



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 4.1 - Winter 2013



Lindenwold Station New Jersey Transit Station, photo by J. Kenneth Leap

2013 Conference Speaker Highlight *Digital Printing on Architectural Glass*

by J. Kenneth Leap pages 10-15



Photo via Dan Scott

2013 Whitney Scholarship Recipients and Scholarship Testimonial

pages 4-5

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Message from the President



There is a lot to be excited about in this newsletter. First off I would like to thank our growing list of sponsors who help support our ongoing educational efforts. Please recognize and thank them as you do business with these fine companies.

I am delighted to report that Jack Cushen will be this year's recipient of the prestigious Joseph Barnes Award. I thank everyone who took the time to submit nominations. Jack was selected in recognition of his selfless dedication to our field epitomized by his willingness to share his knowledge with others. Jack will be attending the conference in St. Augustine and I hope you will join me in congratulating him in person.

Our scholarship committee has been hard at work reviewing the many applications which were received this year. Providing educational opportunities which help to elevate the field of stained glass is one of the core goals of the American Glass Guild. Nothing fulfills this more than when we are able to assist deserving individuals in pursuing training which may have life long impact. As you read Dan Scott's Scholarship Testimonial take a moment to reflect on the times that someone has come to your aid either financially or with a timely word of crucial advice that helped you reach a goal. These are some of the tangible ways that the American Glass Guild is having an impact in our field.

Promoting the work of our members to a wider audience has been another goal the Board has been charged with undertaking. This year our juried exhibition will feature the work of 17 of our member artists and be displayed prominently in a month-long exhibition at a public art association. We hope this will not only highlight the richness and diversity of our work but also make profitable connections for all of our members as collectors begin to discover the AGG. Please remember one of the benefits of membership is that you can display 5 works in an online gallery located in the members section of our website. We are continuing to improve our online presence but we can always use more help. One of the strengths that makes the AGG unique as a non-profit glass organization is we are truly an all volunteer organization, no one on the Board or committees receives financial compensation. Very shortly we will be issuing a call for additional volunteer help to make our conference in St. Augustine a success but in the meantime here's what you can do right now. Review the conference overview; I'm sure you'll find something you'd hate to miss! So don't wait any longer - register for the conference and make your hotel plans. If you haven't already done so donate something to our auction which will help us fund future scholarship opportunities. As I woke up this morning to snow, it heightened the anticipation of seeing you all in St. Augustine!

Kindest regards,

J. Kenneth Leap, President

Thanks to our Sponsors!

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www.wissmachglass.com



www.sunshineglass.com



www.buycleanall.com



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Glashütte
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www.lamberts.de



www.keyresin.com



www.kog.com



www.jsussmaninc.com/

2013 Joseph Barnes Lifetime Achievement Award goes to Jack Cushen

I nominate Jack Cushen for the Joseph Barnes Lifetime Achievement Award. In my mind, Jack epitomizes what the Barnes Award is all about. For his craftsmanship alone he should be honored as a National Treasure, but I do not think this is what lifts him to Barnes Award status; it is his completely giving soul and heart, his willingness to share what he knows and to be honest about what he doesn't, with all of us striving to be better at our craft and art.

I remember the first time I met Jack back in the mid-70's. I had started my small business on Staten Island and was visiting S. A. Bendheim to buy glass. This was back when all the glass was kept at the Hudson Street location in NYC. The venerable Joe Barnes was working on the first floor. Joe pulled me aside and let me know that James Taylor, a stained glass aficionado, was up on the fifth floor selecting glass. Being a fan, I was on a mission to meet him. I found him on the fifth floor, long hair, worn dungaree jacket, scouring the glass racks. I followed



Jack Cushen at the 2011 AGG Conference, Asheville, NC

James for a bit, trying to work up the courage to say hello. He turned back out of an aisle and almost ran into me, so I had to say hello. I said, "James, I am a big fan!" He looked at me and said, "That's nice, but I am Jack Cushen. I think James left a while ago."

This began my long relationship with Jack. I worked with Jack at The Greenland Studio in NYC and later was his partner in his studio. Jack is an accomplished painter, designer, craftsman, glass selector and teacher. He has guided thousands of students, hobbyists, professionals and colleagues to further develop their stained glass skills. He is a master restorer having worked on thousands of windows by the most famous stained glass artists. In my 40 years in stained glass, I have never met anyone I trust more for an opinion on how to handle a tough glass problem. Jack has impacted hundreds of people within the field and deserves to be recognized for his lifetime of helping others.

Art Femenella, December 2012

New Feature on the AGG Website - Images of Members' Work

Member Name	Location	State	Country
Roy Coomber	Bishopsworth	Bristol	UK
Deborah Coombs	Readsboro	VT	US
Joanne Cooper	St. Louis	MO	US
Cynthia Courage-Knezeak	Metairie	LA	US
Sister Diane Couture	St. Augustine	FL	US

Please send 5 of your best images (.jpg) at 72 dpi, 800 pixels in the largest dimension. Email them to webmaster@americanglassguild.org with the words "Images for Members Page" in the subject line.

We look forward to seeing your work online!

2013 James C. Whitney Scholarship

The James C. Whitney Memorial Scholarship Recipients receive full or partial scholarships for educational opportunities, such as conferences and workshops. Jim 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. Since 2007 the Whitney Memorial Scholarship has handed out 84 scholarships.

*Marie-Pascale Foucault-Phipps
Scholarship Committee Chair*



Congratulations to all of the 2013 James C. Whitney Memorial Scholarship recipients!

Vilna Bachi Treitler, Woodcliff Lake, NJ

Master Glass Painting: Five days with Jonathan Cooke

Mark Bleakley, Vicksburg, MS

Master Glass Painting: Five days with Jonathan Cooke

Margaret Britton, Mount Shasta, CA

Glass Painting: Five days with Kathy Jordan and Ken Leap

Leron Brooks, Ellabell, GA

*American Glass Guild St. Augustine Conference
Silicone Lamination Workshop with V. Brock*

Whitney Capps, Eureka Springs, AR

*American Glass Guild St. Augustine Conference
Medieval Glass Painting Workshop with Linda Norris*

Graham Fox, Cleveland, OH

*American Glass Guild St. Augustine Conference
Glass Painting Workshop with Jonathan Cooke*

Paul Jurgens, Springfield, IL

Glass Painting: Five days with Kathy Jordan and Ken Leap

Brianne Kozlowski, Freehold NJ

*Stained Glass Conservation Master's Degree,
York University, England*

Jeanne Kysela, Bordentown, NJ

*12 Days Glass Painting with Gianni Bracciali,
Vitrare Artistiche Sienna/Italy*

Indre McCraw, New York, NY

Master Glass Painting: Five days with Jonathan Cooke

Hallie Monroe, Southampton, NY

*Silicone Lamination Workshop with V. Brock
Photo Imaging Workshop with Dan Maher*

Audrey Morrell, Brooklyn, NY

Master Glass Painting: Five days with Jonathan Cooke

Corey Pierce, Davenport, IA

Master Glass Painting: Five days with Jonathan Cooke

Judson Portzer, Huntsville AL

Master Glass Painting: Five days with Jonathan Cooke

Ekaterina Reier, Bunnlevel, NC

Glass Painting: Five days with Kathy Jordan and Ken Leap

Erigels Vogli, Brooklyn, NY

Master Glass Painting: Five days with Jonathan Cooke

American Glass Guild Scholarship Testimonial

Dan Scott

Workshop & Apprenticeship

Vetrare Artistiche Toscane Studios, Siena, Italy

I am an artist and educator. I teach drawing and painting in a typical university curriculum using the materials most often associated with drawing and painting instruction. I am often called a “traditional painter” which, in the academic world, is sometimes a veiled put down as it suggests the anachronistic and even the reactionary and anti-contemporary. While I am none of these things in terms of my own aesthetic, I am very interested in the relation of tradition as it relates to meaning. In academia there is an obsession with content and content issues that often leads to the production of painfully didactic art. I am not opposed to work that is explicit in its manner of communication, however I find that I am most drawn to art that speaks in a multi-layered and complicated manner. I have been looking at glass for years waiting for the courage to leap into the waters of complexity that are a part of the history of this medium.

I am on an academic sabbatical for the 2012-13 school year, in order to conduct new studio research. I was fortunate to participate in a workshop and apprenticeship in the Vetrare Artistiche Toscane Studios in Siena, Italy which has allowed me to begin my investigation into glass as a form. My intention in traveling to Italy was to learn traditional processes for painting on glass and the methods of firing glass used in the creation of stained glass windows. As I am a painter with a particular studio practice already in place, my interest is not in the application of these processes to the creation of windows but in the creation of “paintings” that use illumination (light) as a formal element. The program in Siena allowed for the creation of modest sized works using a variety of glass processes. Because of their long history of executing large-scale commissions, the artists at VAT were able to teach a broad range of approaches, including some that are completely unique to their studio. The artists in the studio, Massimo and Gianni, are very interested in experimentation in their approach to glass and I was fortunate to be able to assist them in commissions that they were executing during my time there as well as to work on my own personal projects with their mentorship.



Annunciation, Dan Scott
Painted pieces from Siena workshop

One part of the program that was unexpectedly interesting to me was the combination of a variety of glass fusing techniques with the glass panels. Prior to beginning the program I would not have guessed that this would be of interest to me or of relevance to my own work. Having seen the possibilities however, this is an aspect of the materials that will be particularly important in my future work.

Another surprise for me was how interesting and helpful the professional/business aspects of the apprenticeship were to me. Having the opportunity to



Sermon to the Birds, Dan Scott
Painted pieces from Siena workshop

go to sites and speak with clients about their restoration or commission projects and to assist in the installation was a once in a lifetime experience that will benefit me over and over in my future.

While in Siena I was able to travel to locations that were suggested to me by the VAT artists to see important works in a variety of different forms. I traveled to Perugia, Assisi, Orvieto, and Rome specifically seeing art that was relevant to my studies in Siena.

This trip to Italy and the time that I spent there was, and continues to be, transformative to me as an artist. I do not believe that I will ever be able to think about anything in the same way again. The richness of the experience is seeping into everything that I am doing in my studio and will directly inform the work that I produce for the foreseeable future. As I share my work with my community through teaching and with the larger art world in the form of exhibitions and lectures I will also share the experiences I had in Tuscany that have left such a deep mark on me.

Perhaps the greatest challenge for me in this experience has been the financial costs. I feel so grateful for the opportunity that was provided to me by the receipt of a James C. Whitney Scholarship from the American Glass Guild. Every artist hopes that what they are doing is in some way making a contribution to their field. With this experience, that was in part made possible through the kindness of the AGG, I hope that what I am doing in the studio will make some small contribution to the dialog in glass as addresses to some extent questions about what materials an artist can use to communicate in contemporary visual culture.

With much gratitude,
Dan Scott

February 4, 2013

2013 American Glass Guild Conference St. Augustine, Florida

Location:

*Hilton St. Augustine Historic Bayfront Hotel,
St. Augustine, Florida*

Pre-Conference Workshops:

Wednesday, May 15, 2013

Conference Dates:

Thursday, May 16 - Saturday, May 18, 2013

Bus Tour to Morse Museum:

Sunday, May 19, 2013



Discover the charm of Historic St. Augustine/Ponte Vedra on Florida's Historic Coast. Call 1-800-OLD-CITY or visit www.floridashistoriccoast.com for your free vacation guide and calendar of events.

Registration available now

AGG Members: Early Registration

Before 3/10/13: \$275 After 3/10/13: \$325

Non-Members: Early Registration

Before 3/10/13: \$335 After 3/10/13: \$385

Students: (with school ID): \$150

For full details go to the

2013 American Glass Guild Conference website

www.americanglassguild.org/conference/2013

AMERICAN GLASS NOW: 2013

American Glass Guild's 2nd Annual Juried Exhibit

The American Glass Guild is delighted to announce the 17 artists selected for our 2nd Juried Show to be held at the St. Augustine Art Association, St. Augustine, FL.

They are (in alphabetical order):

Tim Carey

Joseph Cavalieri

Marie Foucault-Phipps

Mary Clerkin Higgins

Kathy Jordan

Paul Jurgens

Judy Killian

J. Kenneth Leap

Linda Lichtman

Ellen Mandelbaum

Hallie Richards Monroe

Nancy Nicholson

Scott Ouder Kirk

Betti Pettinati-Longinotti

Rick Prigg

Erica Rollings

Patrice Schelkun

St. Augustine Art Association St. Augustine, Florida

Exhibition dates:

May 3rd through May 29th, 2013

St. Augustine Art Association website

www.staaa.org

American Glass Guild Exhibiton webpage

www.americanglassguild.org/page/american-glass-now-2013

Our thanks goes to the jury, charged with looking at the show as a whole, had to consider how the pieces would work together as well as the space in which they will be shown –

Virginia Raguin

Professor of Art History at College of the Holy Cross

Ena Heller

Director of the Cornell Fine Arts Museum (CFAM) at Rollins College, Winter Park, former director of MOBIA-Museum of Biblical Art in NYC

Drs. Raguin and Heller will discuss and critique the works in the show during a special presentation at the conference.



Waiting For Spring, Nancy Nicholson, 2013

Stained Glass panel to be included in Second Annual Juried Exhibit

2013 St. Augustine AGG Conference Schedule Overview

(program subject to change)

Wednesday May 15, 2013

Conference Workshops

8:30am - 12:30pm **Photo Imaging for Stained Glass**

St. Joseph Architectural Glass Studio
Daniel Maher

8:30am - 12:30pm **Glass Painting: Medieval
Fragments with a Modern Twist**

Hilton St. Augustine Historic
Bayfront Hotel
Linda Norris

9:30am - 12:30pm **Design and the Lead Line**

St. Augustine Art Association
Nancy Nicholson

12:30pm - 1:30pm **LUNCH (on your own)**

1:30pm - 5:30pm **Paint Layering in One Firing**

Sisters of St. Joseph
Architectural Glass Studio
Jonathan Cooke

1:30pm - 6:00pm **Lamination in Stained Glass**

Hilton St. Augustine
The Historic Bayfront Hotel
Volker Brock

1:30pm - 3:30pm **Residential Entrance Design and
Marketing for the 21st Century**

St. Augustine Art Association
John Emory

6:00pm - 7:30pm **DINNER (on your own)**

7:30pm - 10:00pm **Cash Bar and Meet Your Muse**

The Hilton St. Augustine
Historic Bayfront Hotel

Thursday May 16, 2013

Stained Glass Trolley/Walking Tour of Historic St. Augustine

8:30am - 11:00am **Sites include:**

Trinity Episcopal Parish

Tiffany Studios, Maitland Armstrong, Rudy Brothers, Henry George
L. Payne Co., Jacoby Stained Glass Company, Wilbur Herbert
Burnham, Colgate Art Glass, & Franz Mayer and Sons.

Memorial Presbyterian Church

Windows by Herman T. Schladermundt

Flagler College

Interiors were designed by Louis Comfort Tiffany, who is credited
with the stained-glass windows

Grace United Methodist

Designed by Carrerer and Hastings, Architects.

St. Augustine Art Association

American Glass Now: 2013, The AGG's second Juried Exhibition.

11:00am - 1:00pm **LUNCH (on your own)**

12:00pm - 1:00pm **Open for Viewing**

The Cathedral Basilica of St. Augustine

Mayer of Munich, 1909; Rambusch Studios, 1965.

Conference Opening Speakers - Day 1

1:00pm - 2:30pm **Welcome and Member
Introductions**

Hilton St. Augustine Historic
Bayfront Hotel
AGG President and the
Mayor of St. Augustine

2:30pm - 3:15pm **Louis C. Tiffany**

and the Morse Museum
Jennifer Perry Thalheimer

3:30pm - 4:15pm **A Short Esthetic Voyage**

Jean-Jacques Duval

4:15pm - 5:15pm **Art Residencies for Glass Artists**

Joseph Cavalieri

5:00pm - 6:30pm **CASH BAR**

SILENT AUCTION

6:30pm - 8:30pm **DINNER**

Hilton Bayfront Hotel
Presentation of Barnes Awards

8:30pm - 10:00pm **Round Table**

2013 St. Augustine AGG Conference Schedule Overview

(continued)

Friday May 17, 2013

Conference Speakers and Panels

- 9:00am - 9:20am **Recementing Windows in Place**
Barbara Krueger
- 9:20am - 9:40am **Digital Printing for Architectural Glass**
J. Kenneth Leap
- 10:00am - 10:20am **From Medieval Cathedrals to Discarded Containers**
Sasha Zhitneva
- 10:20am - 10:40am **Re-informing the Art Canon: Inclusion of Art She-roes**
Betti Pettinati-Longinotti
- 10:55am - 11:35am..... **Capturing the Castle – A Collaboration**
Linda Norris
- 11:35am - 11:50am..... **Walk to Flagler College**
- 11:50am - 12:45pm..... **LUNCH at Flagler College**
- 12:45pm - 1:15pm **AGG Business Meeting**
- 1:15pm - 1:30pm **Walk to Hotel**
- 1:30pm - 2:15pm **Revelations: the New Jerusalem**
Jonathan Cooke
- 2:50pm - 3:10pm **St. Gobain and the Glass of Art**
Phillipe Valery
- 3:10pm - 4:10pm **Misfits of Glass: A Panel Discussion about Stained Glass as Autonomous Art**
Discussion Panel led by Nancy Nicholson
- 4:10pm - 4:30pm..... **Walk to Art Association**
- 4:45pm - 5:45pm..... **Introduction and Critique of Juried Show: American Glass Now:2013**
Virginia Raguin and Ena Heller
- 5:30pm - 9:30pm **CASH BAR at Juried Exhibit**
- 6:00pm - 7:00pm **DINNER at Art Association**
- 7:00pm - 9:30pm **ANNUAL LIVE AUCTION at St. Augustine Art Association**

Saturday May 18, 2013

Conference Speakers and Panels

- 9:00am - 9:40am **Contemporary Art-Making in the Medium of Stained Glass**
Linda Lichtman
- 9:40am - 10:00am **This Isn't Your Grandpa's Tape Measure**
Jules Mominee
- 10:15am - 10:55am **Artistic, Architectural, & Liturgical Concepts and the Realities of Schedules, Budgets & Construction**
Ronald Neill Dixon, NDD
- 10:55am - 11:15am..... **The Chariot of Poseidon**
Drew Anderson and Lisa Pilosi
- 11:30am - 12:15pm..... **Making Glass for Artists: Evolving from Stained Glass to Fusing**
Eric Lovell
- 12:15pm - 1:30pm **LUNCH**
- 1:30pm - 2:30pm **The Future of Stained Glass in America**
A panel discussion led by Reiner Meindl of Lambert Glas
- 2:30pm - 2:50pm **From Lamps to Entrances: Bringing the Tiffany Tradition into the 21st Century**
John C Emery
- 3:10pm - 3:30pm **Visions of St. Augustine**
J. Kenneth Leap
- 3:30pm - 4:00pm **Charles Jay Connick: Beyond Gothic**
Samantha DeTillio
- 4:00pm - 5:00pm **Beauty: An Investigation into an Anti-thesis of Post-Modern Aesthetics**
Panel led by Betti Pattinoti-Longinotti
- 5:30pm - 7:00pm **DINNER on Your Own**
- 7:00pm - 9:00pm **Wine Party**

Sunday May 19, 2013

Bus Trip to The Morse Museum of American Art
(additional fee)

- 9am **Bus leaves Hilton Bayfront Hotel**
- 5pm **Bus returns to Hilton Bayfront Hotel**

Donate to the 2013 AGG Auction

AGG Auction News

Dear Colleagues,

Preparations are underway for an elegant evening of fun and camaraderie at our Live Auction on Friday, May 17th, to be held at the St. Augustine Art Association as a public event for the first time. With a professional auctioneer, cash bar and light snacks, we hope to attract art collectors from the surrounding communities who have helped make that town a thriving arts community. And we want to show them the best of contemporary stained glass art, with many of our artists already committed to donating autonomous panels and other artwork! Proceeds from both the Live Auction and Silent Auction (on Wednesday evening) support the James Whitney Memorial Scholarship Fund, as well as future educational activities of the AGG.

Patrice Schelkun, Auction Chair

Silent & Live Auction:

Friday, May 17th, following dinner at
St. Augustine Art Association, St. Augustine, Florida.
Live Auction: Begins at 7:30 p.m.

Ways to submit a donation:

Email completed form to: auction@americanglassguild.org
or send to Patrice Schelkun, Auction Chair, 167 Hilltop Drive,
Churchville, PA 18966.

Please provide:

Email a photo of your donation to 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/AuctionDonationForm2013.pdf



Donation - Debora Coombs

Debora Coombs has generously donated a private one-on-one workshop day in her Vermont Studio to a lucky recipient at this year's Auction in May. Many thanks for your generosity, Debora! For more information about Debora and her studio, see www.coombscriddle.com.



Donation - Terri Mominee

Terry Mominee of Mominee Studios in Evansville, IL has donated a beautiful hand-painted piece of fabric art titled "Vernal Equinox" to the 2013 AGG Auction. View more of Mominee Studios work on their website at www.momineestudios.com. And thank you, Terry, for your generous support!



Donation - Tom Krepcio

Tom Krepcio has donated this unique stained glass panel that was created for the purpose of printing as a holiday card. Early sketches and examples of the printed cards will be a part of the donation. More details at

www.krepcio.com/peaceonearth.html

General info on the AGG Auction can be found at:
www.americanglassguild.org/auction/

2013 AGG Conference Speaker Spotlight

J. Kenneth Leap - Digital Printing on Architectural Glass

In a preview of the talk he will give in St. Augustine, J. Kenneth Leap answers questions about his commission for the Lindenwold New Jersey Transit Station, and generally about his recent encounters with digital printing on glass.

Was Lindenwold your first digital printed piece?

The first project I designed using digital printing was for Red Bank Station for NJ Transit in 2006. The job consisted of 6 large windscreens on the train platform. Red Bank is an eclectic arts centered town in central NJ known today for its galleries, restaurants and theaters. It sits on the commuter line between Asbury Park and New York City. Architecturally what makes the community unique is the downtown escaped modernization in the 1970's. Much of the community looks the same as it did 100 years ago. While doing my research I discovered a local business called Dorn's Classic Images. Kathy Dorn is the daughter of a local photographer who maintains an archive containing 1000's of images shot by her father during his prolific career as a studio photographer. He also contributed to the local newspaper. I found many images in the Dorn collection showing the same streets and businesses as they looked during their hay day. I've never come across such a rich and thorough archive relating to a town history. I immediately wanted to incorporate these images into my design and Kathy was willing to share them with the community she grew up in. It was a real tribute to her father's legacy. It didn't make sense for me to hand-paint these images on glass so I began to explore other options. I considered screen printing - but digital printing was more cost efficient and offered a closer match to the original images.

I tracked down a laminator who showed me samples of a digital printing technique. It was developed by DuPont and marketed under the brand name "Sentry Glass". The image is printed onto a PVB interlayer that is then laminated between glass panels. If you think of your car windshield you are aware that this has an invisible layer of plastic that holds it together if it breaks - Safety Glass. The printing is done on that plastic layer. If we continue with the car windshield analogy you'll also notice the tint at the visor to reduce sun glare and perhaps a border of black that camouflages the attachment points to the car. Digital printing was developed to make those "graphics" more cost effective. From there it moved to specialty signage. At the time I worked with the product I had 3 image options. Print on a transparent film, a 50% translucent film or on an opaque white film. My Red Bank project was printed at DuPont Labs in a "secret" facility. They didn't exactly blind-fold me but it was an effort to observe the process and they were very hesitant for me to take any photos. DuPont has since sold off this product line and it is now in the hands of third party printers.



Red Bank NJ Transit Station, Red Bank, New Jersey

all photos in this article courtesy J. Kenneth Leap

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What was the first commission or autonomous piece you did digital printing? And how many have you done?

The next time I turned to digital printing was to create an image of an X-ray of a hand for a set of panels I was creating for a college medical sciences building. I couldn't use an actual x-ray because I needed it to be 2x life size and I wanted it to be blue not black. This job was being fabricated at Derix and they had access to a company that did digital printing direct to glass. In this application the printer has a flat bed machine onto which a piece of plate glass is loaded and archival ink is

applied directly to the glass. Because the pigments are not fired the coating is fragile and also has to be protected by lamination. The resulting image looked great when it was incorporated into the design and was more "true to life" than screen printing would have been. Digital printing is able to achieve a resolution 1440 DPI so you really need to look closely to detect any dot pattern or banding.

How long did the Lindenwold commission take?

As with most of my public art projects they can have a long lead time. It's not uncommon for me to "win" a commission

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"I think of digital printing as a different animal entirely. My designs for digital glass don't look like traditional stained glass windows; they are something new."

J. Kenneth Leap

(continued from previous page)

then wait a year for a contract and a first payment. Once the job actually starts it takes me a long time to research and prepare the artwork. This can be nerve wracking because once it goes to print - nothing can be changed. I continue to revise and change until I literally run out of time and and forced to step away.

As far as production goes - it's on an industrial level and miraculously fast. The standard reply from the printer is 6 to 8 weeks. Samples can take 2 to 3 weeks. All of this is wildly subjective as it depends on what other jobs are in the shop and how much man power is assigned to each. The actual "printing" process is a matter of minutes. So is tempering and laminating.

How does the process work in general?

There are 3 technologies on the market which I will discuss at my presentation at the AGG conference in St. Augustine but for this article I will confine myself to the "Sentry Glass" process since I have the most experience with that. Once the artwork is prepared I send a digital file to the printer. A technician on the receiving end does some kind of voodoo to it via a rip program and tweaks a few things then prest-o bamm-o the machine stirs to whirl and the image prints to the film. Unfortunately at this step it is impossible to evaluate what the finished product will look like since the colors and transparency aren't fully revealed until the film has been laminated.

What computer graphics programs did you use to design it?
I work in Adobe Photoshop and I send my files to the fabricator in the native PSD format.

Have there been any snags? What have been the biggest obstacles, if any?

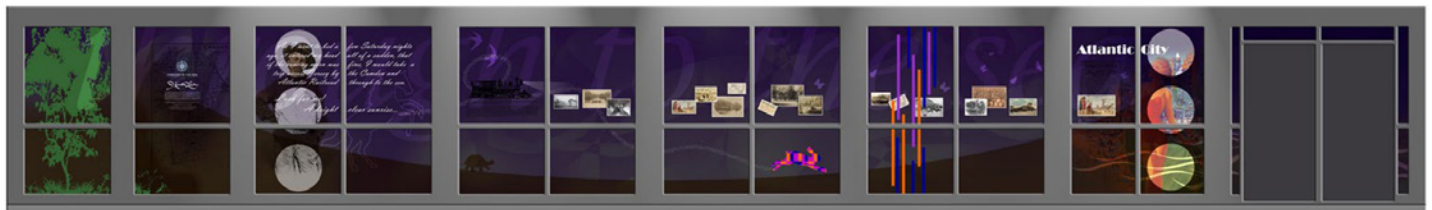
It is hard to visualize exactly how the finished product will look based on the image on my screen. For one thing I'm designing something architecturally scaled. When I zoom in to display the image at 1:1 on my monitor I can only "see" about 2 square feet. The file sizes are enormous so it's necessary to cut the image up into individual panels. Working on an image that spans a whole facade is a juggling act. Finally, once the image is printed it's uncorrectable. Did I mention the fact that once I place the order I don't see the panels until they are uncrated at the job site by the installer? My stress level is going up just writing this!

Did you do any trial or demo piece?

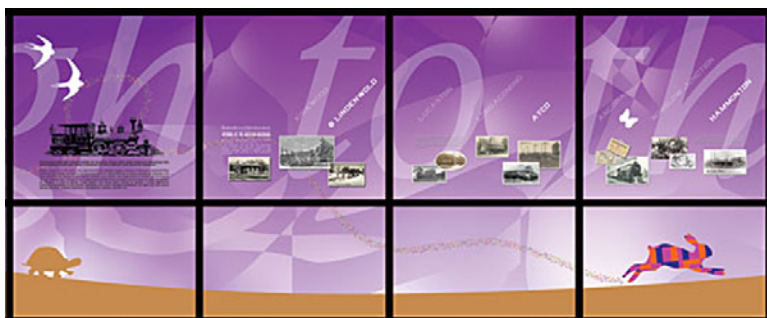
The fabricators I've worked with have some generic samples to show. Making a "custom" sample for a speculative job is problematic. Again it takes 2 to 3 weeks and requires either some monetary output by the artist or a lot of faith on the part of the fabricator. The standard size for a sample is 1 square



WAITING AREA "Through to the Sea" (day view)



WAITING AREA "Through to the Sea" (night view)



Various images from the design phase of the Lindenwold Commission as published on the Lindenwold Station blog - www.paintedwindowdesigns-lindenwold.blogspot.com

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foot which doesn't show much on an architectural job. I have negotiated some 2 x 3 foot samples but these were expensive to ship. For my most recent project I had 2 different fabricators provide custom samples using my artwork. I had to pay about \$300 for the samples from the fabricator I didn't use but it was the only the way committee and I could make the decision.

I would always prefer to make more samples and really experiment to see how I can push the technology but I find that to be cost prohibitive.

How much technical trial and error did you do?

Ultimately it comes down to designing for what the machine can produce. I was appalled when I took my original design for Lindenwold which I had built in Photoshop and converted it from RGB to CMYK on the advice of a tech from the fabricator. Almost all of my design was in a color gamut that the printing process couldn't reproduce. That was the big learning curve for me. I had to rethink everything. Now I build in CMYK from the start. The technicians I talked to are helpful to a point but I quickly depleted their knowledge bank because



my designs are pushing the technology envelop. I'm really not happy with what I've seen in the "off the rack" samples. The printing machines I'm working with now have a white ink track in addition to 6 colors which include black. A bulk of what these shops are printing is white in various opacities as a substitute for sandblasting in the decorative glass market. That has little relevance to what I'm trying to get the machine to do. I'm asking for more saturated transparent colors and more opaque blacks than the industry can really produce right now.

Does the digital printer do the printing and the tempering of the glass? If not, how did that work?

This varies by process. The fabricator I'm using starts with tempered glass panels then laminates the printed films in an autoclave. This is not the only technology out there. In my talk at the conference I will also discuss ceramic frit that is printed and tempered at the same facility.

What is the projected durability of these panels?

There are two concerns here, fading and delamination.



Exterior evening



Interior evening

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Safety glass has been around for a long time so the strength of the lamination bond is well documented. The adhesive and the interlayer remain crystal clear. From my standpoint as a designer color retention of the print is the primary concern. The “Sentry Glass” product has undergone a lot of testing. The pigments are considered “architectural” and are related to those used in house paint and the automotive industry. Although the product has not been on the market for that long, simulations have been run in a testing facility in the desert. A sample of printed material was put into a mirrored chamber that focuses the sun’s rays to multiply and accelerate exposure. Each year in the chamber is the equivalent of X years of actual weathering. A spokesman I talked to recounted one sample that had been “forgotten” and received over a hundred years of exposure and still “looked great”. The actual guarantee is more conservative: 30 years. Admittedly this is a gnat’s lifespan when compared to a gothic cathedral, but I wouldn’t consider this application for a Gothic cathedral. The client’s I’m working for are comfortable with the product lifespan. The only alternative in their price range would be frosted glass. Digital printing offers the opportunity to include color and complex imagery.



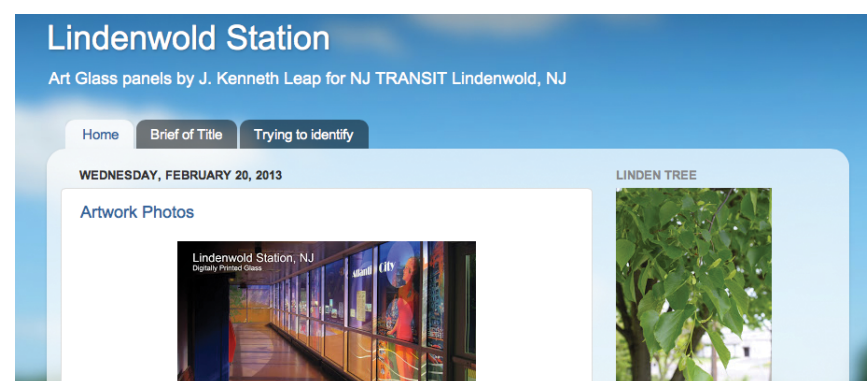
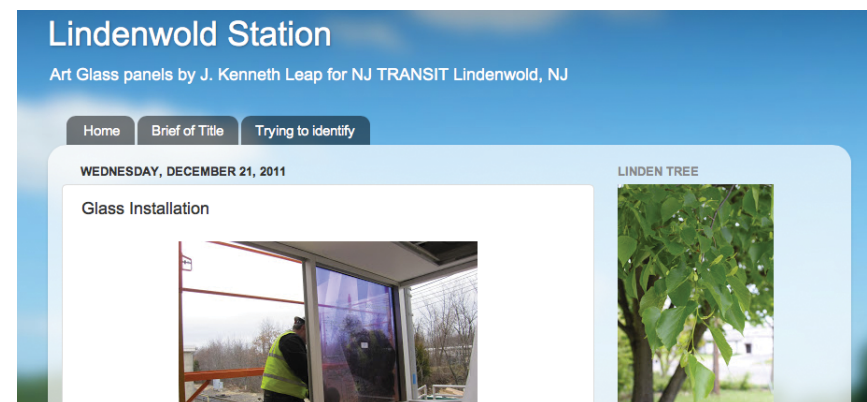
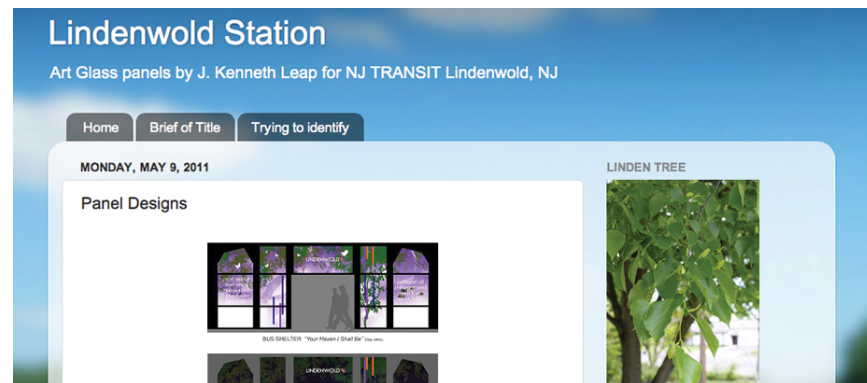
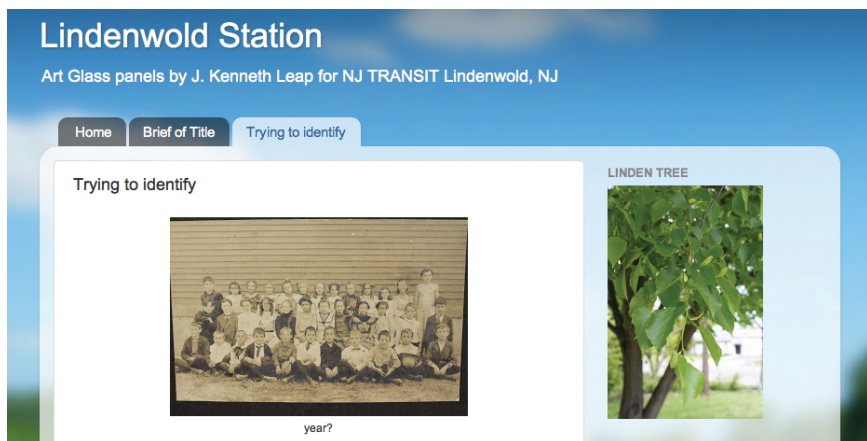
Isn’t digital printing morally reprehensible, especially in our industry?

I saw digital printing coming and decided to learn to design for it. Would it be possible to scan a Meyer window and print it on glass? The answer is: YES. Would the average Joe sitting in the pew know the difference? The answer is: Depending on the viewing distance, NO. A few years ago a grisaille window in the Bryn Athyn Cathedral was damaged and needed several months of restoration. I photographed adjoining panels, rebuilt the damaged window in Photoshop and had the image printed on glass. Three printed panes were installed as a stop gap alternative to plywood. They remained in place for 3 months while the original glass was restored. No one knew the difference! (NOTE: these panels were 8 to 15 feet in the air). With that said, I’m certainly not advocating abandoning the traditional craft for science. In my own work I compartmentalize. I think of digital printing as a different animal entirely. My designs for digital glass don’t look like traditional stained glass windows; they are something new. Selling a church a digital print of a Meyer window to be installed as a memorial window in the sanctuary I feel would be dishonest and I hope that doesn’t happen in our industry. However since digital glass will have a place in the decorative glass industry, I’d rather see it designed by an experienced glass artist than a graphic designer who has no understanding of what glass can do.

editor - Thanks to Ken for taking the time to answer these questions and for sharing his experiences with the new world of digital printing on glass.



Another New Use of Digital Technology: Communication with Clients via Blogs



www.paintedwindowdesigns-lindenwold.blogspot.com

Why did you decide to do the blog related to the Lindenwold Commission?

I started the blog for the Lindenwold project right after my presentation to the selection committee. Not all of the committee members were present at the time and it was a simple way to document my presentation and allow them to share and review it.

What did you see as its primary purpose?

I experimented with Blogger first with the material I put together for my book on silver stain. I found the templates and interface very simple to use – easier in fact than writing the html code I use in my own website. I was very quick to put together a stand alone Blog about Lindenwold rather than roll it into my website. Also it gave me the opportunity to experiment with new technology, which always appeals to me! I see the blog's primary purpose as a glorified press release. When some asks about this project I just send them the link. I find it easier to keep all of the parts of the project in one place and it's very simple to update and change.

Did people respond to it?

Since it is a Blog people have the opportunity to "reply" to the posts but no one has done that so far. The analytics tell me that it's been viewed less than 1000 times so in web terms it's a bit of a failure. It is showing up in Google searches; inevitably I need to link this and my other orphan blogs (yes there are about 7!) into my website but that means a thorough overhaul and I've just not had the time to dedicate to that project.

Would you do something similar again?

Already have. I have a blog for Pennsauken Transit Station which is the project I'm actively involved with:

<http://paintedwindowdesigns-pennsauken.blogspot.com/>

This year I also had my students at Bryn Athyn College contribute to a class blog:

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

I also use a blog as a "Design Post" to share working drawings with clients. For me they are fast, simple and convenient.

American Glass Guild

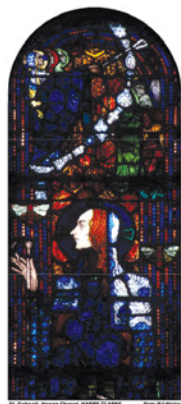
2009 Buffalo Conference Post-Prints



Color Plate 1 - HUGHES

American Glass Guild

2008 Philadelphia Conference Preprints



St. Barbara, Master (Chicago, HARRY CLARKE) Photo by [unclear]

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2011 Asheville Conference Preprints



Color Plate 1 HUGHES

AGG Conference Post/Pre Prints Available Now Online for Free Download

Three available now, more coming soon...

www.americanglassguild.org/pubs/AGG-2008_Philadelphia_Preprint.pdf (89 pages, 1.0mb)

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