



# 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 3.2 - Spring 2012



photo by Judith Schaechter

## The Battle of Carnival and Lent

page 7 Judith Schaechter interviewed on her work at the Eastern State Penitentiary, Philadelphia, PA



Design by Patricia Schelkun

## 1st Annual Juried Exhibit Highlights

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# Message from the President



This is an exciting time for the AGG, as we continue to grow and compound our many successes. The upcoming Pittsburgh Conference includes a wide array of interesting offerings thanks to the excellent work of Rona Moody – who is both Conference Chair and Program Chair. Don't miss the May 31 deadline to receive your Early Registration Discount and make sure to reserve a hotel room even if you're not yet sure you can attend.

The room can be cancelled later, but our discounted rate is only available for a limited time.

There are many firsts this year. I am thrilled to announce that on Thursday evening we will be attending a premiere showing of the film, *Let There be Light*, featuring AGG Senior Advisor, Rowan LeCompte. See more about this film and make a donation through Kickstarter. By bringing attention to our field this film benefits all of us – and it's a fascinating story.

[http://www.globalviz.com/GV\\_Web\\_Site/Let\\_There\\_Be\\_Light.html](http://www.globalviz.com/GV_Web_Site/Let_There_Be_Light.html)

Ellen Mandelbaum will be providing our first Portfolio Review – please make use of Ellen and our other members as a resource to learn from and grow. Due to popular demand, we will have advanced leading demonstrations by experts throughout the conference, as well as three new workshops. I am also very excited about our first Juried Exhibit – one of the ways the AGG is working to build opportunities and connections for our many talented artists. Details of the entire conference can be found at [www.americanglassguild.org](http://www.americanglassguild.org).

We have two separate votes this year - elections at the Conference, and Proposed Bylaws changes both online and at the conference. I am grateful

to the Nominating Committee, led by Vic Rothman, for their work in putting together an excellent slate of nominees for the five open Board positions. Running for re-election are J. Kenneth Leap and Janet Lipstreu. The new nominees are Bradford Anderson, Jules Mominee and Scott Ouderkirk. Please check the AGG website for their bios and statements.

We also have two proposed bylaw changes for which we need an affirmative vote from 2/3 of our membership in order for them to pass. A blast will go out shortly, PLEASE be sure to vote!

The AGG received a record number of scholarship applications this year. Thanks to your generosity in supporting our Auction, we were able to award scholarships to eighteen applicants, helping students to attend classes at North Lands Creative Glass in Scotland, Vetrate Artistiche Toscane in Siena, Italy, The York Glaziers' Trust in England, Intensive painting classes with Debora Coombs, Intensive painting classes with J. Kenneth Leap and Kathy Jordan, Painting Eddie's Head Workshop with Nick Parrendo, Design and Color Workshop with C.Z. Lawrence, Advanced Leadworking with Dan Maher and Nancy Nicholson, Beginning Painting and Introduction to Silver Stain with J. Kenneth Leap and several scholarships to the AGG Conference, including two for students from Belgium!

I want to thank our current Board and Committee Members for their dedication and commitment to the AGG. It is so impressive and gratifying to have such capable and talented volunteers, each of whom has given a great deal of time to promote our goals, our members, and our field. Their efforts are valued and appreciated, not just by me, but by all our members.

I look forward to seeing all of you in Pittsburgh!

Best regards,

*Maria Serpentino*

Maria Serpentino, President

## Thanks to our Sponsors!

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# American Glass Guild 2012 Conference Registration

## Early Registration Deadline Approaching:

AGG Members Early Registration: \$320 After May 31: \$370

Non-Members Early Registration: \$380 After May 31: \$430

**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>

## 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 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.

## Portfolio Review with Ellen Mandelbaum

**Review Time: Sunday, July 22nd, 2012**

*Please Note: Bring materials you would like to discuss with her on Friday night, May 20th, to be discussed Sunday, May 22nd.*

Ellen Mandelbaum will hold an informal discussion on any portfolios people would like to show. Please bring sketches or photos that have been mounted on a standard sized paper or slipped in the sleeves of a binder.

## CALL FOR IMAGES

### Member's Slide Show

American Glass Guild Conference - Pittsburgh, PA  
July 20-22, 2012

*We will be showing a continuous loop of images of  
AGG Members work for the duration of the conference.  
The images will be shown on a large TV monitor.*

If you would like to be included in the Member's Slide Show:

1. Please send no more than 5 images of your work (3-5 may be used).
2. Please include a list of images with your name, title of piece, size, location (if applicable).
3. Images should be placed on a CD as HIGH RESOLUTION JPEGS, RGB, 300 dpi, 2400 pixels in the largest direction.
4. Send CD with IMAGES and IMAGE LIST to:

Nancy Nicholson 1213 8th Ave. #4 Brooklyn, New York 11215

**PLEASE DO NOT EMAIL HIGH RESOLUTION IMAGES!**

**IMAGES MUST BE RECEIVED ON A CD TO BE INCLUDED IN THIS SLIDE SHOW.**

**DEADLINE TO RECEIVE IMAGES IS JUNE 15, 2012**

Any images received after this date will not be included in the slide show.

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

# 2012 Pittsburgh Conference Schedule

(program subject to change)

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

## Thursday, July 19th - Workshops

- 9:00am-4:00pm *Advancing Leadworking*  
Omni William Penn Hotel  
Dan Maher & Nancy Nicholson
- 9:00am-1:00pm *Painting Eddie's Head Workshop*  
Hunt Studio  
Nick Parrendo
- 2:00pm-5:30pm *Design & Color*  
Omni William Penn Hotel  
CZ Lawrence
- Evening (details TBA) *Let There Be Light*  
Screening of the new film about  
AGG Senior Advisor Rowan LeCompte

## Friday, July 20th - Conference Day 1

- 8:30am *Juried Show Display Launch*
- 9:30am-5:30pm *Pittsburgh Stained Glass Tour*  
Albert Tannler, Guide
- 5:45pm *Illustrated Reflection on the Juried Show*  
Virginia Raguin
- 6:15pm Dinner on your own
- 6:30pm-10:00pm *Auction Preview*  
*Evening Social Events*  
President's Welcome, Members' Slide Show (ongoing),  
Lead Demo (ongoing), Cash Bar, Stained Glass Pop Quiz
- 7:30pm-10:00 pm *Open Drawing Class (free)*  
Omni William Penn Hotel  
J. Kenneth Leap

## Saturday, July 21st - Conference Day 2

- 9:00am-9:20am *Working with Silver and Copper Stains*  
J. Kenneth Leap
- 9:20am-9:40am *The Gibsons & The U.S. Capitol's Skylights: An Introduction*  
Jean Farnsworth
- 9:40am-10:20am *Keynote Speech*  
Albert Tannler
- 10:40am-11:20am *Working with Architects*  
Beth Glasser, AIA
- 11:20am-12:00pm *From Archaic Manufacture to Modern Appliance*  
Reiner Meindl
- 12:00pm-1:00pm *Lunch provided*
- 1:00pm-2:00pm *Business Meeting*  
President's Report, Financial Report, Elections
- 2:00pm-2:40pm *Glass as Monumental Art*  
Sylvia Nicolas
- 2:40pm-3:20pm *How Isothermal Glazing Preserves Our Stained Glass Heritage*  
Arthur J. Femenella

## Saturday, July 21st - Conference Day 2

(continued)

- 3:35pm-4:35pm *Discussion Panel: Standards and Guidelines in Conservation*  
Chair: Vic Rothman  
Introduction by Mary Clerkin-Higgins
- 5:15pm *Cash Bar Reception*
- 5:30pm *Silent Auction: ; tables will close every 15 minutes; concluding @ 6:15*
- 6:15pm-7:30pm *Joseph Barnes Lifetime Achievement Award - Sylvia Nicolas*  
*Dinner provided*
- 7:30pm-9:30pm *2012 Live Auction*

## Sunday, July 22nd - Conference Day 3

- 9:00am-9:20am *Living Stained Glass*  
Ellen Mandelbaum
- 9:20am-9:40am *Kiki Smith and the Eldridge St. Synagogue*  
Mary Clerkin Higgins
- 9:40am-10:20am *Tepid Glass: Mixing Cold & Warm with Hot*  
Mark Hall
- 10:40am-11:20am *Stained Glass as an Art Form: 50 Years after the Studio Glass Movement*  
Betti Pettinati- Longinotti
- 11:20am-12:00pm *The Anatomy of Gainful Unemployment*  
Troy Moody
- 12:15pm-1:30pm *Lunch provided*
- 1:30pm-1:50pm *Glass Applique*  
Arthur J. Femenella
- 1:50pm-2:10pm *Lamination - Some Questions, Some Answers*  
Arthur J. Femenella  
Mary Clerkin Higgins
- 2:10pm-2:50pm *John La Farge's Stained Glass in Pittsburgh and Sewickley*  
Julie Sloan  
James Yarnall
- 3:10pm-3:50pm *Reinventing the Old . . . to be New; Influences and Processes of Creating Deep Carved Sculptural Art Glass*  
Kathy Barnard
- 3:50pm-4:50pm *Architecture Discussion Panel*  
J. Kenneth Leap
- 4:50pm-5:15pm *Closing Remarks*
- 5:30pm-8:00pm *Board Meeting*
- 8:00pm-until ? *Open Roundtable Discussion*



# *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!*



Patrice Heinz Schelkun -  
*Design for 'Holy Grail'*



Hallie Monroe Richards -  
*Watercolor design for 'Crows in the Corn'*



David Fode -  
*Detail of design for  
'Masque Of Red Death'*



Ellen Mandelbaum  
*Sketch for 'Willow'*



Betti Pettinati-Longinotti -  
*Charcoal Sketch for 'Frida'*

# 2012 AGG Auction Update

## *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*

## *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 maxi-  
mum) 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 Nicholson*  
*Facade*  
15.5" x 17.5"



*Donation from Susana Rutherford*  
*Steampunk Girl*  
14" x 14"



*Donation from Sylvia Nicolas*  
*Pensive*  
9" x 11.5"



*Donation from Ellen Miret*  
*The Door Opens*  
7.5" x 7.5" x 7/16"  
fused glass tile



*Donation from Studio Incamminati*  
*2013 Winter Workshop - One Week*



*Donation from Don Burt*  
*Marshmallow*  
12" x 16"

***Follow AGG on Facebook for latest Auction items!***

<http://www.facebook.com/pages/American-Glass-Guild/162665549042>





Photos by Judith Schaechter, courtesy of Claire Oliver Gallery

## ***The Battle of Carnival and Lent***

### **Judith Schaechter's Stained Glass Installation at Eastern State Penitentiary**

*In an interview about her current exhibit at the Eastern State Penitentiary historic site, Judith Schaechter talks about her first on-site installed stained glass work. She talks of what drew her to the particular space and what thought process lies behind the diverse array of figures in the 17 panels installed in the cells of the penitentiary.*

***When did you first encounter Eastern State Penitentiary?  
Where you aware of it before it became an historic site?***

I forget when it became an historic site but they let in people in the early 90's, I think and I saw it first then. You had to wear a hard hat! I loved it immediately and although I can't recall exactly, I am sure I imagined it full of stained glass even then. There's just no way I wouldn't have.

***How was the installation first proposed?***

I sent in my proposal in the 2010 open call.

***Do you see this installation as more a coherent group or whole in itself compared to previous gallery exhibits?***

Yes, definitely although they are not tightly related. The work is in four areas of the penitentiary and each is a separate suite of works (except the big one and that's only one piece unto itself). However they were all deeply inspired by the site and they are connected in that way (as well as in shape).

*(continued on next page)*



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### ***In what ways did the space itself provide you with ideas?***

From my proposal:

“As far as “why Eastern State”? I have often been asked: “What is the ideal architectural setting for your work?” and the answer is Eastern State. The first time I saw those cells I ardently wished to create works to fill those windows. I have strong feelings about my work appealing to those who are in transition, those who have known pain and those who have grappled with despair. Perhaps this is absurd, but my audience is, to some extent those who occupied the cells as well as the current visitors who may identify with such a struggle.

Many who enter the cellblocks are struck by the individual cell’s similarity to church architecture. The domed ceilings, the stone construction, the correlation of proportions to a cathedral and most of all, perhaps the placement of the window—well above the head of a standing man, centrally located on the back wall make the cells a “cathedral microcosm”. But the parallels between cell and cathedral go beyond just appearances. In a church, the placement of the windows is charged with profound meaning—and the inclusion of a window is more than a mere “ray of hope” for the incarcerated or the churchgoer. The light that enters is divine light from above—light that is intended to enlighten the soul, no less. Perhaps the architects of Eastern State had this in mind when they designed the building. Certainly

the population of prisoners was expected to improve, as were the people who first made pilgrimages to the great cathedrals. To emphasize: it was a combination of the appearance and the purpose of the architecture.

### ***You did not want to look at any records from the penitentiary? Why?***

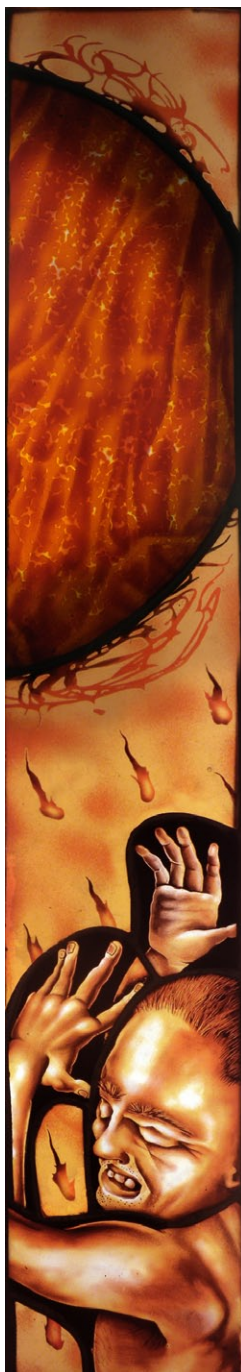
I was quite concerned with keeping specific influence to a minimum. Although I was completely in the dark as to what form and subject the images would take—I really didn’t want to take on the role of documentation. Because I couldn’t start immediately and

I wanted to be fresh, I did not allow myself to think too much about the project.

### ***How did the choice of mythical and Biblical figures come about?***

I don’t want to be disingenuous about this but the choices weren’t deeply thought out. My best response is to say that I wanted figures many people would identify with and empathize with. Archetypes—not individuals. I am not religious—so using the religious characters was really more a case of using them as working titles—although they seem to have stuck. Hopefully that won’t prevent them from being seen as an “everyperson” figure.

One of the first things I did was try to imagine what a prisoner would think while looking at the window. It seemed pretty obvious they’d get very interested in birds—if for no reason



Prometheus



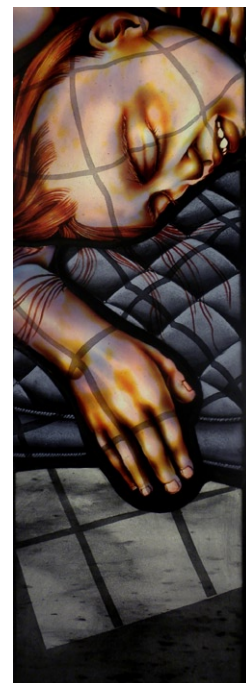
Icarus 2



Atlas



Andromeda



Mary



other than to break the monotony. The second strong intuition I had was that this project should contain some figurative works and some stridently decorative. The latter would be based on cathedral designs—like the lancets at Chartres that contain circular and diamond shaped framing elements.

The figurative work I wanted to be images of prisoners—but not specific to Eastern State. All people grapple with freedom in that as adults we make decisions that shunt us down certain paths, our free will is circumscribed by circumstances and our bodies and emotions make demands on us that are sometimes beyond our control. Everyone has known some type of incarceration....

So...birds and prisoners!! I brainstormed on birds and prisoners of myth, legend, religious tradition and anything else that struck my fancy.... Icarus had issues with wanting to fly, Prometheus was not only a prisoner, but had his liver pecked out every night by a bird (only to regenerate every day).... Andromeda seemed a good theme to resuscitate from a dismal art history of being the subject of soft-core bondage porn...

I am not really concerned with being slavishly true to these stories but was just using them as launching points.

### ***Why "The Battle of Carnival and Lent"?***

The Breughel painting of the same name is a real favorite of mine.

Everyone knows the image of temptation as depicted by a devil on one shoulder and an angel on the other. Everyone has had moments when impulse control was really a struggle. "The Battle of Carnival and Lent" depicts that inner turmoil as a prison riot...or maybe it's a street fight...or maybe it's a smackdown between the Seven Deadly Sins and the Seven cardinal Virtues...

***The tall thin windows all seem to have figures from Mythology or the Bible, Do the figures in the large arched window have a mythical or Biblical connection?***

Not really. They are all detritus from my imagination and from doodles.

***This is a very different setting from where most people have seen your work. Are you getting any different kinds of feedback because of that?***

Yes, I think so!!! Its great! More of the public and less of a specifically art going crowd. I am not there, of course, to hear what they say, but the nice people who give the tours at Eastern State tell me the windows get a good response!

***What happens to the panels after the exhibition? Will these be split up and sold via the gallery or are you searching for a more permanent installation of these panels?***

They will be split up. :(

***Are you planning on any publication related to the exhibit?***

Maybe!!

***Well, let's hope that happens. Thanks, Judith!***



*The Battle of Carnival and Lent (installed), by Judith Schaechter*

## **EASTERN STATE PENITENTIARY**

Eastern State Penitentiary Historic Site welcomes Guggenheim Fellow Judith Schaechter's ambitious new work, *The Battle of Carnival and Lent*, to its 2012 artist installation program. These 17 stained glass windows are inspired by the prison's dark history and will be installed in historic skylights throughout Cellblocks 8, 11, and 14 for the duration of the 2012 season (April 1 - November 30).

Eastern State Penitentiary Historic Site is located at 22nd Street and Fairmount Avenue, just five blocks from the Philadelphia Museum of Art. Admission is \$12 for adults, \$10 for seniors, and \$8 for students and children ages 7-12 (not recommended for children under the age of seven).

***For more information and schedules  
please call (215) 236-3300 or  
visit [www.easternstate.org](http://www.easternstate.org)***

## Sponsor Spotlight

# BENDHEIM

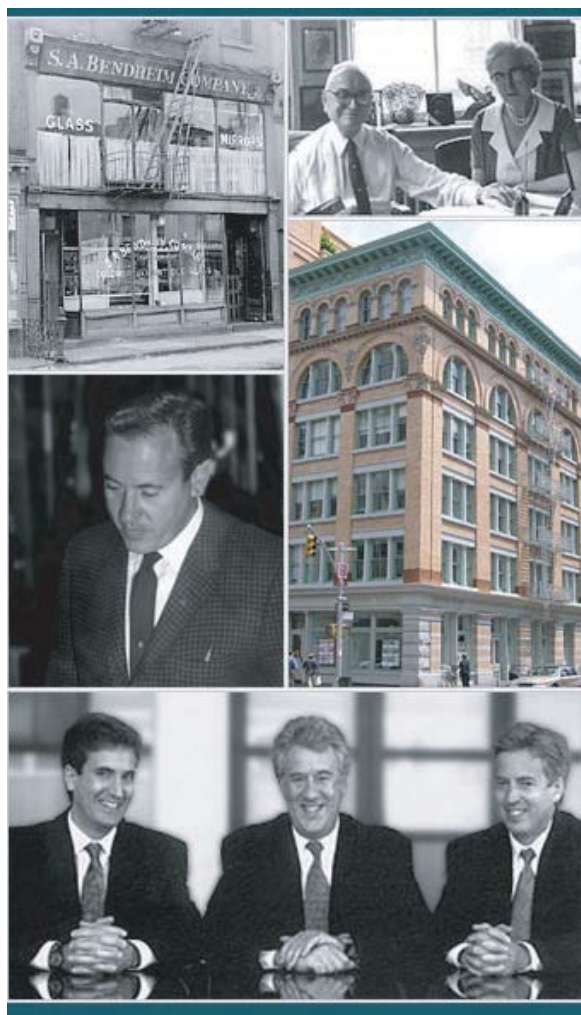
Stained glass professionals are undoubtedly familiar with the name Bendheim. Many have spent hours browsing shelves filled with fine, mouth-blown and hand-rolled art glasses in Bendheim's warehouse, looking for that one-of-a-kind glass to fulfill their vision.

No wonder – for 85 years Bendheim has stood for quality and excellence in stained glass. The company's story began in 1927, when Sem Bendheim would travel through the country, from studio to studio, with a suitcase full of glass samples. His wife, Margaret, ran the inside aspect of the business. Together, the couple persevered through the Great Depression and built a solid foundation for their company.

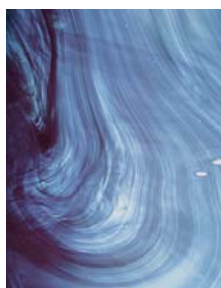
Sem and Margaret imported many of their glasses from Glashütte Lamberts of Germany. Hand-crafted utilizing the centuries-old mouth-blown method, each sheet of Lamberts Art Glass is unique. Colors are produced following ancient formulas, carefully mixing measured amounts of metal oxides into the glass batch. Lamberts Art Glass is featured in many significant projects in the U.S. One example is Robert Sowers' glass facade designed for the American Airlines terminal at John F. Kennedy International Airport. Built in 1960s, it was longer than a football field and more than 20 feet high. Other contemporary installations featuring Lamberts mouth-blown glass are available on the Bendheim website -

<http://www.bendheimartglass.com/projects.cfm>

The business, now in its third generation, is run by Sem and Margaret's grandsons – Robert, Donald and Steven Jayson. Committed to providing the most innovative glass solutions, they expanded the product line through many technological advances. In 1980, in partnership with Glasshutte Lamberts of Germany, they developed and introduced Restoration Glass® a clear, slightly distorting mouth-blown



Top to Bottom:  
Downtown Storefront / Sem & Margaret Bendheim  
Fred Jayson / Tribeca Location  
Steven, Robert, and Donald Jayson



*Lamberts Streaky  
Dark Violet-Blue*



*Lamberts Streaky  
Rich Olive-Amber*



*Lamberts Streaky  
Medium Green*



*Lamberts  
Red on Amber  
Graduated*



*Lamberts  
Blue on Clear  
Graduated*



*Lamberts  
Red on Green  
Graduated*

Just a few selections from the Bendheim Online catalog of  
Lamberts Mouth-Blown Art Glass

[http://store.bendheimartglass.com/TW\\_Products.m4p.pvx?;MULTI\\_ITEM\\_SUBMIT](http://store.bendheimartglass.com/TW_Products.m4p.pvx?;MULTI_ITEM_SUBMIT)



One of many projects to be seen at the  
Bendheim Online Projects Gallery



**Kardia** (Exterior, Night)

glass adapted for use in historic and reproduction buildings' doors and windows. It now graces many famous homes in the country, including the White House, Mount Vernon and Monticello.

Today, Bendheim continues its commitment to provide glass artists and studios the finest selection of colored glasses and supplies, coupled with outstanding customer service. In 2011, Bendheim created its Art Glass website at [www.bendheimartglass.com](http://www.bendheimartglass.com), consolidating its stained glasses, tools, and supplies in a single "Online Art Glass Warehouse."

The "Online Art Glass Warehouse" features the company's exclusive collection of more than 500 Lamberts mouth-blown art glasses, exhibiting varying degrees of opacity, shading, streakiness, and seediness. Bendheim's robust online inventory also includes full lines of Bullseye, Kokomo, Spectrum, Wissmach, Youghioghney, and Oceana art glasses, as well as a comprehensive selection of jewels and mouth-blown Lamberts rondels.

The "Online Art Glass Warehouse" allows customers to easily order glass samples and purchase high-quality materials, including Bendheim's line of premium lead profiles. A variety of tools – from glass cutters to safety equipment – make this website an all-inclusive resource for glass specialists. Customer service and order fulfillment are consolidated in one location, enhancing customer experience and streamlining the purchasing process.

Customers in search of inspiration can view numerous large-scale installations of art glass at Bendheim's website, many fabricated with the innovative two-part silicone lamination technique. The process enables professional glass artists to design and build rich, painterly

### **Kardia**

Regional Arts Commission Cultural Resource Center,  
St. Louis, MO, 2003, 9.5' high x 8.5' wide

Artist: William Cochran

Fabricator: Derix Glasstudios

Etched and laminated Lamberts mouth-blown art glass.  
Produced utilizing wax resists hand-painted up to four  
times by the artist. Assembled into insulating glass units.



**Kardia** (Exterior, Day)

Photos Courtesy Tom Krepcio

windows of unprecedented size and visual complexity, completely free of traditional lead lines. New York City's Eldridge Street Synagogue is the first large-scale example of the technique in a project designed and fabricated in the U.S.

Despite the growth of online sales, Bendheim continues to hold the relationships established with stained glass distributors and professionals worldwide at the heart of its business and strives to make every project the beginning of a prosperous, long-term relationship. The company now looks forward to the fourth generation joining the business in the next couple of years.

*Thank you, Bendheim Glass, for being an AGG  
Sponsor and Auction donor and for your  
support of the American Glass Guild!  
Your sponsorship is greatly appreciated!*

Please visit them at

[www.bendheimartglass.com](http://www.bendheimartglass.com)

Bendheim Wall Systems, Inc.

61 Willett St. Passaic, NJ 07055

Toll free 800.221.7379 phone 73.471.1733 Fax 973.471.1640

Sales & Showroom

122 Hudson St. New York, NY 10013

Toll free 800.606.7621 Phone 212.226.6370 Fax 212.431.3589

Twitter <https://twitter.com/#!/BendheimGlass>

# Call for Proposals - 2013 AGG Conference

Location: St. Augustine, Florida

Workshops: Wednesday, May 9, 2013

Conference: Thursday-Saturday, May 9-11, 2013

Tour of the Morse Museum: Sunday, May 12th, 2013

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. 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

Deadline: 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. 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 2, Spring 2012

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

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