



AMERICAN GLASS GUILD

20th Anniversary Conference

August 4-10, 2026 • NYC / NJ



Harry Clarke
St. Vincent de Paul, Bayonne, NJ

2006 Albany
2007 Providence
2008 Cherry Hill
2009 Buffalo
2010 Detroit
2011 Asheville
2012 Pittsburgh
2013 St. Augustine
2014 Bryn Athyn
2015 Washington DC
2016 Chicago
2017 Rochester
2018 Cleveland
2019 San Antonio
2020 COVID
2021 Virtual
2022 Corning
2023 Richmond
2024 Grand Rapids
2025 Mesa
2026 NYC/NJ



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Dear Friends,

Welcome to the 20th American Glass Guild conference! We welcome old friends from our previous conferences across the country. We miss many friends who are no longer with us, or can not attend, but each year we are delighted to welcome new attendees from all over the world.

Once again our lineup of workshops and presentations is outstanding. But your 20th conference should be especially memorable: What could be better than tours of world-class stained glass installations of the NYC/NJ area?

Some of my favorite AGG memories are of interacting with all of you on the conference bus tours. I hope you can take advantage of them and use the opportunity to meet and talk with everyone from members who are early in their stained glass journey, to some of the most experienced, well known, and well respected glass people in the world.

We believe very strongly that the AGG conference should be a sharing and encouraging experience.

Board members, sponsors, speakers, senior advisors, and past presidents have name tags that identify their titles. We're wearing them for a reason. Please make an effort to meet us and to meet each other. There will not soon be another opportunity quite like this.

Thank you!

Don Burt

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

20th Anniversary Conference

August 4-10, 2026
Holiday Inn Newark, NJ
NYC / NJ

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2026 AGG Conference Schedule (program details subject to change)

Tuesday, August 4, 2026

- 8:15am** **Meet in Hotel Lobby for optional bus tour** (A limited number of bus tour seats may be available on a first-come, first-served basis for those who did not preregister. Please meet in the lobby at 8:10am to sign up and join the tour.)
- 8:30am – 5:30pm** **Bus Tour - Gilded Age Churches/Lower East Side** (Lunch on your own in Greenwich Village)
- DINNER ON YOUR OWN**
- 7:00pm – 8:00pm** **Open Mic Night featuring musical hosts “The B72’s”**
Bring an instrument and a song, story, poem, or a joke. Join in the merriment and make music and memories.

Wednesday, August 5, 2026

- 8:45am – 1:30pm** **Optional tour of Bendheim** (For those who signed up. Meet in Hotel Lobby.)
- 9:00am – 4:30pm** **Workshops at Hotel / Glass Roots / The Gil Studio** (See workshop schedule on page 7)
Transportation to all workshops is the responsibility of the student.
- DINNER ON YOUR OWN**
- 7:00pm** **Community Art Project: Glassless Stained Glass** - Collaborate on a large scale “Rose Window”

Thursday, August 6, 2026

- 8:45am – 1:30pm** **Optional tour of Bendheim** (For those who signed up. Meet in Hotel Lobby.)
- 9:00am – 4:30pm** **Workshops at Hotel / Glass Roots / The Gil Studio** (See workshop schedule on page 7)
Transportation to all workshops is the responsibility of the student.
- DINNER ON YOUR OWN**
- 7:00pm** **Roundtables** - Spirited and informative discussions on pertinent topics, meet your neighbors!

Friday, August 7, 2026

- 8:15am** **Meet in Hotel Lobby for optional bus tour** (A limited number of bus tour seats may be available on a first-come, first-served basis for those who did not preregister. Please meet in the lobby at 8:00am to sign up and join the tour.)
- 8:30am – 6:00pm** **Bus Tour A - The Great Cathedrals and Cloisters** **(Lunch on your own)**
- 8:30am – 10:00pm** **Bus Tour B - The Great Cathedrals, Cloisters, and the MET** **(Lunch/Dinner on your own)**
- 6:00pm** **Cash bar opens**
- 6:30pm** **Hors d’oeuvres, cold station, hot station**
- 7:00pm – 8:00pm** **Showing of the movie - *The Creation Rose: How Rowan LeCompte’s Abstract Stained-glass Transformed the Gothic National Cathedral*, produced by Peter Swanson**

Saturday, August 8, 2026

9:00am	Welcome
9:05am – 9:30am	Rainer Schmitt: How Glashütte Lamberts is Building the Future World Heritage Glass
9:30am – 9:55am	Tony Serviente: The Glazier's Apprentices and Students
9:55am – 10:20am	Troy Moody: The 30-year Evolution of One Man's Personalized Approach to Painting Fused Glass
10:20am – 10:30am	BREAK
10:35am – 11:25am	Scott Taylor: Reproduction of Lost and Treatment of Severely Deteriorated Glass for Tiffany Windows
11:25am – 12:15pm	Paul Housberg: Constraints as Catalyst
12:15pm – 1:25pm	LUNCH
1:30pm – 2:00pm	Kenny Lambides: On the Stained Glass Job Site: Fine-tuning Procedures for Removal and Installation
2:00pm – 2:55pm	Armelle Le Roux: Remembered Light, Glass Fragments from World War 2
3:15pm	MEET IN THE LOBBY FOR BUS TO AMERICAN GLASS NOW EXHIBIT AT GLASSROOTS
5:30pm	Bus arrives back at Hotel
5:30pm	Cash bar opens
6:00pm	Pizza and Caesar Salad followed by Trivia

Sunday, August 9, 2026

9:00am – 9:25am	Wayne Cain: A Life in Glass: Solder, Flame, Bevels, and the Lessons Between
9:25am – 10:15am	Virginia Raguin: The Irish Stained Glass Revival and Harry Clarke (1889-1931)
10:15am – 10:35am	BREAK
10:35am – 11:00pm	Michael Mezalick: The Replication of Gilded Lead Overlay Stained Glass Windows
11:00am – 11:50pm	Rita Shimelfarb: The Glass Village (A Study in Glass-Related Wanderlust)
12:00pm – 1:25pm	LUNCH / Member Business Meeting

(schedule continued on next page)

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.

Sunday, August 9, 2026 (continued)

- 1:30pm – 1:55pm** **Brianne Van Vorst:** A Return to Glory: Conserving an 1898 Window by Tiffany Glass & Decorating Company
- 1:55pm – 2:45pm** **Chris Chesney:** “If We Only Knew That Before We Messed It All Up”
- 3:00 – 5:00pm** **Demonstrations:**
 Drew Anderson: Colored Resin Fills
 Ellen Mandelbaum: Free Glass Painting Techniques
 Troy Moody: Fuse Paint Layering
 Judith Schaechter: Working with Flash Glass Layers
 Rita Schimelfarb: Contemporary Glass Painting with Transparent Color Enamels
 Tony Serviente: I’ll show you mine if you show me yours: Studio hacks I have found useful
- 5:00pm – 10:00pm** **Cash bar open**
- 5:00pm – 6:30pm** **Silent Auction tables close in stages**
- 6:30pm** **Banquet Dinner followed by Live Auction**

Monday, August 10, 2026

- 8:15am** **Meet in Hotel Lobby for optional bus tour** (A limited number of bus tour seats may be available on a first-come, first-served basis for those who did not preregister. Please meet in the lobby at 8:10am to sign up and join the tour.)
- 8:30am – 10:30am** **Optional Bus Tour - St. Vincent de Paul Church**
 The only church in the United States with a complete ensemble of Harry Clarke windows
- 11:30am** **Board of Directors meeting**



2026 AGG Workshop Schedule

Wednesday, August 5, 2026

8:30-12:00	Chris Chesney	Face the Fade: Fading Paint	Hotel
9:00-1:00	Michael Davis	Mold-Making for Glass Bending	The Gil Studio
9:00-4:30	Kathy Jordan	The Armature of an Under Painting	GlassRoots
9:00-4:30	Rick Prigg	Elevating Lead in the Stained Glass Aesthetic	The Gil Studio
9:00-4:30	Tony Serviente	Feel the Glow: An Introduction to Fusing	GlassRoots
9:00-4:30	Rita Shimelfarb	Contemporary Approaches to Portrait Painting on Glass	GlassRoots
1:00-4:00	Brianne Van Vorst Katherine Malishewsky	Formalizing the Construction Process	Hotel

Thursday, August 6, 2026

8:30-12:30	Chris Chesney	Chemistry Should Not Be a Mystery	Hotel
9:00-4:30	Melissa Janda	Introduction to Glass Painting	The Gil Studio
9:00-4:30	Kathy Jordan	The Armature of an Under Painting	GlassRoots
9:30-4:30	Matt Kolenda	Introduction to Lead Came Work	The Gil Studio
9:00-4:30	Tony Serviente	Feel the Glow: An Introduction to Fusing	GlassRoots
9:00-4:30	Rita Shimelfarb	Contemporary Approaches to Portrait Painting on Glass	GlassRoots
1:30-4:30	Scott Taylor	Glass Repair	Hotel



2026 American Glass Guild Conference Bus Tour Schedule

Tuesday, August 4, 2026
8:30am - 6:00pm

Stop #1: Church of the Ascension, 5th Ave
W 10th St, 5th Ave, New York, NY 10011

First Presbyterian, 5th Ave
7 W 55th St, New York, NY 10011

Stop #2: Grace Episcopal, Broadway
802 Broadway, New York, NY 10003

Lunch on your own in Greenwich Village. We will have recommendations for places to eat.

Stop #3: Judson Memorial
55 Washington Square S, New York, NY 10012

Stop #4: Eldridge Street Synagogue
12 Eldridge St, New York, NY 10002

End tour at Holiday Inn Newark International Airport. Dinner on your own.

Friday, August 7, 2026 - Bus A
8:30am - 5:30pm

Stop #1: Trinity Church
89 Broadway, New York, NY 10006

Stop #2: St Patrick's Cathedral
5th Ave, New York, NY 10022

Lunch on your own near the cathedral. We will have recommendations for places to eat.

Stop #3: St Luke's Chapel, Mt Sinai Morningside
419 West 114th Street, New York, NY

Cathedral of St John the Divine
1047 Amsterdam Ave, New York, NY 10025

Stop #4: Cloisters Metropolitan Museum
99 Margaret Corbin Dr, New York, NY 10040

End tour at Holiday Inn Newark International Airport. Dinner on your own.

Friday, August 7, 2026 - Bus B
8:30am - 10:00pm

Stop #1: Cloisters Metropolitan Museum
99 Margaret Corbin Dr, New York, NY 10040

Stop #2: Riverside Church
490 Riverside Dr, New York, NY 10027

Lunch on your own near the cathedral. We will have recommendations for places to eat.

Stop #3: Cathedral of St John the Divine
1047 Amsterdam Ave, New York, NY 10025

St Luke's Chapel, Mt Sinai Morningside
419 West 114th Street, New York, NY

Stop #4: St Patrick's Cathedral
5th Ave, New York, NY 10022

Stop #5: Metropolitan Museum of Art
490 Riverside Dr, New York, NY 10027

Optional bus tour A and B include a ticket for the Cloisters. Bus Tour B includes an evening visit to the Metropolitan Museum of Art with dinner on your own.

Monday, August 10, 2026
8:30am - 10:30am

St Vincent de Paul
979 Avenue C, Bayonne, NJ 07002

End tour at Holiday Inn Newark International Airport.

New Volunteers Welcome — 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: Maria Serpentino, 2026 Co-chair Zachary Green, 2026 Co-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. 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: Vacant

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 info@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: Elizabeth Kolenda, 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: Amy Valuck, Chair

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 recruits and nominates candidates to serve on the board of directors. If you are a long term (5 years+) member of the AGG, and have served on a committee, you may inquire about a Board position at nominating@americanglassguild.org.

Scholarship: Melissa Janda, Chair

The Scholarship committee organizes one round of awards each year. Committee members review all applications, and choose awardees from the pool of applicants. 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.

AGG Speakers 2026

Saturday August 8, 2026



Tony Serviente
The Glaziers' Apprentices and Students

I have had apprentices and students for about 40 years and have found it to be enriching in so many ways. I will share my experiences,

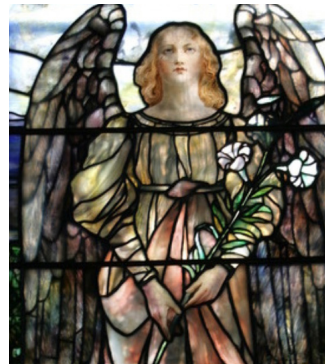
describe the structure and how one can go about doing this in their own studio. I will also emphasize the professional value it can have. In addition to the overview, I will also address issues of insurance, ethics, and other nuts and bolts of this. Time will be left for questions.



Troy Moody
The 30-year evolution of one man's personalized approach

I cut my first piece of glass in late 1995 and started fusing glass 2 years later. In 2002 I met Dick Millard and

received my first lessons in glass painting. After that first romantic week at the Antrim School, I immediately began experimenting with ways to blend the traditional practice of trace and matte with the contemporary aesthetics of kiln-formed glass. I've never worked in a prestigious studio and have very little formal education, but I did have time, passion and access to kilns. In the decades that followed I developed a working recipe and have distilled everything you need to know about painted/fused glass into 3 simple rules.



Scott Taylor
Reproduction of Lost and Treatment of Severely Deteriorated Glass for Tiffany Windows

Two late 19th century Tiffany windows required extensive treatment involving a figure panel

from a TeDeum window and a window depicting Archangel Gabriel. The Te Deum panel suffered the loss of all original glass in the bottom third of the window at some point in its history. The Archangel window was subjected to significant deterioration of multiple sections of glass. In both cases glass was treated or reproduced for the completion of conservation treatments.



Paul Housberg
Constraints as Catalyst

This talk looks at how I approach art glass within architecture where the realities of a project, from structure and light to budget and

fabrication, aren't limitations so much as the starting point for imagining the work. Using a range of built projects, I'll show how constraints can shape and sharpen ideas, and how the process evolves through collaboration with architects, designers, and fabricators. I'll also touch on how my work has shifted over time from traditional stained glass techniques toward a broader range of methods, including fused, laminated, and commercially fabricated glass. Rather than departure from tradition, it has been an expansion—choosing the right process for the site conditions and intent of each piece.



Kenny Lambides
On the Stained Glass
Job Site: Fine tuning
procedures for removal
and installation

Kenny will walk through the practical means and methods of managing complex stained glass

job sites, covering everything from site protection and fragile panel removal to templates, temporary closures, and careful transport. I'll wrap up with hands-on guidance on installation, on-site adjustments, and glazing techniques, giving attendees a complete picture of the process from removal to final documentation.



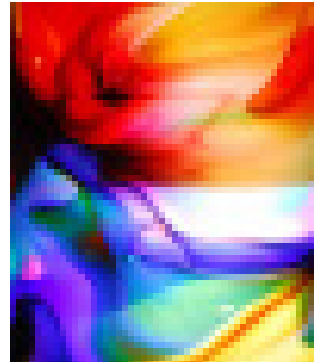
Armelle Le Roux
Remembered light,
Glass fragments from
WW2

Remembered Light is a collection of twenty five art pieces created by thirteen artists using stained glass shards collected by

late Frederick McDonald in various bombed sites in WW2. Each piece includes a text transcript from the chaplain's memory of the specific location and events related to it. The unaltered glass fragments and the narratives have been transcended by the artists to convey the idea of being a witness of the era one experiences leading to the universal longing for Peace. Most of the pieces combine various glass techniques such as: leaded glass, glass painting, enameling, sandblasting, fusing, slumping, silkscreen and lampworking. Other media such as ceramic, wood, acetate, and Plexiglas have been used. The pieces are of various shapes and dimensions. The collection is displayed as a chronological journey and finds its harmony in the steel easel-like frames and pedestals custom-made for each art work. The exhibition also includes a 5-minute introduction video, graphics explaining The Chaplain McDonald's journey, and a booklet of his stories, a lit display case with remaining glass shards and various archives. A catalog has been printed in 3000 copies.

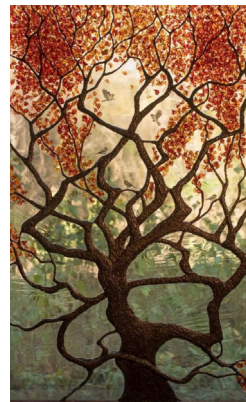
Armelle Le Roux, owner of Atelier Le Roux is the artistic director, lead artist and curator of

Remembered Light. The project is an on-going, travelling exhibition since 2008—and will find its permanent home at the Presidio in San Francisco. <https://rememberedlight.org/>



Rainer Schmitt
How Glashütte Lamberts
is Building the Future
World Heritage Glass

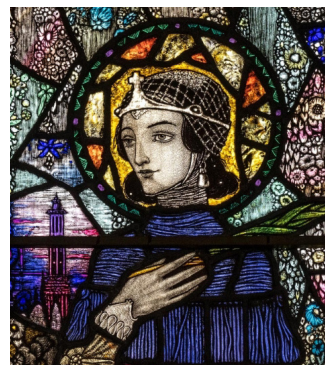
Sunday, August 9, 2026



Wayne Cain
A Life in Glass: Solder, Flame,
Bevels, and the Lessons
Between

I will be sharing my techniques for solder sculpting, flame working, and beveling over the past 54 years. I'll also share some of my favorite stories about how others influenced my development. I believe

my self-directed approach to my art has been my greatest gift to myself. I'm looking forward to sharing it with you.



Virginia Raguin
The Irish Stained Glass
Revival and Harry
Clark (1889-1931)

Stained glass was one of the most important aspects of the resurgence of nationalism in Ireland at the beginning of the

20th century. In 1903, Christopher Whall, a pioneer in the English Arts & Crafts movement, sent over his chief assistant, Alfred Ernest Child, to work with the painter Sarah Purser to establish An Túr Gloine (Tower of Glass). Almost all significant Irish artists in stained glass were at some time associated with the movement. Honan Chapel, University College,

Cork, shows windows between 1915 and 1917 by artists of An Túr Gloine, primarily Harry Clarke and Ernest Child. In the US the Newton Country Day School, Newton MA shows a sophisticated collection of Irish windows by Michael Healy, Alfred Earnest Child, Catherine (Kitty) A. O'Brien, Kathleen Quigley, and Ethel Rhind. Artists kept their own approaches, supported by the encouragement of the collective to favor linear abstraction over three-dimension pictorialism. The AGG will lead a tour of Harry Clark's windows in St. Vincent de Paul R.C. Church, Bayonne, New Jersey, commissioned in the late 1920s.



Michael Mezalick
The Replication of Gilded Lead Overlay Stained Glass Windows

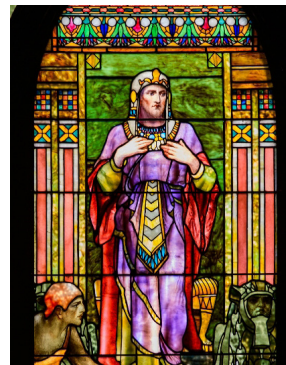
In this presentation, we will guide you through the meticulous process undertaken to replicate the work of the renowned D'Ascenzo Studio, originally

created in 1928. Following the devastatingly smoky fire of 2010, which destroyed the much of the original gilded panels, the mission of this project became clear: to faithfully recreate these extraordinary windows and restore the integrity of the original design. This effort represents the intersection of old-world artistry and modern precision where traditional craftsmanship is supported by contemporary techniques to achieve an authentic and enduring result. What follows is the story of careful study, technical expertise, and deep respect for historic precedent culminating in the faithful replication of a truly remarkable work of stained glass. Tradition. Technology. Restoration.



Rita Shimelfarb
The Glass Village (A Study in Glass-Related Wanderlust)
 Part travelogue, part stained glass pilgrimage, and part love letter to the people who keep the craft alive, this presentation follows Rita Shimelfarb's adventures exploring places and meeting artists across multiple countries. Through photographs and stories, she

shares remarkable windows, hidden treasures, historic sites, and the friendships that remind us that the stained glass world is both vast and surprisingly small.



Brianne Van Vorst
A Return to Glory: Conserving an 1898 Window by Tiffany Glass & Decorating Company

A spectacular collection of stained-glass windows adorns the Briarcliff Congregational Church in New York's Hudson River

Valley. Louis C. Tiffany's renowned studios provided seven of these windows, including a monumental landscape designed by Agnes F. Northrop, and six figural windows, many of which were designed by Frederick Wilson, head of Tiffany's Ecclesiastical Department; two additional windows are attributed to Wilson, but for the Gorham Studios in Providence, Rhode Island. In addition, windows were provided by J&R Lamb Studios in New Jersey, Willet Studios in Philadelphia, John Hardman Studios in England, and Vivienne Gardner of Bermuda. The window under consideration in this presentation is an imposing and unusual work of illuminated art located at the back of the church.

Dedicated on Thanksgiving Day in 1898, the memorial window, entitled Joseph Making Himself Known to His Brethren, depicts Joseph as a high-ranking Egyptian ruler reuniting with his brothers, as described in the book of Genesis. The complex composition of this window masterfully depicts thirteen figures in a richly decorated Egyptian interior. During Ms. Van Vorst's 2024 stained-glass condition survey of Briarcliff Church's full window collection, she identified the Joseph window as requiring conservation intervention. Among the issues of concern, the lead matrix holding the pieces of glass together in the window was severely slumped, causing the window to buckle. Additionally, in 1982, the bottom panels of the window were cut and modified to accommodate new ventilator frames, altering the original design and leaving the window forever changed. Conservation treatment to repair and restore the window began in early 2025. The treatment focused on removing past (non-original) additions to the window, repairing broken

glass, and installing an Environmental Protective Glazing system on the exterior of the church to prevent further degradation and damage. Today, the newly conserved window has been reinstalled in the Briarcliff Congregational Church, where it will continue to inspire the current and future congregation with its beauty and message of good, forgiveness, and reconciliation.



Chris Chesney

"If only we knew that before we messed it all up"

A look at the numerous mistakes made in stained glass conservation/restoration over the years with modern solutions applied to correct disasters.



2026 American Glass Guild Conference Biographies

Speakers, Instructors, and Demonstrators



Drew Anderson **Colored Resin Fills** **(demonstration)**

Drew Anderson is responsible for conserving the Metropolitan Museum's stained-glass collection, which spans the Medieval, Renaissance, and early American periods. He holds an

M.A. in Stained Glass Conservation from the Victoria & Albert Museum/Royal College of Art and served as Senior Conservator in the V&A's Stained Glass Conservation Section from 1999 to 2004. Previously, he was the Production Manager at Goddard & Gibbs Stained Glass Studios, Ltd. in London. His leadership roles in the UK included serving as a stained-glass committee member for the Council for the Care of Churches and as Chair of the ICON Stained Glass Section. In New York, he has advised both St. Patrick's Cathedral and Trinity Church Wall Street and has taught glass conservation at New York University and Columbia University. He is currently the Chair of the Conservation Committee of the American Corpus Vitrearum and formerly sat on the board of the International Scientific Committee for the Conservation of Stained Glass.



Wayne Cain **A Life in Glass: Solder, Flame, Bevels, and the Lessons Between** **(presentation)**

I mentally abandoned my involvement in our "educational system" by the second grade. As I wandered through life, I discovered a rich inner world, full

of imagination and creative thought, that led to a strong sense of self-awareness and a reduced need for external validation.



Chris Chesney **"If only we knew that before we messed it all up" (presentation);** **Face the Fade—Fading Paint: Causes, Ethics, and Practical Responses (workshop) and** **Chemistry Should Not be a Mystery: How Knowing Why You're Doing Something Matters**

as Much as How it's Done (workshop)
Chris Chesney was born in Glasgow in 1953. After leaving school in 1968, he served an apprenticeship as a carpenter and joiner before moving from Scotland to London in 1971. He worked in various capacities, rising to contracts manager,

within the shop-fitting and construction industries, until 1979, when he began a firm association with Patrick Martin AGMP at Glass Mountain Studios, specializing in stained glass.

In 1986, Chris moved to Northumberland and founded Iona Art Glass. He achieved BSMGP Conservation Accreditation in 1994, followed by ICON PACR Accreditation in 2000. He became a PACR Assessor in 2002 and has served as a mentor since 2004. He also served as Chair of the V&A/ICON Stained Glass Group from 2004 to 2014.

Following a successful joint venture with Rainbow Glass Studios at Marischal College, Aberdeen, in 2010, Chris became Conservation Director of Rainbow Glass Studios. He has worked as an assessor for the V&A/ICON Care of Collections Conservation Technician Diploma and has been a regular lecturer at ICON Stained Glass conferences throughout the UK.

In 2019, Iona Art Glass moved into a new conservation unit with expanded facilities for the care and conservation of medieval glass. Chris retired from glass in 2025 to pursue his passions for gardening, fly fishing, and Glasgow Rangers Football Club.



Michael Davis **Mold-Making for Glass Bending** **(workshop)**

Michael Davis is a stained glass and hot glass artist with over 50 years of experience in custom glass design, fabrication, restoration, and repair. Active since 1975, Davis has worked at

various renowned studios, including Rambusch, Greenland Studio, and Jack Cushen.

He previously ran his own studio "Michael Davis Stained Glass" in Long Island City for 18 years, specializing in stained glass, blowing, casting, and fusing for residential and large-scale projects. The studio undertook hundreds of stained glass commissions, expert restoration/repairs, and projects involving glass blowing, casting, slumping, and cold working. His work has included projects for Tiffany & Co. and Macy's store windows, as well as specialized architectural installations.

Inspired by medieval, gothic designs, and geometric shapes, his work often features vibrant colors and detailed painting. He currently works at The Gil Studio and is based in NYC.



Paul Housberg **Constraints as Catalyst** **(presentation)**

Born in New York City, Paul Housberg studied painting early in his career but was drawn to glass for its atmospheric color and its connection to architecture and light. After receiving Bachelor of

Fine Arts and Master of Fine Arts degrees from the Rhode Island School of Design, he studied in England with Patrick Reyntiens, a pioneer in contemporary stained glass. Later, as a Fulbright Scholar, Housberg continued his exploration of glass at the International Center of Glass Research (CIRVA) in Marseille, France. Over the past several decades, he has created architectural glass installations for public, private, and sacred spaces. Housberg currently lives and works in Jamestown, Rhode Island.



Melissa Janda **Intro to Glass Painting (workshop)**

Melissa Janda brings 30 years to the field of stained glass. Adept at all aspects of stained glass production, her specialty is glass painting. She is currently the Art Department Manager and Head Painter at Willet Studios in Winona, Minnesota, since

2014. Melissa received her BFA in Drawing and Illustration from Milwaukee Institute of Art and Design in 1993. She began her professional experience with glass at Conrad Schmitt Studios. She has also worked for several studios in Chicago and Milwaukee, as well as stints in self employment and subcontracting. Melissa has a deep appreciation for the great traditions of stained glass. As she explains, "I have one foot firmly planted in the rich past with the other foot forward into the future of inquisitive explorations."



Kathy Jordan **The Armature of an Under** **Painting (workshop);**

Jordan's professional career in glass has spanned four decades. She owned and operated The Art of Glass, Inc., established in 1987. The studio's specialty was conserving and restoring

historically significant stained-glass projects of all sizes across the country in the liturgical market. In 2014, Jordan joined forces with the iconic Willet Studios as their Director of Art Development. Kathy is recognized and respected in the US as one of the leading authorities on glass painting, its conservation, and mastery level instruction in the US and abroad. Since the 2006 inception of the American Glass Guild, her volunteer service has included being a Founding member, Auction Chair, Sponsorship Chair, Board member and President.



Matt Kolenda **Introduction to Lead Came Work** **(workshop)**

A second-generation glass artist, Matt began his professional career 24 years ago, focusing on historic glass conservation. His passion for traditional craftsmanship has cultivated

a pursuit of high quality, efficiency, and longevity in his work. He founded Kolenda Art Glass in 2012 which offered him unrestrained creative freedom to continue his exploration of techniques and processes. While he has no plans to abandon traditional materials, much of his new commissions have involved fused glass. While serving on the board of directors, Matt chaired the 2024 AGG conference in his lifelong home of Grand Rapids, MI. Aside from leaded and kiln formed glass, his studio also offers custom carpentry, hand beveling, etching, laminating and glass painting.



Kenny Lambides **ON THE STAINED GLASS JOB** **SITE: Fine Tuning Procedures** **for Removal and Installation** **(presentation)**

Kenny Lambides is the lead foreman for Femenella and Associates, running job sites for stained glass conservation and

restoration projects in historical churches, universities and public buildings. With a career spanning over 30 years and two studios, Kenny has traveled extensively around the US removing and reinstalling windows in traditional wood and stone settings, as well as modern isothermal systems and specialized protective glazing. Some of his notable projects include the Washington National Cathedral, Temple EmanuEl NYC, and Trinity Wall Street, as well other locations on the 2026 AGG bus tour.



Armelle Le Roux **Remembered Light, Glass** **Fragments from WW2** **(presentation)**

Born and raised in Bretagne, France, Armelle received her BA from the École supérieure des arts appliqués Duperré in Paris. She studied environmental art,

with special training in mosaic, fresco, drawing, painting and set design. At the age of twenty-one, she began the first of numerous apprenticeships at stained-glass studios in France, Canada, Mexico, and the United States.

For over thirty five years, Armelle has worked with teams preserving monumental stained glass, including at the San Francisco City Hall, and has managed prominent projects for the St. Thomas Church in New York City and Grace

Cathedral in San Francisco, among many others. For 20 years Armelle has been the Studio Head at Nzilani Glass Conservation, training people on projects such as Tiffany's rose window in Berkeley.

In 2003 Armelle established her own glass studio, Atelier Le Roux, in Oakland, California. Her work there includes original pieces for galleries and exhibitions, commission design for public and private spaces such as the Tribune Building, in Oakland. As a traveler and a swimmer, Armelle illustrates, paints with ink and gouache, photographs landscapes and under water.

Armelle is a painter whose main canvas is glass. Her favorite glass is blown, her favorite techniques are glass painting, etching, and silk-screening on multiple layers of glass, then fusing them together, creating depth, perspective, and movement within a piece, allowing it to play with its environment and lighting. Her true love is medieval stained glass, her true search is to make the medium transcend propaganda.

Armelle met Frederick McDonald in 1999, and together the two conceived of the concept and designs for Remembered Light, Glass Fragments From WWII. As project director and lead artist, she selected the 12 other artists of the project.



Katherine Malishewsky
Formalizing the Construction Process: An In-depth Guide to Understanding Construction Drawings, Bidding, and Client Expectations for Stained Glass Projects (workshop)

Architect and construction
Katherine is a manager

specializing in existing buildings, with expertise in budgeting, scheduling, and the preservation, restoration, and conservation of structures. She offers comprehensive, end-to-end insight to successfully execute capital improvement projects and complex building interventions.



Ellen Mandelbaum
Free Glass Painting Techniques (demonstration)

Ellen Mandelbaum is a Senior Advisor of the AGG. She works in watercolors, stained glass, oil paints, and gilding. She has exhibited internationally and her art has been featured in several

one-person exhibitions at the Queens College Art Center in Flushing, NY and in a one-person show at Gallery35 in Manhattan.

She is internationally recognized for her innovative stained glass commissions. These include installations for The

Queens College Art Center, Marian Woods Retirement Facility in Westchester, and a thirty-foot high window for the South Carolina Aquarium.



Michael Mezalick
The Replication of Gilded Lead Overlay Stained Glass Windows (presentation)

Michael is a Philadelphia-based artisan whose work is rooted in the world of decorative arts. Since opening Mezalick Design Studio in 1970, he has worked

predominantly with religious communities throughout the United States and around the world, creating meaningful works that blend artistry, craftsmanship, and historical integrity.

Over the course of more than five decades, his work has encompassed the design and fabrication of new stained glass windows, museum-quality restoration of significant stained glass treasures, the creation of large-scale mosaic installations, and historically accurate woodworking projects. Each project reflects a commitment to preserving traditional craftsmanship while embracing innovative approaches to design. What distinguishes his work is a passion for viewing design challenges from a different perspective.

Michael believes that creativity flourishes when conventional solutions are questioned, resulting in work that is both distinctive and enduring. Those interested in learning more about his work and projects can visit his website at www.mezalick.com.



Troy Moody
The 30-year evolution of one man's personalized approach to painting fused glass (presentation); Fuse Paint Layering (demonstration)

I cut my first piece of glass in late 1995 and started fusing glass 2 years later. In 2002 I met Dick

Millard and received my first lessons in glass painting. After that first romantic week at the Antrim School, I immediately began experimenting with ways to blend the traditional practice of trace and matt with the contemporary aesthetics of kiln-formed glass. I've never worked in a prestigious studio and have very little formal education, but I did have time, passion and access to kilns.



Rick Prigg

Elevating Lead in the Stained Glass Esthetic (*workshop*)

Rick initially studied Philosophy of Religion but left college to attend The Pennsylvania Academy of Art to study painting. After graduating and spending the prerequisite time in the

restaurant biz he was offered a job at Beyer Stained Glass and spent 15 years with Joe Beyer as his Project Manager. I was then hired to be the General Manager of Willet Hauser Studios, where I worked with third generation stained glass man Crosby Willet. I worked there for 12 years overseeing design, fabrication and installation of a gizzillion windows and then in 2011 opened my own studio, Sycamore Studio just outside Philadelphia. Three years ago I opened Gallery 26 as well, where I focus on showing young glass artists and sometimes young artists in other mediums as well.



Virginia Raguin

The Irish Stained Glass Revival and Harry Clark (1889-1931) (*presentation*)

Virginia Raguin is Distinguished Professor Emeritus, College of the Holy Cross. She has published widely on religion, stained glass and architecture

ranging from medieval to contemporary times, in particular *Stained Glass from its Origins to the Present* (Thames & Hudson 2003) and recently, *The Illuminated Window: Stories across Time* (Reaktion Books, 2023). She also wrote catalogue essays for contemporary artists Kiki Smith in 2010 and 2018 and Judith Schaechter in 2020. Her on-line book *Style, Status, and Religion: America's Pictorial Windows 1840-1950* presents a broad overview of the American experience and offers 450 downloadable images.



Judith Schaechter

Working with Flash Glass Layers (*demonstration*)

Judith Schaechter lives and works in Philadelphia. Her work is collected internationally and is represented in the collections of the Smithsonian, the Metropolitan Museum in New York, the Victoria

and Albert in London and the Hermitage, among others.

She is the recipient of numerous awards including the Guggenheim Fellowship in 2005 and her work was in the 2002 Whitney Biennial. In 2013, Judith was inducted to the College of Fellows of the American Craft Council. She received a lifetime achievement award from the Glass Art Society in 2022 and in 2023, she was named a Smithsonian Visionary Artist.

In 2020-21, Judith's work was the subject of a retrospective exhibition organized by the Memorial Art Gallery of Rochester, NY, which traveled to the Toledo Museum and the Des Moines Art Center.



Tony Serviente

The Glaziers's Apprentices and Students (*presentation*); Feel the Glow: An introduction to Fusing (*workshop*); I'll show you mine if you show me yours: Studio hacks I have found useful (*demonstration*)

I have been a glass artist for over

40 years. In 1985, after a stint in the military I transitioned from being an electronics technician to opening my first full-time studio, using my technical background to build kilns and equipment for glass projects.

Early on, my work included commissions, restorations, repairs, teaching, and supplying materials. In 1990, I spent time at Camp Colton (Boyce Lundstrom's school) and Pilchuck, where I learned torchwork, neon, glassblowing, casting, etching, and kilnwork. These experiences inspired me to focus on kiln techniques such as fusing, slumping, and draping. In 1991, I launched a line of kiln-made glass that was sold nationally until 2017.

Today, I specialize in stained glass commissions, restorations, painting on glass, 3D kiln experimentation, creating autonomous works, and teaching both at the Corning Museum of Glass Studio and across the country. My passion for learning, perseverance, and hands-on approach to equipment have defined my journey. Even after decades, I remain enthusiastic about glass art, finding ongoing inspiration in the exalted and the mundane. Coffee helps with this and I am never bored.



Rainer Schmitt

Blueprint from a Desk Drawer: How Glasshütte Lamberts is Building the Future of World Heritage Glass (*presentation*)

Rainer Schmitt, owner and CEO of Derix Glass Studios. Since 2016 Schmitt has been publicly appointed and inaugurated as

the only expert for glass restoration of the glazier trade with the Federal Republic of Germany. He has more than 40 years of experience as a glazier, glass painted, master glazier, and state certified technician for glass constructions.

In September of 2018 Rainer took over Lamberts Glassworks (Glashutte Lamberts) as the new managing partner and owner.



Rita Shimelfarb

The Glass Village (A Study in Glass-Related Wanderlust) (presentation); Contemporary Approaches to Portrait Painting on Glass (workshop)

Rita Shimelfarb is a Chicago-based glass artist whose work bridges medieval glass painting traditions

and contemporary innovation. Trained by master glass painters and holding degree in Mathematics and Computer Science, she approaches glass with equal parts precision, curiosity, and experimentation. Born in the USSR and arriving in the United States as a refugee, she draws on a richly layered cultural perspective and a lifelong fascination with myths, archetypes, and the transformative power of light. Her work is held in public and private collections, and she teaches glass painting workshops throughout the United States and internationally.



Scott Taylor

Glass Repair (workshop); Reproduction of Lost and Treatment of Severely Deteriorated Glass for Tiffany Windows (presentation)

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.



Brianne Van Vorst

A Return to Glory: Conserving an 1898 Window by Tiffany Glass & Decorating Company" (presentation)

Formalizing the Construction Process: An In-depth Guide to Understanding Construction Drawings, Bidding, and Client

Expectations for Stained Glass Projects (workshop)

Brianne Van Vorst is the principal of the consulting firm Liberty Stained Glass Conservation. She began her stained glass career at the University of York, where she earned an MA in Stained Glass Conservation and Cultural Heritage Management (Historic Preservation). During her graduate program, Brianne worked as a member of one of Britain's oldest stained-glass firms, the York Glaziers Trust, where she served as a team member conserving York Minster's Great East Window (1405-1408).

After returning to the US, Brianne began her professional career in a private studio, Northeast Stained Glass in New Jersey. Her work in both the US and the UK gave her unique insights into and understanding of the differences in industry standards and techniques of stained-glass conservation. Motivated to support the professional care and treatment of stained glass in America, Brianne founded Liberty Stained Glass Consulting in 2016. Guided by international conservation standards, the firm advocates for and ensures the responsible and ethical treatment of stained glass in order to protect this vulnerable aspect of our nation's artistic heritage.

Brianne's consulting firm conducts condition surveys, treatment recommendations, documentation, and photography, and also provides job specifications, bidding services, and project management. Liberty advocates for a measured conservation approach and engages reputable stained-glass studios to execute projects.

Recent significant projects include the window conservation at Trinity Church, Wall Street (NYC); surveying Woodlawn Cemetery's collection of 1,200 stained-glass windows spanning nearly 150 years (the Bronx, NY); restoring the Morristown and Morris Township Public Library window collection (Morristown, NJ); and surveying more than 30 of Louis C. Tiffany's most significant windows at the Charles Hosmer Morse Museum of American Art (Winter Park, FL).

Brianne is a fellow of the Corning Museums of Glass and holds professional memberships with the Corpus Vitrearum Medi Aevi: International Scientific Committee for the Care of Stained Glass, Association for Preservation Technology, New York Landmarks Conservancy, Partners for Sacred Spaces, and the American Glass Guild.

In Memoriam - Barbara Krueger



The American Glass Guild remembers our Senior Advisor Barbara Krueger, who passed away on July 2, 2025. Barbara was a founding member and senior advisor of the AGG, as well as the 2016 recipient of the Joseph

Barnes award. She was a frequent presenter of art and stained glass history lectures and bus tours at AGG conferences through the years, and a dedicated contributor to the AGG's online bulletin board, sharing countless informative articles. She was honored by the AGG in Glass Art magazine in the July/August 2016 issue. She was also a presenter at the 2024 AGG conference in Grand Rapids, Michigan.

Barbara's love of learning and sharing has touched all of us that know her. This is very apparent to those of us in the stained glass world. We owe her many thanks for her tireless work in researching, cataloging and creating stained glass for all to share. From her incredible work on the Michigan Stained Glass Census to the impressive Protective Glazing Study for the National Center

for Preservation Technology & Training, Barbara continued to encourage the strive for excellence when working in glass. It was her foresight twenty years ago that led her and a few others to come together to establish the American Glass Guild. Seeing the need for a non-profit organization that encourages the education of those that wish to create, preserve and restore decorative glass, Barbara was not only a Founding Member, but Board Member, Treasurer and Senior Advisor and also the recipient of the 2016 Joseph Barnes Award for serving the glass community with a kindness towards others and an enthusiasm for the glass industry. She lent her knowledge by sharing on the AGG online Bulletin Board and was always welcoming to new members and attendees at the conferences. Barbara always showed up with 'wish you were here' cards for the missing Senior Advisors so we could sign them and say hello. The AGG conferences, completely organized by volunteers, was made so much richer by Barbara's wonderful stained glass tours that she put together for the attendees. Regardless of your level of expertise, Barbara made you feel relevant and welcome, and of course thirsting for more. She has helped and inspired many an individual and studio to continue to keep this craft alive.

Janet Lipstreu
Whitney Stained Glass Studio

*Donated panel for AGG auction
created by Vic Rothman*



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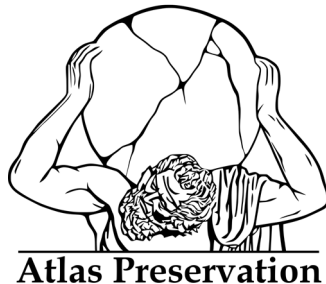
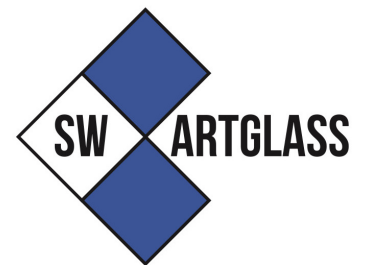
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Friends in the Forest

Golden, CO

kathybarnardstudio.com

IG @kathybarnardstudio

FB Kathy Barnard Studio

Email: KBarnardStudio@aol.com



ZACHARY GREEN

Prototype

Jersey City, NJ

thegilstudio.com

Email: zg@thegilstudio.com

AMANADA BERRY

The Goliath Beetle

Waco, TX/Wildflower Glass

IG @wildflowerglass25

Email: wildflowerglassart@gmail.com



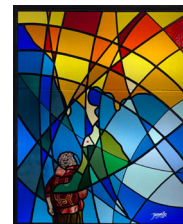
JOSÉ JARAMILLO

American Dream

Ecuador - New York

IG @Jaramillo8383

Email: jaramillojrjz7@gmail.com



JOY KELTNER

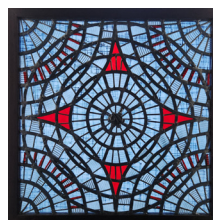
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Atlanta, GA / Luminant Studios

luminant-studios.square.site

IG @luminant_studios FB Luminant Studios

Email: n.joy.keltner@gmail.com



MICHAEL DAVIS

Arabesque

New York, New York

Email: dahldevere@gmail.com



DENIS DUGNAN

Boston Cityscape

Boston, MA

IG @dublinerglass

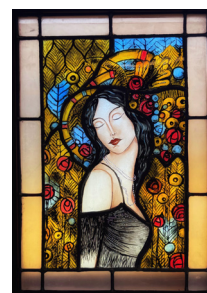
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ALVARO MAURY

Flower Dreams

Hillsborough, North Carolina



SEAN MICHAEL FELIX

Whirlwind

Chicago, IL

Website:

illuminationartanddesign.com

artworkarchive.com/profile/

sean-michael-felix

IG @seanmichaelfelix

FB Sean.Michael.Felix62

Email: smfeligart@gmail.com



ANDREW MEOLI

Saving Sweet Jane

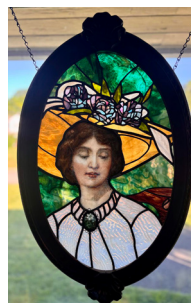
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http://www.furtherstainedglass.com/

IG @furtherstainedglass FB

furtherstainedglass

Email: furtherstainedglass@gmail.com



TIFFANY GEORGE

Sanctuary

Harrisburg, PA

tiffgeorge.com

IG @avitoria_vidua

Email: info@tiffgeorge.com

ROSIE MESTEL

Bristle Worm

Los Angeles, CA

IG @Rmestel

Email: rosiemestel@gmail.com



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North Chittenden, Vermont

Twinelmsglass.com

IG @Hallie's glass FB Hallie's glass

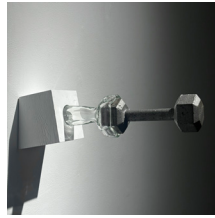
Email: Halliesglass@gmail.com

SANTIAGO MORA*Static Hold*

Columbus, Ohio

IG @santiago.makes

Email: santiagommora@gmail.com

**KATHERINE NASH***Seen*

Little Rock, Arkansas

IG @_theglasskatstudio

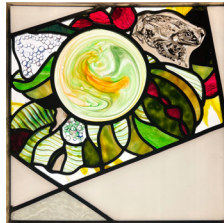
Email: theglasskatstudio@gmail.com

MARY NEMETH*Untitled*

Cleveland, OH

IG @mary_shonnett

Email: Marysnemeth@gmail.com

**RICHARD PRIGG***Tower 4 - Orange*

Lansdowne, PA/Sycamore Studio

sycamorestudio.com

IG @rickprigg

FB Richard Prigg

Email: richardprigg@me.com

YVETTE RAMOS-VOLZ*Helix*

Andover, NJ

<https://www.theglassroom.com/>

Linkedin: yvetteramosvolz

Email: tgr@theglassroom.com

**CHRIS ROTH***Adoration of the Magi*

Portland, OR

Theotherhouse.com

IG @mastabingus

Email: Chris@theotherhouse.com

**SHANOAH RUTLEDGE***Social Ex Pawn*

Newark, NJ

IG @shanoah_artz

Email: shanoahrutledge2020@gmail.com

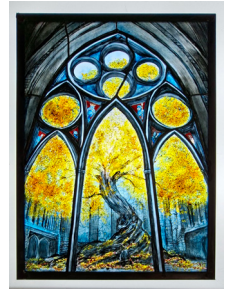
RITA SHIMELFARB*Glass Roots*

Evanston, IL

ritashimelfarb.com

IG @ritashimelfarb

Email: rshimelf@yahoo.com

**EMILY JOECKEL SMITH***Kinship*

Chittenden, Vermont

emilyjoeckelsmith.com

IG @emilyjoesmith

Email: emilyjoeckelsmith@gmail.com

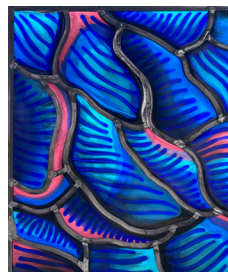
TREBS THOMPSON*Losing Sight*

Newark, DE/The Art Studio at

Whimsical Farms

TrebsThompson.com

Email: Trebstoy@aol.com

**AMY VALUCK***Tidepool Dreaming*

West Chester, PA

amyvaluck.com

IG @avglassart

Email: aeavaluck@gmail.com

ALORIA WEAVER*Queen of Heaven*

Paonia, CO/Luminous Flux

aloriaweaver.com

IG @aloriaweaver

FB AloriaWeaverArt

Email: Art@AloriaWeaver.com





*Eldridge Street Synagogue East Rose Window
by Kiki Smith and Deborah Gans*