



AMERICAN GLASS GUILD

17th Annual Summer Conference



Art by David Fode

June 5–11, 2023

Visual Arts Center of Richmond • Richmond, Virginia



AMERICAN GLASS GUILD

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The American Glass Guild is a non-profit organization whose core mission is to work toward building an environment within the craft that both cultivates novices and facilitates experienced craftsmen and artists to attain a higher level of expertise.

www.americanglassguild.org
info@americanglassguild.org



Dear Friends,

I am excited to welcome all of you to the 2023 American Glass Guild conference! With this year's event, we have had the amazing opportunity to work with the Visual Arts Center of Richmond, which has provided its studios and equipment to host workshops, along with its staff members to assist our instructors. The AGG has always worked to cultivate an environment that welcomes those at all levels, from beginners looking to expand their skill sets, to seasoned professionals finding a renewed spark in their practice, to anyone discovering the unlimited possibilities of cross-disciplinary and collaborative work. We gather here to celebrate the diverse range of artistic voices that make up our community, and to support and inspire one another.

With a recent announcement by the UK's Heritage Crafts organization naming stained glass as "endangered," the AGG's educational mission takes on a new urgency. In spite of this pessimistic outlook, our membership has continued to grow, as well as our semiannual scholarship awards, which received a record number of applicants this year. The Guild's founders worked to establish our organization as a resource for the craft of stained and decorative glass, and to help preserve and carry forth their collective knowledge. We actively continue their efforts when we gather each year at the conference, and whenever we find ways to share our skills with others. As an all-volunteer nonprofit organization, the contributions of each individual member are what makes the AGG thrive. Although we have recently faced the difficult losses of several founding members and leaders within our group, we persevere in their honor. I am truly grateful for and humbled by the hard work and determination of our many volunteers, especially for everyone who has risen to the occasion during these challenging times, and for our generous sponsors who support these efforts. I believe that each of us has something positive to offer, and I encourage all members to share their time and expertise to make the AGG the best it can be.

Amy Valuck

President

The American Glass Guild is a non-profit organization whose core mission is to work toward building an environment within the craft that both cultivates novices and facilitates experienced craftspeople and artisans to attain a higher level of expertise. We are an inclusive organization that actively seeks the participation of all people with an interest in decorative glass, its creation, preservation and restoration. Our intention is to support and provide speakers for public lectures and seminars, encourage spirited debates, and initiate fact-based research.



AMERICAN GLASS GUILD

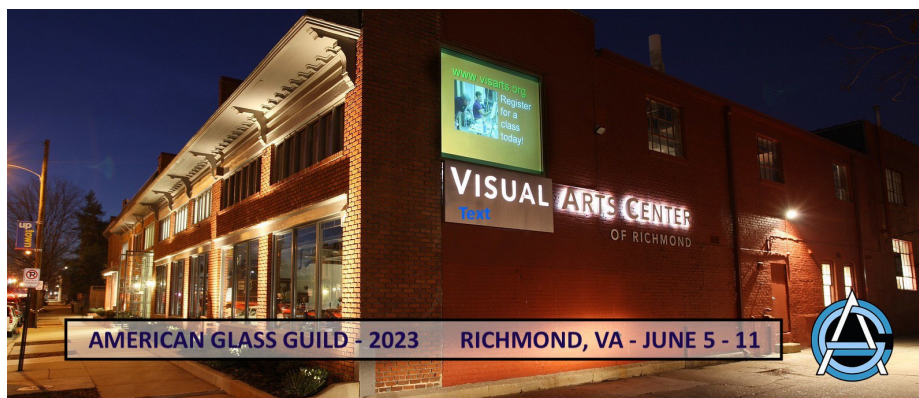
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Visual Arts Center of Richmond
Richmond, Virginia

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www.americanglassguild.org

2023 AGG Conference Schedule (program details subject to change)

Monday, June 5, 2023

| | |
|-----------------|--|
| 9:00am – 4:30pm | Workshops at Vis Arts (with lunch break) |
| | DINNER ON YOUR OWN |

Tuesday, June 6, 2023

| | |
|-----------------|--|
| 9:00am – 4:30pm | Workshops at Vis Arts (with lunch break) |
| | DINNER ON YOUR OWN |

Wednesday, June 7, 2023

| | |
|-----------------|--|
| 9:00am – 4:30pm | Workshops at Vis Arts (with lunch break) |
| 6:00am – 7:30pm | Board Meeting |
| | DINNER ON YOUR OWN |

Thursday, June 8, 2023

| | |
|-----------------|---|
| 9:00am – 4:30pm | Workshops at Vis Arts (with lunch break) |
| 5:00am – 7:00pm | Welcome Reception at hotel/silent auction preview |
| | DINNER ON YOUR OWN |

Friday, June 9, 2023

| | |
|------------------|--|
| 8:15am | Meet in lobby for bus tour |
| 8:30am – 12:30pm | Bus Tour |
| 12:30pm – 1:30pm | LUNCH |
| 1:30pm – 1:40pm | Amy Valuck: Welcome/opening remarks |
| 1:40pm – 2:00pm | Tamah Graber: The National Capital Art Glass Guild |
| 2:05am – 2:25pm | Ellen VanDijk: Artist's talk |
| 2:30pm – 3:15pm | Lindsay Parrott and Brianne VanVorst: The History and Conservation of Woodlawn Cemetery's Stained Glass |
| 3:15am – 3:30pm | BREAK |
| 3:30pm – 4:30pm | Cappy Thompson: Keynote |
| | DINNER ON YOUR OWN |
| 7:30am – 9:30pm | Trivia night/cash bar |

Saturday, June 10, 2023

| | |
|-----------------|--|
| 9:00pm-9:05pm | Amy Valuck: Opening remarks |
| 9:05pm-9:45pm | Nancy Gong: Case Studies in Verifix 2k Laminations |
| 9:50pm-10:40pm | Drew Anderson: A Closer Look: Conservation Materials and Techniques |
| 10:45pm-11:10pm | Tony Serviente: Take me to your Lead-er: Lead Safety for Stained glass artists |
| 11:10pm-11:20pm | BREAK |
| 11:20pm-11:40pm | Rob Cooper: Artist's talk: A personal journey of 29 years in glass and a few discoveries along the way in acid etching, painting, and fusing. |
| 11:45pm-12:30pm | Jen Booher: Tracing the History of Bar Harbor's Stained Glass |
| 12:30pm-1:30pm | LUNCH/Business Meeting/Board Vote |
| 1:30pm-1:50pm | Wayne Cain: Artist's Talk |
| 1:55pm-2:15pm | Greg Galer: Introduction to the APT |
| 2:20pm-3:05pm | Education Panel Discussion |
| 3:05pm-3:15pm | BREAK |
| 3:15pm-3:35pm | Senior Advisor recognition |
| 3:35pm-4:35pm | Sarah Brown: Keynote |
| 5:00pm-6:30pm | Cocktail Reception |
| 5:00pm-5:30pm | Silent Auction closes |
| 6:30pm-9:30pm | Banquet Dinner/Live Auction |

Sunday, June 11, 2023

| | |
|----------------|---|
| 8:00am-8:30am | Board meeting |
| 8:30am-10:00am | Breakfast buffet/2024 conference preview |

Presentations are intended for educational purposes only and do not replace independent professional judgment. Statements of fact and opinions expressed are those of the participants individually and, unless expressly stated to the contrary, are not the opinion or position of the American Glass Guild, its cosponsors, its committees or its officers. The American Glass Guild does not endorse or approve, and assumes no responsibility for, the content, accuracy or completeness of the information presented, or for any materials that may be used. Attendees should note that sessions may be audio or video recorded and may be published in various media, including print, audio and video formats without further notice.

2023 AGG Workshop Schedule

| Monday June 5 | | | |
|-------------------------|----------------|---------------------------------|-------------------------|
| 9:00-4:30 | Kathy Jordan | Glass Painting Section 1, day 1 | Clay II Studio |
| 9:00-4:30 | Ellen Van Dijk | Glass Painting Section 1, day 1 | Clay I Studio |
| Tuesday June 6 | | | |
| 9:00-4:30 | Kathy Jordan | Glass Painting Section 1, day 2 | Clay II Studio |
| 9:00-4:30 | Ellen Van Dijk | Glass Painting Section 1, day 2 | Clay I Studio |
| Wednesday June 7 | | | |
| 9:00-4:30 | Kathy Jordan | Glass Painting Section 2, day 1 | Clay II Studio |
| 9:00-4:30 | Ellen Van Dijk | Glass Painting Section 2, day 1 | Clay I Studio |
| 9:00-4:30 | Melissa Janda | Glass Painting, day 1 | Fiber Studio |
| 9:00-4:30 | Tim Carey | Fusing, day 1 | Glass Studio |
| 9:00-4:30 | Kathy Barnard | Intro to Glass Etching | Wood shop |
| 9:00-12:00 | Troy Moody | Fusing, day 1 | Clay 1 studio |
| Thursday June 8 | | | |
| 9:00-4:30 | Kathy Jordan | Glass Painting Section 2, day 2 | Clay II Studio |
| 9:00-4:30 | Ellen Van Dijk | Glass Painting Section 2, day 2 | Clay I Studio |
| 9:00-4:30 | Melissa Janda | Glass Painting, day 2 | Fiber Studio |
| 9:00-4:30 | Tim Carey | Fusing, day 2 | Glass Studio |
| 9:00-4:30 | Kathy Barnard | Intermediate Glass Etching | Wood shop |
| 9:00-12:00 | Troy Moody | Fusing, day 2 | Clay 1 studio |
| 9:00-4:30 | Graham Fox | Advanced Lead work | Metals/jewelry studio |
| 9:00-4:30 | Tony Glander | Silkscreen | Printmaking studio |
| 9:00-12:00 | Scott Taylor | Consolidation and Edge gluing | Creative writing studio |
| 9:00-12:00 | Wayne Cain | Flameworking | Glass Annex studio |

2023 American Glass Guild Conference Bus Tour

Start: Four Points Sheraton Airport Hotel
4700 S Laburnum Ave, Richmond, VA 23231

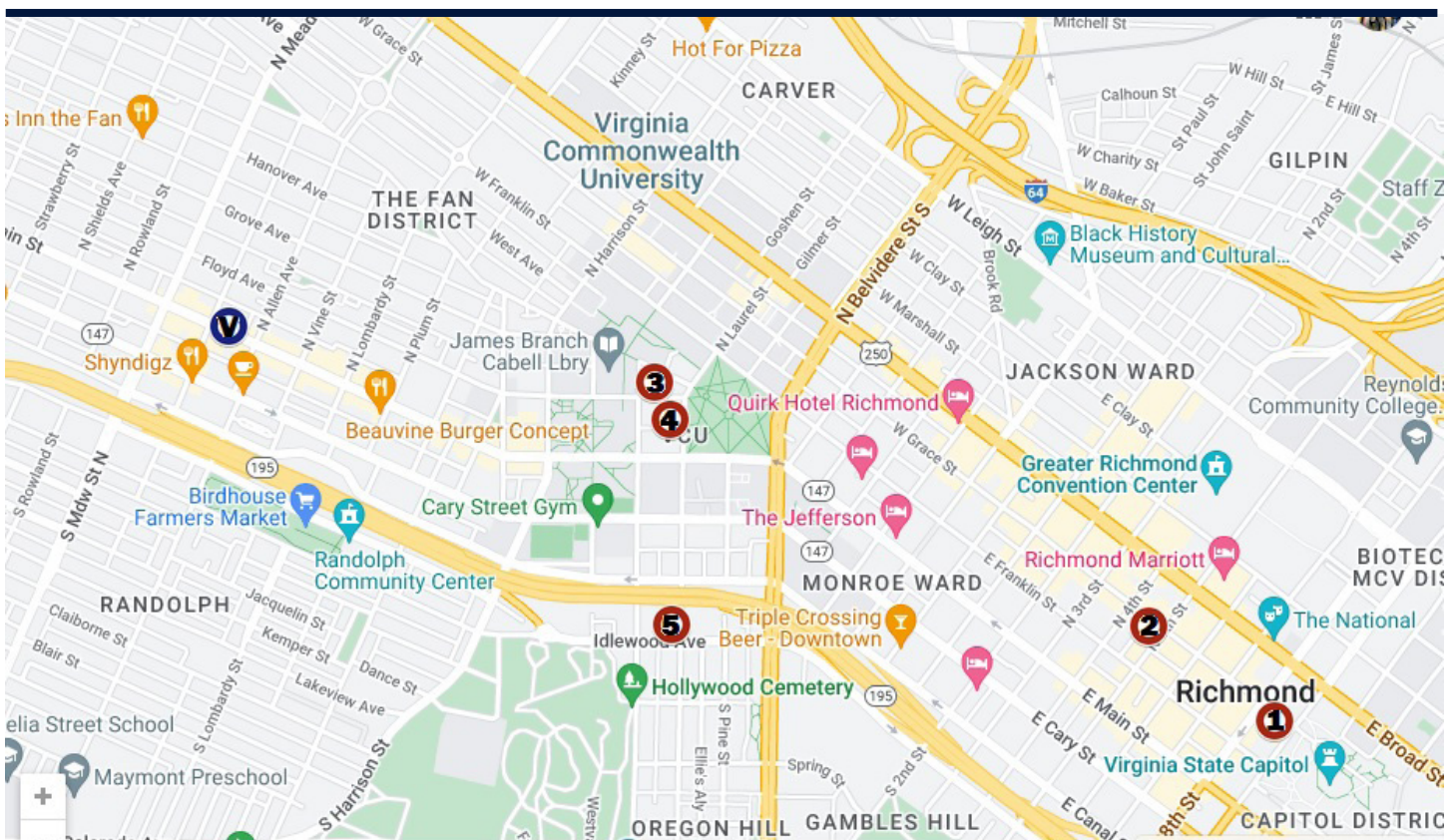
Stop #1: St. Paul's Episcopal Church
815 E Grace St, Richmond, VA 23219

Stop #2: Centenary United Methodist Church
411 E Grace St, Richmond, VA 23219

Stop #3: Cathedral of the Sacred Heart
823 Cathedral Pl, Richmond, VA 23220

Stop #4: Grace & Holy Trinity
8 N Laurel St, Richmond, VA 23220

Stop #5: St. Andrew's Episcopal Church
236 S Laurel St, Richmond, VA 23220



1: St. Paul's Episcopal Church 2: Centenary United Methodist Church 3: Cathedral of the Sacred Heart

4: Grace & Holy Trinity 5: St. Andrew's Episcopal Church V: Visual Arts Center of Richmond

2023 American Glass Guild Conference Biographies

Keynote Speakers



Sarah Brown

Professor Sarah Brown is the Director of the York Glaziers Trust, a conservation charity and Britain's oldest specialist stained-glass conservation studio. She led the team that conserved York Minster's Great East Window and now directs the Minster's Twenty-Year Plan for Stained Glass Conservation. Her team is currently also conserving early seventeenth-century glass from Lincoln's Inn Chapel and the Burlison and Grylls windows of Giggleswick school (1897-1901). The YGT is also advising on the stabilisation of a 2009 window designed by the painter Craigie Aitchison (1926-2009). Sarah combines this with her role as the course director of the University of York's MA in Stained Glass Conservation and Heritage Management, the only graduate course of its kind in the English-speaking world. She is general secretary of the Corpus Vitrearum/ICOMOS International Scientific Committee for the Conservation of Stained Glass, and president of the Corpus Vitrearum (Great Britain).



Cappy Thompson

Cappy Thompson is an internationally recognized Seattle artist known for her mytho-poetic narratives on glass using the grisaille painting technique. Described as "the major practitioner of the art of transparent enameling in the American Studio glass movement," her pieces are included in museum, corporate and private collections worldwide. An innovator in her field, Cappy has taught and lectured extensively. She has served as a board member for the Glass Art Society, the Bellevue Arts Museum and Pottery Northwest. Her commissioned works include large-scale installations at SeaTac Airport, the Museum of Glass, the Montgomery Museum of Fine Arts and The Evergreen State College. She has been honored with fellowships from the National Endowment for the Arts and Seattle's Artist Trust and has received Pilchuck Glass School's Libensky Award for her contributions to glass art.

Speakers and Instructors



Drew Anderson

A Closer Look: an overview of conservation materials and techniques (lecture)

Drew Anderson is responsible for the conservation of The Metropolitan Museum of Art stained glass collection. He received an MA in stained glass conservation from the Victoria and Albert Museum/Royal College of Art and served as senior conservator in the Stained Glass Conservation Section of the Victoria and Albert Museum from 1999 to 2004. Drew previously held a position as production manager at Goddard and Gibbs Stained Glass Studios, Ltd. in London, and has served as a stained glass committee member of the Council for the Care of Churches and chairman of the ICON Stained Glass Section in the United Kingdom. He is currently chair of the conservation technical committee of the American Corpus Vitrearum and is on the board of the International Scientific Committee for the Conservation of Stained Glass.



Jennifer Booher

Tracing the History of Bar Harbor's Stained Glass (lecture)

Jennifer Booher is an artist based on Mount Desert Island, Maine, working with ecosystem dynamics and marine debris. Her work explores the intersection of science and history. She has been a Resident Artist with Acadia National Park since 2015, and Artist-in-Residence with the Mount Desert Island Historical Society since 2018. Ms. Booher is the recipient of two Maine Arts Commission project grants and an Andy Warhol Foundation Kindling grant. She received her BA in Art History from Vassar College, and her master's degree in Landscape Architecture and Historic Preservation from the University of Virginia.



Rob Cooper

Artist's Talk- A personal journey of 29 years in glass and a few discoveries along the way in acid etching, painting, and fusing. (lecture)

Rob Cooper has been an integral part of Pearl River Glass Studio in Jackson Mississippi for nearly 30 years and head glass painter for most of that time. While pursuing a BFA at MICA in Baltimore Maryland in the late 90s, Rob had time to explore a wide range of art mediums to work in only to realize he had already

become obsessed with glass during his first few years at Pearl River. Mostly painting church windows by day, he also pursues his own vision in glass while exploring hybrid techniques such as acid etching Sharpie drawings into flashed glass as well as combining painting with fusing. He recently had a chance to put his experiments to the test with an ambitious commission from author Neil Gaiman for a thematic window now in his London home. Having a deep appreciation for music and literature, Rob continues to focus on portraiture in these areas, as well as occasionally throwing a bird or two in there for good measure.



Tamah Graber
The National Capital Art Glass Guild (lecture)

Tamah Graber began working in stained glass in the early 1980s and joined Metropolitan Stained Glass Association. That later merged into the National Capital Art Glass Guild. Although her academic training was in Russian and library science, glass has been a fascination for many years. She has been fortunate to be able to take classes from glass artists from all over the US and Europe, Although her main focus is fused glass, she still works in stained glass and occasionally works in blown glass. Her works have been shown throughout the DC metropolitan area and she currently serves as the President of the National Capital Art Glass Guild.

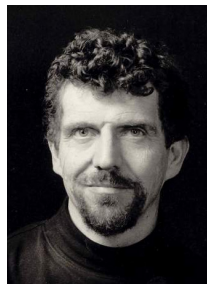


Greg Galer
Introduction to the APT (lecture)

Greg Galer, Ph.D., Hon. AIA, HREDFP is the Executive Director of the Association for Preservation Technology International. APT has members in nearly 30 countries and promotes the best methods, materials, and research for protecting historic structures through publications

and in-person and virtual workshops and presentations. He began this role in early 2022, having previously served as Executive Director of the Boston Preservation Alliance where he impacted over \$5 billion of real estate development. There he engaged with local, regional, and national preservation policy as well as a wide variety of historic sites including National Historic Landmarks and locally significant sites, small scale residential projects, 60+ story buildings, churches, bridges, hospitals, neon signs, and Boston's famed Fenway Park. His 30-year career spans the breadth of public history including historic preservation, collection management, museum exhibits, documentation of historic sites, and adaptive use projects.

Greg holds a bachelor's degree from Brown University and a Ph.D. in the History and Social Study of Science and Technology from MIT. His past research includes the evolution of iron truss bridges and American ironworking history.



Tony Serviente
Take me to your lead-er: Lead Safety in the Stained Glass Studio (lecture)

After a stint in the military, and then working as an electronics technician, glass caught my interest over 40 years ago. I was so smitten with glass that I quit my job as a technician in 1985 and opened my first studio where I taught,

designed and built commissioned windows and repaired/restored stained glass for churches and residences. In 1990 I went to two schools in the Pacific Northwest. I had the opportunity to learn from the father of modern warm glass, Boyce Lundstrom, and to attend classes at Pilchuck where my eyes were opened to many other techniques such as etching, neon, glass blowing and torch work. After returning from the west coast, I dove head first into kiln work. The techniques of kiln working demand an attention to detail and methodology that appeals to the scientist in me, and allows for the kind of spontaneous expression that my artistic side craves. Besides an extensive background in production work, I experiment with my own techniques that have allowed me to create kiln formed shapes that defy convention. In the intervening years I have incorporated many of these techniques into my work. I made a line of kiln formed vases, dishes, lamps and sculptural pieces that were sold nationally from 1991 until 2016, at which point I retired my production line. Throughout this period I continued to do the usual suite of stained glass work.

I continue to take on commissions, restorations, and to make autonomous works incorporating stained glass and painted glass. I have continued to teach, something I have been doing for about 35 years. I teach at my studio, the Corning Museum of Glass, the Pittsburgh Glass Center, Snow Farm and elsewhere.

Today my studio is a cauldron of coffee, music, people, and various projects all surrounded by an energizing aura of glass.



Nancy Gong
Case Studies in Verifix 2k Laminations (lecture)

Nancy Gong is an artist and owner of Gong Glass Works where she specializes in architectural commissions and independent work. Her 43 years of fluid contemporary work includes installations in public places, institutions, homes and businesses.

Her awards include Public Art Awards, Excellence in Contemporary Glass Art from the Memorial Art Gallery, AIA Rochester Design Merit Award and American Society of Landscape Architects, Merit Award and others. Her work has been widely published in numerous glass magazines, radio and television media. Nancy is an AGG Past Board of Directors and 2017 Conference / Program Chair, Member of Glass Art Society, Stained Glass Association of American, Honorary AIA Rochester and AIANYS.



Wayne Cain
**Artist's Talk (lecture), Architectural
Flameworking (workshop)**

Fresh out of college with a degree in sociology, I was finally free to follow my own interests. I knew I wouldn't fit into the corporate world, I wanted my own product, and I didn't want to share the value of my development with another

entity. I believe that one should work, make the money they need, and then enjoy the other things life offers.

Starting on the kitchen table, I made stained glass apples, cherries, pears, and chickens that stood on one leg. I sold them at craft fairs and gift shops by the hundreds.

Then it was Tiffany-type lamp shades and simple stained glass windows. Purchasing old beveling machinery gave me another area to experiment and have fun with. Then my imagination was captured by mirror silvering, carving, painting, and working with UV adhesives.

My life has been one of experimentation, creativity, freedom, and the joy of going to work every day.



Lindsay Parrott
**The History and Conservation of
Woodlawn Cemetery's Stained
Glass (lecture)**

Lindsay R. Parrott is the Executive Director and Curator at The Neustadt Collection of Tiffany Glass based in Queens, New York. During her 19 years at The Neustadt, her research has centered on Tiffany's lamps, windows, and mosaics. Working with The Neustadt's one-of-a-kind Tiffany Glass Archive, which includes more than a half a million examples of glass, she has also conducted extensive

research on the history, production, and use of Tiffany's sheet glass and "jewels." Lindsay has co-curated significant Tiffany exhibitions, including *Louis C. Tiffany and the Art of Devotion* (Museum of Biblical Art, NYC) as well as *Tiffany's Glass Mosaics*, organized in partnership with the Corning Museum of Glass. Prior to The Neustadt, she worked at the Morse Museum of American Art in Winter Park, Florida, an institution renowned for their comprehensive Tiffany collection. Lindsay has lectured and published widely on Louis C. Tiffany.



Ellen VanDijk
**Artist's Talk (lecture), Portrait
Painting (workshop)**

I've been drawing and painting portraits since childhood. My love for drawing and the desire for creative expression has been present for as long as I can remember.

During my late teens I became intrigued by the art of stained glass, and the combination of portraiture and learning to make stained glass

windows brought me where I am today.

For my work I approach a realistic perspective, focusing on the materials I use. Because of the leadlines, the glass paintings can never be a perfect depiction of reality. I see this as a huge quality and charm of the stained glass technique, and of course a challenge for me as an artist.



Brienne VanVorst
**The History and Conservation of
Woodlawn Cemetery's Stained Glass
(lecture)**

Brienne Van Vorst is the principal of Liberty Stained Glass Conservation. She started her stained glass journey at the University of York, where she received an MA in Stained Glass Conservation and Cultural Heritage Management. During her time in York, Brienne worked as part of one of Britain's oldest stained glass firms; the York Glaziers Trust where she had the privilege to work as part of the team conserving York Minster's Great East Window (1405-1408).

After returning to the US, she worked in a private studio, Northeast Stained Glass. Working in both the US and UK created a unique vantage point that highlighted the differences in materials, technique, approach, and industry standards between the two places. This motivated her to open a consulting firm, Liberty Stained Glass Conservation, in 2016. The goal is to have a positive impact on our nation's stained glass heritage by advocating for a measured approach and requiring high-quality treatment. Preservation is not a privilege and it can be applied to any situation and any budget. Brienne holds professional memberships with the New York Landmarks Conservancy, Partners for Sacred Spaces, the American Glass Guild, and the Stained Glass Association of America. Brienne served on the board of the ICON stained glass group and contributes to various other stained glass research groups. She is the Chairperson of her local Historic Preservation Commission, member of the Planning Board, and is currently working towards a Historic Preservation certification at Rutgers University. She lectures annually at the American College of Building Arts on the topic of stained glass.



Kathy Barnard

Glass Etching (workshop)

“After years of working with glass and learning how it behaves, I have mastered how it holds and reflects light, and I use this knowledge in my designs to vividly portray a color as

no other substance can. My works range from delicate etched flower plates to glass panels making up the side of an entire building. I create sculptural carved art glass, deep carved windows and murals as well as stained glass windows. My designs include the human figure and geometric patterns, but my true love is nature and my research of plants and animals is exhibited repeatedly in my designs.”



Tim Carey

Fusing for the Stained Glass Artist (workshop)

Tim Carey is a painter turned glass artist. He is the former Creative Director of The Judson Studios and currently runs Tim Carey Studio LLC out of Los Angeles, Ca. Carey’s goal is to bring image making in glass to the forefront in

all areas of both private and public art. During the making of “The Resurrection Window” in Kansas, Carey sought out the expertise of Narcissus Quagliata, and together they dove deep into the possibilities and potential of kiln-formed glass as a material for expressive image making. The massive window, measuring 40 x 100 feet, created an opportunity for Carey to pursue new frontiers as a Stained Glass artist. Fused glass opened up the avenue for him to execute his original design in a colorfully contemporary way. Not only did this window hone Carey’s skills in transforming Bullseye Glass into beautiful painterly imagery, but it also inspired the making of “Holy Frit,” a feature length documentary that is slated for upcoming release worldwide. This film takes viewers behind the scenes of the unprecedented undertaking, with Carey at the center diving head first into the challenge. Since opening up his own studio, Carey has split his time into three main practices. The first is creating custom commissioned artwork for private homes and public spaces, including innovation in lighting and presentation of “Glass as Art.” Secondly, Carey is finding his voice as a Fine Artist through the creation of personal works in glass exploring a variety of imagery that seeks a balance between realism and abstraction. No matter the subject, Carey insists that his work always be a “celebration of the material of glass”. Finally, Carey seeks to share his knowledge and experiences in image making with glass through the education of those currently working in glass as well as in other media. Carey’s works have been published in Glass Art Magazine, Glass Patterns Quarterly, and Stained Glass Quarterly, and he has taught at American Glass Guild, Stained Glass Association

workshops, and at the Getty Museum in Los Angeles. He also gives lectures at schools and conferences.



Graham Fox

Advanced Lead work (workshop)

Graham grew up in Massachusetts, was an exchange student to Germany in high school, and attended Marlboro College in Vermont. After college he had an apprenticeship learning leaded glass with Wendy West in Florida before settling in Washington, DC. In DC, his

day job was historic window and door restoration but he set up a stall selling his glasswork on the weekends at Eastern Market. In 2012 he joined the team at Whitney Stained Glass Studio in Cleveland, Ohio. When not in the studio you might find him hiking with dogs in the national park, playing guitar, or driving and listening to the radio.



Tony Glander

Silkscreening for Glass Art (workshop)

Tony Glander is a glass artist and instructor who lives in Rockville, Maryland. He has been professionally involved in stained glass for over 30 years. He ran a stained glass retail store in Olde Towne Gaithersburg for 12 years and was a resident artist at the

City of Gaithersburg’s Arts Barn for 15 years. He has run the education department at Anything in Stained Glass in Frederick as well as running Fitzpatrick Glass Studios. He has completed thousands of stained glass commissions in the DMV area for homes, churches and businesses. He is an award-winning artist for his work in fused glass. He is a former president of the American Glass Guild. He has written articles for Professional Glass as well as Glass Art magazine. He has been inspired by many of the glass industry’s best and brightest.



Melissa Janda

Glass Painting: Not-so-basic Basics (workshop)

Before entering the world of stained glass, Melissa received her BFA from the Milwaukee Institute of Art and Design where she majored in Drawing with a minor in Illustration. Her professional experience with the craft

first began in 1993 when she worked at Conrad Schmitt Studios. Janda then went on to work at Jaeger Studios before leaving to manage her own studio, Melissa Janda Studios in Chicago, Illinois and later Milwaukee, Wisconsin, for ten years while she subcontracted work as a glass painter. During her time in Chicago she also worked for a handful of studios, including Curran Glass Studio, Regina Art Glass, Glass Art and Decorative Studio, Two Fish Art Glass, and others. In 2008, Janda returned to Conrad Schmitt Studios before relocating to Winona, Minnesota to manage Willet Hauser Architectural Glass’ Art Department.

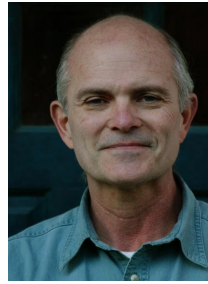


Kathy Jordan

Dive Into Glass Painting (workshop)

A career that has spanned over a quarter of a century, Kathy Jordan is well-known in the industry for the restoration & preservation of historic stained glass. With a focused energy and a wealth of experience, she serves as Willet Hauser Architectural Glass's

Director of Art Development. Jordan is recognized and regarded as one of the leading glass painters in the country, specializing in historic vitreous paint replication and condition assessment. She has vigorously sought out and studied Nationally and Internationally with notable industry leaders and accomplished glass artists over the past two decades; exploring and acquiring traditional and contemporary approaches. A past President of the American Glass Guild, Kathy was a pivotal collaborator and architect of the International Year of Glass, and represented Art Glass's interests and contributions during this historic event at the UN.



Scott Taylor

Consolidation of Broken and Fragmented Glass (workshop)

After obtaining a bachelor's degree and employment in other areas of the arts, I began working in stained glass in the early 1980's for production studios in Richmond, Va. Soon my interest became primarily focused on the restoration of

art glass windows at which time I served an apprenticeship in the studio of Jack Cushen in New York. Over the past 35 years my studio has been solely dedicated to the conservation of stained & leaded glass windows. Past projects include 13th - 16th century English & European panels, windows from the studios of Louis Comfort Tiffany, John LaFarge, Belcher Mosaic Glass Co., Nicola D'Ascenzo, Heaton / Butler / Bayne, Charles Booth, James Powell & Sons and other historically prominent artists. I am the owner and chief conservator of E. S. Taylor Studio, LLC, a Professional Associate in the American Institute for Conservation and a member of the Virginia Conservation Association.



Troy Moody

Fused Glass Components and Construction (workshop)

Troy Moody has been exploring art glass as an expressive medium for more than 20 years, his portfolio includes award winning Public Art, inspired private commissions and innovative autonomous work. Troy serves on the Board of Directors for the American Glass Guild and is the Studio Lead for the glass department

at the Mesa Arts Center. Notable site-specific projects include more than 85,000 square feet of award winning Terrazzo designs for the Phoenix Convention Center and the Maricopa County Superior Court Tower, installations for Scottsdale Public Art, the City of Glendale, Ascension Lutheran of Paradise Valley, the Phoenix Church of the Beatitudes, the Salvation Army Southwest Headquarters and countless luxury homes. In addition his site-specific work, Troy is known for his Glass, Mixed Media and Found Object Assemblages. All the work in this submission was included in MEMINISSE a solo exhibition of Troy's assemblage work for the Mesa Contemporary Arts Museum Jan - April 2022.

New Volunteers Welcomed — Join a Committee!

The American Glass Guild is an entirely volunteer-run organization, and it is the commitment and talents of our members that allow us to achieve our mission to educate and inspire. Through the dedicated efforts of our volunteers, we are able to host the annual conference and auction, award scholarships, and provide online resources to the glass art community. As our membership grows, we hope to expand our offerings even further, by drawing on our collective skills and knowledge to support one another and encourage emerging artists and craftspeople. If you would like to get involved, please contact a committee chair to find out how you can contribute. Together we can keep the AGG going strong!

Conference: Daniel White, 2023 chair; Matt Kolenda, 2024 chair

The conference committee welcomes new volunteers who enjoy event planning. You'll help research future conference locations, and make hotel, catering, and bus arrangements. On-site volunteers help prepare registration packets and help attendees check in when they arrive. The programming committee acts as a sub-category to the main conference committee. You'll work with the Education committee to help choose speakers and workshop instructors, and help coordinate their information. To volunteer for the conference or programming committees, contact conference@americanglassguild.org.

Auction: Janet Lipstreu, chair

The annual silent and live auctions are one of the most anticipated parts of the conference, and new volunteers are always welcome. If you're organized and detail-oriented, this is the place for you! Auction committee members help to solicit donations in the months leading up to the conference, and help run the auction during the conference. On-site helpers are needed to help set up displays and take inventory of items as they arrive, to act as gallery sitters during the event, to serve as runners during the live auction, and to assist with checkout and gathering items for buyers at the conclusion of both auctions. To volunteer, contact auction@americanglassguild.org.

Education: Roberto Rosa, chair

The education committee works closely with the conference programming committee, and also helps with producing additional events during the year, such as GlassZoom, and works to connect members with educational resources. Contact education@americanglassguild.org.

Membership: Don Burt, chair

The membership committee helps to promote the guild and recruit new members, as well as coordinating the member slideshow each year, and keeping track of our current member roster. Contact membership@americanglassguild.org.

Sponsorship: Jean Alexander, chair

If you'd like to help with our fundraising efforts, the sponsorship committee can use your help in reaching out to businesses whose donations help us to fund the conference. If you have great communication skills, this is the place for you. To join the committee, contact sponsorship@americanglassguild.org.

Marketing: Maria Orr, chair

The marketing committee helps write content and plan posts for our social media pages, and designs printed materials and graphics to promote AGG events. You'll work closely with the conference and sponsorship committees to prepare programs, organize sponsor recognition materials, membership materials, create social posts and videos, and other graphics. To volunteer, contact marketing@americanglassguild.org.

Finance: Tony Serviente, chair

Members with bookkeeping experience are encouraged to join the finance committee and assist our Treasurer with financial duties and budgeting. Contact treasurer@americanglassguild.org.

Long-Range Planning and By-Laws:

We are seeking long term (5 years+) AGG members, especially those who have previously served on committees or the board of directors to join each of these committees. The by-laws committee helps us to review the rules that determine the way the guild is organized and run. The long-range planning committee helps guide decision making and future goals for the AGG. Contact president@americanglassguild.org if you would like to participate.

Nominating: Maria Serpentino, chair

The nominating committee helps to recommend and recruit candidates to serve on the board of directors. If you are a long term (5 years+) member of the AGG, and not a current board member, please inquire about volunteering at nominating@americanglassguild.org.

Scholarship: Melissa Janda, chair

The Scholarship committee organizes two rounds of awards each year. Committee members review all applications, and choose awardees from the pool of applicants for each round. To volunteer, contact scholarship@americanglassguild.org.

Technology: Daniel White, chair

If you'd like to assist our webmaster with site updates and help keep our board and committee members connected, or if you are able to help with AV setup at conferences, contact webmaster@americanglassguild.org.

In Memoriam

We would like to pay tribute to the American Glass Guild members we have lost over the past year. Each of them embodied the AGG's ideals of sharing their knowledge and fostering a welcoming, inclusive atmosphere. Their contributions have enriched the AGG and the glass community as a whole, and they will be remembered fondly.



Victor Rothman
Bronxville, NY
3/12/1947–
5/22/2023
Conservator,
craftsman at Victor
Rothman for Stained
Glass, AGG founder,

lifetime achievement award winner, Senior
Advisor, past board member



David Fode
Waukesha, WI
12/20/1968–
7/18/2022
Artist, craftsman at
Haueser Heil Studio,
past AGG president
and board member



Jim Pinto
Montague, NJ
5/24/1950–
4/4/2023
Conservator at
Northeast Stained
Glass



Art Femenella
Keyport, NJ
8/29/1949–
7/13/2022
Conservator and
consultant, Femenella
and Associates, AGG
founder, lifetime

achievement award winner, past president and
board member



Jack Cushen
Southold, NY
1932–
12/7/2022
Conservator,
craftsman at Jack
Cushen Studio,
senior advisor

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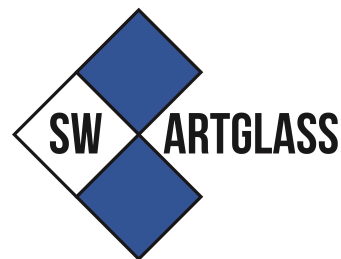
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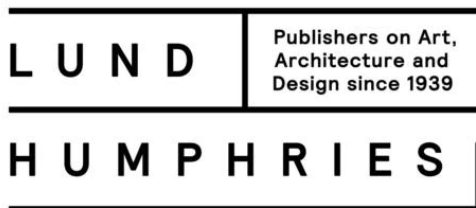
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Glass Studio



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Art by David Fode