

AMERICAN GLASS GUILD

16TH ANNUAL SUMMER CONFERENCE @ CORNING MUSEUM OF GLASS



July 14 – 17, 2022
Corning, New York





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 craftspeople and artists to attain a higher level of expertise.

www.americanglassguild.org
info@americanglassguild.org



Dear Friends,

It has been an amazing opportunity to serve as President for the American Glass Guild. My third and final term will conclude during the 16th Annual Summer Conference at the Corning Museum of Glass. Organizing and operating a non-profit organization exclusively for educational purposes is at the core of our Guild. Teaching and learning is woven into the fabric of our programs and planning. Collaborating and sharing is the perfect recipe for innovation and growth of this noble medium.

What comes to mind when you hear the word “volunteer”? According to Merriam Webster, a volunteer is “a person who expresses a willingness to undertake a service.” Being a volunteer means that you are offering something—something that is not required nor an obligation. When you volunteer you are making connections. You are connected to a cause in which you believe. Through your actions and involvement, the glass community, young and old, are the true benefactors.

The American Glass Guild is comprised of 100% volunteer effort. What seemed impossible to consider, has unfolded into record conference attendance, membership growth, and unprecedented sponsorship support. I have had the pleasure and privilege to work alongside a dedicated volunteer board and hard working committees. Their unwavering efforts and countless hours embody the spirit of our membership and why the AGG is so special.

This week, the glass community has come together to celebrate the International Year of Glass. Our program has a prestigious list of glass luminaries, leaders and scholars. They hold doctoral degrees and are referenced in the ‘Who’s Who in the World’ and have shaped the course of glass art & research. These individuals teach our future glass artists and scientists. We will listen to and learn from Historians, Authors, recipients of Getty, and Guggenheim Grants, National Endowments, Fellowships and Art & Film Festival Award winners. Their work is owned by museums, installed in public spaces and in private collections. Many have traveled great distances and bring extraordinary talent, elite resumes, and international connection and resources to our conference experience.

To all of my extended glass family, glass enthusiasts, museum lovers, artists and educators, thank you for supporting the American Glass Guild.

Kathy Jordan
President



AMERICAN GLASS GUILD

16th Annual Summer Conference

July 14 –17, 2022
Corning Museum of Glass
Corning, New York

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2022 AGG Conference Schedule

(program details subject to change)

Wednesday, July 13, 2022

9:00am - 5:00pm	Glass Painting: A Collaborative Workshop with two Master Painters	Lyn Durham and Steven Cowan	Serviente Studio Ithaca, NY
9:30am - 4:30pm	Trace & Texture: the Coombs Method of glass painting with propylene glycol		Radisson Hotel Carder Room
4:00pm	Board meeting		Radisson Hotel

Thursday, July 14, 2022

9:00am - 5:00pm	Glass Painting: A Collaborative Workshop with two Master Painters	Lyn Durham and Steven Cowan	Serviente Studio Ithaca, NY
9:00am - 11:00am	Designing for Architectural Commissions	Debora Coombs	Radisson Hotel Keuka Room
12:30pm - 2:30pm	The Design Process for 'Painting with Light-A Fusing Technique'	Tim Carey	Radisson Hotel Keuka Room
2:45pm - 4:45pm	Designing with Procreate	Petri Anderson	Radisson Hotel Keuka Room
8:30am - 12:30pm	Glass Repairs for Conservation and Restoration	Amy Valuck Meet in hotel lobby at 8:00am	CMoG Conservation Lab
9:00am - 4:30pm	A Painting Collaborative Class	Indre McCraw and Jon Erickson	Radisson Hotel Carder Room
9:00am - 12:00 pm	Iron Oxide Image Transfers in Fused Glass	Troy Moody Meet in hotel lobby at 8:25am	CMoG Ed Lab
1:00pm - 6:00 pm	Photo Imaging on Stained Glass	Dan Maher	CMoG Ed Lab
2:00pm - 4:30pm	Assessing Windows for Conservation	Roberto Rosa Meet in hotel lobby at 1:45pm	Christ Episcopal Church
5:00pm - 10:00pm	Cash bar will be open		Radisson Hotel
5:30pm	Cheese Board Hors d'oeuvres while creating "Project Muse: Wearable Art"		
6:00pm - 7:00pm	Glass Armonica Music Sets	Dennis James	
7:00pm	Pizza		
7:30pm	Holy Frit – Movie	Tim Carey	

Friday, July 15, 2022

CORNING MUSEUM OF GLASS AUDITORIUM

9:00am

Kathy Jordan – Welcome and A Rose is a Rose

9:30am

Dr. David Pye: IYOG: Glass Art - Glass Science - Cross Talk!

10:00am - 10:15am

BREAK

10:15am

Narcissus Quagliata: A New Language for Glass

10:55am

Thomas Denny: The Life & Work of Thomas Denny

11:35am - 12:20pm

BOX LUNCH (included)

12:35pm

Helen Whittaker: Steven's Competition - 50 yrs. - Worshipful Co. of Master Glaziers & Painters

1:10pm

Judith Schaechter: Stained Glass & Craft Education - How to Stay Relevant in these Weird Times

1:45pm - 2:00pm

BREAK

2:00pm

Panel: A Brush with the Best

3:45pm

Joseph Barnes Award Presentation

4:05pm

Mary Clerkin Higgins Retrospective Exhibit (recorded tribute by Peter Swanson and Co.)

RADISSON HOTEL

5:00pm - 7:00pm

Hors d'oeuvres and cash bar, member slide show, Silent Auction, Captured in a Kiosk—The Life's Work of Rowan LeCompte

5:30pm - 6:30pm

Dennis James: Glass Armonica Music Sets

DINNER ON YOUR OWN

Saturday, July 16, 2022

RADISSON HOTEL	
9:00am	Peter Swanson: Capturing Rowan LeCompte
9:20am	Laura Buchner: Faceted Glass/Future Conservation Efforts for a Modern Material
9:50am	Tim Carey: Workshops in the Age of Covid
10:20am to 10:35am	BREAK
10:35am	John Reyntiens: The Reyntiens So Far
11:05am	Josh Probert: Tiffany landscape windows
11:35am	LUNCH and Business meeting
1:00pm	Art Femenella, Roberto Rosa, Brianne Van Vorst, Drew Anderson: Trinity Church, Wall Street; Collaboration, Conservation, Competency
2:00pm	Rainer Schmitt: Because It's Glass
2:30pm to 2:45pm	BREAK
2:45pm	Sofia Villamarin: My Quest for Glass Education & Training around the Globe
3:15pm	Reframing Glass Education for the Future: American Glass Guild, Bullseye Glass Co., Urban Glass, SGAA, GlassRoots, Narcissus Quagliata, The Studio/Corning Museum of Glass
5:00pm	Cash bar opens
5:00pm-6:00pm	Dennis James: Glass Armonica Music Sets
6:00pm - 10:00pm	Dinner, cash bar, live auction

Sunday, July 17, 2022

RADISSON HOTEL	
7:30am	New Board meeting
9:00am	Breakfast provided in Radisson Ballroom. Introduction of newly elected officers and senior advisor tribute

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.

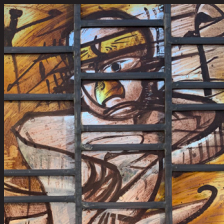
American Glass Now: 2022

A Retrospective of past auction panels and a memorial to Mary Clerkin Higgins

The American Glass Guild's Retrospective Exhibition is in tribute to the late Mary Clerkin Higgins (Founding AGG Member, Past President and renown Artist and Conservator of historic stained glass). The exhibition will feature 36 panels, borrowed from private collections or loaned by the glass artist. All of the panels are from past American-Glass-Now juried exhibits or donated to the American Glass Guild in support of our education efforts, scholarships and the James C. Whitney Auction.



Kathy Barnard



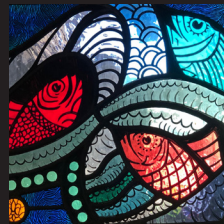
Pete Billington



Don Burt



Tim Carey



Cynthia Courage



Jon Erickson



David Fode



Marie Foucault



Nancy Gong



Melissa Janda



Saara Gallin



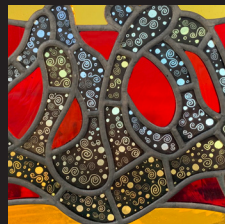
Catherine Gibson



Tony Glander



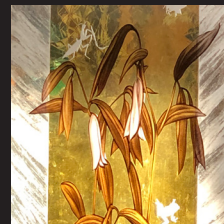
Kathy Jordan



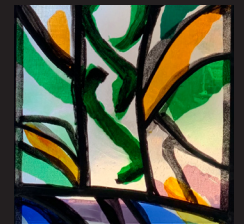
Mary Clerkin Higgins



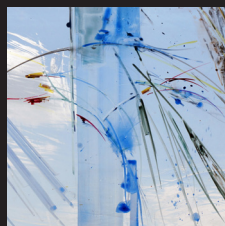
Mary Clerkin Higgins



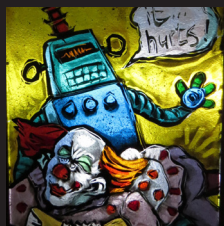
Kenneth Leap



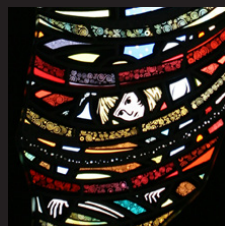
Linda Lichtman



Ellen Mandelbaum



Peter McGrain



Mary Clerkin Higgins



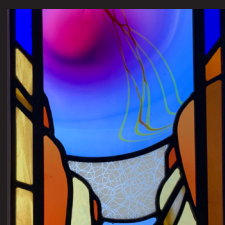
Mary Clerkin Higgins



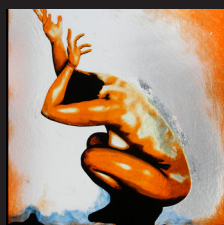
Indre McCraw



Hallie Monroe



Troy Moody



Nancy Nicholson



Sylvia Nicolas



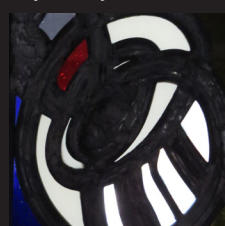
Maria Orr



Scott Ouder Kirk



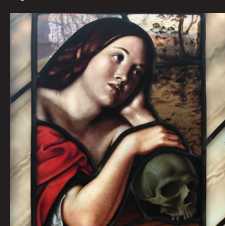
Celeste Parendo



Richard Prigg



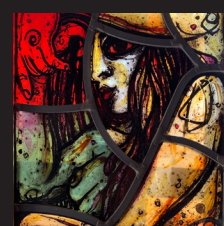
Patrice Schelkun



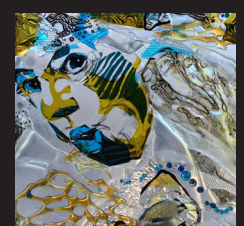
Kristopher Tiffany



Amy Valuck



Nikki Vogt



Sasha Zhitneva

2022 American Glass Guild Conference Biographies

Workshops & Speakers



Petri Anderson

***Designing with Procreate;
Panel: A Brush with the Best***

Petri is a stained glass artist working from his studio in Hertfordshire. The inspiration for his work comes from two primary sources. The first is the wealth of 19th and early 20th century British stained glass and the second is woodland habitats. The rich drapery depicted around the turn of the century is particularly alluring to Petri and his Finnish heritage certainly contributes to his love of woodlands.

Petri trained as a restoration glass painter at Chapel Studio learning traditional glass painting techniques. This also underpins his new work. His preferred techniques are traditional kiln fired glass paints, stains and enamels. In his woodland scenes there are also detailed acid etched areas, employed to achieve rich colour varieties.



Drew Anderson

***Trinity Church, Wall Street;
Collaboration, Conservation,
Competency***

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.



Laura Buchner

***Faceted Glass/Future Conservation
Efforts for a Modern Material***

Laura Buchner received her Master of Science in Historic Preservation from Columbia University. She is a senior conservator at Building Conservation Associates, Inc. where she has been involved with

numerous projects, including the Cathedral Church of St. John the Divine, St. Patrick's Cathedral, and the New York Hall of Science. She was awarded the 2018 James Marston Fitch Mid-Career Fellowship to pursue research related to the fabrication, deterioration, and conservation of dalle de verre by Gabriel Loire. She is currently working on editing her research into a book, with the support of the 2022 FAIC/ Kress Conservation Publication Fellowship.

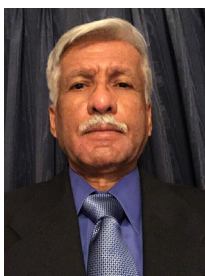


Tim Carey

***The Design Process for 'Painting
with Light-A Fusing Technique';
Panel: A Brush with the Best;
Workshops in the Age of Covid***

The design becomes the template. With glass, the substrate IS the image. The artwork is made by assembling sometimes hundreds of small, custom cut pieces of sheet glass, combined with glass powders known as frit, and melting them all together in the kiln to form an image. The work becomes a response to what these pieces are "suggesting." Tim works in an abstract figurative language, with a formal approach to composition and color, ranging from realism to abstraction. Lighting of fine arts pieces will be covered. Tim specializes in custom framing and LED lighting.

Tim Carey Studio (Established 2018) is a full service glass fusing studio in Los Angeles, Ca. Tim began his journey with glass as a stained glass window designer in 2003, and transitioned to fused glass in 2014 upon completion of the Resurrection Window in Leawood, Kansas.



Dr. Manoj Choudhary

***IYoG: Glass: Indispensable Material
for Sustainable Development***

Dr. Manoj Choudhary is an Adjunct Professor in the Department of Materials Science and Engineering at the Ohio State University. He obtained his Sc.D. in Materials Science and Engineering from Massachusetts Institute of Technology. After his doctoral and post-doctoral research at MIT, he joined Owens Corning's Science and Technology Center in Granville, Ohio. He was a member of OC's Senior Technical Staff and retired from OC in 2018. At OC, he was the foremost expert in the application of science and engineering fundamentals and advanced CFD simulation for process and product development and innovation. He also taught at various forms, internal and external, mentored and advised colleagues and students, and gave numerous invited and key note lectures. He has authored over 60 publications, including several book chapters, numerous Owens Corning technical reports and has 10 patents.

Dr. Choudhary's research, engineering, and teaching interests have included MHD Processing of Materials, Transport Phenomena in Materials Processing, Glass Melting, Glass and Mineral Fiber Forming, Polymeric Foam Extrusion, Process and Product Modeling, and Thermal and Mechanical Properties of Fiberglass Insulation.

Dr. Choudhary is Fellow of both the British Society of Glass Technology, and the American Ceramic Society. He has presided over several organizations including the International Commission on Glass (ICG), Center for Glass Research at Alfred University, the Glass and Optical Materials Division of the American Ceramic Society, and the Glass Manufacturing Industry Council, of which he was also a founder. He has received numerous awards and honors for academic and professional achievements including, most recently, the ICG President's Award, Dr. Atma Ram Memorial Lecture (Central Glass and Ceramic Research Institute, India), and the Samuel R. Scholes Lecture Award (Alfred University). He is chairing the US-Canada Steering Committee for the celebrations associated with "International Year of Glass-2022" declared by the United Nations General Assembly.



Debora Coombs

Trace & Texture: the Coombs Method of glass painting with propylene glycol; Designing for Architectural Commissions; Panel: A Brush with the Best

Debora Coombs teaches her own step-by-step methods of stained glass design. This includes the seven types of drawing needed for architectural commissions and

how to break down a photograph or illustration into separate stages for glass painting.

Debora Coombs was made a Fellow of the British Society of Master Glass Painters in 1995. She studied at Edinburgh College of Art, Scotland; Swansea, Wales; and earned a Masters in Art & Design from The Royal College of Art, London in 1985. Her award-winning stained glass is exhibited, commissioned and collected internationally. Coombs immigrated to the USA with her family in 1996 while creating twenty stained glass windows for St Mary's Cathedral in Portland, Oregon. She lives and works in Readsboro, Vermont.



Steven Cowan

Glass Painting: A Collaborative Workshop with two Master Glass Painters; Panel: A Brush with the Best

Steven Cowan is from Birmingham, England. He left university in 2000 with a master's degree in Mechanical Engineering. But, having

always had a love and a flair for stained glass through his father took on a position assisting his father in the painting department at John Hardman & Co. after just one year in the

field of engineering. During eight years at John Hardman & Co. Steven was able to learn all aspects of stained glass and master the, now rare, traditional skills used in creating new windows and preserving and restoring existing windows. He and his father formed a company Master Glass Artists LTD in 2009.



Thomas Denny

The Life & Work of Thomas Denny

Thomas Denny is a contemporary British painter and stained glass artist. Denny was educated at King Alfred's School, Hampstead, and trained at the Edinburgh College of Art and now lives and works in Dorset. He has exhibited extensively

and has had numerous commissions both as a painter and a skilled practitioner of stained glass. His windows are noted for the distinctive way in which light and colour move across the surface. He achieves this effect by acid etching and silver staining each small piece of glass.

He has been responsible for some 60+ stained glass commissions for churches and cathedrals, including the Traherne windows at Hereford Cathedral, the Transfiguration window at Durham Cathedral, and the Wisdom window at St Catharine's College, Cambridge, and two windows inspired by the life of Richard III in Leicester Cathedral.



Lyn Durham

Glass Painting: A Collaborative Workshop with two Master Glass Painters; Panel: A Brush with the Best

Lyn Durham joined Conrad Pickel Studio in 2003 and is the head artist, designing and painting new windows for churches and other venues in essentially the same way as did the artists of the Gothic cathedrals. Lyn works in watercolor, sculpture and illustration and has been designing stained glass since 1990. Born in Compton, CA, Ms. Durham earned her MFA from University of California Berkeley.



Jon Ericson

A Painting Collaborative Class; Panel: A Brush with the Best

Jon Erickson, holds a degree in illustration from the Savannah College of Art and Design and has been in the stained-glass business since he began working at the shop in 1991. As owner of Aurora Stained Glass, Jon designs and

builds original commissioned pieces as well as repairs and restores others.

Erickson brings a personal touch and a modern eye to the ancient craft of stained glass. He is a master glass painter, designer and craftsman. From creating inspiring glass art, He has proven that there are no boundaries to his

knowledge and skill in the world of glass art. He quotes, "Whatever techniques you learn, you should make them your own and find your own artistic voice."



Art Femenella

**Trinity Church, Wall Street;
Collaboration, Conservation,
Competency**

Arthur Femenella, FAIC, APT RP is a veteran of the Vietnam War; formal education is in the sciences, having majored in physics at City College of New York. Mr. Femenella has been

working with glass for 47 years, primarily in restoration. He is an accredited instructor of AIA-CES. He is a founder and past president of the AGG. Art has written over sixty articles on subjects specific to stained glass and historic window restoration and executed over 100 lectures and presentations both nationally and internationally. His firm has secured more than 30 preservation awards.



David Fode

Panel: A Brush with the Best

David Fode works and resides in Waukesha, Wisconsin. He began his art career in 1991, illustrating periodicals throughout the US, Canada and the United Kingdom. He changed his focus to glass in 1999, and worked for Conrad Schmitt Studios for 16 years. He currently

is the head painter and designer for Gaytee Palmer Stained Glass in Minneapolis, Minnesota, while also doing liturgical work for several other studios. He also has his own studio, HaeuserHeil Studios, where he focuses on smaller non secular commissions. In his spare time, he gets back to work, dreaming of something called "spare time".



Melissa Janda

Panel: A Brush with the Best

Melissa Janda brings nearly 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 Hauser Architectural Glass in Winona, MN

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

**Panel: A Brush with the Best;
Reframing Glass Education for
the Future**

Kathy Jordan's professional art career has spanned over three decades, owning and operating a glass studio, The Art of Glass Inc., since 1987. The studio specialized in conserving and

restoring stained glass projects of all sizes across the country and was the recipient of multiple preservation awards. Kathy is a master glass painter and instructor, specializing in historic vitreous paint replication. Trained in classical drawing, she vigorously sought out and studied with internationally known and well-respected glass artisans within our industry for over a quarter of a century, exploring and acquiring traditional and contemporary approaches. In 2014, Kathy joined forces with Willet Hauser Architectural Glass & Associated Crafts as their Director of Art Development. This career shift dovetailed her extensive experience and desire to learn and grow as a glass artist with the exciting challenge of a prestigious job opportunity. Jordan oversees Research & Development and all new window sales, working directly with the Sales force, Design & Art Department. In 2020 Jordan was inducted into the Worshipful Company of Master Painters & Glaziers and is currently sitting on the International Year of Glass 2022-Steering Committee for the North Americas.



Carol Losos

**Reframing Glass Education for
the Future**

Carol Losos is Executive Director of GlassRoots, a glass arts and education center in Newark, NJ, with a focus on youth and young adults. Passionate about the power of arts to change lives, Carol has spent her career in cultural

organizations directing and developing programs that create access and opportunity. She currently serves on the boards of the Sokolow Theatre Dance Ensemble and the Phillips Brooks House Alumni Association (Harvard College). Carol earned degrees in Art History from Harvard College and the University of Pennsylvania, and also studied at the University of Leeds (United Kingdom) on a Rotary International Scholarship. Carol is forever grateful for her first job as a Museum Educator at the Philadelphia Museum of Art where she learned that your passion could also be your career.

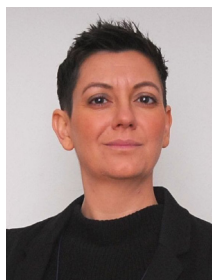


Dan Maher

Photo Imaging on Stained Glass

Dan Maher is a stained glass artist with 50 years' experience both restoring and fabricating windows. His new work ranges in all styles of stained glass and inventing new methods of construction and materials including found glass objects, light projection windows, photo

imaging in glass and more recently blowing and pressing glass objects to include in his work. Dan's work has been featured in many TV programs including Chronicle and New England Dream home and featured in many magazines including Glass Art, Home, This Old House Magazine and Martha Stewart Living.



Devin Mathis

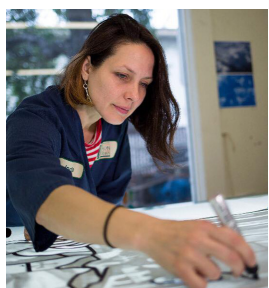
Reframing Glass Education for the Future

Devin Mathis is the Executive Director of UrbanGlass. With a Master's in Arts and Cultural Management from the Pratt Institute, Mathis has a long history of working with artists and arts non-profits in New York City. Before joining

UrbanGlass, she was the Director of Programs for the Brooklyn Bridge Park Conservancy, where she and her team researched and developed nearly five hundred arts, cultural, and educational programs annually in one of NYC's premier public spaces.

From 2011 to 2017, Mathis was the Deputy Director of ArtBridge, an organization that brings together artists, community organizations, and city agencies to use art as a tool for social change. While there, she conceptualized and delivered major large-scale exhibitions across New York City. These exhibitions – in partnership with art world luminaries such as Mickalene Thomas, Vik Muniz, and Rujeko Hockney – engaged local constituents and artists in transforming public spaces into expressions of artistic, cultural, and neighborhood identity.

Devin is an alumnus of the prestigious Coro Leadership New York program, was named a Power Women of Brooklyn by Schneps Media in 2022, and is a member of the Leslie-Lohman Museum of Arts' Queer Visionary group.



Indre McCraw

A Painting Collaborative Class; Panel: A Brush with the Best

Indre started in glass when she landed a paid internship at St. Ann and the Holy Trinity in Brooklyn Heights, New York, while in her junior year studying Illustration (BFA, 1994) at Parsons School of

Design. She became the third full time apprentice of the stained glass conservation program under the supervision of Mel Greenland and David Fraser. In the intervening years, she has been privileged to work as a freelance painter with many studios across the country. In her second decade in glass, she was hired by the Metropolitan Museum of Art in Objects Conservation for six years of consecutive contracts. During this period she worked closely with Venturella Studio, NYC creating original work for many East Coast clients including the Congregation Beth Orr, Yale University and Princeton University. Now in her third decade as a glass painter, she resides in Los Angeles, California, as Judson Studios' lead painter.



Megan McElfresh

Reframing Glass Education for the Future

Megan McElfresh is a third-generation stained glass artisan who became Executive Director of the Stained Glass Association of America (SGAA) in Fall of 2017. Her background in operations management and art history gives

her unique qualifications as the leader for the National Trade Association as it gears up for its 125th anniversary of service to the industry. In her role with the SGAA, McElfresh is focused on sowing the seeds of long-term change and expanding the SGAA's core programs. Her focus is on showcasing the Association as a hub for the industry through strong partnerships with manufacturers, preservation and stewardship groups, and education centers.



Troy Moody

Iron Oxide Image Transfers in Fused Glass

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. In addition to

site-specific installations, Troy is known for his Art Glass Assemblage. His glasswork is the result of multiple firings with layers of vitreous paint, image transfers, vitrophage ribbons, frits and shards combining to achieve a composite graffiti aesthetic. The Mesa Contemporary Arts Museum presented a solo exhibition of Troy's most recent work Jan 21 - April 10 2022.

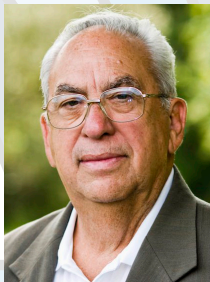


Josh Probert

Tiffany landscape windows

Josh Probert is a historian who specializes in architecture, the decorative arts, and the material culture of American religion. A native of Scipio, Utah, he attended Brigham Young University as an undergraduate and later received a master's degree from

the Program in Religion and the Arts at Yale University. He received his PhD in history in 2014 from the University of Delaware in cooperation with the Winterthur Museum. His dissertation was titled, "Gilded Religion in the Age of Tiffany, 1877–1932." He currently works as a historic interiors consultant to the LDS Church in Salt Lake City on renovations of five of the church's oldest temples and is an adjunct faculty member of BYU's Maxwell Institute of Religious Scholarship.



Dr. L. David Pye
IYOG: Glass Art - Glass Science -
Cross Talk!

L. David Pye is Dean and Professor of Glass Science, Emeritus, The New York State College of Ceramics at Alfred University. An honored teacher, scholar, and researcher, he has served as President of The American Ceramic Society (ACerS) and The International Commission on Glass (ICG). He is a Distinguished Life Member of ACerS, Honorary Member of The German Society of Glass Technology, and Honorary Fellow of The British Society of Glass Technology.

His professional achievement awards include The ICG President's Award, The New York State University Chancellor's Award for Scholarship and Creativity, and The Phoenix Award for Glass Person of Year. He played major leadership roles in establishing at Alfred, the only Ph.D Glass Science program in the United States and the National Science Foundation Industry-University Center for Glass Research. Dr. Pye was the Founding Editor of The ACerS International Journal of Applied Glass Science and in 2018 a special Symposium was convened in his honor by the ACerS Glass and Optical Materials Division. In 2019 the Division inaugurated The L. David Pye Lifetime Achievement Award and over the last 4 years he has played a lead role in launching, guiding, and promoting the declaration of 2022 as The United Nations International Year of Glass. As Chief Executive Officer of Empire State Glassworks LLC, he is also an aspiring stained glass artist.



Narcissus Quagliata
A New Language for Glass;
Reframing Glass Education for
the Future

Narcissus Quagliata is considered one of the most significant contemporary artists in glass. He has defined a new pathway for the art stained glass

and is best known for his spectacular artworks in public spaces, which have drawn worldwide attention. His fused glass technique has transformed what's possible in the world of glass artwork.

The Dome of Light: Wind, Fire, and Time is the largest illuminated glass dome in the world. It is situated in the Central Station of the newly built Kaohsiung Rapid Transit metro system and is a landmark that has now become a tourist destination in Southern Taiwan. His captivating glass dome for the entry rotunda of the basilica of Santa Maria degli Angeli e dei Martiri, built by Michelangelo on the Roman ruins of the Baths of Diocletian in Rome, is well known for the use of light within the space, to make manifest the movement and alignment of the celestial bodies. His fine artworks in stained glass and watercolors

of the Archetypes and Mediterranean Treasures series, have been collected worldwide in museums and private collections.

Narcissus Quagliata has a comprehensive collection of works along with contributions by internationally renowned authors, resulting in a perfect symbiosis of glass art, architecture, and painting.



John Reyntiens
The Reyntiens Story So Far

John had an unusual upbringing in Burleighfield House, the arts centre founded by his parents Anne Bruce and Patrick Reyntiens: 'Between the ages of eight and twelve I was lucky enough to spend a lot of time hanging around with my father's students,

many of whom have become big names in the glass and art industries: Stuart Reed, Doreen Balabanoff, Ray King, Danny Lane, Paul Housberg, Leifur Breidford and meeting people such as Dale Chihuly, Billy Morris, Richard de Marco, Ludwig Schaffrath, and Narcissus Quagliata; a bunch of inspirational people who framed my journey.' John first went to Pilchuck as a 14 year old, and then again at 16 before returning as an instructor in his 30s and 40s. John started his studio late in life aged 32, with a major restoration project in Windsor Castle after the fire of 1992. He rejuvenated his father's career alongside slowly creating his own voice within the stained glass community.



Roberto Rosa
Assessing Windows for
Conservation; Trinity Church, Wall
Street; Collaboration, Conservation,
Competency; Reframing Glass
Education for the Future

Roberto Rosa, a stained glass conservator with 34 years' experience, is a principal at

Serpentino Stained Glass, Needham, MA. Roberto has conserved hundreds of important windows including windows by Tiffany, La Farge, Armstrong, Holiday, Tillinghast, D'Ascenzo and some of the oldest figural painted windows in the country. A Founding Member of the American Glass Guild, Roberto is the current Chair of the Education Committee and sits on its Board of Directors. He is a Fellow of the American Institute for Conservation of Historic & Artistic Works, a Recognized Professional of the Association for Preservation Technology International, a Member of The National Trust for Historic Preservation, The Boston Preservation Alliance, The British Society of Master Glass Painters, The Decorative Art Trust, and The Institute for Conservation of Historic & Artistic Works.



Judith Schaechter
***Stained Glass & Craft Education—
 How to Stay Relevant in these
 Weird Times***

Judith Schaechter lives and works in Philadelphia. Her work is collected internationally and is represented in the collections of 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.

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.

team where she is instrumental in fundraising and institutional governance.

Schwartz maintains a glassblowing practice as a designer and maker of functional and decorative objects. She specializes in simple, elegant forms using luscious colors. She is influenced by southwestern Native American pottery, Venetian blown glass, and the ideas that came out of the Bauhaus school.



Peter Swanson
Capturing Rowan LeCompte

Over the last 20 years Peter Swanson has travelled the world producing a variety of projects related to the world of water. He also co-produced a six-part series on global poverty issues called, "A Dollar A Day." This series was filmed in 8 countries and explores

issues of access to things like markets, capital, water and healthcare.

Peter recently produced and directed a feature length documentary called "Let There Be Light." This film follows master of stained glass Rowan LeCompte working on his last window for the cathedral in Washington DC. He is now working on a book and an interactive kiosk that feature Rowan's work.



Rainer Schmitt
Because It's Glass

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 within the Federal Republic of Germany. He has more than 40 years

of experience as a glazier, glass painter, master glazier and state certified technician for glass constructions.

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

Lamberts Glassworks is a medium-sized family business with 70 employees. In the glass-manufactory in Waldsassen, Lamberts produces mouth-blown and hand-finished glass in more than 5000 different colours and textures. The company is one of the three remaining companies worldwide that manufacture hand-blown flat glass in the traditional way.



Amy Valuck
Glass Repairs for Conservation and Restoration

Amy Valuck is a stained glass artist and craftswoman with over 20 years' experience working in the restoration and conservation of historical windows from studios including Tiffany Studios, John LaFarge, Mayer of Munich,

Charles Connick, Maitland Armstrong, and many others. She brings a well-considered conservation philosophy and decades of hands-on practice to her work, addressing both "Why" and "How" a project will be carried out. She enjoys technical challenges, problem-solving and research, and often borrows historical details of painting and fabrication in her personal creative stained glass work. Her studio takes on primarily restoration and conservation work, with occasional new commissions, and she frequently collaborates with other studios and consultants on large architectural projects.



Amy Schwartz
Reframing Glass Education for the Future

As director of The Studio, Amy Schwartz is an advocate for artists and students using glass. Schwartz joined The Corning Museum of Glass in 1995 to create The Studio, the artistic and educational glassworking facility of the

Museum that provides programs for people of all ages and all levels of glass expertise. Schwartz designs curricula, hires internationally recognized glass artists as faculty, oversees selection of students, distributes scholarship funds, and directs residency, walk-in, group, and school programs. In 2007, she joined the Museum's leadership



Brianne Van Vorst

Trinity Church, Wall Street; Collaboration, Conservation, Competency

Brianne 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, Brianne 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.

Brianne holds professional memberships with the New York Landmarks Conservancy, Partners for Sacred Spaces, the American Glass Guild, and the Stained Glass Association of America. Brianne 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.



Sofia Villamarin

My Quest for Glass Education & Training around the Globe; Panel: A Brush with the Best

Sofia is of Argentinian and Italian nationality, born in 1979. She has been working with glass for 18 years, mainly making stained glass windows. In the past she studied in Argentina, Italy, UK, US and worked in different studios in Argentina, Spain and UK. Currently and for 5 years she has dedicated herself to painting faces and anatomy on glass. She lives and works in Munich, Germany, in the famous Studio "Mayer of Munich".



Helen Whittaker

Steven's Competition—50 yrs.—Worshipful Co. of Master Glaziers & Painters; Panel: A Brush with the Best

Helen Whittaker is Creative Director to Barley Studio, York, a stained glass firm internationally renowned for both conservation and new work. Helen has completed over 100 commissions in stained glass and architectural sculpture for prestigious ecclesiastical and secular buildings across the UK. Helen is currently working on a scheme of 6 towering Marian windows covering 180 sq.m. for the Lily Chapel in Manila, Philippines.

Helen is a Court Member (the executive body) of the Worshipful Company of Glaziers, chairing the judging panel for the Stevens Architectural Glass Competition. She is a Fellow of the British Society of Master Glass Painters.



Devon Willis

Reframing Glass Education for the Future

Devon Willis has worked at Bullseye Glass Co. for the past twelve years in various departments, including Bullseye Studio's Architectural Fabrication Department. She currently oversees new accounts as a Sales Rep, while occasionally serving as a traveling guest instructor. Bullseye Glass Company is a manufacturer of colored glass for art and architecture with worldwide distribution and a strong commitment to research, education, and promoting glass art. Our glass is handcrafted in our factory, based in Portland, Oregon.

Since 1974, we have collaborated with a community of artists worldwide and have been instrumental in developing many of the fundamental materials and methods at the core of contemporary kiln-glass. We're widely known as the first company in the world to formulate and manufacture glasses that are factory-tested for fusing compatibility. We're also recognized for key contributions to the kilnforming, kilncasting, flameworking, and coldworking methods used to create glass art.

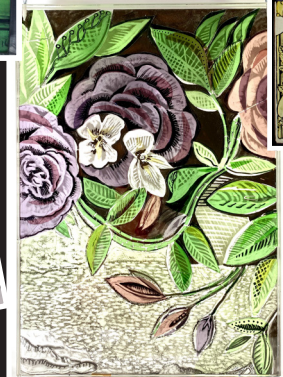
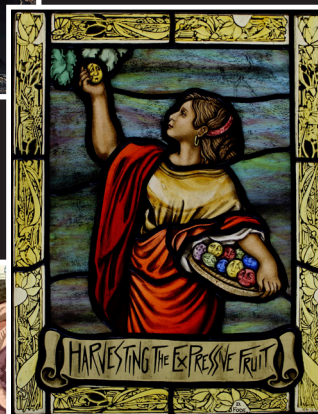
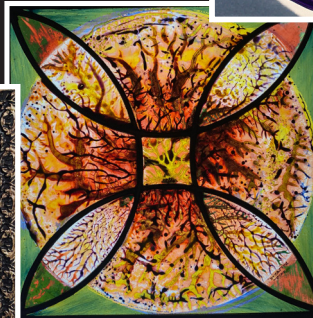


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AGG 16th Annual Summer Conference @ Corning Museum of Glass



DENNIS JAMES' GLASS INSTRUMENTS



Dennis James' collection contains both antique original and period-replica instruments constructed with artisan-consultants based in the USA, Germany, Italy and The Netherlands. He has brought them repeatedly to New York City's Lincoln Center as well as to major music festivals and concert halls in London, Brussels, Paris, Munich,

Würzburg, Toronto, San Francisco, and Boston among many other cultural centers. James has both toured and recorded with Roger Norrington's London Classical Players (England),

Ensemble Stradivaria and Ecurie et la Chambre Du Roy (France), The Brussels Virtuosi (Belgium), The Salzburger Solisten (Austria), Les Violons Du Roy (Canada) plus has appeared with the New York Philharmonic, Philadelphia Orchestra, and the Los Angeles Chamber Orchestra among many other professional ensembles. He revived the complete 'Mad Scene' virtuosic armonica part originally composed for Donizetti's opera "Lucia Di Lammermoor" and has performed it with the Metropolitan Opera Orchestra as an associate member. James was summoned by British composer George Benjamin to perform the complex armonica part in his acclaimed contemporary opera "Written On Skin" to perform it together with the Boston Symphony Orchestra at the Tanglewood Music Festival for the US premiere.

A selection below from James' touring collection that he plays solo and together with instrumental ensembles presenting both the rarely performed historical music repertoire plus new-music compositions.

Carl Leopold Röllig summed up the thoughts of many when he described Franklin's **Glass Armonica** as "the most beautiful and satisfying musical instrument mankind has ever known." The delicate invention soon became the rage of Europe's music community and enjoyed a fifty-year popularity throughout the Old World's salons and concert halls. Thousands of the fragile instruments were produced between 1770 and 1795.

The **Cristal Baschet** was invented in 1954 by brothers Bernard and Francois Baschet of Paris, France who collaborated on the creation of "musical instruments for the music of tomorrow." Their research concentrated on using the vibration or internal wave potential of steel bars excited by glass rods. They became known worldwide as creators of sound sculptures - fantastic shapes of molded metal and glass combining the visual arts with music.

Describing **the Seraphim**, a manufactured version of individual musical glasses, the poet Thomas Gray told James Brown, Master of Pembroke: "I thought it a cherubim in a box," referred to again later as a "charming set of glasses that sing like nightingales." Since at least 1492 musicians in Europe had assembled sets wine glasses, fine-tuned with water in the bowls, producing a sound with an ethereal quality realized from gently rubbing around the rims with moistened fingertips.



The Armonica's mystical tones were reputed to make women faint, send dogs into ecstatic convulsions and even bring the dead back to life.



When the dampened fingers of the musician stroke the horizontal glass rods, vibrations occur that are transferred to the vertical steel rods and components.



"James plays tender harmonies that ring with sweetness. His performances catch the interplay with splendid subtlety and grace."

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, it's 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.

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Education Panel: Links and Resources

AGG Scholarships



HAVEN LIVINGSTON
AGG scholarship recipient

Have you ever wanted to expand your knowledge about glass art in a new way but found the cost of a workshop or attendance at conference to be simply too expensive? Well, the American Glass Guild (AGG), a leading educational organization dedicated to stained glass and other “flat glass” art, has some good news.

Each year since 2007, the AGG has offered scholarship money to individuals interested in pursuing educational opportunities both here and abroad. That money can certainly be helpful when funds are tight, and it may just give you the incentive you need to broaden your skill set and improve your craft.

The Continuing Influence of Jim Whitney

How about a workshop in contemporary stained glass painting or screen printing? A workshop on lamination techniques, working with lead came, or a class in designing for large-scale architectural projects? Or perhaps you’d just like the opportunity to absorb all the great information and networking opportunities that our annual conference has to offer. Whatever you’re interested in studying, the AGG’s James C. Whitney Scholarship Fund may be able to help you “just do it.”

The AGG’s Scholarship Fund was named for the late Jim Whitney of Whitney Stained Glass Studio in Cleveland, Ohio. Whitney was a strong supporter of the American Glass Guild during its inception and approached his life, art, and craft with great passion and a high level of integrity. The AGG honors him in this way and hopes his zest for life and pursuit of excellence will inspire the recipients of this memorial scholarship in their stained glass careers. Since 2007, the Scholarship Fund has awarded 78 scholarships in various amounts for a host of different events. Generous supporters of stained glass and glass art in general have made this Fund possible. Each year, in conjunction with our annual conference, the AGG holds a Silent and Live Auction of valuable artwork and other items donated by

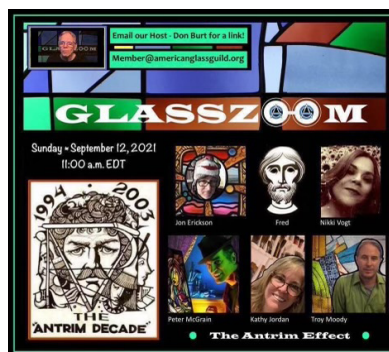
its members, the proceeds from which provide the primary source of support for our Scholarship Fund.

The American Glass Guild offers scholarships for persons interested in pursuing professional education in stained, leaded, and decora-tive glass, mosaic glass art, and other cold or warm glass skills applicable to flat glass. Applicants from countries other than the U.S. must be applying for studies in the United States. U.S. applicants may apply for scholarship money for educational opportunities worldwide. Monies can be used toward attending the AGG’s yearly conference and workshops, outside workshops, or degree study at accredited educational institutions.

Scholarships and Deadlines

The AGG is a leading nonprofit group dedicated to education in the history and creation of stained and flat glass art and in promoting its appreciation and application. Visit the AGG website at <https://www.americanglassguild.org/scholarship> for scholarship guidelines and to download an application. Our deadlines for submitting applications is August 28, 2022, with notification of awards on September 28, and February 28, 2023 with notification of awards on March 28, 2023.

AGG GlassZoom (virtual meetups)



GlassZoom was started to help foster honest, interactive, and instructive conversations about glass, glass painting, conservation, and community. Come join us!

Our GlassZoom invitation is extended to all current AGG members and non-members are welcome too! We would like to ‘Thank You’ in advance for considering a nominal contribution to the AGG’s GlassZoom educational efforts. Please take a moment to visit our website to donate using this link: <https://www.americanglassguild.org/donate>

Bullseye Glass Co.: <https://classes.bullseyeglass.com/classes-events.html>

Corning Museum of Glass: <https://glassmaking.cmog.org/classes>

GlassRoots: <https://www.glassroots.org/>

Narcissus Quagliata: <https://masterclass.narcissusquagliata.com/>

SGAA: <https://stainedglass.org/>

Urban Glass: <https://urbanglass.org/classes>



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