



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 2.4 - Fall 2011

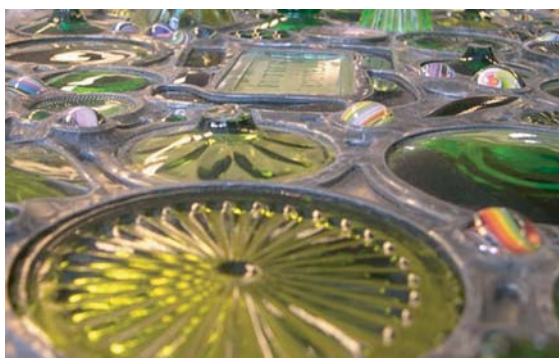


photo by James L. Yarnall

La Farge in Pittsburgh - Conference Speaker Preview

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*Fortune, by John La Farge
Frick Building, Pittsburgh PA*



2012 Workshop Preview Advanced Leading Workshop

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Message from the President



A piece of advice I heard years ago, and found to be most true, is "When you need something accomplished, ask a busy person". The AGG Board Members and Committee Chairs have some of the busiest lives of anyone I know. Like all of us, Board Members have life issues to deal with in addition to managing a business. Meanwhile, everyone is dedicating so much time and effort to the activities of the American Glass

Guild. I thought I'd share some of what goes on "behind the scenes". We have a Board Meeting every two months. At that time each Committee Chair submits a report.

Rona Moody, our Pittsburgh Conference and Program Chair, received many more proposals than time allows. You will find a preview of some of the exceptional presentations and workshops in this newsletter.

Mary Clerkin Higgins chairs two committees: Publicity, which gets news out about the AGG, and Marketing, which focuses on opening new markets for stained glass artists. Her committee is planning a juried exhibition. I'm also thrilled that Mary has agreed to be our Program Chair for the AGG's May 2013 Conference.

Rebecca Hartman Baker, St. Augustine Conference Chair, is hard at work negotiating with hotels. Save the dates, May 8-12, 2013, as our Conference will precede the Rowanza festival. Rebecca is also the moderator of our Bulletin Board.

Kathy Jordan, hasn't missed a beat since her masterful work for our Asheville Auction. I don't know how she maintains such a level of enthusiasm and commitment for our Auctions, but all signs are that this year's event will outdo them all. I've heard rumors that during the cocktail hour, there will be entertainment by members of her committee, and that Art Femenella will return to share the role of comedian auctioneer with Scott Ouderkirk. The event will have a festive atmosphere, so those who are so inclined may like to dress for the occasion.

Our newest Board Member, Nancy Nicholson, jumped right in and took over the daunting task of Webmaster. Look for improvements to the website and bulletin board in the new year.

Marie Foucault, Scholarship Committee Chair, reminds everyone that it's not too early to submit your application for a scholarship. Besides classes, the scholarship can be used to pay for your conference registration fee. Every year, I hear from people who would like to attend, but can't afford the registration. Unfortunately, too often, this comes up after the March 15 deadline, so please think about this now.

Janet Lipstreu, in addition to chairing the Sponsorship Committee, has taken over as Treasurer and Chair of the Finance Committee. She

is converting over to Quickbooks and preparing budgets. All of you can help Janet, first by thanking our current sponsors for supporting the AGG, and secondly, by sharing your positive words about the AGG with your suppliers and encouraging them to support education in our field by becoming a sponsor of the AGG. We have not raised our conference fee in six years, and can continue to keep it down, while putting on the excellent conferences you have come to expect, by increasing our Sponsor base.

Ken Leap, our Education Committee Chair, has started a blog. You can subscribe to the blog so that you will get an e-mail when there is a new post by one of the Education Committee members.

Tom Krepcio, Newsletter Editor, has designed a 2012 Calendar which features panels designed by our Members and donated to the auction, (think holiday gift!). Tom set up a venue where you can view and purchase the Calendar as well as our Newsletters in high-quality printed form. His creativity, and talent are evident in the high caliber of our newsletters. Previous issues are available on our website as.

Finally, I'd like to share the words of Don Burt as sent to me by Barbara Krueger, Membership Committee Chair:

Why join the AGG?

Because you believe the art of stained glass is worth supporting. You believe there are aspects of the art form which should be taught and perpetuated to support and encourage the future of the art. There are skills, procedures and creative processes which may not survive if we do not actively improve upon the education offered to those who love stained glass as we do.

Because you want to grow as a stained glass artist, a scholar of stained glass, a supplier to the trade, a conservator and restorer of historic stained glass. Because you love stained glass and want to share the experience with others who love it as you do.

Because you want to access the resources of experience and knowledge of other American Glass Guild members, who happen to be some of the best at what they do: individuals who believe unequivocally in sharing what they know, are accessible via email, the Guild Bulletin Board, or classes made available by the Guild, and in person at the annual conference.

Because in the American Glass Guild you are treated as a peer and encouraged to contribute and participate to whatever extent you wish, without being categorized according to the size of your studio, the credentials following your name, or the breadth and fame of your work.

Because you believe that even though the American Glass Guild is already a great resource, it can become better with your help.

Warmest wishes to all for a peaceful holiday season, and a healthy and prosperous new year.

Maria Serpentino, President

Call for Nominations - 2012 Joseph Barnes Award

Deadline:

January 1, 2012

Send email nomination to:

info@americanglassguild.org

with "2012 Barnes Nomination" in the subject line

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.

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, Pennsylvania this coming July.

2008 – Barnes Lifetime Achievement Award

Joseph Barnes

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

2009 – Barnes Lifetime Achievement Award

Nicholas Parrendo

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

2009 – Lifetime Achievement Award for Excellence in Conservation

Melville Greenland

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

2010 – Barnes Lifetime Achievement Award

Rowan LeCompte

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

2011 – Barnes Lifetime Achievement Award

Dan Fenton

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. 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 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 handed out 51 scholarships. The scholarship is intended to fully or partially fund training, workshops, conference attendance, and fine arts classes - both in the US and abroad - related to a career in stained glass. Scholarship monies are sent directly to the instructor, workshop, conference, or school. The scholarship does not fund traveling expenses or room and board.

A complete application includes:

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

Incomplete or late applications will not be considered.

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

We look forward to hearing from you!

Marie-Pascale Foucault-Phipps, Scholarship Committee

American Glass Guild 2012 Pittsburgh Conference

Location:

Omni William Penn Hotel, Pittsburgh, PA

Conference Dates:

Fri July 20 - Sun July 22, 2011

Pre-Conference Workshops:

Thursday July 19

Monday Tour:

Monday, July 23 - Optional, separate fee

Workshops:

There will be a painting workshop by Charlie Lawrence, a workshop on Lead Glazing with Dan Maher, and a workshop with Nicholas Parrendo.

Tours:

There will be site visits to see the best of Pittsburgh glass, including work by La Farge, Tiffany, Connick, Sotter, and Rudy.

Partial List of Speakers:

Albert Tannler & John Kelley
Friday and Saturday Tour Sites

Kathy Barnard
Topic to be announced

Art Femenella
How Isothermal Glazing Preserves Our Stained Glass Heritage

J. Kenneth Leap - Moderator
Panel of Architects

Julie Sloan & James L. Yarnall
La Farge's Stained Glass in Pittsburgh

J. Kenneth Leap
Silver and Copper Stains

Reiner Meindl
Modern Usage of Antique Glass

Mary Clerkin Higgins
Kiki Smith's window and the Laminating Technique

Sylvia Nicolas
Designing on a Monumental Scale

Troy Moody
The Anatomy of Gainful Unemployment or A Freelancer's Guide to Late Capitalism

Mary Clerkin Higgins
Standards and Guidelines in Conservation

Vic Rothman, Moderator
Standards and Guidelines in Conservation Panel

(Program subject to change)

Call for Submissions

Juried Exhibit - 7th Annual AGG Conference

Omni William Penn Hotel, Pittsburgh, PA, July 20-22, 2012

For the first time the American Glass Guild will offer a Juried Exhibit concurrent with our seventh annual conference, to be held at the Omni William Penn Hotel in Pittsburgh, PA, July 20-22, 2012. This is an opportunity for our members to develop and exhibit their finest work. The exhibit will be one of the highlights of the conference, with an opening reception scheduled for the morning of July 20, 2012. Noted historian Virginia Raguin will organize the jury.

The works will be exhibited on a balcony in the hotel. The public will be able to view the show from the ground floor and conference goers will have access to the balcony. Artists should

consider the viewing distance when designing. There is limited space, so therefore a limited number of artists will be selected.

We invite all American Glass Guild members to submit a design concept in the form of a drawing/sketch/watercolor, along with 5 digital images representative of your work. The maximum width and height per panel is 3' feet, although panels can be smaller than that.

Applicants must be a member of the AGG and all dues must be current.

Accepted artists will be notified by February 29th, 2012. Panels must be completed and photographed by June 15, 2012 in order to be exhibited. All panels must be framed and ready for hanging.

Submissions should be sent to:

webmaster@americanglassguild.org

Include the words "Pittsburgh Juried Exhibit" in the subject line by February 15, 2012, no exceptions. All images must be digitally submitted as jpegs at 72dpi and no larger than 800 pixels in either direction. File size must not exceed 1mb in size.

Delivery and insurance costs are the responsibility of the individual artist. The AGG shall not be responsible for any damage or theft. The show will come down after 12PM on Sunday, July 22, 2012, and all panels must remain in the show until then. The artists are responsible for removing their panels at the end of the exhibit.

If you would like to have your panel included in the American Glass Guild Auction, which benefits the Whitney Scholarship Fund and our educational programs, this can be arranged.

If you would like to sell your piece, AGG will handle the sale, with a 25% commission, which will go to the AGG educational program fund.

There is no obligation to sell or to donate.



For further info go to www.americanglassguild.org/2012conference/Exhibit2012.html

2012 American Glass Guild Auction News

Another round of thanks goes to the American Glass Guild membership and glass community for making our annual auction such a tremendous success. We raised over \$21,000 this past year for the American Glass Guild scholarship and educational efforts. Our annual auction benefits our educational mission and the AGG's James Whitney Scholarship Fund, which provides support for training, workshops, and conference attendance both in the US and abroad. For more info contact Auction Chair Kathy Jordan (aog1987@aol.com).

Check often for the latest auction news at the AGG Auction blog

www.aggauction.blogspot.com

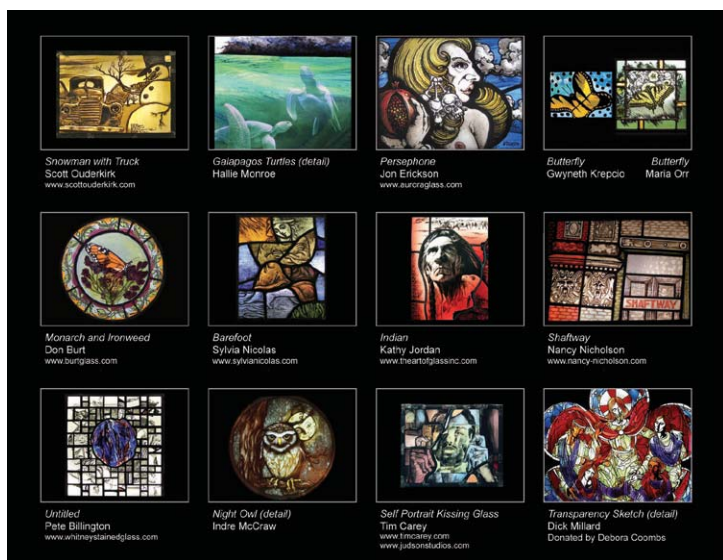
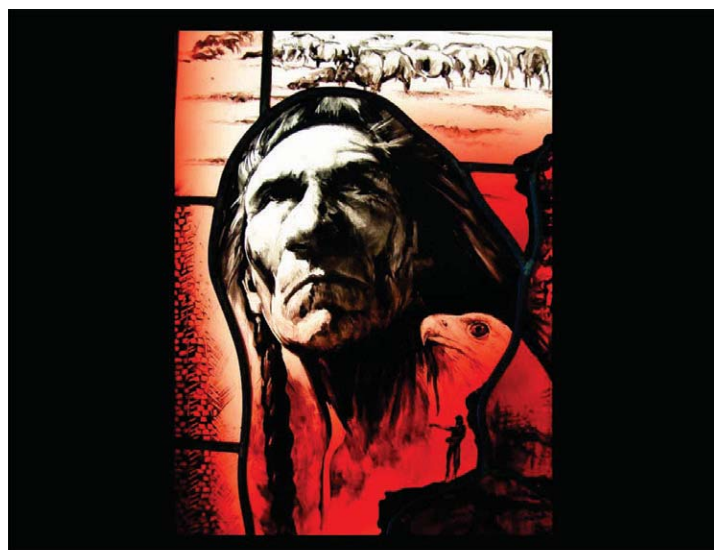
American Glass Guild 2012 Calendar

As a means of acknowledging this year's auction, we created this calendar featuring artwork donated to the AGG Auction. The calendar also includes important deadlines and event information related to the American Glass Guild. They make great gifts!

Available at the MagCloud print-on-demand website

www.magcloud.com/browse/issue/283357

Makes a Great Holiday Gift!



AMERICAN GLASS GUILD						
JULY 2012						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4 Independence Day	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19 Pre-Conference Workshops	20 AGG Conference Pittsburgh, PA Day 1	21 AGG Conference Pittsburgh, PA Day 2
22 AGG Conference Pittsburgh, PA Day 3	23 Post-Conference Tour	24	25	26	27	28
29	30	31	1	2	3	4

2012 Conference Speaker Preview

John La Farge's Windows in Pittsburgh and Sewickley

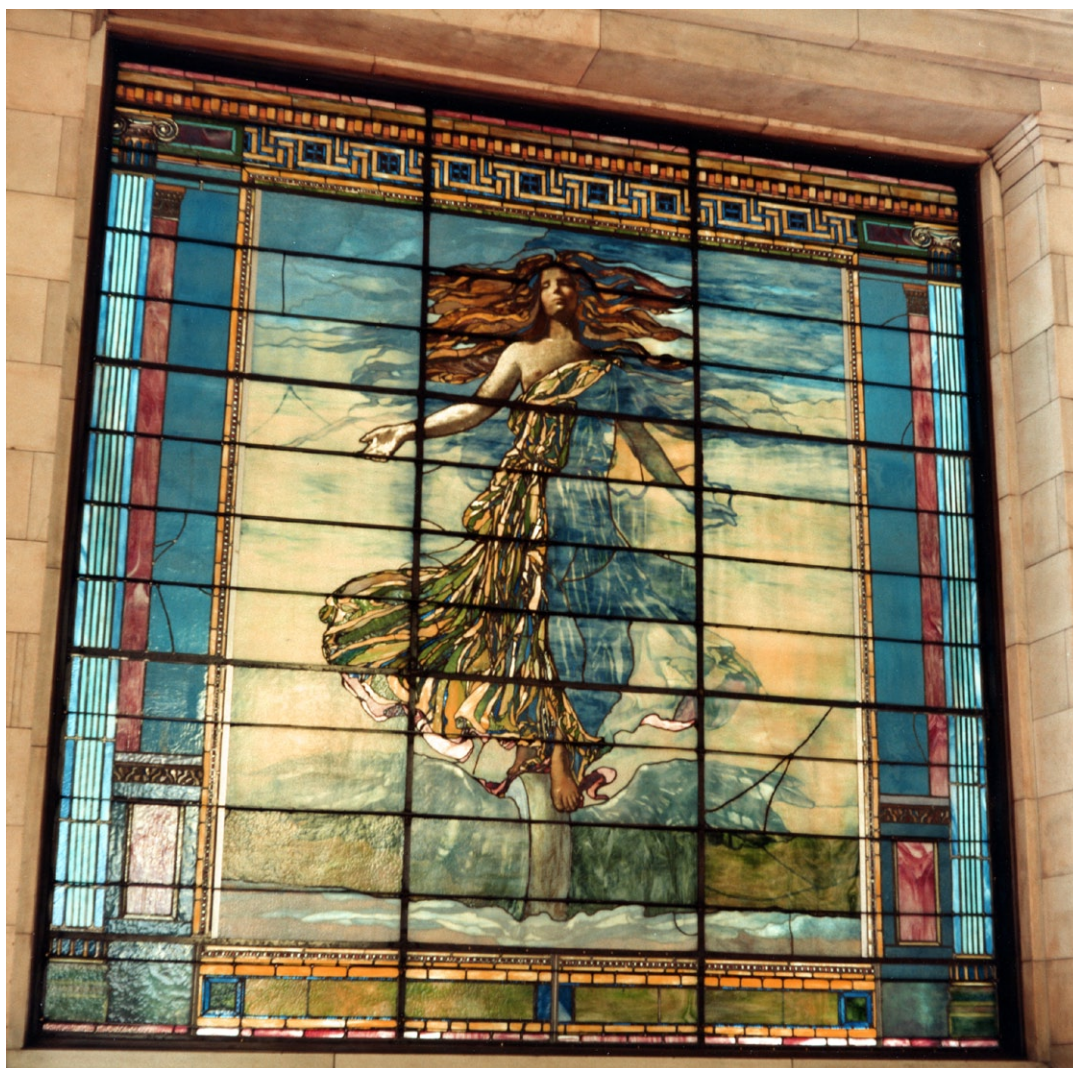
Julie L. Sloan and James L. Yarnall

John La Farge's stained glass in the Pittsburgh area is diverse in subject and purpose. For industrialist Henry Clay Frick and architect Daniel Hudson Burnham—who received a commission for the twenty-story Frick building in Pittsburgh around 1900—La Farge created one of the most unusual windows of his career. Burnham wanted visitors to be greeted by La Farge's allegory of Fortune as a means of proclaiming in symbolic form Frick's financial success and his role in Pittsburgh commerce. La Farge obliged with a glowing representation of Fortune as a woman with eyes blinded, advancing on a winged wheel. This iconography

derived from Roman statues of the goddess Fors Fortuna commonly found in Roman sanctuaries. Riding a wheel, her sweeping garments half in brilliant light and half in deep shadow, she serves as an allegory of the fickleness of fortune. Installed in 1902 over the lobby and elevator banks of the Frick Building in downtown Pittsburgh, La Farge's massive window testifies both to his uniqueness as a pictorial designer and to his ability to mastermind windows of great technical sophistication.

In Sewickley, a wealthy suburb thirteen miles northwest from Pittsburgh, La Farge received three commissions for memorial

*(continued on
next page)*



John La Farge, *Fortune*, 1900-1902, approx. 14 x 14 ft. (426.7 x 426.7 cm.). Frick Building, Pittsburgh.

Lobby of Frick Building, Pittsburgh; architect: Daniel H. Burnham.

From A. N. Rebori, "The Work of Burnham & Root, D.H. Burnham, D.H. Burnham and Co., and Graham, Burnham & Co.," *Architectural Record*, vol. 38 (Jul. 1915), p. 53

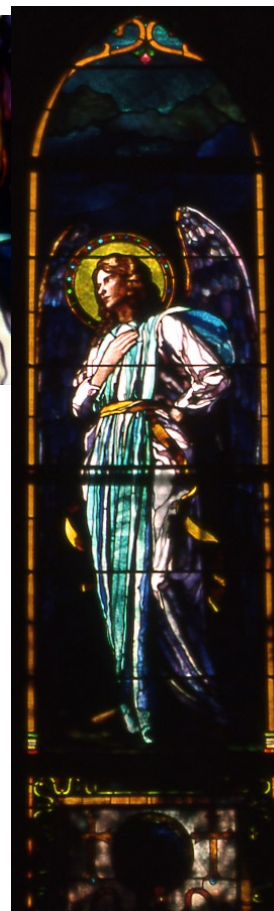
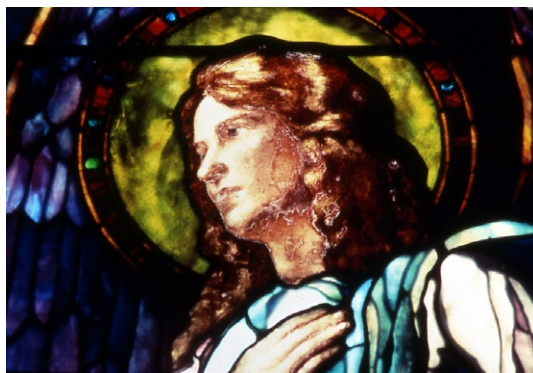
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windows from the Presbyterian Church of Sewickley, installing them in 1899, 1900, and 1908. More conservative in design, these nonetheless epitomize the pictorial qualities of his late ecclesiastical commissions with their aspiration to rival the realism of French Salon painting, employing radiant opalescent leaded glass, faceted glass jewels, and enamel glass paint. Representing these three windows is the first commission received by August of 1899, when the local press reported that James Knox Cain had selected a window opening for a memorial to his mother, Emma Knox Cain, who had died on 23 August 1897. Her memorial depicts an angel standing in a reverent pose. The model for the angelic figure, Minnie Wisschussen, had by this time been working for La Farge for around five years, and she often appeared in a similar pose. La Farge placed the figure in a deep, brooding landscape with a turbulent dark blue sky that sets off strident turquoise and brilliant white draperies. The effect is at once dramatic and pensive, with the artistry of the window expressing deep sentiment without seeming maudlin.

La Farge's windows in Pittsburgh and Sewickley are products of the artist's late career and demonstrate the technical features of his mature glass style. This talk will be divided equally between a discussion of these commissions in historic/iconographic terms and their technical features as they relate to La Farge's late glass.

Julie L. Sloan and James L. Yarnall

John La Farge, Angel of the Resurrection (Emma Knox Cain and Amanda Knox Jennings Memorial), 1899-1900, approx. 139 ¼ x 133 ½ in. The Presbyterian Church of Sewickley, Sewickley, Pennsylvania.



Photograph by James L. Yarnall

2012 Conference Preview

Advanced Leading Workshop

Daniel Maher and Nancy Nicholson

Thursday, July 19, 2011

Omni William Penn Hotel, Pittsburgh, PA

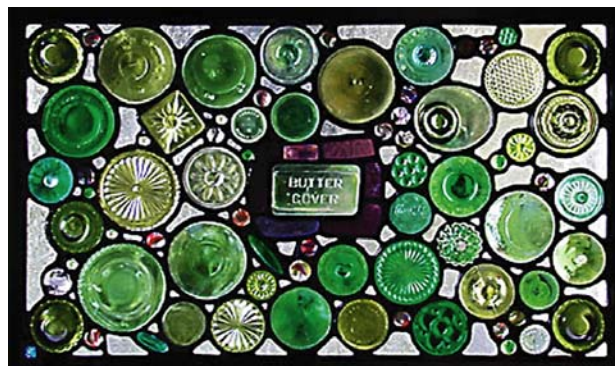


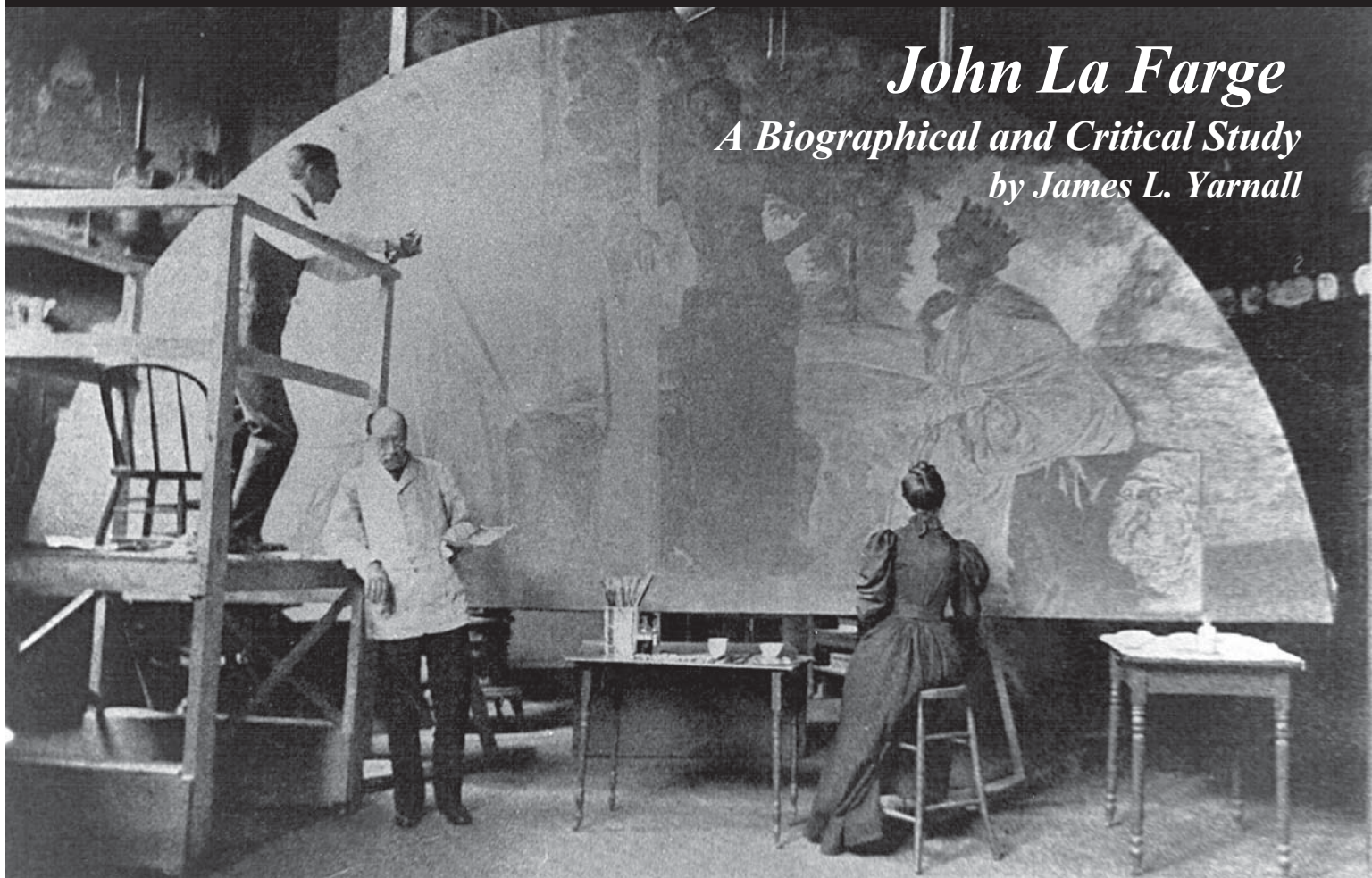
Butter Cover; 2004, Commission for a Kitchen panel

The window includes a variety of glass from bowls, wine bottles, and plate bottoms. Scattered throughout the window are hand blown marbles from the client's own collection.

The full day workshop will be a high energy hands on class that will establish a knowledge of tools and techniques to assemble windows with high levels of aesthetic results, efficiency and in multiple layers. Each participant will assemble a small panel throughout the course of the day to practice each of the techniques demonstrated. Tools used will include traditional lead knives and fids and will extend to non traditional tools such as lead dykes, lead planes, long blade tubing cutters and lead saws and jigs and soldering irons. The types of leads included will range from 1/8" string leads to 1" flat H, decorative leads, high hearts, Tiffany 10T lead, custom lead flanging and multiple layering, combining copper foil and lead in the same window and proper soldering techniques. A major emphasis will be placed on the structural and aesthetic quality of the lead work and a goal of increasing the artistic range of the participants in window style and types of glass used.

Daniel Maher





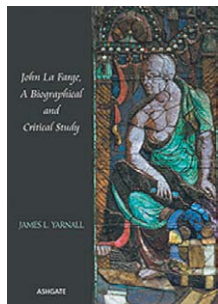
John La Farge

A Biographical and Critical Study

by James L. Yarnall

John La Farge in His Studio, 1895. From Frank Jewett Mather Jr., "John La Farge—An Appreciation," *World's Work*, vol. 21 (Mar. 1911), p. 14092. Standing in a white smock, La Farge pauses while working on his mural of *Athens*, now in the Walker Art Building, Bowdoin College, Brunswick, Maine. The figure on the scaffolding is his son and assistant Bancel La Farge; the female figure with her back to the camera is Juliette Hanson, his chief glass painter.

New Biography of John La Farge due February 2012



John La Farge, A Biographical and Critical Study is the first biography in a century of the American painter, illustrator, muralist, stained-glass artist, and writer. Examining La Farge's career from his youth to his late rebound as a decorative artist — from New York City and New England to Europe to Japan to the South Seas — this is also the only biography to date composed independently of the artist and his estate.

When La Farge died at the age of seventy-five in 1910, some compared him to Confucius, others to Hokusai, and still others to Leonardo or Michelangelo. Yet he died in a mental institution — deeply in debt, with few friends, a long-estranged wife, a favorite son who had sued him and shut him out, and a long-time secretary to whom he had been compelled to yield control of his estate. These seeming contradictions between the artist-genius and the flawed human being were aspects of a kaleidoscopic personality who had a strong influence on his contemporaries as an intellectual, an easel painter, an art historian, and a decorator — and who revolutionized the art of both murals and stained glass.

In the century since La Farge's death in 1910, interest in him has endured despite dramatically changing perspectives about the quality or

relevance of his artistic output, the importance of his writings, his place in American culture, and the nature of his genial personality. As a result, about few American artists have so many said or written so much.

A relentless perfectionist and rationalist, La Farge was an antiquarian at heart, constantly excavating historical details and collecting facts. He was also a scientist who always sought to acquire and apply modern techniques and theories. His artistic products spanned all media and subject matter. Remarkably, La Farge produced his art with minimal formal training. Even though he intended on occasion to rectify this, circumstances worked against him. He was aptly described when Martin Brimmer, director of the Museum of Fine Arts in Boston, noted in reference to stained glass: "I hope La Farge himself someday will obtain the full result, but with a half-trained man of genius one can never be sure of anything."

Not long after La Farge's death, his biographer-of-choice, Royal Cortissoz, asked one of the artist's closest friends, the famous historian Henry Adams, how he might best profile La Farge. Adams replied: "The task of painting him is so difficult as to scare any literary artist out of his wits. The thing cannot be done. ... Complexity cannot be handled in print to that degree." Adams was right, but attempts will be made.

James L. Yarnall

Ashgate Publishing - <http://shar.es/okdRe>

Sponsor Spotlight



Please join us in meeting the oldest art glass company in America: Kokomo Opalescent Glass. KOG is a manufacturer and worldwide distributor of colored glass for art and architecture and has a strong commitment to research, education, and promotion of sheet glass art. Based in Kokomo, Indiana, KOG was originally founded in 1888 as The Opalescent Glass Works. This month marks KOG's 123rd year of glass production!

With the discovery of natural gas in 1886, Kokomo and central Indiana's development potential began. Two years later, Charles Edward



The table man mixing colors - a screenshot from a video on Kokomo Rolling Glass technique.

Video - Rolling Glass



<http://bit.ly/kogvid1>

Video - Annealing Glass



<http://bit.ly/kogvid2>

Henry, a 42 year old, originally from France, came to Kokomo and signed an agreement with the locals to establish a glass plant. By November of 1888, glass production at The Opalescent Glass Works began. The primary product was sheet glass, but electric insulators were made for



KOG has over 22,000 variations of sheet glass available.

Edison General Electric with the excess glass. One of the first shipments of sheet glass went to Louis C. Tiffany. The shipment included 600 pounds of blue and white opalescent glass.

By early 1889 Opalescent Glass Works employed over 50 people and was the only opalescent glass manufacturer west of the Appalachian Mountains. In early 1889, Henry sent 30 sheets of opalescent glass to Paris France for display at the Paris Exposition Universelle (Worlds Fair). On the ocean journey to France, 16 sheets were broken. The remaining 14 sheets that arrived were sufficient for him to win a Gold Medal for the glass and also obtain over \$50,000 in sheet glass orders. Health concerns plagued Henry and by August of 1891 three local businessmen Peter Hoss, William Blackledge, and John Learner purchased Opalescent Glass Works from receivership. Louis C. Tiffany continued to be one of the largest customers until the mid 1890's. In 1893 Louis Tiffany purchased over 10,000 pound of glass from Opalescent Glass Works. The company name changed to Kokomo Opalescent Glass in 1912.

Today the company employs about fifty people. Raw materials come primarily from the United States and all are from American distributors. Production days vary from a 5:00 to 6:00 a.m. start until all the glass is out of the twelve melting pots. This is done five to seven days a week.

KOG still has and mixes many of the same "recipe s" that originally made them a premier glass manufacturer and they will create custom mix batches for commercial customers. Their newest textured glass was created to replicate missing glass for a glass ceiling restoration. A new roller had to be custom fabricated to produce match the design and now the glass is available to the public.

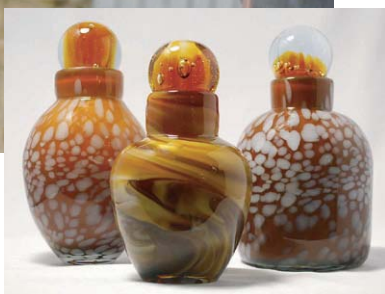
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Panoramic image of the Kokomo Sheet Glass Shop, with the 12 pot furnace known as "The Beehive" in the center.



KOG Hot Glass Studio



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A company with a rich history, KOG continues to enjoy success because it recognizes the importance of excelling in customer service. To that end, KOG has added the OP Shop and the Hot Glass Studio. The OP Shop operates public and private tours, creates stained glass pieces, provides custom glass design services, restoration and repair services, and offers a wide selection of sheet glass, cast glass, rondels and blown glass items for sale to the public. The Hot Glass Studio produces a wide range of quality mouth-blown and hand-cast glass using the world famous Kokomo Opalescent Glass. Glass blowers create one of a kind and limited edition functional and sculptural glass objects and rondels.

Janet Lipstreu

Please visit them at
www.kog.com

*Thank you, Kokomo Opalescent Glass, for being an
AGG Sponsor & Auction donor and for your
support of the American Glass Guild!*

Kokomo Opalescent Glass, PO Box 2265, Kokomo, IL 46904-2265 phone 765-457-8136 fax 765-459-5177 fax
web www.kog.com email koglass@kog.com twitter <https://twitter.com/KOGlass>
YouTube <http://www.youtube.com/user/kogvideo/videos>

AGG Notes

Education @ AGG

A new blog featuring postings on educational resources, trends and ideas about glass.

Compiled by the Education Committee of the
American Glass Guild

<http://educationagg.blogspot.com/>

2013 Conference News

*New Dates for the
2013 American Glass Guild Conference
St. Augustine, Florida
May 8-12, 2013*

Rebecca Hartman Baker, St. Augustine Conference Chair, is hard at work preparing for the conference, which will precede the Rowanza Festival:

Romanza Week is a multi-day, multi-arts celebration centered in stunningly beautiful, historic downtown St. Augustine, Florida. It's an annual signature event for St. Augustine's "Anniversary Years" leading up to the City's 450th birthday in 2015.

<http://www.romanzafl.org/romanzaweek.php>

AGG on Flickr



Calvary Episcopal Church, Fletcher, NC

*AGG 2011 Bus Tour
photo by Judy Killian*

<http://www.flickr.com/photos/aggmemb/>

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www.alliedwindow.com



www.keyresin.com



www.kog.com

AGG Conference Sponsor Information

Luncheon Sponsor: \$1000 Donation

Your company logo on the AGG website home and sponsor pages, with live link to your website
 Your company logo in the Conference program
 Listing on a sign at the Conference
 Your company will be acknowledged and thanked throughout conference
 One "Spotlight" article about your company in Newsletter
 Promotional material included in the Conference packet
 Table throughout Conference for your promotional materials
 Opportunity to address our members at the luncheon

Reception Sponsor: \$800 Donation

Your company logo on the AGG website home and sponsor pages, with live link to your website
 Your company logo in the Conference program
 Listing on a sign at the Conference
 Your company will be acknowledged and thanked throughout conference
 One "Spotlight" article about your company in Newsletter
 Promotional material included in the Conference packet
 Table throughout Conference for your promotional materials

Keynote Speaker Sponsor: \$600 donation

Your company logo on the AGG website Home and Sponsor pages, with live link to your website
 Your company logo in the Conference program
 Listing on a sign at the Conference
 Your company will be acknowledged and thanked throughout conference
 One "Spotlight" article about your company in Newsletter
 Promotional material included in the Conference packet

Speaker Sponsor: \$400 donation

Your company logo on the AGG website Home and Sponsor pages, with live link to your website
 Your company logo in the Conference program
 Listing on a sign at the Conference
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AGGnews, Volume 2, Issue 4, Fall 2011

The Quarterly eNewsletter of the American Glass Guild

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