



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 6.2-3 - October 2015



The American Glass Guild Goes To Washington - June 2015 (pages 4-6)

Western Rose Window (detail) by Rowan LeCompte



photo by Tom Krepcio

AGG 2015 Auction Wrap-up

Two Bears (detail), AGG Auction donation by Indre McCraw

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Message from the President

Hello to all my fellow glass enthusiasts!

What an amazing Conference experience this summer in Washington, DC! We celebrated the 10th annual Conference of the American Glass Guild in extraordinary style --- it had to be special! --- and the Washington National Cathedral was the perfect setting for so many wonderful activities on a breezy summer Saturday.

Not only did our crowd enjoy tours of the incredible stained glass housed in the Cathedral, but we also hosted a wonderful stained glass education day on the plaza outside. The event, complete with tented tables showcasing the techniques and tools of stained glass making, also included a glass blower and children's activities. It was a hit with the many families who took the time to visit! Afternoon presentations to AGG members in the Cathedral's tower auditorium capped the day, as we celebrated the lifetime work of Charlie Lawrence. Visitors had a chance to view the beautiful American Glass Now: 2015 Exhibition in the tower gallery. And that's not all! Lectures, demonstrations and workshops were held at our hotel and at local studios in Rockville, MD throughout the weekend.

Some of those who joined us at this year's Conference were able to do so because of funds they were awarded through our James C.

Whitney Scholarship program. Read some of their testimonies in this issue of our newsletter. You can see what a difference it makes to these individuals to have such assistance from the American Glass Guild in furthering their knowledge of glass art.

As we head into the Fall and Winter months, planning is well underway for Conference 2016 in Chicago, Illinois.

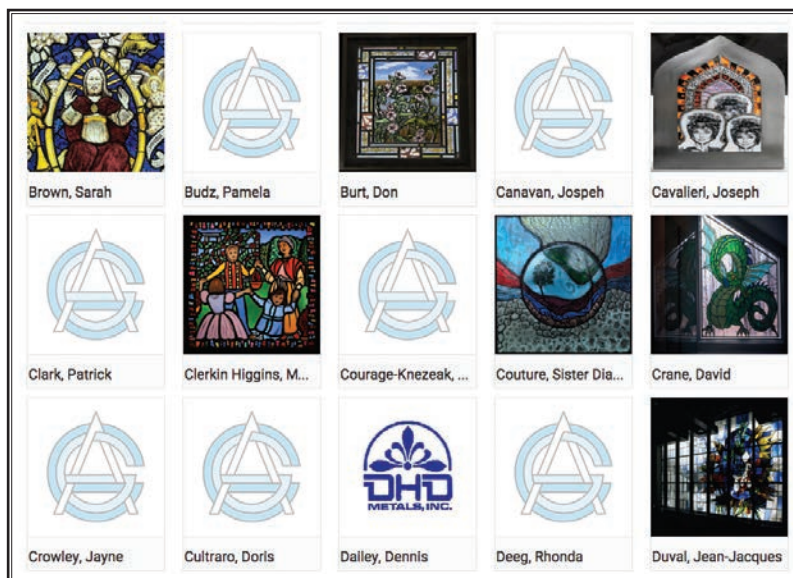
Activities will be centered around at the fantastic Reva and David Logan Arts Center on the Campus of the University of Chicago, in the historic South Side neighborhood of Hyde Park. With so much glass to view within the campus and surrounding city, our tours are sure to be incredible! The hardest part will be deciding which sites to leave out!

Be sure to check out our *NEW* website as details come forth:
www.americanglassguild.org



*Happy Fall!,
 Patrice Heinz Schelkun*

American Glass Guild Online Membership Directory Help us fill in these squares!



We need your help as our new website is still a work in progress. Most importantly, we need ALL of our members to upload quality images of your work to our Member Directory page. It's one of the perks of your membership dues to have a visual presence on our website in this way. And each quarter we will be updating our Home page with new Featured Members, chosen from among those with the best images to share! Please note carefully the instructions on the Members Image Upload Form about how to send us your images. Email at webmaster@americanglassguild.org if you have any further questions.

https://AGG2015.formstack.com/forms/members_images

The American Glass Guild Goes to Washington

by Tony Glander, 2015 AGG Conference Chair

On Saturday, June 20, 2015, with great weather and tents covering the Cathedral’s front court, the AGG arranged a full day of demonstrations and activities to entertain the entire family and educate them about stained glass. The event was sponsored by The Association for Preservation Technologies (APT) and the National Center for Preservation Technology and Training (NCPTT).

One of the American Glass Guild’s major goals is to promote education. Not only for its members or students of stained glass, but to help raise awareness among the public about the process and skill to create this beloved art. And to show this is a vibrant and very much alive art, the AGG proposed an open house event at Washington DC’s National Cathedral, home to an incredible collection of stained glass that shows a vast variety of designs and possibilities.

A center tent contained a comprehensive display of stained glass fabrication from sketch to installation. This incredible display was organized by AGG member J. Kenneth Leap. Everything from tools to glass to paint brushes helped explain how stained glass is made as well as installed. Members of the AGG staffed the display to explain the processes as well as demonstrate the skilled techniques such as painting and glass cutting.

To help kids enjoy understanding the process, children of all ages could participate in a variety of stained glass related projects. Nick Parrendo demonstrated how to begin a sketch using charcoal and carried it through with coloring full size cartoons of some of the Cathedral window’s designs. Young

(continued next page)

Jason Klein demonstrating Glassblowing



Thanks to all our volunteers who made this day such a great success!





left to right: Tony Glander, Stephen Hartley, Nick Parrendo, Troy Moody, J. Kenneth Leap, Judith Schaechter

*Methusaleh, 1981,
'People of the Hebrew Bible',
Southwest Tower,
Washington National Cathedral,
designed by Brenda Belfield,
fabricated by Dieter Godkuhle*



*Brenda Belfield speaks at
the 2015 AGG Conference.*



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artists participated right along side. Originally thought to be for the younger crowd, temporary tattoos of stained glass windows were a hit among all ages! Families could also participate in a Cathedral treasure hunt using a clue sheet to help find particular stained glass panels. Upon returning the sheets, treasure hunters would receive an AGG 10th anniversary patch.

Finally, visitors could try their hand at stained glass painting, led by artist Indre McCraw. The tables were busy throughout the day. Another very popular attraction was Jason Klein of Historical Glass Works. His glass blowing demonstrations ran throughout the day.

Apart from the public display, inside the Cathedral, the AGG had speakers and a display of stained glass work. Brenda Belfield and Charles Lawrence both spoke about their work within the Cathedral and the engaging stories that went along with them. Charles Z. Lawrence was presented with the AGG Lifetime Achievement Award. Mary Clerkin Higgins spoke about fabricating and installing the final set of Rowan LaCompte's windows. Featuring 17 glass panels, covering a vast array of techniques, the American Glass Now Exhibition was on display. Judith Schaechter presented Troy Moody and Marie-Pascale Foucault-Phipps the AGNX awards for excellence in the art of stained glass

Anthony Glander, 2015 AGG Conference Chair



***Charles Z. Lawrence receives the
2015 American Glass Guild
Lifetime Achievement Award***



Windows at the Washington National Cathedral by American Glass Guild Senior Advisor Robert Pinart.



One of the groups of American Glass Guild members given special behind scenes tours of the Washington National Cathedral.



J. Kenneth Leap presents Peter McGrain with a Vitri Fusaille panel made by Ken's students, serving as the official 2014 Joseph Barnes Lifetime Achievement Award.



William Cochran giving the 2015 AGG Keynote Speech.

2015 American Glass Now

May 1 - July 31, 2015, Washington National Cathedral

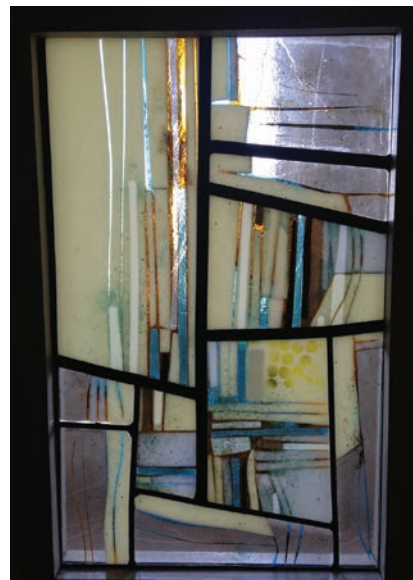
Our fourth Juried Show was held at the Washington National Cathedral, Washington DC, from May 1st to July 31st, 2015.

The seventeen artists were, in alphabetical order:

- Kathy Barnard
- Joseph Cavalieri
- Marie Foucault Phipps
- Saara Gallin
- Tony Glander
- Nancy Gong
- Mary Clerkin Higgins
- J. Kenneth Leap
- Ellen Mandelbaum
- Sean Merchant
- Troy Moody
- Nancy Nicholson
- Scott Ouderkirk
- Nick Parrendo
- Richard Prigg
- Patrice Schelkun
- Amy Valuck

The Jury presented two American Glass Guild AGNX Awards for Excellence in the Art of Stained Glass, considering creative use of materials, original expression, aesthetic impact, clarity of narrative, and complexity of execution to Troy Moody and Marie-Pascale Foucault-Phipps. Congratulations to both of them!

Our thanks go to the jury - Virginia Raguin (Professor of Art History at College of the Holy Cross) and Judith Schaechter (Artist and Educator at University of the Arts in Philadelphia, PA Academy of the Arts and Cynthia Williams, director of the Smithsonian-Mason MA in the History of Decorative Arts program). Judith Schaechter presented a very insightful critique of the entire exhibition during the conference.



Troy Moody, *Mental Cartography*, 14.5" x 22.5", kiln formed glass, lead glazed



I made this piece in 2014 and titled it "Muslim Women!"

I decided to propose the piece to the AGG annual juried show for "American Glass Now: 2015". I had something else in mind, but a series of events changed my idea.

That series of incredible events, which touched the entire world, touched me very deeply. Famous French cartoonists had been murdered. Being French, I grew up 'with' them when their publication was Hara Kiri: 'journal bête et méchant'... And then it became Charlie Hebdo.... Liberty of expression is a right, not a privilege that everybody on earth should be entitled to at his or her birth.

'I am..., therefore I am free'

Who has the right to forbid others to be...? Much blood has been shed over the centuries to uphold that right, but we find we must still fight to obtain, to defend, and to perpetuate that birthright... And as women we must continue to fight even when others in our midst have no trouble claiming that right for themselves, but aren't interested in sharing it with us.

The story on this single piece of glass refers in general to this...

"Reflections... "Mute? Or Silenced... People"

Dimension: 11 3/4" x 11 5/8" Technique: Red flash on clear glass, silver oxide, vitreous glass painting, acid etching, engraving...

Gesture stopped where it needed...

Marie-Pascale Foucault-Phipps



The Queen, 30" x 24"
Fused and Painted Glass, Forged Steel Frame
Scott Ouderkirk, Glass Artist
Michael Syne, Blacksmith



2015 Exhibit Catalog on Blurb

<http://www.blurb.com/books/6203605-american-glass-now-2015>

Call for Submissions American Glass Now: 2016

*Logan Center for the Arts, University of Chicago
AND Washington National Cathedral*

Rough Dates: Chicago - Mid-May - Early-July

Washington - Mid-July - End-August

Deadline January 15, 2016

The American Glass Guild announces its fifth annual juried exhibit - American Glass Now: 2016. Our 2015 four month exhibit at the Washington National Cathedral was an outstanding success, so much so that the cathedral has invited us to bring the juried show there every year! This is in addition to exhibiting at the 2016 conference site, which is the Logan Center for the Arts at the University of Chicago. We are extremely excited at what this opportunity brings to artists working in stained glass, as well as the stained glass community. Artists can communicate to an expanded public what is fascinating and evocative in this medium, in unexpected and fresh ways. The three jurors for the 2016 show are Judith Schaechter, Lindsay Parrott, and Rolf Achilles.

- All American Glass Guild members are invited to submit either a Design Concept (a drawing/sketch/watercolor of an idea for a piece) or a photograph of a finished piece labelled: submission_last name_first name_title_year, along with 3-5 digital images representative of your work.
- All images must be digitally submitted as jpegs at 72dpi - no smaller than 800 and no larger than 1400 pixels in either direction. Support materials should be labelled: last name_first name_title_year.
- Include in your email the approximate finished size of your piece.
- Applicants must be a member of the AGG with all dues current (dues run January to December each year).
- Submissions should be sent to:
americanglassnow@americanglassguild.org
by the end of the day February 1st, 2016 - no exceptions.
- The jurors decisions will be announced February 15, 2016.

The precise dates of the shows are still being worked out. At this point panels must be completed and photographed by April 30th, 2016 in order to be included in our publicity materials. As always: delivery and insurance costs to the first venue and from the last venue are the responsibility of the individual artist. The AGG will take care of shipping the artwork between the two venues. Artwork in the show can be, but does not have to be, for sale, with 25% going to the AGG. The AGG is not responsible for any damage or theft. There will be a Blurb publication of the exhibit for sale.

We look forward to another great - and expanded - show!

2015 American Glass Guild Auction Wrap-up

Every year, for ten years now, the AGG Auction has been the pinnacle of the conference, where people come together to support not only the James Whitney Scholarship fund, but also their fellow glass artists and friends. Because of the many people who donated, and the many people who volunteered, this year's Auction didn't disappoint. With Kathy Jordan wielding a wand and boa, and her co-auctioneer Scott Ouderkirk manning the microphone, they were able to help raise almost \$19,000 for the scholarship fund and educational efforts.



Indre McCraw's Two Bears Panel



Scott Ouderkirk and Hallie Monroe

There were moments that are forever burned in our memories, like when Joseph Two Bears fought off all competition to secure a panel of, well, two bears, painted by the incredibly talented Indre McGraw. And whenever a panel by Sylvia Nicholas is around, there is bound to be someone willing to go over the moon. And who could forget the panel by Peter McGrain, created during a class at Bryn Athyn with Ken Leap. Next year, in Chicago, we know we will have pieces of equal beauty, and we so hope to see you there. As your Auction Chair, I look forward to seeing you at next year's conference.

Daniel White, 2015 Auction Chair



*Peter McGrain's Vitri Fusaille
Auction Donation*



Kathy Jordan working her AGG auction magic.

AGG Scholarship Testimonial

Mary Chuduk - Tempe, AZ

*Stained Glass Painting, July 20-24, 2015,
with J. Kenneth Leap at Bryn Athyn, PA.*

As an artist using enamel on metal for many years, I am very new to glass. The crossover between the 2 media is challenging, enlightening and amazing to me. I have the good fortune to live in Arizona where one of the most multi talented and knowledgeable glass artists just happens to teach at a local art center.

The excellent Troy Moody has helped me jump in feet first to kiln formed glass and clued me in on the James C. Whitney Memorial scholarship. Troy is a superb artist and instructor. I surely lucked out. He introduced me to images of the masters in the field. At the top of his list was Ken Leap, whom I will be taking a summer workshop with at Bryn Athyn.

I hope to learn new methods and approaches to translate my drawn and painted images to glass. My hope is to learn traditional stained glass painting and develop other contemporary painting techniques to kiln formed glass. I am thrilled to receive this grant and am open to anything that Ken will teach as I continue on working in these 2 fabulous mediums.

Mary Chuduk



Falconry, by Mary Chuduk

AGG Scholarship Testimonial

Karen Henderson -

Montgomery Village, MD

AGG 2015 Washington DC Conference

As I approach retirement age, I have been exploring activities to pursue in my next phase of life. I want to be active and creative, and for my work to give my life pleasure and meaning. My discovery of glass art has given shape to my quest. What I need now is to broaden and deepen my artistic knowledge and horizons. The American Glass Guild's annual meeting in Washington D.C. in 2015 is an extraordinary opportunity for a relative newcomer to the glass art world to see the work of masters, to attend panel discussions, and to get to know more of my fellow glass artists and their work.

The Whitney Scholarship is affording me the opportunity not only to attend the conference and learn more about glass artistry, but is a confirmation that, while young artists have need of financing to pursue their careers, those of us who are finding our artistic voices at the other end of our lives are also welcome in this community.

Karen Henderson



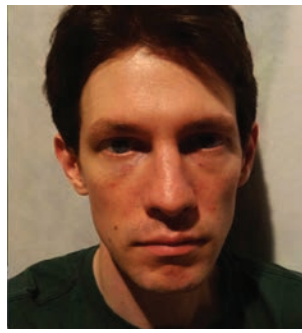
AGG Scholarship Testimonial

James Shuster - Philadelphia, PA

*AGG Washington Conference
AGG Workshop: Kiln-formed Crash
Course with Troy Moody
AGG Bus Tour*

When my primary employer made the decision to re-structure her studio to produce works in glass I had a moment to wonder if I would soon need to seek employment elsewhere. I had not even the most basic knowledge of the medium. Over the course of three glass projects we were able to experiment with a multitude of methods that we learned from a diverse group of glass experts. Last year I was offered the opportunity to work for Rick Prigg and enter into a type of informal apprenticeship. This exposed me to the glass arts field on a broader scale. Rick suggested I make every effort to attend this year's AGG conference. I am very excited to have this opportunity for full immersion in what seems to me to be not simply a profession or field of expertise but a culture. I have only recently begun to discover the wide range of potential that glass as a medium holds and I am already extremely interested in new developments in the field but find myself woefully under- informed. It is my feeling that the kiln forming course I have opted to take will prove very helpful not only to provide some much-needed education in this area but to incentivize me to approach glass design in a more purposeful way.

James Shuster



I am very excited to have this opportunity for full immersion in what seems to me to be not simply a profession or field of expertise but a culture.



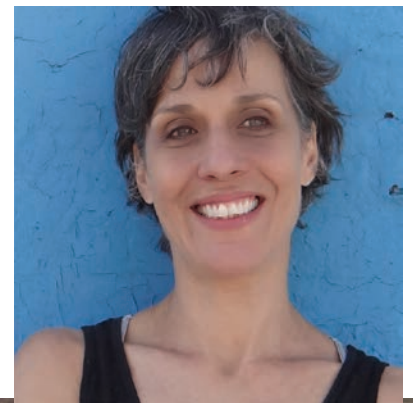
AGG Scholarship Testimonial

Jennifer Swett - New York, NY

*AGG Washington Conference
AGG Workshop: The Clear Palette
with Sasha Zhitneva*

When I discover a beautiful historic stained glass window, I am not only inspired by its incredible technique and artistry, but often feel a sense of awe when considering others who have gazed at it throughout time. Working with these images is both an honor and a challenge for me, and I feel grateful to have discovered this passion for stained glass. I am thrilled to be granted a scholarship which will allow me the opportunity to learn new skills in order to develop my work further. I very much look forward to sharing this experience with all of you, and thank you for making this possible.

Jennifer Swett



AGG Scholarship Testimonial

Amy Valuck - Media, PA

AGG 2015 Washington DC Conference

AGG 2015 Bus Tour

In the past year I've made the transition from being an employee to being a studio owner. As I take on a role that requires me to be away from the bench as often as behind it, I value the opportunity to get to know more people in the stained glass community. I have been to the AGG conference several times in the past, and have enjoyed meeting everyone and listening to the wide variety of presentations. I've learned new technical and historical information, gained insight into the artistic process of other studios, and discovered countless resources. I'm very grateful for the James Whitney Scholarship, which is making it possible for me to attend this year's conference and continue to benefit from this worthwhile event.

Amy Valuck



AGG Scholarship Testimonial

Daniel White - Palmyra, VA

*Glass Painting Private Class with
Debra Coombs In Readsboro, VT*

I'm always wanting to learn new techniques, to get that one pearl of knowledge or passion that I know every artist has. The class I'll be taking with Deborah Coombs will not only give me the opportunity to grow my arsenal of painting techniques, but will give me the chance to explore who I am as a painter, how I WANT to paint, versus what sometimes MUST be painted for any particular job. As someone who is still searching for his style, this scholarship gives me the chance to find out a little more who I am as an artist, because without this scholarship I would never have been able to take Deborah's class.

Daniel White



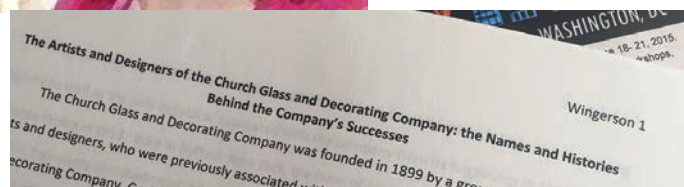
AGG Scholarship Testimonial

Amber Wingersom - Ipswich, MA

AGG Washington Conference

I attended the 2013 American Glass Guild conference in St. Augustine, which encouraged me to apply for the scholarship to attend the 2014 conference. My studies have greatly benefited from this experience thanks to the great number of artists and historians, who spoke at the conference. My technical understanding of stained glass styles and processes improved more in a week than I can convey. One of my favorite memories from the 2013 conference was speaking to several other conference attendees at the Morse Museum, while they explained the processes behind various effects in several windows throughout the exhibits. As I continue my research on the Church Glass and Decorating Company, I believe that my studies will benefit immensely from the American Glass Guild 2015 conference.

Amber Wingersom



Most Recent Whitney Scholarship Recipients

2015

Mary Chuduk - Tempe, AZ

Stained Glass Painting 20-24 July
with J. Kenneth Leap at Bryn Athyn

Karen Henderson - Montgomery Village, MD

AGG Washington Conference

James Shuster - Philadelphia, PA

AGG Washington Conference
AGG Workshop: Kiln-formed Crash Course
with Troy Moody
AGG Bus Tour

Carol Slovikovsky - Martinsburg, VA

AGG Washington Conference
AGG Workshop

Jennifer Swett - New York, NY

AGG Washington Conference
AGG Workshop:
The Clear Palette with Sasha Zhitneva

Amy Valuck - Media, PA

AGG Washington Conference
AGG Bus Tour

Daniel White - Palmyra, VA

Glass Painting Private Class
with Debora Coombs in Readsboro, VT

Amber Wingersom - Ipswich, MA

AGG Washington Conference

2014

Kathy Barnard - Kansas City, MO

Expressive Stained Glass with Ellen Mandelbaum

Karen Deets - Fair Haven, VT

Stained Glass Painting with Debora Coombs

Johnny Diaz - New York, NY

Glass Painting: Session #1: Core Foundation with
Kathy Jordan & J. Kenneth Leap

Sean Michael Felix - Chicago, IL

SGAA Workshop: Enamel Painting with Jim Berberich

Nancy Gong - Rochester, NY

Painting in the Space: Glass with
Susan Stinsmuehlen-Amend at Pilchuck

Jeanne Kisela - Bordentown, NJ

AGG Workshop: Glass Painting with Williams & Byrne
AGG Workshop: with Narcissus Quagliata

Judson Portzer - Huntsville, AL

AGG Workshop: Glass Painting with Williams & Byrne

Ekaterina Reier - Bunnlevel, NC

Stained Glass Painting with Debora Coombs

Midge Scanlan - Rochester, VT

Stained Glass Painting with Debora Coombs

Trebs Thompson - Newark, DE

AGG Bryn Athyn Conference
AGG Workshop: Troy Moody
AGG Workshop: Glass Blowing with Jason Klein

Daniel White - Palmyra, VA

AGG Bryn Athyn Conference
AGG Workshop: Glass Painting with Williams & Byrne

Amber Wingersom - Arlington, VA

AGG Bryn Athyn Conference

(editor - amended October 31, 2015 removing 2 people who never used their scholarship)

2016 American Glass Guild Call for Scholarship Applications

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 93 scholarships. Recipients are encouraged to send a report and photos of their experience for publication in future newsletters. We look forward to hearing from you!

Deadline for applications:

February 28, 2016

Notification of Awards by:

March 31, 2016

Send email application materials to:

scholarship@americanglassguild.org

For more information and to download applications go to:

www.americanglassguild.org/scholarship/the-james-c-whitney-memorial-scholarship



2016 Whitney Scholarship Guidelines

US citizens may apply for educational opportunities both inside and out of the United States. Non US citizens may apply for educational opportunities in the United States only. Applicants are encouraged to make all submissions by e-mail.

1. One or more scholarships will be partially funded for qualified individuals, to attend the following:

- a. Stained glass training/workshops – U.S. and international.
- b. Stained glass conference attendance – U.S. and international.
- c. Fine art training – U.S. and international. Applicant must demonstrate how this training will further his/her stained glass career.

2. To apply send the following by email to:

scholarship@americanglassguild.org

- a. Application form, filled out completely.
- b. 10 -15 digital photos of your work, with a description of each.
- c. A several paragraph note on why you want to attend the particular workshop/conference or
- d. Your resume (no more than one page), with emphasis on your art and stained glass training, work experience, membership in professional/local organizations; and a statement describing your financial need.
- e. If you are a student, a transcript of your grades.
- f. Two (2) letters of recommendation, submitted under separate cover. Letters of recommendation will not be accepted from teachers with whom the applicant wishes to take the class or course; or from anyone who will directly benefit from the applicant's scholarship, if awarded.

James C. Whitney Memorial Scholarship Application

Sponsored by the American Glass Guild

g. Please indicate if you are requesting any funds from other sources for this purpose, and if you had been awarded an AGG scholarship(s) in the past.

h. Scholarship Awards may be taxable. Please check with your accountant.

3. Scholarship money will be sent directly to the class instructor and/or workshop/conference director. The scholarship does not fund traveling expenses or room and board.

4. The scholarship recipients are encouraged to attend the AGG Conference following the workshop, seminar, or class and will be asked to make a slideshow or Power Point presentation about the

experience. A presentation board for display will be accepted if attendance at the Conference is not feasible.

5. Deadline for submission of applications is February 28, 2016, with the recipient to be notified of award by March 31, 2016.

6. It is the applicant's responsibility that all material is received by the deadline. NO material will be accepted after that date. The AGG cannot be responsible for mail or internet (Email) problems in delivery of application materials. Applicants are encouraged to send follow up emails if they are not notified by the Scholarship Chair that his/her application has been received.

Application Form

Date: _____

Name: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Phone: _____ **Email:** _____

Name of Class, Workshop, etc.: _____

Instructor's Name _____

Instructor/School Phone _____

Instructor/School Address: (Check will be ailed to this address: _____

Inclusive Dates of Class/Workshop: _____

Total Fee for Class/Workshop: _____

The Conservation of St. John the Evangelist / Christ Preaching / St. Paul

Designed and Executed by John La Farge, c. 1889

Roberto Rosa, Serpentino Studio



***“You don't just look at the stained glass window.
You must essentially meditate before it, you must live into it,
pass into it and it must become part of your life” - John La Farge***

I instantly related to this quote by John La Farge. Although Mr. La Farge's statement was purely from an artist's perspective, as a conservator I feel much the same. And ironically, this is especially true when working on windows by La Farge. His windows are a craftsman's dream and nightmare at once. We are mesmerized by his design, glass selection, colors and his obsession with fine lead lines and detail. Yet we often scratch our heads over his methods, stretching stained glass fabrication to its limit, with oversized

windows, layer upon layer of glass. But at the end of the day, there is no greater satisfaction, sense of accomplishment and honor than working on a window by one of America's greatest stained glass artists. La Farge, indeed, revolutionized the way we look at stained glass windows today, with his invention and use of opalescent glass in windows. In 1889, John La Farge designed a triptych depicting St. John the Evangelist, Christ Preaching and St. Paul the Apostle, for the All Souls Unitarian Church on Warren Avenue in Roxbury,

JOHN LA FARGE AND THE RECOVERY OF THE SACRED

McMullen Museum of Art - Boston College, Chestnut Hill, MA
September 1– December 13, 2015

http://www.bc.edu/bc_org/avp/cas/artmuseum/exhibitions/archive/lafarge/index.html

The Conservation of the Windows

MA. That same year La Farge was awarded the French Medal of the Legion of Honor for his contribution to art. In 1925, the Church was sold to another denomination and the original donors of the triptych requested that the windows be removed and given to the Unitarian Universalist Society in Amherst, which was undergoing a remodeling and expansion project. In 2013, the Unitarian Universalist Church in Amherst decided to sell the La Farge windows, for a variety of reasons: The symbolism was determined not to be fitting for Unitarianism; The windows required restoration; Church building expansion was needed and funds were required for construction. The only place to expand the building was through the wall where the La Farge triptych was installed. The triptych was nearly broken up and sold separately to different collectors and auction houses. La Farge devotee, and art dealer William Vareika and his wife Alison of Newport, RI, purchased the three windows and donated them to Boston College, his alma mater.

The goal was to restore these windows maintaining as much of the original fabric as possible, thus preserving a part of history and the work created by one of America's most talented artists. The patience, knowledge, and consummate craftsmanship needed to partially dis-

mantle a La Farge window, and reconstruct it reusing most of its original lead, is a time-consuming and painstaking task. A task, however, that is extremely important to the history and importance of these priceless windows. In my opinion, La Farge indeed used the lead matrix as a draftsman uses a pencil line. At our studio, we believe that there are projects where trying to retain as much as the original lead as possible is well worth the effort. This was one of those cases, and knowing that the windows would be displayed in a museum, in a temperature-controlled environment, the decision was easy to make.

The three windows were removed from the Amherst Unitarian Society Church on April 29th, 2013. The windows had bowed, mainly in the large field of cabochons. Some panels exhibited more lead deterioration than the others. For instance, the lead matrix in the Christ and St. Paul windows, showed more advanced lead deterioration than the St. John windows did. Once all of the interior plates were removed from the Christ and St. Paul windows, we determined that approximately 40% to 50% of the base lead matrix needed to be replaced.

On the other hand, the St. John window, although the lead matrix exhibited some degree of lead fatigue, we were able to retain more than 80% of the original leads. Fortunately the painted areas in the

(continued next page)



Detail of the deflection found in one field of cabochons. Sheets of lead were laid out and holes cut through the lead to allow light to illuminate the cabochons. Each cabochon was then wrapped with small lead came and soldered to the sheet lead.

(continued from previous page)

three windows exhibited no deterioration or paint instability issues.

Once the windows were transported to the studio, the panels were removed from their wooden frames, photographed, and laid flat onto a workbench over a 2" high-density urethane-foam sheets, to ensure an even distribution of the weight of the panel and alleviate pressure from the multiple layers/plating and the large turquoise cabochons. Rubbings were then taken of each panel using 100% acid-free vellum paper. Each layer of the plated sections was gently removed and the glass placed on its respective rubbing.

After all plates were removed, and the panels were brought down to their "base layer", the old, dried-out waterproofing compound between the glass and the lead, was gently and carefully removed using wood picks aided by a HEPA filter vacuum. The glass was then cleaned with a solution of distilled water and Triton XLN-80®, a non-ionic surfactant.

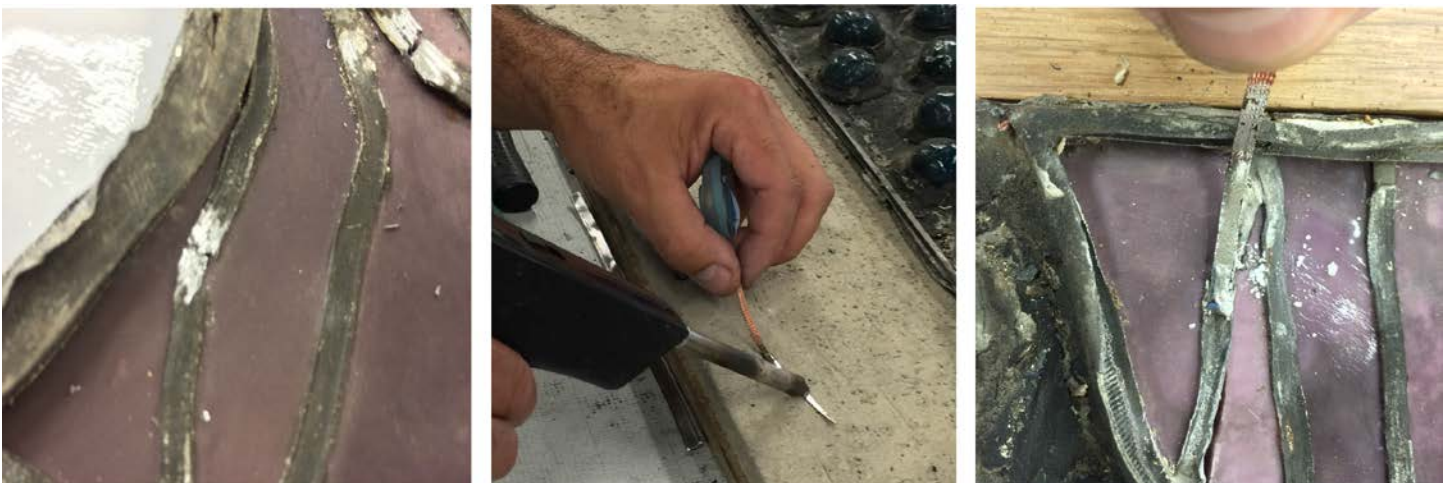
The background of these windows was fabricated using a field of large (1-1/2" in diameter) round turquoise cabochons, polished hemispherical pieces of glass. Sheets of lead were laid out and holes cut through the lead to allow light to illuminate the cabochons. Each cabochon was then wrapped with small lead came and soldered to the sheet lead. On the obverse side, each cabochon was then plated with different shades of blue and teal glass. Over the decades, several of the cabochons fell out of their lead housing and were never recovered. We turned to our friend, Dan Maher, to replicate the missing turquoise cabochons. The results were fantastic. Dan was able to perfectly match the shapes, color and hue of the cabochons.

The sections of the panels with the cabochons were carefully separated from the figural sections in order to ease the flattening process. All of the sheet lead with the cabochons was flattened, cleaned

and reintroduced into the windows during re-leading. Each of the circular plated pieces was numbered, its orientation marked on the glass as well as on the lead to insure that they would be reinserted correctly. At this point the panels were ready to be flattened. Localized dry heat and small weights were positioned on the deflected areas. This allowed the deflection to gently and slowly ease back into a flat plane. Depending on the severity and degree of deflection, flattening could take anywhere from one to three weeks. This process, like many used in stained glass conservation, cannot be accelerated. While the panels were being flattened, we began the process of glass repair. There were many cracked pieces of glass in these windows, and all of them were repaired, conserved and re-introduced into the windows. We used two methods for glass repair: Edge-gluing using Hxtal® Epoxy, and Edge-gluing using Dow Corning® RTV 734 Flowable Silicone depending on each circumstance. With both methods of glass repair, we used pigments to tint the adhesives in order to minimize light transmission. Each window was installed in custom-made light boxes and delivered to the McMullen Museum at Boston College.

A grand opening of the exhibit, "John La Farge and the Recovery of the Sacred", which includes more than 90 works of art by the artist, from the stained glass, illustrations, paintings and watercolors from every stage of La Farge's career, was held on the evening of September 11, 2015. It was an incredible honor for me to meet over twenty family members and decedents of John La Farge who were among the invited guests.

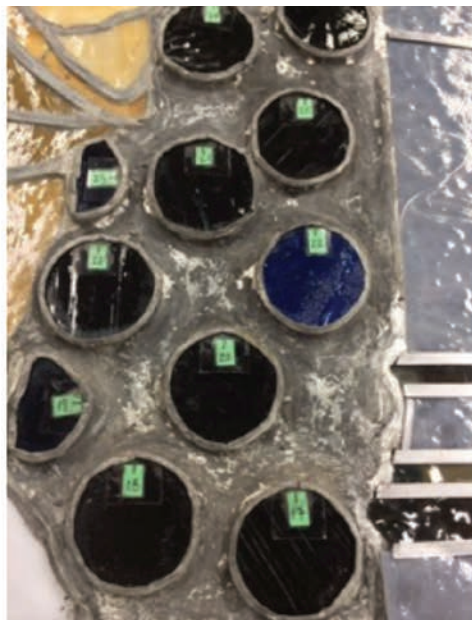
*Roberto Rosa, Serpentino Stained Glass
Needham, Massachusetts*



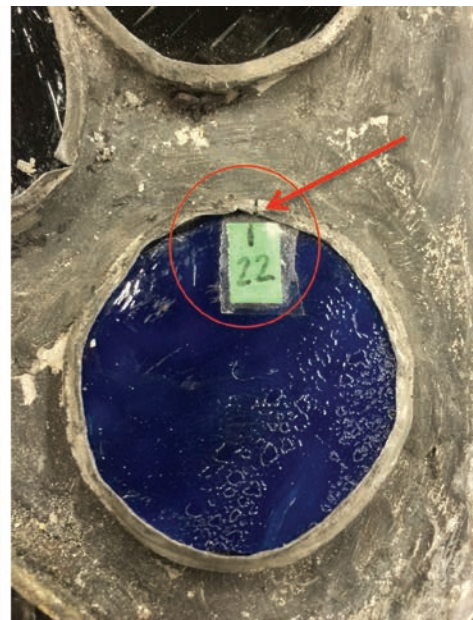
Cabochons before cleaning and conservation on the left, and after conservation on the right.



The sections of the panels with the cabochons were carefully separated from the figural sections in order to ease the flattening process.



The cabochons were plated on the exterior with different shades of blue and green glass.

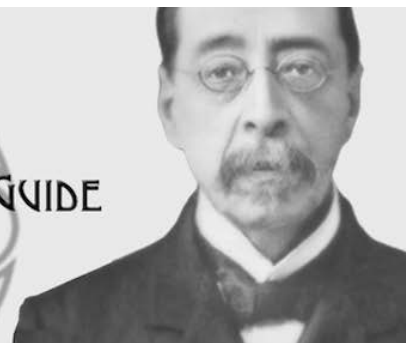


Each plate was numbered and its orientation marked on the glass as well as on the lead to insure that they would be reinserted correctly.

All photos for this article credit Roberto Rosa

JOHN LA FARGE

STAINED GLASS IN NEW ENGLAND: A DIGITAL GUIDE



John La Farge Stained Glass in New England: A Digital Guide was created as a complement to the exhibition *John La Farge and the Recovery of the Sacred*, shown at the McMullen Museum of Art at Boston College from September 1 - December 13, 2015. The exhibition was curated by Prof. Jeffery Howe, and this online project was an outgrowth of his research.

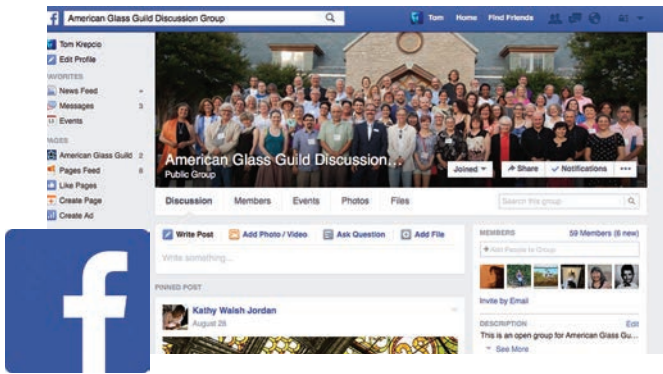
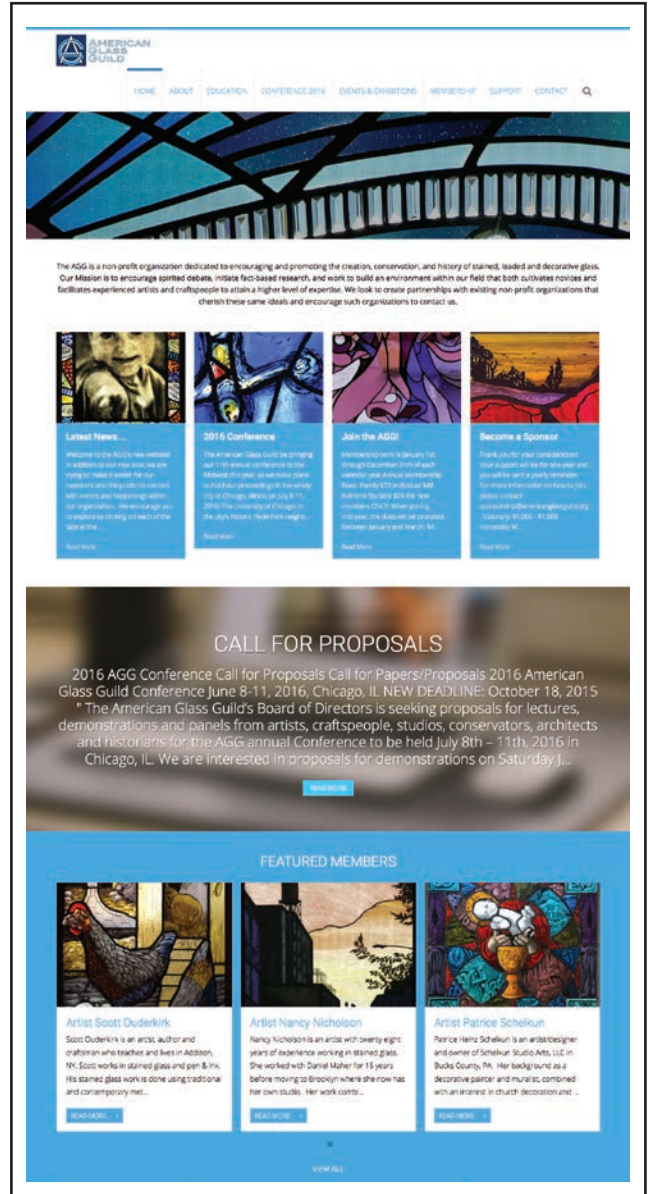
La Farge's most significant work was in stained glass, and most of his production was for memorial installations in churches in New England. These cannot be moved, so anyone seeking to understand his work must travel to many different places or consult photographs. This website is intended as a guide to the sites with stained glass by La Farge in New England, suitable for both the traveler and the armchair historian.

<http://library.bc.edu/lafargeglass/>

New American Glass Guild Website

<http://americanglassguild.org/>

We launched our new website! This has been in the works for nearly a year, with the help of former board member Nancy Nicholson, most especially, as well as an outside web developer and other AGG members who provided content. We think it's a vast improvement over our previous site, which had become dated in its look and functionality. We hope you will agree!



New AGG Facebook Discussion Group

<https://www.facebook.com/groups/388175398049443/>

Our Marketing Committee has been hard at work reviewing different options for social media communications within our organization. Nancy Gong, our new Marketing Chair, has created a new American Glass Guild Discussion Group Facebook page as an adjunct to our regular Facebook page. This page offers a way for members to connect in a different way. Please join this group to join in the conversation about glass!

We welcome your comments and critiques.

if you find anything that needs our attention,
please email us at:

webmaster@americanglassguild.org

We hope these new changes enhance your experience as a member of the American Glass Guild.

Thanks, and Enjoy!

Patrice Schelkun

President, American Glass Guild

AGG Bulletin Board

<http://www.americanglassguild.com>

The American Glass Guild Bulletin Board was begun in 2008, and is currently maintained by AGG founding member Barbara Krueger. It remains a valuable repository of information, news and opinion for members of the American Glass Guild membership. Check it out!

Topic	Status	Views	Created by	Created on	Article
Mar to Mason and Tiffany	0	16	Krueger	Wed Oct 20th, 2010 09:42 am	Research and History
Wall panels	0	14	Krueger	Wed Oct 20th, 2010 09:28 am	Interesting Articles
Saber in Stained Glass	0	13	Krueger	Wed Oct 20th, 2010 09:24 am	Biographies
Results in Stained Glass	0	16	Krueger	Wed Oct 20th, 2010 09:22 am	Interesting Articles
church/art in glass III	0	25	Krueger	Fri Oct 15th, 2010 09:39 am	Interesting Articles
US Stained Glass Convention	0	30	Krueger	Fri Oct 15th, 2010 09:38 am	Interesting Articles
Doug Phillips 1920-1988	0	16	Krueger	Fri Oct 15th, 2010 09:38 am	Research and History



AMERICAN GLASS GUILD ANNUAL CONFERENCE ♦ July 8-11, 2016 ♦ Chicago IL

Join Us in Chicago!

The American Glass Guild will be bringing our 11th annual conference to the Midwest this year, as we make plans to hold our proceedings in Chicago, Illinois on July 8-11, 2016! The University of Chicago, in the city's historic Hyde Park neighborhood on the south side, will be the site of most of our workshops, demonstrations and lectures.

The University itself holds a treasure-trove of stained glass in it many campus buildings, including the Rockefeller Chapel and other locations. Just steps away is the famous Frederick C. Robie House. Throughout the Chicago downtown area is a vast collection of architectural stained glass. Highlights include the Art Institute of Chicago, the Chicago Cultural Center, the Dreihaus Museum at Navy Pier, the Kogen-Miller Studios with the stained glass art of Edgar Miller, as well as area churches and synagogues. We are making plans to tour the best of these sites. Plan an extra day to see sites on your own. You won't be disappointed.

In order to accommodate our sponsors, some of whom may also be attending the SGAA Conference earlier the same week,

we have changed the traditional format of our conference this year. Bus tours of area sites will take place on Friday, July 8th, and workshops will be held immediately following the conference, on Monday, July 11th. This is a great opportunity to get hands on instruction from some very talented and experienced glass artists. Class sizes are limited, so be sure to register early!

Lectures and demonstrations by national and international artists will take place July 9th and 10th, and our annual Silent and Live Auction, which raises funds for the James C. Whitney Memorial Scholarship Fund, will take place on Saturday evening, July 9th at the Reva and David Logan Center for the Arts on the University campus.

The AGG's annual juried exhibition American Glass Now: 2016 will also be on view at the Logan Center, with an opening reception on Friday evening, June 8th.

We look forward to seeing you there!

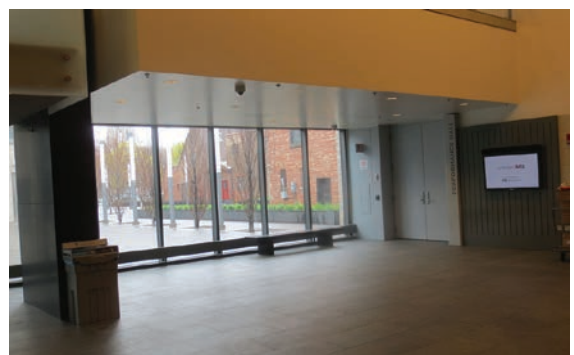
Tom Krepcio and Emily Carlson, Conference Co-Chairs

Check for regular updates at the 2016 Conference blog:

<http://agg2016.blogspot.com/>



*Performance Hall at the Logan Center for the Arts
Keynote Speech, Saturday, July 9th, 2016*



*Gidwitz Lobby at the Logan Center for the Arts
Location for the Annual Juried Exhibition
Reception, Friday, July 8th, 2016*

Stained Glass in Chicago

Google Map Of Potential Sites

https://www.google.com/maps/d/viewer?mid=zOck_vTaXzNM.kX1Zqij4rIEc

2016 Conference Blog Page with Potential Tour Sites

<http://agg2016.blogspot.com/p/tour-sites.html>



*Clare & Francis, Cindy Kessler at Bob Kessler Studio, OH, 2008
Clare at the Water Tower, Chicago IL*



Kogen-Miller Studio, Edgar Miller, circa 1930



*America Windows (detail), Marc Chagall, 1977
Art Institute of Chicago*



*Old St. Patrick's Church
Celtic Style Windows
by Thomas O'Shaughnessy circa 1911-1922*



*Window, interior, Robie House, 1909
Frank Lloyd Wright*

*Tiffany Studio window
The Richard H. Driehaus Museum*

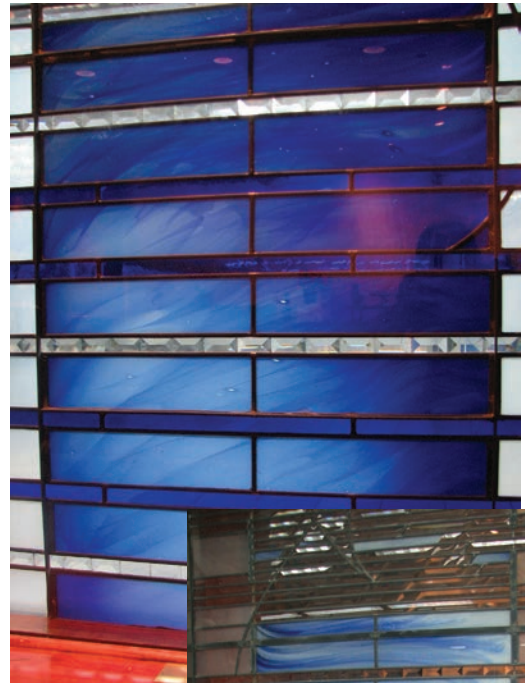
American Glass Guild 2016 Chicago Conference Keynote Speaker Kenneth von Roenn

Kenneth von Roenn began his career in glass in 1970 at Louisville Art Glass. Within a few years he had become the General Manager and in 1975, he was promoted to President. In the early 70's he was an active member of the Stained Glass Association of America serving on the executive committee and was chairman of the publications committee. During this period, he compiled a body of innovative work and expanded the reputation of the studio as one of the most progressive in the country. During this period von Roenn wrote extensively for several magazines on the topic of glass in architecture. He taught courses in architectural art at the U of KY School of Architecture from 1974-76. Recognizing a need to expand his background, he left the studio in 1977 to pursue a Masters Degree in Architecture at Yale University.

In 1991, von Roenn bought the Louisville Art Glass Studio and renamed it Architectural Glass Art, Inc. He expanded and reorganized the company redirecting its focus on new roles for glass in architecture. The studio became recognized for its innovative application of new technologies. He served as the director of design and CEO/President, managing a staff of thirty.

In the late 90's, von Roenn's desire to expand the studio led to his search for a new space. During this period, he joined with a group of developers and investors interested in the revitalization of downtown Louisville as well as the region's firm commitment to the arts. The group, guided by von Roenn's vision of a multipurpose glass facility, formulated a concept for what is now known as Glassworks. From the original idea of a new home for Architectural Glass Art, von Roenn created

(continued next page)



*Lambert International Airport Chapel,
St. Louis, MO, 1990*

*upper left, interior; transmitted light
lower left, exterior; reflected light*

*upper right, detail, interior; transmitted light
lower left, detail, exterior; reflected light*

Photos by Tom Krepcio



*Chicago Theological Seminary
University of Chicago
Chicago, IL, 2012*

Entry wall, *The Stream of Life*



Photos courtesy Kaiser/von Roenn Studio Group

Chapel Walls, *Together We Stand*

(continued from previous page)

a space for more than 50 glass artists to work, and sell their art. Von Roenn owned and oversaw the two galleries, a public workshop, a tour program, a special events program and the glass blowing studio, which comprise Glassworks. More than 125,000 people visited Glassworks annually, which made it one of Louisville's most popular attractions. In 2012 von Roenn sold his interest in Glassworks to focus his attention exclusively on Architectural Glass Art.

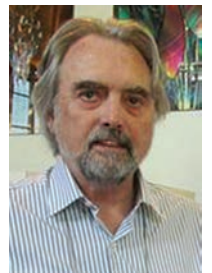
Under von Roenn's leadership the studio executed more than 1,000 projects throughout the United States as well as projects in Japan, Mexico, the Caribbean, Europe, the Middle East, and China. In addition to designing his own projects, von Roenn has also collaborated with several significant artists on major projects including Al Held, Jose Bedia, Laura Battle, Thomas Sayre and Jennifer Bartlett as well as consulting on other

projects with Judy Pfaff, Kiki Smith and Jaume Plensa. He has also worked with many of the leading American architects including Cesar Pelli, Charles Moore, William Turnbull, Thomas Ventulett, Graham Gund, etc.

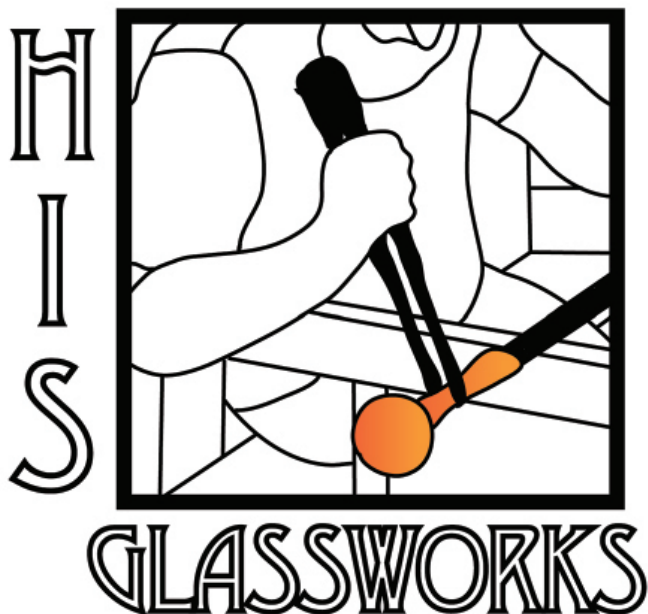
Von Roenn's work has been published in numerous books and in every major architecture magazine including a feature article in "Architecture" magazine. He has lectured extensively throughout North America and Canada and has written dozens of articles on art and architecture. Von Roenn has received numerous awards, including the Faith and Form Visual Arts Grand Award, American Crafts Award for Architectural Art, the AIA Allied Professional Award, the DuPont Benedictus Award, the Corning Museum Award, the Al Smith Fellowship, Tau Sigma Delta Architecture Fraternity Award, five Ministry & Liturgy's Bene Awards and four CODA/Worx Awards.

In the spring of 2013 von Roenn was named the Director of the Master Craftsman Studio and also the Associate Director of the new Public Art and Architectural Art Program at Florida State University. As an instructor von Roenn teaches courses in Public and Architectural Art as well as Sculpture and Art and Entrepreneurship. In his courses, he focuses on process emphasizing methodologies of design and execution.

Kenneth von Roenn



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"The Art of Making Glass"

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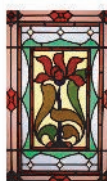
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The magic of English Muffle



Painting by Rhonda Foster




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The development of faceted glass windows dates to the period shortly after World War I in France. When the technique was first introduced, faceted glass windows incorporated chunks of stained glass set into a matrix of concrete reinforced with steel wire. Cracking and loose glass were inevitable problems due to the differences between the expansion characteristics of the glass and concrete. The 1950's brought a new medium for faceted glass: Epoxy.

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Bohle America is proud to be a new sponsor of the American Glass Guild. They believe strongly in actively supporting trade shows, events, organizations and art competitions. It looks forward to giving AGG members more choices and availability of product, and ultimately more opportunities to develop their businesses, especially where glass is used as a medium of design and expression.



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The Quarterly eNewsletter of the American Glass Guild

Contributors included -

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