



# 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 3.1 - Winter 2012



photo by Celeste Parrendo

## 2012 AGG Conference Highlights

page 5 *Isaac Newton, detail from the South Transept windows, Heinz Chapel, University of Pittsburgh, Pittsburgh PA Charles Connick, 1933-38*

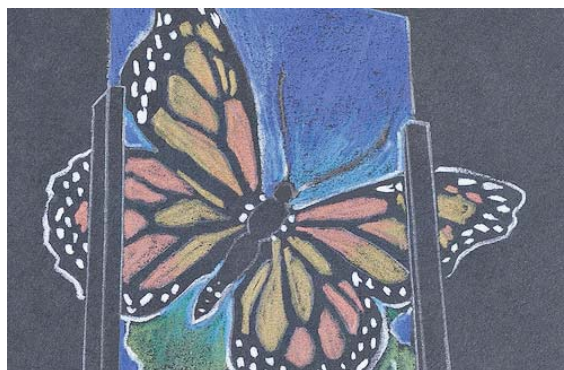


photo by Kathy Barnard

## Crowdfunding Case Studies

*Sketch for The Monarch Migration Project, by Kathy Barnard, funded using Kickstarter*  
page 11

<i>Table of Contents</i> .....	1
<i>Letter from the President</i> .....	2
<i>1st Annual Juried Exhibit</i> .....	3
<i>Joseph Barnes Award Announcement</i> .....	3
<i>Conference Registration / Members Exhibit / Call for Slides</i> .....	4
<i>Conference Friday Site Tour</i> .....	5
<i>Conference Speaker Highlights</i> .....	6-9
<i>Call for 2012 Auction Donations</i> .....	10
<i>Crowdfunding 101 - 3 Case Studies</i> .....	11-15
<i>2013 Conference Call For Proposals / Committee Lists</i> .....	16

# Message from the President



This year we considered a number of worthy nominees for our prestigious Joseph Barnes Award. Thank you to all who took the time to send in your nominations. I am thrilled to report that Sylvia Nicolas will be the recipient in recognition of her lifetime of Excellence in the Art of Stained Glass. We are happy that Sylvia will be in Pittsburgh to accept the award, as well as to make a much anticipated presentation. My studio has had the pleasure and

honor of fabricating many of Sylvia's windows, and her talent is astounding. Her skill in creating such masterpieces is impressive. As are all Senior Advisors to the AGG, Sylvia is happy to share her wealth of knowledge and experience with Members, so don't miss the opportunity in Pittsburgh to have a chat with Sylvia. You will find her to be most approachable and delightful.

As I enjoyed the articles featuring the art of fellow AGG Senior Advisors, Robert Pinart and Jean Jacques Duval in recent issues of Glass Art Magazine, I thought about one of the most important goals of the AGG, which is to elevate all levels in the field, through education and by exposing our members to the best that's out there, result-

ing in members who are more ambitious and inspired. Our Conferences will now feature a Juried Exhibition which will be viewed by the public. If you missed the deadline for Pittsburgh, you can still participate in our Members' Exhibit, as well as plan your piece for the St. Augustine Juried Exhibit. Plans are in the works for the exhibit to be held in a public building for up to four weeks. This is one way we are working to pursue markets for our Members and connect them with collectors.

After organizing our Asheville Conference, which received high accolades, Rebecca Hartman-Baker is working hard to raise the bar even higher with our St. Augustine Conference, which will take place May 10-12, 2013. I am thrilled that Mary Clerkin-Higgins has agreed to serve as Program Chair. It's not too early to send her your ideas and proposals for workshops and presentations. We do listen. On our Bulletin Board, someone suggested that he would like to see demonstrations of leading techniques, so Rona Moody has organized just that in Pittsburgh. Many of you let us know that our July Conferences were held during your vacation time or "busy time", so in response the Board has voted to hold future conferences earlier in the year.

I enjoy hearing from you, so send your thoughts to me at [Maria@SerpentinoStainedGlass.com](mailto:Maria@SerpentinoStainedGlass.com). I look forward to seeing you all in Pittsburgh, and am especially eager to meet our new members.

Best regards,

*Maria Serpentino, President*

## Thanks to our Sponsors!



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## *American Glass Guild's First Annual Juried Exhibit*

The American Glass Guild is delighted to announce the twelve artists selected for our first Juried Show to be held at the Omni William Penn Hotel in Pittsburgh, PA.

They are (in alphabetical order):

David Fode	Scott Ouderkirk
Marie Foucault-Phipps	Nicholas Parrendo
Mary Clerkin Higgins	Betti Pettinati-Longinotti
Barbara Krueger	Hallie Monroe Richards
Ellen Mandelbaum	Patrick Reyntiens
Nancy Nicholson	Patrice Heinz Schelkun

Thank you to everyone who submitted and to our jury, organized by Virginia Raguin.

*We look forward to a wonderful  
and interesting show!*



*Gardner*, Nicholas Parrendo, 2012  
Sketch for panel to be included in First Annual Juried Exhibit

## *2012 Joseph Barnes Lifetime Achievement Award goes to Sylvia Nicolas*



*Stained Glass Panel by Sylvia Nicolas*

The American Glass Guild is pleased to announce that noted artist Sylvia Nicolas will be the sixth recipient of the Joseph Barnes Award given for excellence in the field of stained glass. Past recipients have included Joseph Barnes, Melville Greenland, Nick Parrendo, Rowan LeCompte, and Dan Fenton.

The Nicolas family has a long and distinguished history in the field of stained glass, proudly tracing their involvement in the art form back to the Netherlands in 1855. Ms. Nicolas first learned the craft from her father, the renowned artist Joep Nicolas, and the tradition continues with her son, Diego. Embracing the freedom of the modern age, she observes: "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." As she has noted, stained glass "is all about the light." Ms. Nicolas studied costume design in Paris and, in addition to stained glass, creates mosaics, sculpture, drawings and paintings at her studio in New Hampshire. She has served as a Senior Advisor to the American Glass Guild since its inception and will be speaking on Glass as a Monumental Art at the upcoming conference. The Joseph Barnes Award will be presented at the Seventh Annual AGG Conference in Pittsburgh, PA this coming July 21st.

# American Glass Guild 2012 Conference Registration

**To Pay via Paypal:** Go to the conference webpage to register.

<http://americanglassguild.org/2012conference/2012Programs.html>

**To Pay by Check:** please make payable to the American Glass Guild, with the words "Conference Registration" in the memo.

Please mail check and registration form to: American Glass Guild, c/o Rona Moody, 608 Dorseyville Road, Pittsburgh, PA 15238.

Forms can also be faxed to 708-778-7951 or emailed to [stained.glass@verizon.net](mailto:stained.glass@verizon.net)

Go to this link to download and print a registration form:

<http://americanglassguild.org/2012conference/2012RegistrationForm.pdf>

## Omni William Penn Hotel 2012 AGG Conference, Pittsburgh, PA

Bookings are open for the Omni William Penn Hotel

<http://omnihotels.com/FindAHotel/PittsburghWilliamPenn/MeetingFacilities/AmericanGlassGuild7.aspx>

Remember to sign up for their Select Guest program - it's free and gets you lots of things like free internet in your room, free morning beverage, complimentary shoe shine and pressing!

<http://www.omnihotels.com/SelectGuestProgram/ContactSelectGuest.aspx>

And if you're thinking of taking Judith Schaechter's workshop immediately after our conference at the Pittsburgh Glass Center, you can stay at the Omni at our special rate until the 24th.

## Call for Entries 2012 Member Exhibit

### **Member Exhibit:**

Friday, July 20th - Sunday, July 22nd,  
Omni William Penn, Pittsburgh, PA

**Deadline:** Space is limited so you  
MUST reserve by June 30, 2012 (first come, first served)

### **Contact:**

Mary Clerkin Higgins  
reserve via email at [mc.higgins@rcn.com](mailto:mc.higgins@rcn.com)

All work (stained, fused, etched, leaded, copper foil, mixed media w/glass) must arrive ready for hanging, with loops or hooks. Small sketches can be exhibited as stand-alone posters on a table, but exhibitor must provide stand.

The AGG will not be responsible for any aspect of shipping or receiving, so exhibitors must arrange for the delivery and pick-up of their panels. Objects are displayed at the exhibitors' risk. If you would like to have your piece included in the auction, that can be arranged. If you would like to sell your piece, AGG will handle the sale, with a 25% commission which will go to the AGG educational program fund. There is no obligation to sell or donate.

## Call for Images Member Slide Show

Members will be invited to submit up to 5 images that represent their work for the Members "Slide" show. The images will be shown on a TV monitor in the landing between our two conference rooms for the duration of the conference. Images can be high resolution (300dpi), but no larger than 2000 pixels in any direction.

**Check the webpage for instructions  
on how to submit your images.**

[www.americanglassguild.org/2012conference/MembersSlideShow.html](http://www.americanglassguild.org/2012conference/MembersSlideShow.html)

## **Always a Highlight - Join in!!**

If you have news or a story of interest  
for our membership, send it to  
[newsletter@americanglassguild.org](mailto:newsletter@americanglassguild.org)

The deadline for the next newsletter is May 1, 2012



# American Glass Guild 2012 Pittsburgh Conference

## *Pre-Conference Workshops*

### Design & Color

**Charles Lawrence, Instructor (assisted by Kathy Jordan)**  
**Thursday, July 19th, 2pm-5:30pm, Omni William Penn**

Charles Z. Lawrence has been designing windows for over 50 years. His innovative and unique approach to design and color is his signature. His career has produced a vast and exceptional body of work; most notably, the National Cathedral in Washington DC. This is an interactive, hands-on workshop that offers a rare opportunity to see and experience glass with through CZ's perspective.

Students will learn the techniques CZ uses to create his designs/cartoons for client presentations. In addition, CZ will demonstrate his atomizing technique for applying mattes. Each student will have an opportunity to learn and experiment with this technique. The class will conclude with a lecture segment from his body of work and a critique on the design work the students generated within the workshop.

Class is limited to 15. Cost \$200, plus a material fee of \$25 to be paid to the teacher at the workshop.

### Advanced Leadworking

**Daniel Maher & Nancy Nicholson, Instructors**  
**Thursday, July 19th, 9am-5pm, Omni William Penn**

Advanced leadworking techniques for the stained glass artist. The workshop will include the proper use of traditional and non traditional leadworking tools such as lead knife, lead dykes, lead saws, tubing cutters, lead planes, and combining lead and copper foil in constructing a window. The workshop will address the use of round and flat leads, high heart leads and custom trimming of leads to create multi layering of glass techniques by plating with flanges, building of leads to accommodate non traditional glass objects, weaving of leads, internal and external support systems, proper soldering and the use of different alloys in a variety of lead profiles.

The goal of the workshop will be to advance the participants' knowledge of proper structure of leaded windows, to increase speed in custom and production-style leading, but most importantly to improve the aesthetic quality of the leaded component of a stained glass window. The participants in the workshop will work hands-on leading sample panels in a variety of techniques and profiles of leads. Students will glaze several 12" x 14" panels; glass will be provided cut and ready to glaze. Students should bring lead glazing tools they like, but will also be provided with tools, and will have the chance to try tools they may not have.

Class is limited to 12. Cost is \$350, including materials and use of tools.



*Butter Cover; 2004, Daniel Maher, Commission for a Kitchen panel*

### Painting Eddie's Head Workshop

**Nick Parrendo, Instructor**  
**Thursday, July 19th, 9am-1pm, Hunt Studio**

Enjoy a fun-filled painting session with AGG Senior Advisor and Joseph Barnes Lifetime Achievement Recipient, Nick Parrendo, at his historic Hunt Stained Glass Studio. This is a rare opportunity to observe and study with Nick in his native environment of over 60 years!

Participants will learn to paint King Edward during this 4-hour workshop (or if they prefer, paint a head of their own choosing). Participants will be supplied with materials and will engage in guided painting play utilizing traditional methods of tracing with oil, waxing up windows and matting and spraying with water and alcohol, transforming the glass which will then be fired. The finished piece can be incorporated in to other work at a later date. Students are asked to bring their own brushes.

Class is limited to 15. Cost \$250, plus a material fee of \$50 to be paid to the teacher at the workshop.

### Open Drawing Class

**J. Kenneth Leap, Instructor**  
**Thursday Evening, Omni William Penn**

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



*Open Drawing Workshop, 2011, Asheville, North Carolina*



# American Glass Guild 2012 Pittsburgh Conference

## Conference Day One - Site Tour

(included with conference fee)

**Friday, July 20th, 2012, 9:30am-5:30pm**

### Al Tannler

#### Friday Tour Guide & Conference Keynote Speaker

Al Tannler has been Historical Collections Director of the Pittsburgh History & Landmarks Foundation since January 1991 during which time he has researched extensively the history of architecture and the decorative arts in Western Pennsylvania. He has explicated what Pittsburgh Post-Gazette critic Patricia Lowry has called "Pittsburgh's great treasury of historic stained glass" in books, articles and book reviews and will share some of that knowledge with us.

### For more conference information go to:

[www.americanglassguild.org/2012conference/2012Programs.html](http://www.americanglassguild.org/2012conference/2012Programs.html)

See some of the fine stained glass that Pittsburgh has to offer. The tour will be guided by renowned stained glass historian and Connick expert Al Tannler, and John Kelly, a stained glass restorer affiliated to PHLF with 30 years experience of restoring windows in Pittsburgh. Both have in-depth knowledge of the windows we will see.

The schedule (subject to change) will include:

**Calvary Episcopal Church** - with stained glass by Willet, Goodhue, Heaton Butler & Bayne, Gorham, Connick, Reynolds and Rohnstock.

**Sacred Heart Church** - with stained glass by Alice and George Sotter.

**East Liberty Presbyterian Church** - with stained glass by Rudy, Young.

**Heinz Chapel, University of Pittsburgh** - with stained glass by Connick. Bring binoculars and a camera. Lunch provided.



Mary Lyon, detail from the South Transept windows, Heinz Chapel, University of Pittsburgh  
Charles Connick, 1933-38



# American Glass Guild 2012 Pittsburgh Conference

## Conference Speakers & Topics

### Location:

*Omni William Penn Hotel, Pittsburgh, PA*

### Dates:

*Saturday, July 21st - Sunday, July 22nd*

### Kathy Barnard

#### Reinventing the Old... to be New

My influences & processes revolve around learning and creating deep carved sculptural art glass. As I knew no one to teach me or ask questions of materials, equipment & techniques when I started to etch in 1979, I am basically self-taught by trial and error and experimentation. My talk will begin with my influences and inspirations, my process of experimentation & exploration of materials and equipment. I will touch upon the history of sandblasting in glass as an "almost" lost art form in the late 1970's. I will be showing an overview of my techniques and the evolution to its present art form. Experimentation, Invention & Perseverance, more experimentation and always pushing myself and the glass.

### Mary Clerkin-Higgins

#### Kiki Smith and the Eldridge Street Synagogue

Making art is a combination of vision and problem solving, in both aesthetics and technique. A difficult medium to master, stained glass is often large in scale, architectural, and expensive, so experience is gained with difficulty. While there are many different ideas about what makes a stained glass window work, with architectural glass a discussion of whether it is successful has to take into account the artist's goals and how the finished window interacts with its environment. The choice of materials used is also critical to a work's long-term success. This paper is a discussion of a new window by artist Kiki Smith and architect Deborah Gans for the Eldridge Street Synagogue and Museum on the Lower East Side of New York City. This paper was presented at the Corpus Vitrearum Colloquium "Contemporary Stained Glass" in Liege, Belgium in November of 2011.

### Arthur Femenella

#### Sticky Business or Sound Technique?

Art will discuss the Kiki Smith/Deborah Gans stained glass project for the Eldridge Street Synagogue in New York City, in which he participated. He will present the physical and chemical properties of silicone and why these properties do or do not result in art pieces that can endure.

### Art Femenella & Mary Clerkin-Higgins

#### Lamination - Some Questions, Some Answers

Following on from their presentations, Mary and Art will lead a joint question and answer session. While they may have different perspectives, we hope to also find some common ground. Input from the floor will also be welcomed.

### Jean Farnsworth

#### The Gibsons & The U.S. Capitol's Skylights: An Introduction

The four stained-glass skylights crowning the United States Capitol's grand public staircases stand as true gems of America's cultural heritage, recognized by connoisseurs of the art as "truly spectacular". Their survival alone would be noteworthy, considering how much early American stained glass is lost, but their significance is historic as well. A study of these 1860 skylights not only reveals much about the talents of the artisans, John and George Hastie Gibson, but also the rising interest in stained glass demonstrated by the decision to embrace this luxurious material for the decoration of the U.S. Capitol Extension.

This presentation will focus on the talents of the Philadelphia brothers John and George Hastie Gibson who, along with their older brother William, were a remarkable trio of artisan siblings who ventured to this country from Scotland during the first half of the 19th century and established themselves in the stained-glass and decorative painting professions. William settled in New York City where he founded one of the earliest, if not the first 19th-century stained-glass studio in this country. John and George became two of Philadelphia's most accomplished mid-19th-century decorative artists. Though much of their glass is lost, fine examples remain as a testament to their talents, including their extraordinary grand staircase skylights for the U.S. Capitol.



*Eldridge Street Synagogue Window (detail), 2010, New York, NY  
designed by Kiki Smith and Deborah Gans  
fabricated by The Gil Studio, New York*

# American Glass Guild 2012 Pittsburgh Conference

## Conference Speakers & Topics

### Arthur J. Femenella

#### How Isothermal Glazing Preserves Our Stained Glass Heritage

There are many aspects to designing a successful protective glazing system: Glazing material - glass or plastic? Framing detail - stand alone frame or utilize an existing part of the building profile? Venting the interstitial space to the interior, to the exterior, a mix of both? and, how much is enough?

How do we properly address these issues within a design that is aesthetically pleasing to the exterior of the building and does not infringe on the enjoyment of the stained glass window? A properly installed isothermal glazing system can greatly reduce the need for intrusive conservation procedures when preserving the window and can totally separate the window from the forces that are willfully attacking it. The downside is that in the past, these systems have proven to be very expensive and often architecturally unsightly. Due to recent developments isothermal glazing is now available in a cost-effective, aesthetically pleasing package. This paper will discuss the problems caused by past protective glazing systems and focus on the system of the future, isothermal glazing. The science, engineering and artistic aspects will be discussed along with the additional benefit of reducing the need for intrusive conservation techniques such as releading.

### Beth Leslie Glasser

#### Working with Architects: The Keys to a Successful Collaboration

This talk will provide an overview of the building design process, and how architects select and work with allied artists. Among the topics to be addressed: Stages of the design process; Types of buildings and how the design approach differs; How the 'marriage' is made; How are artists selected?; Whose design is it, anyhow??

The goal of this session is to provide a context for glass artists to understand who their audiences are –the building owner, the architect, and/or the Construction Manager – and how their agendas may differ. Knowing more about the process will help the artist to better position him/herself for potential opportunities/commissions.



Silverstain work with J. Kenneth Leap

### Mark Hall

#### Tepid Glass; Mixing Cold and Warm with Hot

Connecting all aspects of glass working requires an understanding of the material and the science of how it works. We'll promote collaboration, communication, problem solving skills, and create avenues for specialization.

We'll discuss warm glass aspects by examining samples in stages of construction. Strips cut from sheets, shards, or frit are fused into thick slabs, cut into long square rods and loaded into the mold to fire again. Cold work enters in discussions about grinding, sawing and sandblasting. Specific visual characteristics associated with this technique are identified. It's not difficult for novice warm glassworkers to follow these shared guidelines. Kiln owners will learn how to create their own decorative colored fused glass cylinders, and realize they can blow glass in their own studio by adding a few simple things – a glory hole, glassblowers bench, and some hand tools.

We'll see how a gaffer picks up the warm thick-walled cylinder on a collared blowpipe, seals the end with a warm 'cookie', then shapes the bubble. I'll explain why this method is used, discuss alternatives, and answer questions. Finally, examples of finished pieces are reviewed. A hand-out will be provided.

### J. Kenneth Leap

#### Working with Silver and Copper Stain

When working with stains understanding the chemistry, temperature and different methods of application can lead to more predictable results in the studio. While researching his book, "Silver Stain: An Artist's Guide" J. Kenneth Leap prepared over 200 stain samples. This lecture will present a 20 minute overview on how to work with stains including new information not covered in his book – namely the nuances of working with copper stain and its role in replicating historic orange and red stains.

### Ellen Mandelbaum

#### Living Stained Glass

I will explore connections between the art field and the field of stained glass and connections to others working in stained glass. I've been working in stained glass for almost forty years. Finding stained glass was not only a discovery of a wonderful medium but also a rescue that changed my life. I hope to give some background about where I'm coming from to inform my portfolio discussions.

*On Sunday, July 23rd, Ellen Mandelbaum will hold an informal discussion on any portfolios people would like to show. In order to participate, please bring what you'd like to discuss with her on FRIDAY evening. Please do not bring single crumpled sheets of paper but sketches or photos that have been mounted on a standard sized paper or slipped in the sleeves of a binder!*



# American Glass Guild 2012 Pittsburgh Conference

## Conference Speakers & Topics

### Reiner Meindl

#### From Archaic Manufacture to Modern Appliance

Since the first century, glass sheets have been made using a furnace and blowpipe, requiring the skills of a master glassblower. Glashütte Lamberts in Germany is one of a handful of companies worldwide which currently produce hand-blown sheet glass utilizing the tools and methods of ancient glassmakers. For two millennia, this method has produced glass of character and great beauty, lending distinct individuality to each and every sheet. Today, besides the inventive and creative uses of glass with traditional stained glass techniques, there are art-glass designs that call for a seamless unit consisting of large sheets of hand-blown glass laminated into a glazing unit. For any technique, the master glassblower produces a truly magical material that enchants the world.

### Troy Moody

#### The Anatomy of Gainful Unemployment

Six years ago I was fortunate enough to be relieved of my employment obligations and freed to pursue life as a freelance artist. I had been cutting my teeth fabricating residential stained glass when the small studio I had been working for decided to down size and focus on teaching and selling supplies to the hobbyist market. I was fired and the grand adventure of self-employment began. It quickly became apparent that in order to survive financially I would need to diversify my income. I will discuss how I went from cutting glass and bending lead for small studios to completing numerous art glass installations for religious, commercial and private spaces in Arizona, California, New Hampshire, Massachusetts, Maine and South Dakota.

### Sylvia Nicolas

#### Glass as Monumental Art

Nowadays it is rare to find opportunities for stained glass artists to create windows for site-specific settings. Increasingly, stained glass makers are producing small exquisite pieces designed to be seen close up, while larger more prestigious commissions are awarded to artists from other spheres. In this talk Sylvia discusses the challenges and rewards of working on a larger scale, and the importance of producing windows which are appropriate to place.

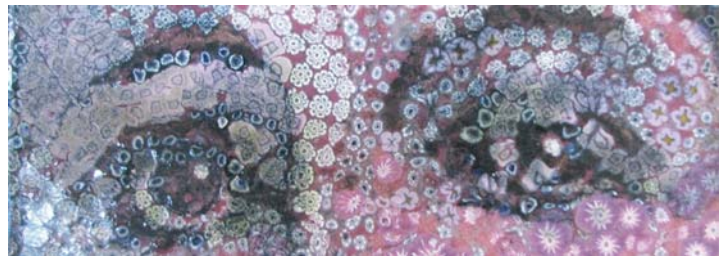


*Stained Glass Panel (detail), Sylvia Nicolas*

### Betti Pettinati-Longinotti

#### Stained Glass as an Art Form: 50 Years after the Studio Glass Movement

The investigation will look at stained glass as a viable art medium and bring these questions into discussion: How has the education of stained glass advanced or inhibited the promotion of stained glass as an art medium? How does stained glass fit into the Studio Glass Movement over the past 48 years? What artists have promoted stained glass as a fine art/craft/ design medium?



*Fused Glass Panel (detail), Betti Pettinati-Longinotti*

### Victor Rothman, Moderator

#### Panel Discussions on Standards & Guidelines in Conservation

Standards and Guidelines within each field must be clearly thought-out and defined to be useful both to practitioners and specialists within the field, and to others outside it, who are looking for guidance.

In stained glass, besides studios engaged only in making new windows, we have those who restore windows from the last 100 years and a few with experience restoring 800 year-old windows. All are using the same basic materials, but need standards that take into consideration a complex range of conditions. Every project involves balancing a range of issues, conditions, needs, and materials. Standards and Guidelines need to be flexible, take into account real-world situations, and focus on "what are the needs of this particular stained glass panel on the bench (or headed for it)?"

This panel, led by Victor Rothman and with an introduction by Mary Clerkin Higgins, will discuss existing guidelines, how they are used and misused, and begin a dialogue aimed at establishing useful Guidelines and Standards for stained glass.

### Julie L. Sloan & James L. Yarnall

#### John La Farge's Stained Glass in Pittsburgh & Sewickley

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, La Farge created one of the most unusual windows of his career: an allegory of Fortune derived from ancient Roman models. In the wealthy suburb of Sewickley, La Farge received three commissions for memorial windows in the local Presbyterian Church.

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.

# Donate to the 2012 AGG Auction

## ***Silent & Live Auction:***

Saturday, July 21st, following dinner at  
Omni William Penn Hotel, Pittsburgh, PA.

Silent Auction: Closes at 6:00 p.m.

Live Auction: Begins at 7:30 p.m.

## ***Preview:***

Friday, July 20th, evening.

Saturday, July 21st, throughout the day.

*Absentee Bidding will be available, details to follow*

Dear Colleagues,

The American Glass Guild is holding its 7th Annual Conference this summer in Pittsburgh, PA. Conference registration is now available on line! The auction is an integral part of the AGG and has become one of the highlights of the annual conference.

Many things happen behind the scenes during the winter months to make our auction a huge success. Our first step is to reach out to the glass community and ask for your support. Our annual auction offers our members, conference attendees and the public, the opportunity to support our field and the mission of the AGG by donating to our primary fund-raising event. Past auctions have consistently featured more than 100 items for sale, including artwork, materials, supplies and services.

The American Glass Guild's Annual Auction is the sole source of support for the James Whitney Scholarship Fund and also supports the AGG's educational programs. Our decision to name our scholarship fund in memory of Jim Whitney is a reflection of how his zest for life and pursuit of excellence in his craft and art inspired many. Past recipients have traveled nationally and internationally, honing their skills and knowledge.

Because of your generosity and support, last year's auction raised over \$21,000.00 and 51 Scholarships have been awarded to date.

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

We look forward to hearing from you, and seeing you this July in Pittsburgh!

Kathy Jordan, Auction Chair  
Nancy Gong, Vice Chair

Auction Committee:  
Bradford Anderson  
Hallie Monroe  
Patrice Schelkun  
Carol Slovikosky

Visit our website to see donations as they come in.

[www.americanglassguild.org/auction2012.html](http://www.americanglassguild.org/auction2012.html)



### **Donation from Patrice Schelkun**

*Ode to Gustav Courbet*, based on the 19th Century painter Gustav Courbet self portrait; titled "The Desperate Man"

### ***Ways to submit a donation:***

Email completed form to: [auction@americanglassguild.org](mailto:auction@americanglassguild.org)

Mail to: Kathy Jordan, 316 Media Station Rd. Media, PA 19063

Fax form to: 610.891.0150

### ***Please provide:***

Email a photo of your donation to [auction@americanglassguild.org](mailto:auction@americanglassguild.org) (jpg or tiff, no larger than 800 pixels in any direction, file size no larger than 1mb. Or send image on a disc to the address above.

Please include a brief description/artist statement (50 words maximum) about your donation. Your donation will be featured on our website along with a link to your website and/or contact information.

### ***Click here to download an auction donation form:***

[www.americanglassguild.org/Auction/AuctionDonationForm.pdf](http://www.americanglassguild.org/Auction/AuctionDonationForm.pdf)



### **Donation from Nancy Gong**

*Moments in Time*





# Crowdfunding 101

## 3 case studies of stained glass related projects that utilize online crowd-based funding

There is an online movement that is shaking up the world of arts funding, called crowdfunding. The term ‘crowdfunding’ did not exist ten years ago, but the concept did. In fact, most who have worked in stained glass are already familiar with crowdfunding.

Example - a church wishes to fund 10 windows for its new chapel. They solicit donations. Those donations have different levels of sponsorship. One level might fund the dedication of a larger window, with inscription plate in the window. Another level might fund a smaller

window and get a plaque next to the window. Others may donate just to help the project, with no sponsorship, because they like the idea and want to be a part of it. All the donors might be invited to a special unveiling celebration. The goal is to have a larger *group* of people fund a project, while helping encourage engagement with their community.

Web-based crowdfunding sites have exploded on the scene in just the past few years, a result of the advent of communication tools like blogs and YouTube videos, along with the increasing popularity of social media sites such as Facebook and Twitter. There are now dozens of crowdfunding websites, funding a wide variety of projects, from business start-ups and product development, to film financing, book publishing and public art projects. The scale of these projects have been growing rapidly as well. One of the most prominent crowdfund sites, Kickstarter, had its first 3 projects to reach a million dollars or more just in the past month.

Here we present 3 stained glass related projects - a temporary installation, a public art project and a book featuring much stained glass. Each gives a different view of how a crowdfunded project works. It's clear from all three that crowdfunding is not easy. It takes hard work and careful planning. I hope the insight of these three will help colleagues who might seek funding of this type in the future. Much thanks to Judith, Barbara and Kathy for sharing your stories and experiences!

*Tom Krepcio*

## Judith Schaechter

*Project name:*

***Eastern State Penitentiary  
Temporary Stained Glass Installation  
March-Nov. 2012, in Philadelphia PA***

*Crowdfunding service used:*

***USA Projects***

*Project Statistics:*

4 levels of funding with rewards starting at \$40  
Final Amount Pledged: \$10,411 from 81 supporters  
Original Goal: \$5,000  
Funding Drive: Sept/Oct 2010

*Project Website:*

[www.usaprojects.org/project/eastern\\_state\\_penitentiary](http://www.usaprojects.org/project/eastern_state_penitentiary)

*When did you first hear about crowdfunding? Was it specifically USA Projects?*

I had some vague idea of Kickstarter—but no real informed knowledge. I never heard it called “crowdfunding” before and keep reading it as “confounding”!!

*How did you first think about the possibility of doing the project with this new method of funding?*

United States Artists contacted me when their site was in the Beta stage. I had no plans whatsoever to seek this type of funding.



*Two of the rewards offered by Judith Schaechter*

Since I do not typically work with installations (indeed, Eastern State is my first site specific project of this type!) I would not think it would be appropriate at all. It was a complete coincidence that when they called and asked, “Do you have any upcoming projects that need funding?” that I actually did!

The project took two years to complete during which I worked exclusively towards that end. I did not provide my gallery with any new inventory and this really strained my finances. I do not think I would have been able to do this without United States Artists and the generosity of the funders!!!!

*Did you research any other crowdfunding sites?*

No. As I said, they came to me.

*Did you get any advice or help from United States Artists?*

Well, not really! A little! At first it was really a little intimidating—I was like: “what have I gotten myself into here?!” But I contacted another person who did it and she was very helpful. And they do have a staff person who offers input. But ultimately it was like being thrown in the deep end. I will say, with hindsight, it was remarkably simple and easy.

*How carefully did you plan your presentation? How long did it take?*

Well, since I don’t recall, it couldn’t have been too much prep on my part!! Mostly planning my remarks for the video—which was the source of much anxiety.

*What kind of help did you get for the presentation? How did you manage to do the video?*

None really. I ended up doing it with Alexander Rosenberg, who had just been hired as the new glass faculty person at UArts where I teach. He volunteered. It was all very ghetto!

*Did the process go as expected? What was the biggest surprise in the entire process?*

I had no expectations! I was surprised I made my goal and how quickly. This was a great relief. You don’t get any money if you don’t make your goal.

*What has been your relationship with the people backing your project?*

Very, very good! I was really, seriously worried about this. To the point of almost panic. It seemed a little...sleazy.... A little like begging. It also seemed as though I should not ask, as I have been successful in getting grants in the past. I felt like, “who am I to ask these people for money?!” Most who donated were not philanthropists, or collectors or even necessarily people with tons of disposable income—I was prepared to feel very guilty...BUT...the donor’s enthusiasm was fantastic! I am so very grateful for that. It made me feel so loved!

As for the practical concerns—one is encouraged to send updates via the United States Artists website. However—it had many bugs. It was not an easy interface at all. I found it was much easier to use my blog and then try to send an update on the USArtists sites referring them to the blog. A bit unwieldy.

*What is the current status of the project funded?*

It was fully funded by Dec. of 2010. The project is due to be installed this weekend, March 10! All that is left is to contact the donors and plan the special donor walk-thru tour I offered!

*What would you recommend to anyone else wanting to fund a project this way?*

To anyone doing this, I would advise them to be VERY cautious as to the rewards they offer. I spent a decent chunk of the money creating and shipping the incentive gifts. So when I am on the other end and I donate, I specify they don’t need to give me a present.

*Where do you think this funding model applies best in the world of glass?*

Hard to say—but not for individual works and not for anything that can survive with private or individual funding. It should benefit the donors.

### *The Battle of Carnival and Lent, by Judith Schaechter*

Eastern State Penitentiary, Philadelphia, PA, on display from April 1 - November 30, 2012

These are 2 of 17 stained glass windows installed in skylights and arched windows throughout various cellblocks in the Eastern State Penitentiary Historic Site, once the most famous prison in the world, known for its grand architecture and strict discipline.





# Barbara Krueger

Project name:

***Detroit's Historic Places of Worship***  
***An Art Book project in Detroit, MI***  
***by Marla Overhiser Collum***

Crowdfunding service used:

***Kickstarter***

Project Statistics:

8 pledge levels from \$10-1000  
 Final Amount Pledged: \$15,614 from 164 Backers  
 Original Goal: \$10,000  
 Funding drive ended: December 31, 2011

Project Website:

<http://kck.st/v8gHrW>

When did you first hear about crowdfunding?

Was it specifically Kickstarter?

Because the project was under the big umbrella of Wayne State Press, the publishers decided, it was not my decision. Apparently someone there did some (or a lot of) research and then decided on Kickstarter.

You worked with a collaborator. How did that come about? Do you think it helped with the process of fundraising?

To have Wayne State Press involved was very important as they have contacts that I wouldn't even think of.

Did you get any advice or help from Kickstarter?

One thing I didn't understand until it was all over was the percentage that Kickstarter kept.....like the credit card companies charging a percentage.

How carefully did you plan your presentation?

If you mean the little talk that we both gave, we had both been interviewed for a local NPR station and so already had in mind the things to say. Marla phoned in from Washington DC and I was in the Detroit radio studio.

What kind of help did you get for the presentation? How did you manage to do the video?

I went to the Wayne State Press offices and they made the video of me, and then the other woman lives in Washington DC and so she did hers on her cell phone and just sent it to them and Wayne State Press did the editing.

What was the biggest surprise in the entire process?

The amount of money that was raised above what the original bottom line goal was. Detroit people sent it to relatives all over.... honestly, there was \$\$ from England, if I remember correctly. A problem of sorts was there were a few people who did not use credit cards....so they sent a check directly to Wayne State Press, and that amount was not included in the daily updates.

What has been your relationship with the people backing your project?

Wayne State Press provided note cards of close ups of some church interiors, and we have sent a note to those who donated under \$100.....all those over a certain amount will get a signed copy of the book.



Sample page layouts



What is the current status of the project funded?

The final edits have been made, the index has been completed and, to the best of my knowledge, the book will be published overseas somewhere, which disappoints me...but that is why the cost will be about \$50...for a book with all color photos except 2 historical ones....and many of the photos are across 2 pages and they are wonderful.....we made sure the photographer's name will be in several more prominent places!!

Would you do it again? If so, would you do anything differently?

This book project took over 10 years...so no, I wouldn't do it again....actually it is NOT over as I have 7 boxes of material in my basement, gathered about the 37 churches.... we committed all this material to a Detroit Lutheran church that has an archival library....just found out their archivist has "retired", and so I HATE to give them the boxes without donating some time to help get everything filed.....

Since your project was not a glass art project, what kind of a future do you see for this type of funding for scholarly and/or archival projects?

I don't think it makes any difference what kind of project it might be.....I found that Kathy Bernard out in KC was doing a stained glass Kickstarter project with local kids so I donated to hers.

Do you have any advice for an archivist who might want to fund a similar project?

Take some time to plan...have promotional thoughts in mind....make frequent updates to the web site to keep everyone informed, and having a MAJOR sponsor lined up and perhaps have them make a matching donation of up to \$\$\$\$\$. Our local United Way has done that and it really works!! AND find someone who can write an article for the local press...promise them a free book, or free whatever the project is.....I just got a t-shirt from Kathy Barnard. GREAT!!

# Kathy Barnard

*Project name:*

## ***The Monarch Migration Project*** ***A Public Art project in Kansas City, MO***

*Crowdfunding service used:*

### ***Kickstarter***

*Project Statistics:*

18 pledge levels - \$1-5000 (\$2500 highest pledge)  
Final Amount Pledged: \$25,460 from 153 backers  
Original Goal: \$22,000  
Funding Drive Ended: January 14, 2012

*Project Website:*

<http://kck.st/vu7Pxv>

*When did you first hear about crowdfunding?*

*Was it specifically Kickstarter?*

I heard about it in April/May of 2011, and first contacted Kickstarter in June 2011.

*How did you first think about the possibility of using Kickstarter yourself?*

I was in Germany and wanted to figure a way to fund a trip back to Germany. I first started thinking about it in June of 2011. I talked with the people at Kickstarter and they thought that doing funding just to finance a trip to Germany was too vague, and could there be a more specific idea. I then thought of the Monarch Migration Project. The first thing Kickstarter does is to have you describe your idea in 75 characters or less (including spaces), along with what rewards you're going to give, stated in 100 characters or less.

*Did you research any other crowdfunding sites?*

Not really. I did look at Indiegogo but that seemed to have a more international focus, so I just went with Kickstarter.

*Did you get any advice or help from Kickstarter?*

After you are accepted, there is no direct contact with any specific person at Kickstarter, though they have a website with frequently asked questions, and you can email them about issues that come up. I did email them a few times and got fairly prompt helpful responses.

*How carefully did you plan your presentation?*

It took many months for me to prepare the presentation. I created samples of the rewards and hired someone to photograph them. I went over the design for the presentation. I spent a lot of time thinking of different ways of doing the pledge levels and what rewards to give at each level. I went through everything over and over again to get it just right.

*What kind of help did you get for the presentation? How did you manage to do the video?*

I hired a student to do the video. I wrote the text for the video, which took a long time. Many of the videos on Kickstarter are kind of quirky and that works for those projects, but it did not seem right for this project.

*Did the process go as you expected?*

One of the most difficult parts was just trying to keep your project in good position on the Kickstarter website, as they have a top three or top five and if you can keep there then you get a lot of attention. But you have to keep working at getting people to know about it. I did have a launch party for local people at the beginning, and made announcements on facebook and bulletin boards. But it was very nerve-wracking to try and figure out how to keep the attention on the project. I thought it was touch and go through almost all of it. The funding didn't pass the mark until the final day.



*Reward offered*



*Reward offered*



*What was the biggest surprise in the entire process?*

You had to work the marketing pretty much non-stop. Also, the project intimidated some of my clients, especially ones who are not so involved with the internet. They just wanted to give me a check, and then the question is how to deal with that. Kickstarter has a strict rule that you cannot fund yourself. So if a client gives me a check I can't deposit that and put it in as a pledge, since it would seem to be self-funding.

*What kind of cut does Kickstarter take?*

Kickstarter takes 5%, but only if your project is successful in meeting its funding goal. There are also charges against the individual credit cards, which go through Amazon. The amount they take is anywhere from 3-5%, depending on the terms you have with your bank on your credit card. So, basically you have to figure that you will get the pledged amount minus about 8-10%



*Sketch by Kathy Barnard*

*What has been your relationship with the people backing your project?*

I love my clients and they were great. I had a "patron party" at the end of the pledge drive and that was really fun. It created a sense of family around the project. It also gave a chance to get some feedback – how did people find out about the project, etc.

*Would you do anything differently?*

Plan better for what to do once the pledge drive begins. Have a solid marketing strategy so people know that the pledge drive is ongoing. Have a strategy worked out for those who might want to pay directly by check.

*What is the current status of the project funded?*

I have received the funds with only a few minor glitches (clients who were out of the country when the credit cards were to be charged caused some complications). I'm set to go to Germany in Mid-April.

*Would you do it again?*

The day after the fund drive ended, I said "never again!". But who knows...with the right project and considering I wouldn't be as naive as I was going into this project, maybe. Right now I'd still say no.

*Would you have any advice for someone trying to fund a project through Kickstarter?*

Be very careful in estimating the cost of supplies for the rewards, and factor in the labor, packing and delivery costs as well. Kickstarter now asks that you have an estimate of what your delivery times are going to be regarding rewards.



*Construction prototype*

## Crowdfund Fees Compared

### KICKSTARTER -

Kickstarter charges a 5% fee to successful projects. There is also a 3-5% fee associated with credit card transactions on successful projects. There is no charge if funding is unsuccessful.

### USA PROJECTS -

USA Projects charges a total of 19% of the pledged amount, allocated as follows: 9% is re-invested in United States Artists' programs that support every participating artist, 7% supports the administration of

USA Projects and educational resources for artists, 3% goes toward standard credit card and bank processing fees

### INDIEGOGO -

IndieGoGo takes 4% of the money your project manages to raise, if your goal is met. Should your project fall short, IndieGoGo takes a 9% cut of funds raised. International campaigns may have higher fees.

Best known Indiegogo glass art project to date:

Glass Wings for Chichester Cathedral

[www.indiegogo.com/Glass-Wings-for-Chichester-Cathedral](http://www.indiegogo.com/Glass-Wings-for-Chichester-Cathedral)

# Call for Proposals - 2013 AGG Conference

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 eighth annual AGG Conference, which will be held May 9-11, 2013, in the historic and beautiful city of St. Augustine, Florida, with workshops on Wednesday May 8th and a tour of the Morse Museum on Sunday, May 12th. The conference will present papers on the varied facets of stained glass, including: new design, technique and materials, conservation, history of the medium and its practitioners, business practices, etc. Please consider sharing your work, insights, and interesting projects with your colleagues!

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](mailto:info@americanglassguild.org), attention Mary Clerkin Higgins, St. Augustine Program Chair, by August 15th, 2012. 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 September 15th, 2012. All presenters must provide their finished papers (with illustrations) for the St. Augustine Conference Pre-print by March 1st, 2013 to enable time for editing and printing. We are also interested in proposals for workshops immediately

before the conference. Instructors proposing workshops must include its expected length (e.g. 3 hours, 4 hours); all tools, materials and equipment needed (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.). Instructors receive fees for the workshop, but no reduction in conference fees.

For the conference, those giving 40-minute talks receive one free-registration (to be split if there are two presenters), while 20-minute talks garner one half-price registration. The organizer and/or leader of a panel discussion receives one half-price registration, and the panelists receive a conference T-shirt or apron. To receive these benefits, presenters must register for the conference. Please note: all reservations, travel and hotel expenses are the responsibility of each presenter. Limited supplemental funds may be available when there is need.

The mission of the AGG is to build an environment within the field of stained, leaded and decorative glass that both cultivates novices and helps experienced artists and craftspeople attain a higher level of expertise. Our conferences include presentations, round-table discussions, and demonstrations by notable national and international experts.

We look forward to seeing you in St. Augustine!

[www.americanglassguild.org/2013conference/CallForPapers2013.pdf](http://www.americanglassguild.org/2013conference/CallForPapers2013.pdf)

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## AGGnews, Volume 3, Issue 1, Winter 2012

The Quarterly eNewsletter of the American Glass Guild

Contributors included

Maria Serpentino	Barbara Krueger
Rona Moody	Judith Schaechter
Nancy Nicholson	Kathy Barnard
Kathy Jordan	Mary Clerkin Higgins

Editing, Design and Layout - Tom Krepcio

## Renew Your Membership Now!

[www.americanglassguild.org/membershiphome.html](http://www.americanglassguild.org/membershiphome.html)

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