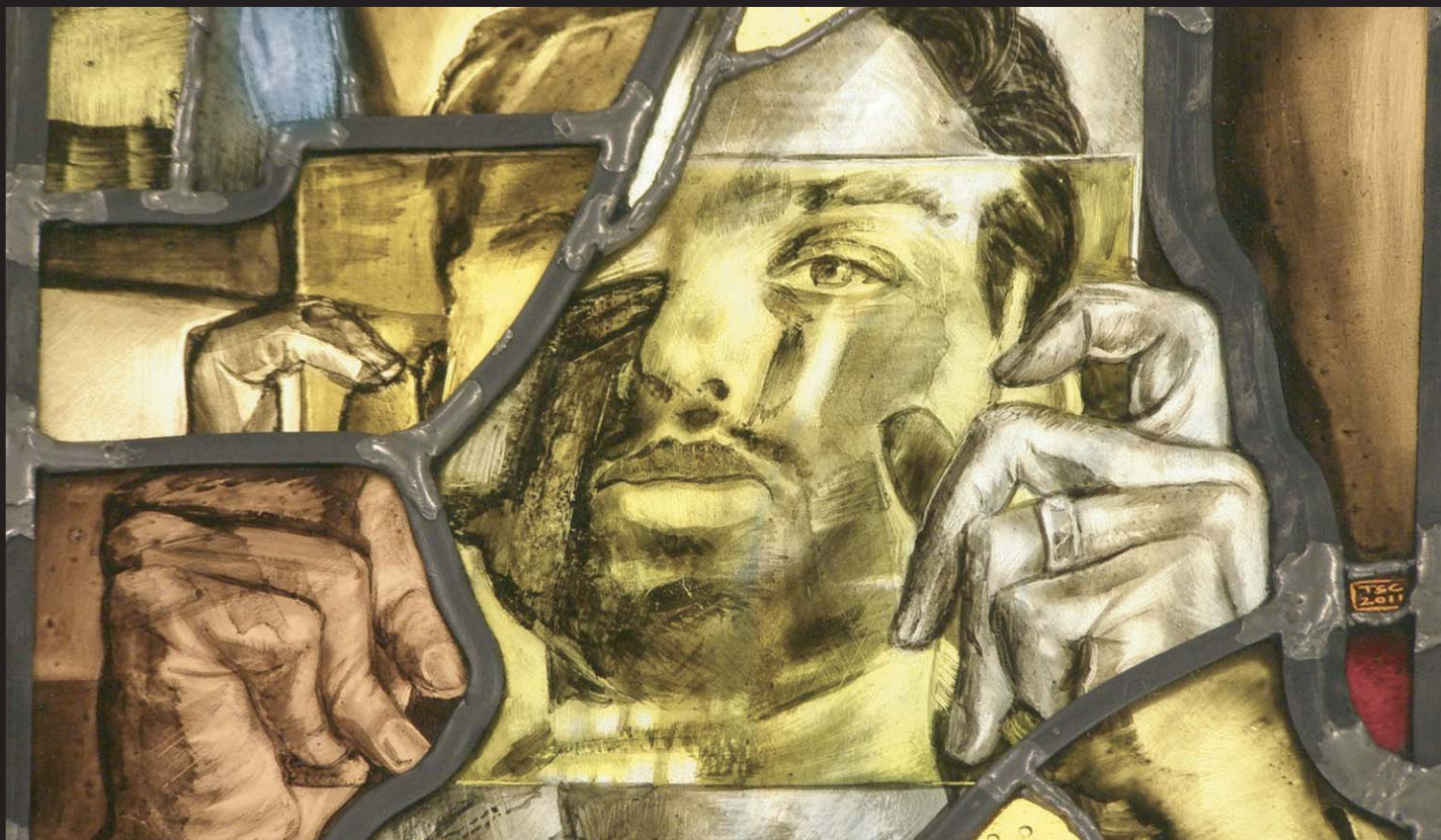
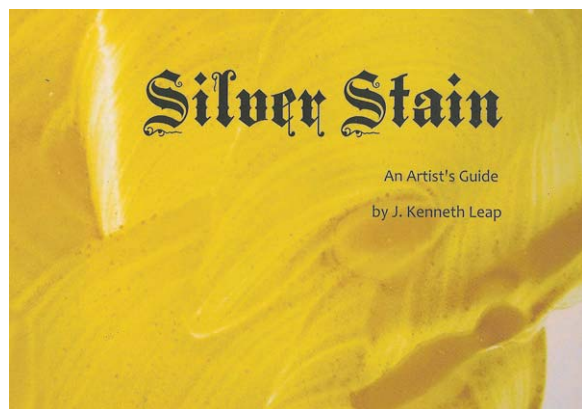


photo by Judy Killian

2011 American Glass Guild Auction Highlights page 8

Self Portrait, by Tim Carey



Book 2.0

*Five Stained Glass Artists Use
'Print-on-Demand' to Self-Publish Books*

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Message from the President

Seven years ago the American Glass Guild was just an idea. I could not have imagined how that idea could have exploded into the vibrant and growing organization which is the AGG today. Over three hundred fifty people have joined the AGG since its inception, 476 people are registered for our online message board, our auctions have raised over \$82,000 which has helped fifty three people attend workshops, classes and conferences as well as contributed to our educational programs, we publish this e-News magazine quarterly and we have held six wildly successful conferences. The enthusiasm from you, our Members and attendees at our conferences is gratifying.

At our recent Conference in Asheville, people were coming up to me (half way through!) saying that they learned more in those two days than they had in all the conferences they had attended in the past put together. They said that they could take home information which they would be putting to immediate use. Studio owners attend to connect with qualified craftsmen, talented artists and painters. Accomplished conservators, artists and painters attend to see what others in the field are doing. Students attend to learn from our treasured elders. How can you beat having lunch with Patrick Reyntiens, Charlie Lawrence or Nick Parrendo? I kept on hearing words such as "inspired", "feeling so welcome", "excited to be a part of the AGG", and thankfully, "how can I help?".

I am so honored to have been chosen to lead this organization at this exciting time. I am so grateful to past president, Mary Clerkin Higgins, whose vision and efforts continue to be vital to our impressive achievements. Our Board is packed with talent, energy, creativity and knowledge. I welcome Nancy Nicholson who was recently elected to join our Board and is our new Webmaster. Look for a vastly improved website in the coming months.

I have belonged to various clubs and groups over the years, but never have I encountered a group with such dedicated, supportive Members. In the AGG, everyone I have met has been so warm, friendly, and very willing to share and help fellow Members. At every conference, there are always "first timers", and it's beautiful to see how they immediately feel at ease, and fit right in. Connections made at our conferences can lead to a network of experts and colleagues to call for advice throughout the year. We all share the bond of this beautiful art form and are happy to share our techniques, sources and most of all, our enthusiasm.

Please mark your calendars now for our Pittsburgh Conference, July 20-22, 2012. We are planning more in depth evaluations of windows on site, and registrants will have the opportunity to spend time with Nick Parrendo at his studio.

If it sounds as though I am bragging, I am! As one of the Founders of the AGG, I have been a sort of "Mother Hen" since its inception. I am filled with awe and gratitude for all of you, who are the reason for our success. You inspire me to do all I can to work with you to fulfill our dreams for a group of like-minded lovers of glass. I encourage you to write to me with your thoughts.

My personal e-mail address is ssglass@aol.com.

Maria Serpentino, President



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Call for Papers/Proposals

American Glass Guild Conference
July 20th-22nd, 2012
Pittsburgh, Pennsylvania

Deadline Approaching Fast!!

October 7th, 2011

Send proposals for presentations or workshops to:

info@americanglassguild.org

The American Glass Guild's Board of Directors is seeking proposals for lectures and panels from artists, craftspeople, studios, conservators, architects and historians for the AGG Conference to be held July 20th – 22nd, 2012, in Pittsburgh, Pennsylvania. We are also interested in proposals for workshops immediately before the Conference. Please consider sharing your work, insights, and interesting projects with your colleagues.

The Conference will present papers on the many different aspects which those working in the field are faced with, including:

New Design

Conservation

History of the Medium

Technique and Materials

Business Practices

History of Glass Practitioners

The overall theme is "Connections" – connecting the past with the present, connecting new techniques with old, connecting different art forms or different disciplines, connecting with Pittsburgh – or just sharing with others.

Accepted talks will be 20 or 40 minutes in length with additional time for questions. Submit abstracts and workshop proposals via email to info@americanglassguild.org, attention Rona Moody, Pittsburgh Program Chair, by October 7th, 2011. Proposals should include a title and be no longer than 300 words. Authors must include a bio and full contact information for themselves (name/company, mailing address, phone, and email address) and, if a panel is proposed, for the other possible panel members. The program committee will send notification of acceptance by November 15th, 2011.

Instructors proposing workshops must include its expected length (e.g. 3 hours, 4 hours); all tools, materials and equipment needed for the workshop (e.g. kilns, light tables, sandblasters, paints, etc.) and who would be providing what (the teacher or the AGG); whether they expect to charge a materials fee and for what; and what the students will need to bring (e.g. brushes, drawings, cutting tools, etc.)

Those giving 40-minute talks receive one free registration for the Conference (to be split if there are two presenters). Those giving 20-minute talks receive one half-price registration. Those organizing and leading panel discussions receive one half-price registration. The panelists receive T-shirt or Apron. Those giving workshops will receive fees for the workshop, but no reduction in Conference fees. To receive these benefits, presenters must register for the Conference. All travel and hotel expenses and reservations are the responsibility of the presenter.

Important dates for those proposing -

Closing date for proposal submissions: October 7th, 2011

Notification of acceptance: November 15th, 2011

Final submissions of paper for publication: May 1st, 2012

Printed papers of all presentations will be available at the Conference. We will need to have these in time for editing and printing, so please note this date.

So please join us. We would be delighted to have your input at the Conference and your contribution to discussions.

Information on past Conferences is available on our website at www.americanglassguild.org.

We look forward to seeing you in Pittsburgh!



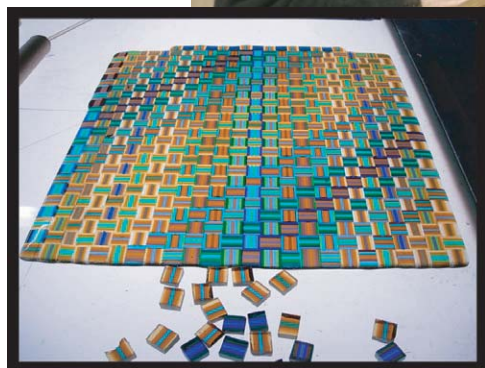
photo by Flickrite jewels

*Rumpelstiltskin Window, German Classroom,
 Nationality Rooms, University of Learning, Pittsburgh PA
 Designed by Charles Connick in 1938,
 Completed by Francis Van Arsdale Skinner in 1953.*

Dan Fenton - 2011 Joseph Barnes Award Recipient



Dan Fenton was present in Asheville to receive the 2011 Joseph Barnes Lifetime Achievement Award. 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 recognized 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.



Call for Nominations - 2012 Joseph Barnes Award

Deadline:

January 1, 2012

Send nominations to:

info@americanglassguild.org

with "2012 Barnes Nomination" in the subject line

Further Info:

www.americanglassguild.org/barnes-award.html

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

Members should send their nominations by January 1st, 2012 to info@americanglassguild.org

Please include several paragraphs about the person you are nominating and why you feel they deserve to be honored. The award will be presented at the 2012 conference in Pittsburgh, PA this coming July.

2008 – Joseph Barnes Lifetime Achievement Award

Joseph Barnes

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

2009 – Joseph Barnes Lifetime Achievement Award

Nicholas Parrendo

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

2009 – AGG Lifetime Achievement Award for Excellence in Conservation

Melville Greenland

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

2010 – Joseph Barnes Lifetime Achievement Award

Rowan LeCompte

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

American Glass Guild Senior Advisors Report

by E. Crosby Willet, Chair

Judging by the pictures on the internet and various conversations your Senior Advisor Chairman has accomplished with our group, the seniors are not sitting on their laurels, but are a super active group. Patrick Reyntiens is planning to be at the AGG Conference in Asheville and is working on a very large commission of stained glass windows for a church in Germany.

Senior Advisor, Rowan LeCompte's recent commission of eleven (11) colorful, decorative windows he designed for St. Paul's Chapel, Winston Salem, NC were exhibited by former AGG president Mary Clerkin Higgins at her Brooklyn studio in May where she executed the windows earlier this year. Rowan also has plans to attend the AGG Conference. Nick Parrendo and his daughter, Celeste, prepared a video for next year's conference in Pittsburgh, PA.

Jean-Jacques Duval, suffered a major disappointment when a conference with his partner in the tremendous "Lighthouses of Peace Project" of more than a dozen of internally lit stained glass towers, over 1000 feet in height that had been planned to be located alongside the world's busiest and most strategic Oceans, Seas,



Rivers and shipping lanes, that was to be held in Egypt with the Arab League, had to be cancelled because of the turmoil caused by the "Arab Spring" revolt, still ongoing in Egypt, Yemen, Libya, Syria and other parts of the Arab world.

Jacques is having a show of his paintings and work during 2012 at his Montreal Gallery and has created a 15 feet high sculpture, to be placed in front of the Gallery, as an attraction for the show.

CZ Lawrence, the AGG's Asheville Conference's keynote speaker, is designing new stained glass on projects for Kathy Jordan and also for Willet Hauser studios in a Chapel at a new Catholic Church in Frisco, TX to be built in 2012.

Crosby Willet is pleased to announce that Willet Hauser studios has begun work on a dual project of leaded stained glass windows for a new Worship Center and the existing 1926 church, First Presbyterian in Tulsa, OK. Hallie Monroe, AGG auction stalwart, is doing the glass painting for all the windows in the new Worship Center. This project, totaling more than two million dollars is one of the largest new work commissions we have received since Willet and Hauser joined forces more than thirty years ago.

Opening Keynote, Asheville 2011 Charles Lawrence, Senior Advisor



Closing Speaker, Asheville 2011 Patrick Reyntiens, Senior Advisor



UITNODIGING



Sylvia Nicolas



Diego Semprun Nicolas

Sylvia Nicolas Exhibition

**Exhibition: Sylvia Nicolas & Diego Semprun Nicolas
21 October to 31 December
2011**

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www.domani-venlo.nl

2011 AGG Workshop Highlights



Conservation Gluing
with Mary Clerkin Higgins



Multiple Layers / One Fire Painting Technique
with Hallie Monroe



Photo by Kathy Jordan

Mosaic Workshop
with Carol Shelkin



An Illustrative Approach to Glass Painting
with Indre McCraw



Fusing for Stained Glass
with Brad Walker

To view more than 500 photos from the 2011 Asheville Conference
visit the American Glass Guild Flickr site at

www.flickr.com/photos/aggmembert/sets/

2011 Conference Workshop Update

Life Drawing Workshop

Debra Balchen & J. Kenneth Leap

Thursday July 21st, 2011

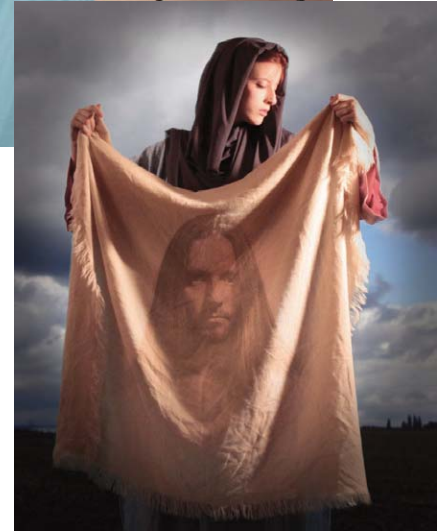
Always a popular session at the AGG conference, Debra Balchen & J. Kenneth Leap once again hosted an evening of drawing set to a jazz soundtrack from Paris in the 1930's. Ken drove in from New Jersey with more than a dozen handmade garments borrowed from the Bryn Athyn Cathedral's Christmas pageant storeroom. Debra, an accomplished portrait painter, inspired the group with drawing and anatomy instruction and set the poses. In addition to a professional model, members of the audience were pulled into the action to recreate tableaus from classical paintings.

This year's theme was "Veronica's Veil: the origin of the True Icon". Legend recounts that a woman named Veronica wiped Christ's face on the road to Calvary and his image was miraculously transferred to the cloth. Some participants sketched while others took advantage of the backdrop and dramatic lighting to snap photographs. In an informal presentation Ken sought to empower the crowd to use these techniques in their own studios to gather original references rather than rehash the same old clip art that can make religious stained glass so mundane.

On Friday morning Ken taught a Photoshop class. He used some of the images from the drawing session to illustrate how photographic references can be incorporated into design work.



Photo taken at Drawing Workshop



Reworked photo from Photoshop Workshop



photos by J. Kenneth Leap

Debra Balchen with model and students at the 2011 Life Drawing Workshop

Highlights from the 2011 AGG Auction

A huge “thank you” goes to the American Glass Guild membership and glass community for making our 6th Annual Auction such a tremendous success! From the generosity of auction attendees, and those who donated, we raised over \$21,000 for the American Glass Guild scholarship and educational efforts!

Whether you donated an item to the auction, purchased an item, raised your paddle for the paddle call, or simply attended the auction, your presence and participation helped make the AGG Asheville Auction the most successful fund raising event thus far!

Until next summer in Pittsburgh, PA.

Kathy Jordan – Auction Chair 2011



Kathy Jordan, Isabelle Monroe, Gwyneth Krepcio and Catie Jordan



Rona Moody

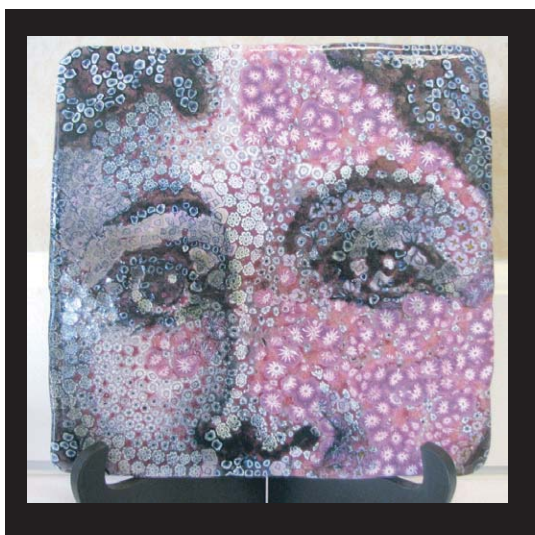
Scott Ouder Kirk

Clockwise from the bottom left: Kathy Jordan with the ‘children of glass’, detail from David Fode’s auction panel, Dick Millard transparency donated by Debora Coombs, stained glass donated by Sylvia Nicolas, various scenes of the auction in progress with auctioneers Rona Moody and Scott Ouder Kirk plus the ‘children of glass’ presenters.

Find more photos of the AGG 2011 Auction at the AGG Flickr Page

www.flickr.com/photos/aggmembset/

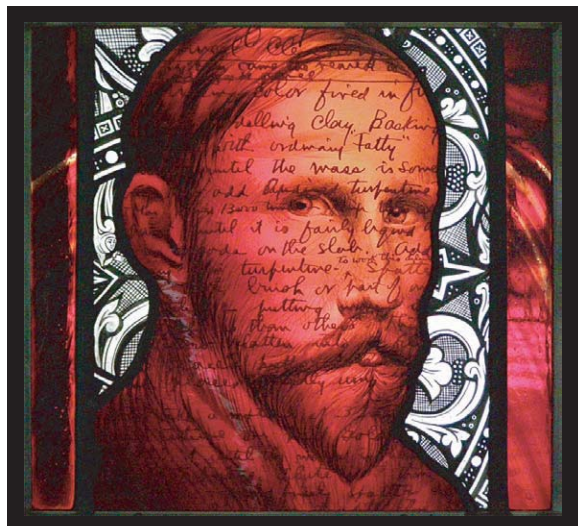
2011 Members' Exhibit Highlights



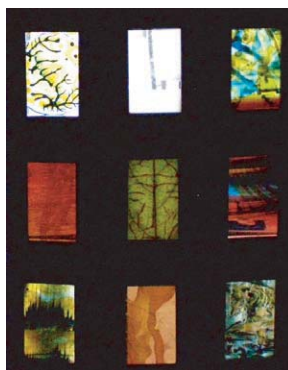
Fused Murrini Tile
by Betti Pattinati-Longinotti



The Circus by Indre McCraw



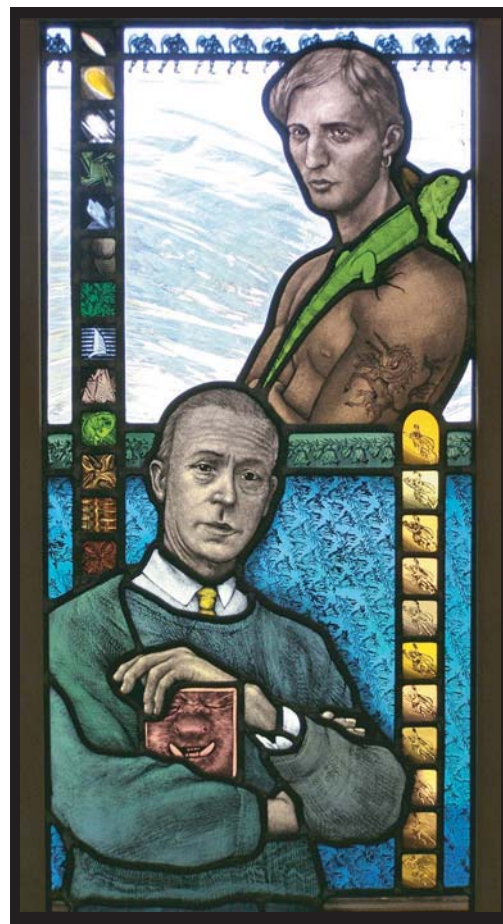
Red Head
by J. Kenneth Leap



Small Panels
by Marie-Pascale
Foucault-Phipps



Seascape (detail), by Hallie Monroe



Men Folk
by Debora Coombs

Speaker Highlights



Guy Kemper

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



Don Burt

"Enamels for Stained Glass"



Drew Anderson

"Manna From Heaven -
A Stained Glass Conservation Project"



Manna From Heaven



**Rebecca Schiller
HAND/EYE**

"read through our articles
to become familiar with
the topics we cover."

"...we're interested in
process, technique, the
concept you're trying to
convey in your work."

Joseph Cavalieri

"A Guide to Getting Better
Press for Stained Glass"



Virginia Raguin

"History of Glass Painting -
The Hand of the Artist"



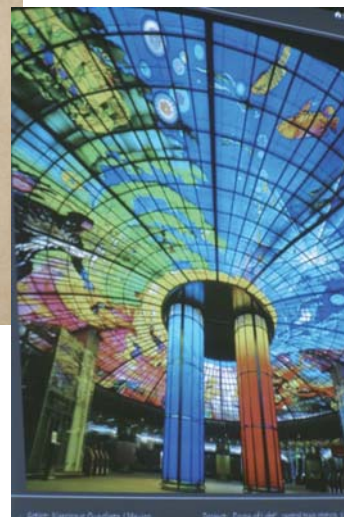
AGG Asheville Conference 2011



Lindsey Parrott
*"An Illuminating Look
 at Tiffany Lamps"*



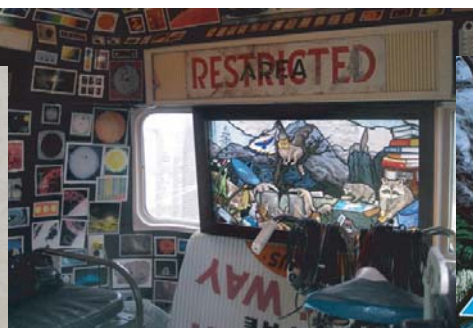
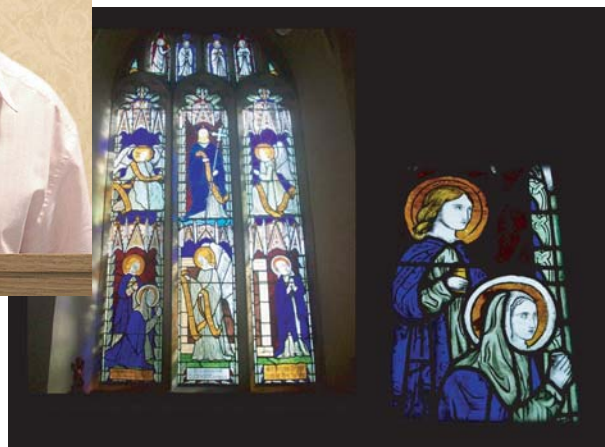
Karl Heinz Traut
*"Unlimited Possibilities in Glass
 - Utilization of New Technique"*



Robin Neely
*"Tips for Stained Glass
 Reproduction and
 Conservation Painting"*



Tom Küpper
*"Should We or Should We Not Spend All Our
 Expertise, Valuable Time and Money in
 Conserving Windows of a Sub Standard Quality?"*



Debora Coombs
*"Space, The Final Frontier:
 Twelve Stained Glass Raccoons
 for an Astronaut"*



2011 Conference Bus Tour Highlight

The Cathedral of All Souls

Biltmore Village, Asheville, North Carolina

Stained Glass by David Maitland Armstrong
and Helen Armstrong

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.

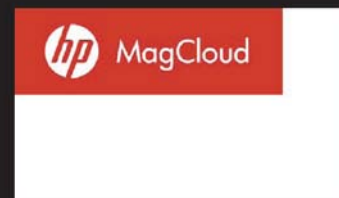


Palm Frond with Decorative Medallion

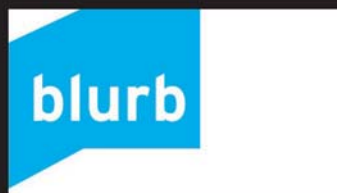


Jesus and the Doctors in the Temple

Photos by Judy Killian



Book 2.0



Five Case Studies of Stained Glass Artists Using 'Print-on-Demand' to Self-Publish Books

Huge strides have been made over the past ten years in the realm of digital color printing, and with it a new market for photo book publishing. What started off as a consumer product through services like iPhoto have now caught the eye of professional photographers and artists who want to promote their work.

In traditional offset printing the main advantages are quality and cost, providing the best quality printing with the lowest cost per book. But traditional printing requires long runs of 1,000 books or more to make up for set-up costs. In digital book publishing the cost per book will be considerably higher, but upfront costs are minimal compared to offset printing. There is no illusion that short run publications are big money makers. Value comes in the form of self promotion and the satisfaction of serving smaller underappreciated markets. If publishers say they are not willing to publish on a given topic because they consider a market is too small, there is now an alternative.

Yet, for the personal publisher, the number of options can be bewildering. We hope these testimonials from other stained glass artists will help. There are now several dozen websites that are devoted to creating photo books. Some are geared entirely to the

consumer market and feature easy to use and understand templates, as well as clearly stated pricing. The downside is that printing quality is not always the best, and the quality of paper and binding can vary widely. Other photo book sites are geared toward photographers, with access to templates and prices only if one is registered with the site as a professional. This taps into the fast growing and lucrative market for wedding and reunion books.

A more recent trend is exemplified by Blurb, with its Booksmart software. It is trying to take advantage of the photo book market while expanding the tools to allow for more options regarding larger blocks of text, and specific placement of images.

This is leading to the next stage where it's possible to create books for the educational and instructional market. J. Kenneth Leap's book on silver stain and Victoria Millard's book on acid etching are both on the vanguard in self publishing books of a more educational nature.

While the primary use of personal publishing for individual artists or studios will continue to be the photo book portfolio, one can only imagine how it might be used in the field of architectural glass in general. From churches publishing books on their windows, to historians creating monographs on lesser known stained glass studios/designers, to galleries and art associations creating exhibition catalogs, there are more and greater possibilities opening up every day.

Tom Krepcio, September 2011

Joseph Cavalieri

Book published:

JOSEPH CAVALIERI GLASS

Print-on-demand service used:

Snapfish

Why did you choose Snapfish over any other print-on-demand services?

During my residency in India I had met an American painter who was carrying a Snapfish book, it was basically photos of his work that he was calling his portfolio. I thought it was a slick way of showing art, plus it was protected by a hard cover. Some traditional portfolios are difficult to flip through. He had chosen the layouts in the Snapfish template that worked well with his photos.

Did you consider any of the other print-on-demand services, like Blurb, or Lulu, or Shutterfly?

No, I had a history of using Snapfish years ago so I was familiar with the company.

What was your experience like with Snapfish?

I found the instructions were a bit complicated, and I didn't really like the templates to choose from, but you can preview the book before having it printed, and the price was right. The only thing I didn't like was they did not have the option of having the back cover a solid color. The only option they had when I made this book a year ago was a solid white page with a small Snapfish logo and a barcode. I had to paste a business card over this after I received the final book.

What software did you use to generate the file to upload to Snapfish? Or did you use a Snapfish template?

I created my pages with PhotoShop and InDesign and plugged them into the Snapfish templates.

How did you distribute copies of your book?

I don't think Snapfish has any manner of buying books made with Snapfish. I only made about 6 books total. Two were on display and for sale during SOFA Chicago, and happily were sold to the collectors who bought my work. I also sent two books to Duane Reed, who is currently representing me. During my latest teaching gig at Bild-Werk in Germany, one of the coordinators asked for a copy for the schools library. It was a great leave behind and thank you gift for the teaching position.

How many copies have you distributed?

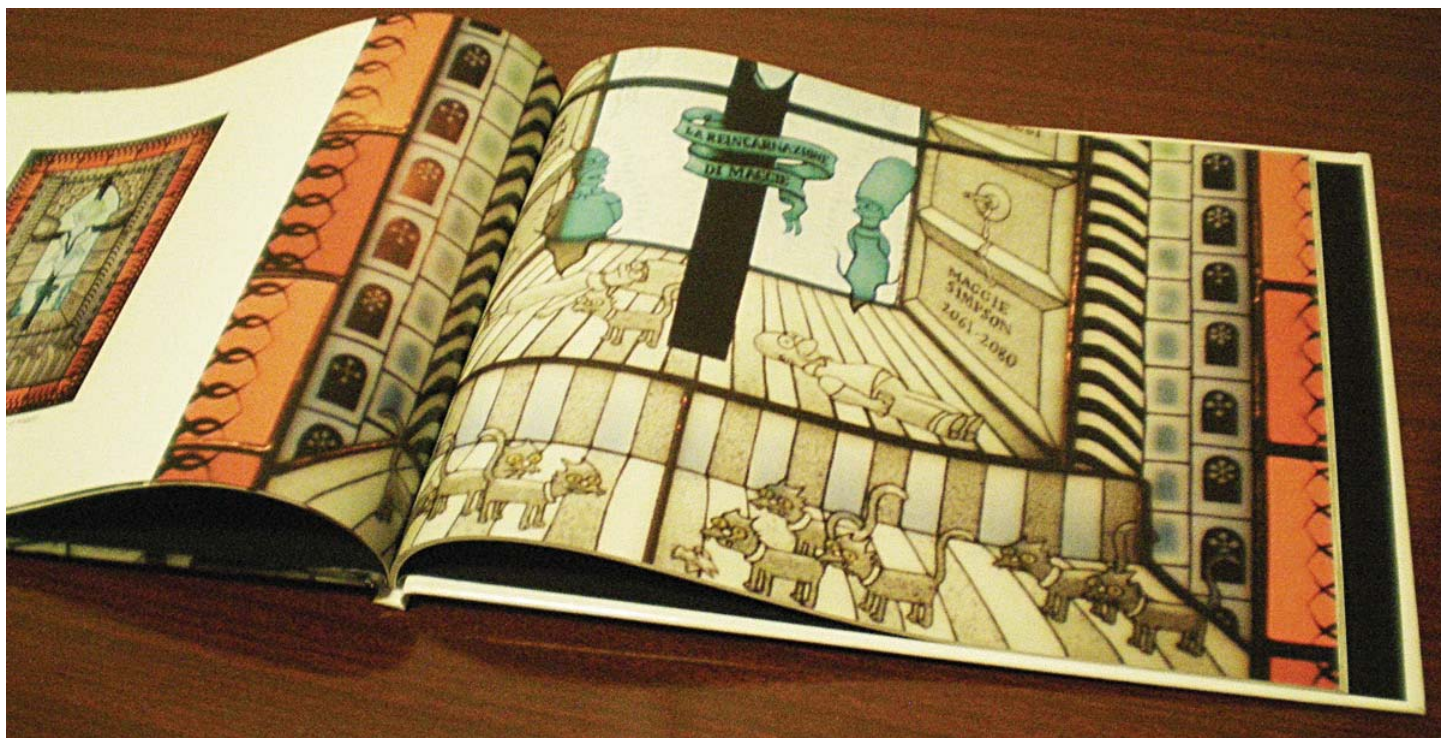
I initially printed just the six copies, but it is very easy to print more last minute.

What were the pros and cons of using Snapfish?

Fast, good quality, and you can easily print a new one out when you need it. You can also easily update an existing book. The uploading of images is slow, and there are some restraints on the formats.

Would you use Snapfish again?

Before using Snapfish again, I would research Blurb, or Lulu, and Shutterfly to compare costs. I have found a two page flier I designed on my work is a much better promotion to leave behind.



Victoria Millard

Book published:

Occasional Acid Etching For The Stained Glass Painter

Print-on-demand service used:

Lulu

Why did you choose Lulu over any other print-on-demand services?

Dick was writing a book for stained glass painting and he asked me to write a chapter on etching. It seemed he would never finish and I decided to go ahead and publish my chapter as a book. We wanted to understand the self publishing process. To that end, I took a class in self publishing for the artist called "Fit To Print". Our class instructor advised the class to use Lulu.

Did you consider any of the other print-on-demand services, like Blurb, or Snapfish, or Shutterfly?

I would consider Blurb but find Lulu more befitting my taste. It was what I learned with. I honestly don't know which is better. Both are good thesis writer options. Others like Apple Books do a better job with photos. Also Lulu costs less than Apple Books, Blurb or CreateSpace. Lightning Source is a no frills printing company that offer no author services, but instead cuts out the middle man, increasing your profit. It was not recommended for a first time self publisher.

What was your experience like with Lulu?

Lulu is a reputable print on demand service and has a selling relationship with Amazon. Lulu makes the self publishing process very easy. They provide on line services for the author, instruction, and a web page for your book, from which you can purchase a printed version or download a copy. You can also find my book on iBooks for your iPad, which Lulu recently provided as another marketing option for books with or without ISBN numbers. I was generally pleased with their printing. I think it's easy to be critical of the image reproduction but I was satisfied that the information was being presented well.

What software did you use to generate the file to upload to Lulu? Or did you use a Lulu template?

I used Text Edit for the text, Photoshop for the photos, and Illustrator for the black and white graphics. After everything was prepared I put it in an InDesign format, and after it was laid out to my satisfaction, I exported it as a PDF to my desktop and downloaded it to Lulu. One PDF for the book content and one for the cover. The cover templates in Lulu are pretty drab and uninteresting. It's important to have a good cover. My classmates were also using Lulu but had the option of using Microsoft Publisher, Adobe InDesign, or Apple Pages. To maintain the most control, using graphic design industry standard software like Adobe InDesign, or the user friendlier Microsoft Publisher, will allow you to design every aspect of your page. Having a full-time schoolteacher in my

family made the considerably discounted Adobe CS5 for educators an easy purchase for me. Were it not for that I may have used Apple iWork (Pages and iPhoto) but, with that I would have had to struggle with editing my photos and getting the appropriate dpi resolution.

How many copies have you distributed?

It isn't on the New York Times Best Seller List! I've sold about thirty-five copies. It's almost altruistic. I feel good that I shared the information with others.

What is the ratio of distribution between printed and digital copies?

I was so pleased when my first revenue check from Lulu came last year. In 2010 I sold fifteen copies. I've lost track of what versions were purchased in 2010. They made great Christmas gifts. To be honest, the first year I bought nearly as many as I sold. This year I've sold three iPad versions, seven downloads, eight print, and I personally sold two signed, print versions.

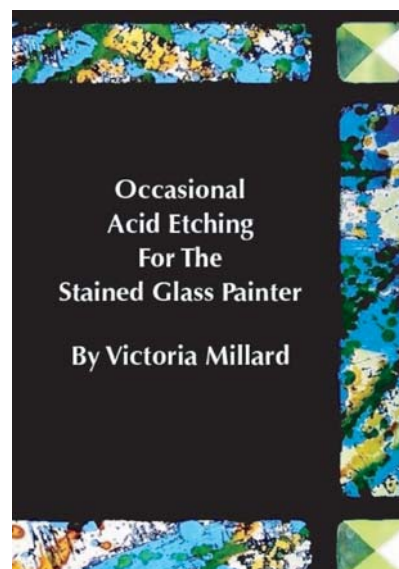
What were the pros and cons of using Lulu?

Cons- There is no Adobe InDesign plugin for Lulu. I understand that their is for Blurb. Setting up my document was a little tricky for this first timer. The photo reproduction is not top shelf.

Pros- It was very easy to use and comparatively inexpensive. For a first time selfpublisher it really was the best option. I think they do a pretty good job at marketing without an ISBN number. I was generally pleased with it's presentation.

Are you thinking of publishing any more books and would you use Lulu again?

I'm in the process of publishing the entire series of newsletters called "Richard Millard's Stained Glass Guidelines." it too will be done with Lulu and it will be available on Amazon. Also, I was also hoping to posthumously publish the book on painting that Dick was working on.



<http://www.lulu.com/product/book-download/occasional-acid-etching-for-the-stained-glass-painter/13625315?showPreview>

Judith Schaechter

Book published:

Beauty and the Beef

Print-on-demand service used:

Blurb

Why self publishing? Especially after you have had a book 'traditionally' published? Why now?

Well, just because I had the one... doesn't mean they are knocking down my doors to do more! Also, I very much liked having control that working with a designer you don't get. (But I must say, I just adored the designer of "Extra Virgin" -Anthony Smyrski- who liked my ideas and was willing to work with me)

Why did you choose Blurb over any other print-on-demand services? Did you consider any of the other print-on-demand services, like Lulu, or Snapfish, or Shutterfly?

I don't know about Snapfish or Shutterfly but I really disliked lulu because you have to turn your work into a pdf. It was a P.I.T.A! So Blurb by default.

How did you find out about Blurb?

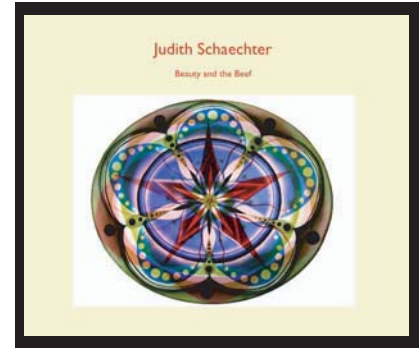
I found out about Blurb and Lulu from Craig Stover, a Philly painter who was on a panel with me discussing self promotion.

What software did you use to generate the file to upload to Blurb? Or did you use a Blurb template?

I used the Blurb downloadable software and their most neutral template.

Any pleasant surprises? Unusual feedback from self publishing the book?

No—none. Its pretty much like masturbating... sorry to say! Maybe people like it and bought it but I don't know about it.



How many copies have you distributed?

Oooh—I am not sure. I have probably given out about 20 or so?

What were the pros and cons of using Blurb?

The Blurb software has issues. The way it stores your photos is insane. You should be able to upload a separate and new exclusive library for each book, not be dragged down with every photo you ever uploaded to blurb. Yikes!... Maybe they have fixed this? Also, it reformats word docs because they barely communicate with each other. It's better than it was but still not ideal.

The pros are that they make decent books of good quality, with good reproductions—not perfect but fine for the price and they are FUN to make!

Are you wanting to print/publish any more books?

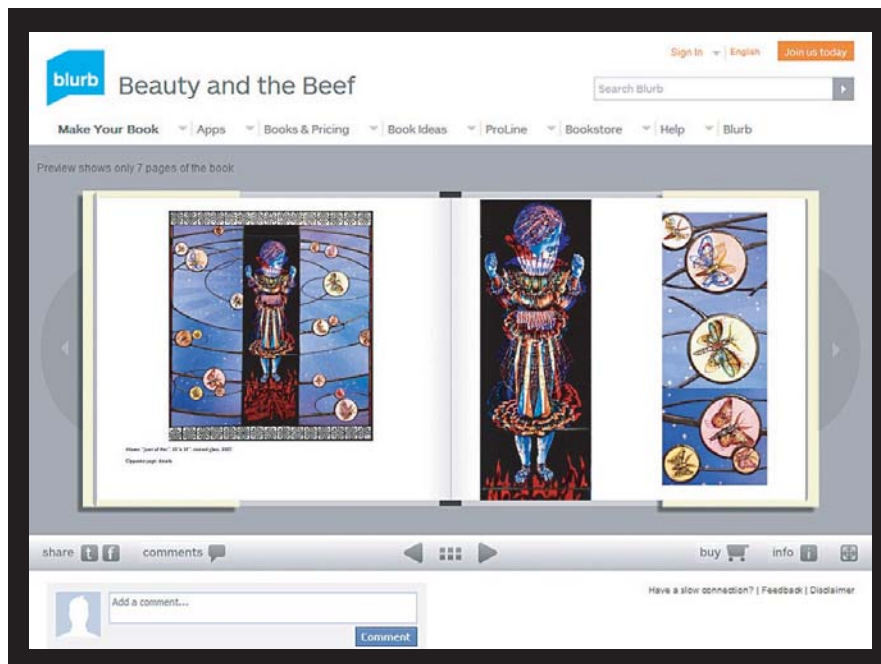
Oh sure—it's totally FUN! I loved making them!!!

Are you planning on an Eastern States Penitentiary book? Or is it too far ahead to think about it?

Never too far ahead and yes, absolutely!

If so, would you use Blurb again?

Sure! I'm used to it! Stockholm Syndrome!



<http://www.blurb.com/bookstore/detail/1356479>

Nancy Nicholson

Book published:

Urban Landscapes: Stained Glass by Nancy Nicholson

Print-on-demand service used:

Blurb

How did you find out about Blurb?

I had a friend who had used them and recommended them.

What software did you use to generate the file to upload to Blurb? Or did you use a Blurb template?

I used the blurb software. It was buggy, but once I got the hang of it it was okay.

Any pleasant surprises? Unusual feedback from self publishing the book?

People seem very impressed with you if you have your images in print. Maybe it's those people who don't quite understand what self publishing is, but if it impresses them, I'll take it!

How many copies have you distributed?

About 20

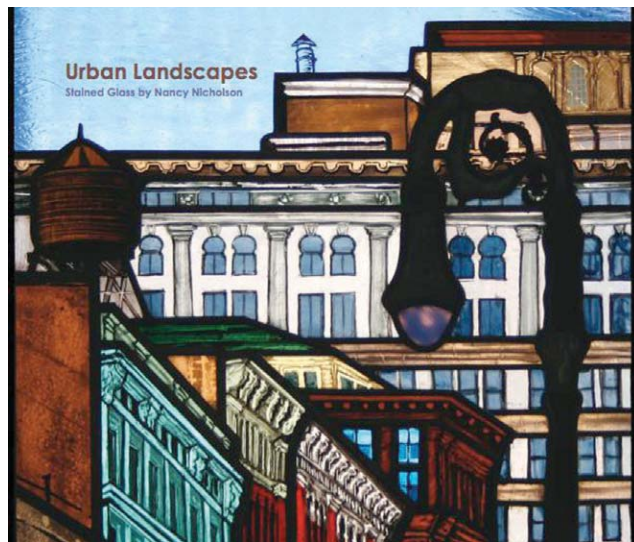
What were the pros and cons of using Blurb?

I think they do a nice job with the color. They offer a nice quality paper, although it costs more. Overall I thought the book looked great.

Some cons: the format I chose was expensive, but I wanted something substantial looking. I am disappointed with the binding as I have noticed some books starting to warp. I think they are still making improvements to that though.

Are you wanting to print/publish any more books? If so, would you use Blurb again?

I would like to do a less expensive version of this book, but will probably investigate other options first.



<http://www.blurb.com/bookstore/detail/2017913>

J. Kenneth Leap

Book published:

Silver Stain: An Artist's Guide

Print-on-demand service used:

Blurb

Why self-publish? and why now?

I had prepared the material for a workshop at the AGG conference in Buffalo, NY. I first posted my notes on a blog: www.thepaintedwindow.blogspot.com/. Soon afterward I got an email/advertisement from Blog2Print explaining how to turn my blog into a book. The service “slurps” your blog posts, formats them and allows you to order a printed version in soft or hard cover. I tried it and ordered a print of my blog. When it arrived I was disappointed with the layout as the captions weren’t translated consistently with my photos. However the idea of a print version of my silver stain research seemed worth pursuing.

Did you consider any of the other print-on-demand services, like Lulu, or Snapfish, or Shutterfly?

I already use Shutterfly to make annual “family albums” to give to my parents & in-laws at the holidays. Shutterfly books are very simple to make and I have been pleased with the color and quality of the images. I have ordered the 12 x 12 format and made 50 page books which typically cost around \$75 each to produce. Then I started to make “project albums” in the 8 ½ x 11 format to give to clients and architects. These usually cost about \$50 each. Shutterfly runs various promotional discounts with 50% off or free shipping or buy 1 get 1 free, etc. so I usually wait to catch a sale before I place the order.

How did you find out about Blurb?

Judith Schaechter mentioned Blurb during the conference in Detroit.

Why did you choose Blurb over any other print-on-demand services?

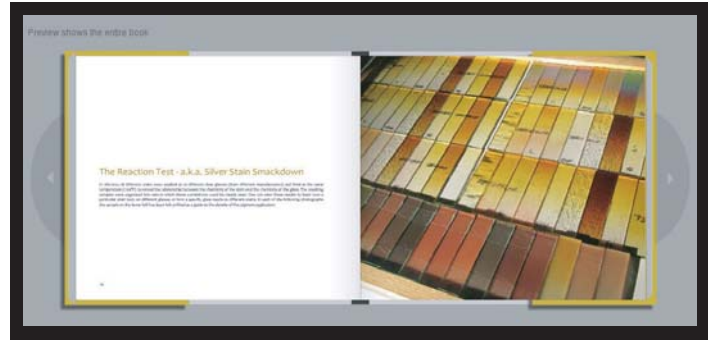
I chose Blurb because it was easy to make the book available for sale. Shutterfly only allows you to order their books for yourself. With Blurb, after you order one copy for yourself you have the option to offer the book for sale. You set your own price for markup and how you want to receive payments if you “make anything” on the book. I get a check once a month credited to my Paypal account – this was the best option to avoid all processing and service fees. There would be a small fee if I wanted to be mailed a check instead.

What software did you use to generate the file to upload to Blurb? Or did you use a Blurb template?

I used Blurb’s own software called Blurb BookSmart which I downloaded from their website. I was able to layout the whole book on my computer then upload the completed file for publishing. BookSmart includes templates, as does Shutterfly, however Blurb’s version allows for more customization.

Any pleasant surprises? Unusual feedback from self publishing the book?

I was contacted by an artist in Kuwait who couldn’t order my book because Blurb wouldn’t ship to his country. I resolved it by



<http://www.blurb.com/bookstore/detail/1693981>

sending him a copy myself which he reimbursed me for using Paypal. I’m probably on a terrorist watch list now!

How many copies have you distributed?

I have sold over 100 copies. They have gone all over the world.

What were the pros and cons of using Blurb?

First off, Blurb has a sexy interface that allows the shopper to turn the pages online and look at the whole book. Blurb was very easy to use to format and upload my book. When I worked with Shutterfly I had to do all of the editing online and sometimes the site would crash – however I think they now offer a layout program that resides on your computer so perhaps this is no longer an issue. Shutterfly has better paper & color and the “image wrap” cover is standard. Blurb hard cover options start with a dust jacket – image wrap is extra. The con with all print on demand is the price. The books seem expensive compared to brick and mortar bookstores which offer everything at a discount. The 80 page hard cover version of my book costs \$48.95 – I wish it could be \$25. If I were to make a 100 page 12 x 12 portfolio it would cost over \$100 a copy. It would be hard to have a stack of these around for sale or to give away to cultivate a relationship with a client. People always ask “Can I buy a copy of your book from you?” and I have to say, “No, you have to purchase it online.” I think people prefer to get a signed copy from the author – but that’s tricky with print-on-demand. Another shortfall is that Blurb does not support ISBN numbers. Some print on demand services sell the option to add an ISBN. This facilitates the sale of the book through other resellers like Amazon or Barnes & Noble. If you do a web search for my book, you’ll be directed to my website or my page at Blurb. You won’t find it on Amazon or Alibris – with all the perks that implies.

Are you wanting to print/publish any more books?

Absolutely! I have 3 books on individual projects which I have made up using Shutterfly. I might reformat them with Blurb. And a large format “portfolio” book makes a great impression even if I have to pay \$100 to give one away. I will probably do that next.

Is there a Lawrence Saint / Ruby Glass book in the works?

Good idea!

If so, would you use Blurb again?

There are many options out there. For something shorter I think MagCloud is very intriguing. Using Blurb might be more of an inroad to a book deal from a traditional publisher – it has been suggested to me that I explore that as well.

Screenshots of Blurb's 'BookSmart' Software Interface

These four screenshots show the BookSmart software interface, demonstrating the layout of a hypothetical "AGG Members' Exhibit" book. The templates are on the upper left, while the library of photos are below the templates. A running overview of how the pages are progressing is visible along the bottom.

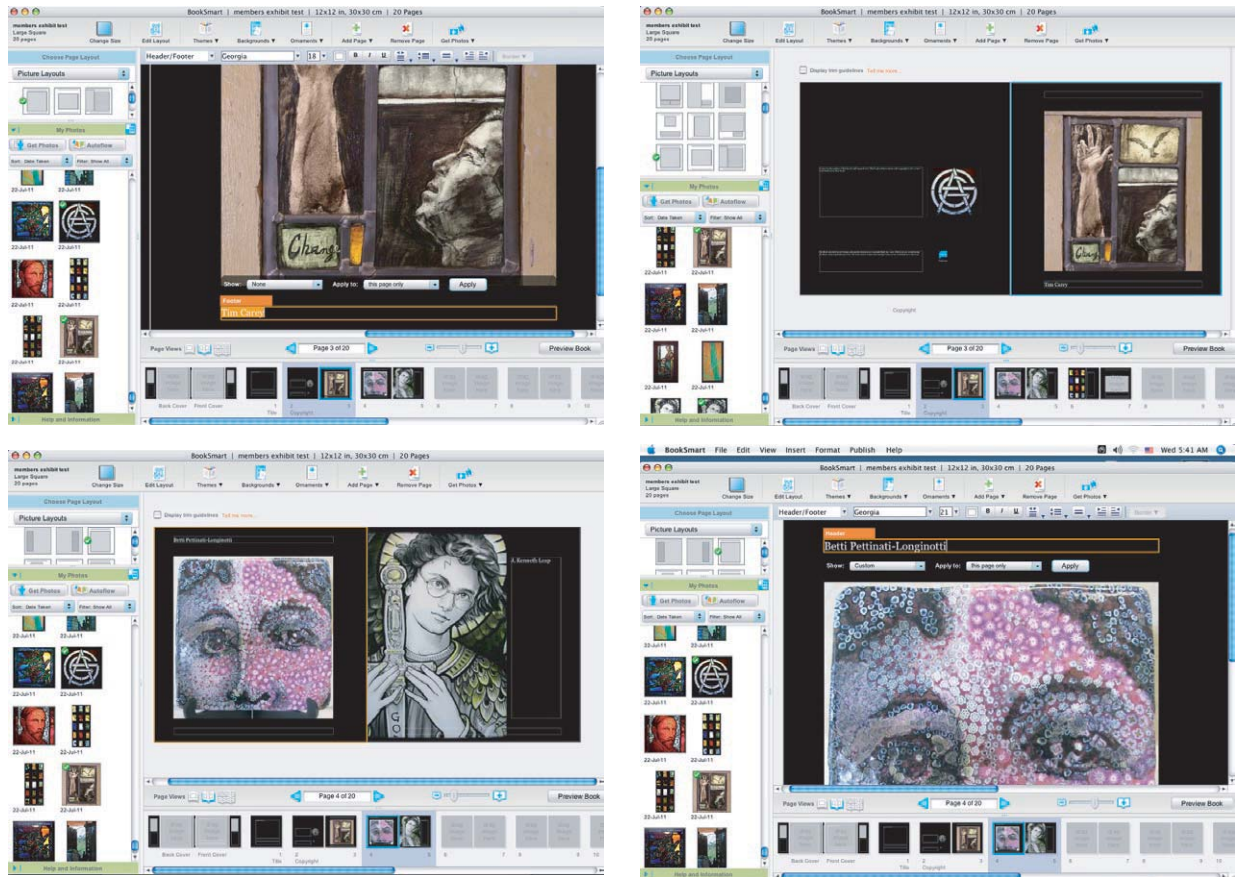






Photo Book 'Print-on-Demand' Services

These are just a few of the better known websites where photo books can be created and purchased. No recommendations or endorsements should be implied. Some of these cater more toward consumers, while others toward professional photographers. Do your research and try to find printed copies whenever possible to assure satisfaction.

-  www.apple.com/ilife/print-products.html
-  www.pikto.com
-  www.shutterfly.com
-  www.paperchase.net
-  www.adoramapix.com
-  www.aandibooks.com
-  www.sharedink.com
-  www.bayphoto.com
-  www.mypublisher.com
-  www.viovio.com



AGGnews on MagCloud
Look for details coming soon...

	Software for creating books or you supply pdf	Online Store	Distributes ebook version	Digital Press used - HP Indigo or Xerox iGen	Offers ISBN for retail distribution	
 www.snapfish.com	Online Templates	no	no	HP	no	Photo books only, place photos into templates online
 www.magcloud.com	pdf	yes	yes	HP	no	Magazine style, Saddle stitch or perfect bound
 www.blurb.com	BookSmart Software	yes	no	HP	no	BookSmart Software allows for more design options than most photo book sites allow.
 www.lulu.com	pdf	yes	yes	iGen	yes	Widest range of options, from photo books using an online template to all-text retail books.

Call for Applicants - 2012 Whitney Scholarship

Deadline:

March 15, 2012

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 2011, the Whitney scholarship has awarded over 50 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 travel 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!

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Kathy Jordan	E. Crosby Willet

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www.americanglassguild.org/membershiphome.html

Just some of the benefits of membership!

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