

American Glass Guild



2012 Conference



Hot Metal Haze, By Mezalick Design Studio, LLC/Matthew Kibert, Philadelphia, PA

July 19-22, 2012
Omni William Penn Hotel
Pittsburgh, Pennsylvania

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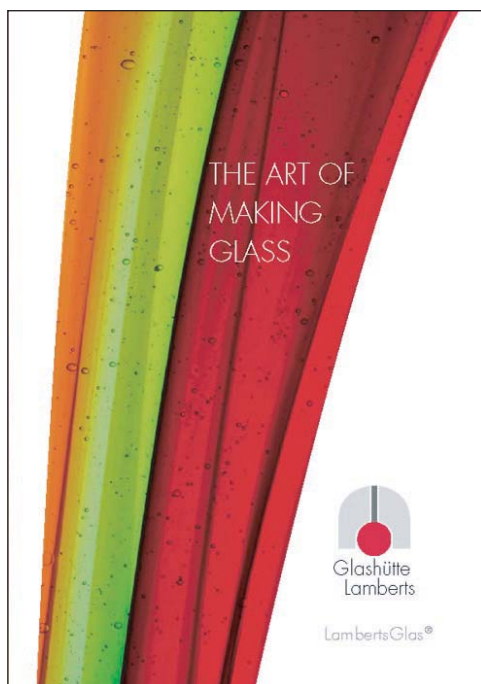
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The American Glass Guild 2012 Conference

July 19-22, 2012

Omni William Penn Hotel Pittsburgh, Pennsylvania

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Front Cover: *Hot Metal Haze*, By Mezalick Design Studio LLC/Matthew Kibert, Size: 18-3/4” x 18-3/4”

Hot Metal Haze is inspired by the city I grew up in – Pittsburgh PA.

With the AGG's annual conference being held this year in Pittsburgh, and the endorsement of Mezalick Design Studio, LLC, it seemed like the perfect marriage of opportunity and inspiration to say thank you to the Guild for the James C. Whitney scholarship I received in 2010.

The piece is a portrait of not only a hard working steel worker, but also the Steel City itself. Ignited in the 1700's by the construction of Fort Pitt in western Pennsylvania (featured haloing the worker), "the City of Bridges" was eventually built on the backs of blue collared men like the one pictured. The three rivers of the

Allegheny, Ohio, and Monongahela that shape the city itself, glow white hot in the heart of a man toiling in the vein of American industry.

This was the sort of guy forever idolized to me in school growing up in the post rust belt Pittsburgh, which always seemed to be struggling to find its identity after the steel boom of the war era United States.

The sun sets in the background over the city, which is framed by "riveted" punched lead, and the Fort Pitt and Smithfield Street Bridge lead overlays. These were bridges I frequented growing up on the Monongahela shore of the city.

Matthew Kibert, Philadelphia, PA, 2012

Hot Metal Haze has been donated to the 2012 American Glass Guild Auction, to be held on Saturday July 21st, 2012.

2012 Conference Schedule Overview

Wednesday, July 18th

5:30pm-8:00pm *Board Meeting*

Thursday, July 19th - Workshops

9:00am-4:00pm **Advanced Leadworking**

Omni William Penn Hotel
Dan Maher & Nancy Nicholson

9:00am-1:00pm **Painting Eddie's Head Workshop**

Hunt Studio
Nick Parrendo

2:00pm-5:30pm **Design & Color**

Omni William Penn Hotel
Charles Z. Lawrence

7:30pm **Let There Be Light**

Harris Theater, Pittsburgh, PA
A new film about AGG Senior Advisor Rowan LeCompte
by Peter Swanson

Friday, July 20th - Conference Day 1

8:30am **Juried Show Display Launch**

9:30am-4:00pm **Pittsburgh Stained Glass Tour**

Site Visit - Guided by Albert Tannler & John Kelly

5:45pm-6:15pm **Illustrated Reflection on the Juried Show**

Virginia Raguin

6:15pm Dinner on your own

7:00pm-10:00pm **Auction Preview and Evening Social Events**

President's Welcome, Members' Slide Show (ongoing),
Cash Bar, Stained Glass Pop Quiz

7:30pm-10:00 pm **Open Drawing Class**

Omni William Penn Hotel
J. Kenneth Leap

Saturday, July 21st - Conference Day 2

9:00am-9:20am **Working with Silver and Copper Stains**

J. Kenneth Leap

9:20am-9:40am **The Gibsons & The U.S. Capitol's Skylights:
An Introduction**

Jean Farnsworth

9:40am-10:20am **Keynote Speech**

Albert Tannler

10:40am-11:20am **Working with Architects:
The Keys to a Successful Collaboration**

Beth Leslie Glasser, AIA

11:20am-12:00pm **From Archaic Manufacture to Modern Appliance**

Reiner Meindl

12:00pm-1:00pm **Lunch provided**

1:00pm-2:00pm **Business Meeting**

President's Report, Financial Report, Elections

2:00pm-2:40pm **Glass as Monumental Art**

Sylvia Nicolas

Saturday, July 21st - Conference Day 2

(continued)

2:40pm-3:20pm **How Isothermal Glazing Preserves Our
Stained Glass Heritage**

Arthur J. Femenella

3:35pm-4:35pm **Discussion Panel:
Standards and Guidelines in Conservation**

Chair: Vic Rothman
Introduction by Mary Clerkin-Higgins

5:15pm **Cash Bar Reception**

5:30pm **Silent Auction: tables will close
every 15 minutes, concluding @ 6:15**

6:15pm-7:30pm **Dinner provided**

**Joseph Barnes Lifetime
Achievement Award - Sylvia Nicolas**

7:30pm-9:30pm **2012 Live Auction**

Sunday, July 22nd - Conference Day 3

9:00am-9:20am **Living Stained Glass**

Ellen Mandelbaum

9:20am-9:40am **Kiki Smith and the Eldridge St. Synagogue**

Mary Clerkin Higgins

9:40am-10:20am **Tepid Glass: Mixing Cold & Warm with Hot**

Mark Hall

10:40am-11:20am **Stained Glass as an Art Form:
50 Years after the Studio Glass Movement**

Betti Pettinati- Longinotti

11:20am-12:00pm **The Anatomy of Gainful Unemployment**

Troy Moody

12:15pm-1:30pm **Lunch provided**

1:30pm-1:50pm **Glass Appliqué**

Arthur J. Femenella

1:50pm-2:10pm **Lamination -
Some Questions, Some Answers**

Arthur J. Femenella
Mary Clerkin Higgins

2:10pm-2:50pm **John La Farge's Stained Glass
in Pittsburgh and Sewickley**

Julie L. Sloan
James L. Yarnall

3:10pm-3:50pm **Reinventing the Old . . . to be New;
Influences and Processes of Creating
Deep Carved Sculptural Art Glass**

Kathy Barnard

3:50pm-4:50pm **Architecture Discussion Panel**

J. Kenneth Leap

4:50pm-5:15pm **Closing Remarks**

5:30pm-8:00pm **Board Meeting**

8:00pm-until ? **Open Roundtable Discussion**

2012 Detailed Conference Schedule

Thursday, July 19th

Pre-Conference Workshops

9:00 am - 4:00 pm

Daniel Maher & Nancy Nicholson

Advanced Leadworking

Omni William Penn

Advanced leadworking techniques for the stained glass artist. The workshop will include the proper use of traditional and non traditional leadworking tools such as lead knife, lead dykes, lead saws, tubing cutters, lead planes, and combining lead and copper foil in constructing a window.

The goal of the workshop will be to advance the participants' knowledge of proper structure of leaded windows, to increase speed in custom and production-style leading, but most importantly to improve the aesthetic quality of the leaded component of a stained glass window. The participants in the workshop will work hands-on leading sample panels in a variety of techniques and profiles of leads.

9:00 am - 1:00 pm

Nick Parrendo

Painting Eddie's Head Workshop

Hunt Studio

Enjoy a fun-filled painting session with AGG Senior Advisor and Joseph Barnes Lifetime Achievement Recipient, Nick Parrendo, at his historic Hunt Stained Glass Studio. This is a rare opportunity to observe and study with Nick in his native environment of over 60 years!

Participants will learn to paint King Edward during this 4-hour workshop (or if they prefer, paint a head of their own choosing). Participants will be supplied with materials and will engage in guided painting play utilizing traditional methods of tracing with oil, waxing up windows and matting and spraying with water and alcohol, transforming the glass which will then be fired. The finished piece can be incorporated into other work at a later date.

2:00 pm - 5:30 pm

Charles Z. Lawrence

Design & Color

Omni William Penn

Charles Z. Lawrence has been designing windows for over 50 years. His innovative and unique approach to design and color is his signature. His career has produced a vast and exceptional body of work; most notably, the National Cathedral in Washington DC. This is an interactive, hands-on workshop that offers a rare opportunity to see and experience glass through CZ's perspective.

Students will learn the techniques Charles Z. Lawrence uses to create his designs/cartoons for client presentations. The class will conclude with a lecture segment from his body of work and a critique on the design work the students generated within the workshop.

7:30 pm

Special Movie Screening

Let There Be Light

A new film about AGG Senior Advisor Rowan LeCompte by Peter Swanson

Doors open: 7:30pm, Screening: 8:00pm with intro by Peter Swanson, Film time: approx. 90 minutes. Q & A session after the film.

A block of seats will be reserved for AGG members.

Pittsburgh Filmmakers: Harris Theater
809 Liberty Avenue, Pittsburgh, PA

Friday, July 20th

8:30 am

Juried Show Display Launch

For the first time AGG is having a juried show on display to the public. Noted historian Virginia Raguin led the jury.

9:30 am - 4:00 pm

Albert Tannler & John Kelly, Guides

Pittsburgh Stained Glass Site Visit

The schedule will include:

Calvary Episcopal Church - Willet, Goodhue, Heaton Butler & Bayne, Gorham, Connick, Reynolds and Rohnstock.

Sacred Heart Church - Alice and George Sotter.

East Liberty Presbyterian Church - Henry Wynd Young.

Heinz Chapel, University of Pittsburgh - Connick.

Bring binoculars and a camera. Lunch provided.

5:45 pm - 6:15 pm

Virginia Raguin

Illustrated Reflection on the Juried Show

6:15 pm *Dinner on your own*

7:00 pm - 10:00 pm

Auction Preview & Evening Social Events

President's Welcome, Members' Slide Show (ongoing), Cash Bar, Stained Glass Pop Quiz

7:30 pm - 10:00 pm

J. Kenneth Leap

Open Drawing Workshop

Omni William Penn

Our third Open Drawing Class organized by J. Kenneth Leap. Draping, posing, lighting, photographing and drawing the costumed model will be presented in a fun & relaxed atmosphere. The 2 1/2-hour class is free - stop in for an hour or spend the whole evening. AGG encourages participation by all. Attendees must bring their own drawing materials. You may also use your digital camera to capture the posing sessions.

Saturday, July 21st

9:00 am - 9:20 am

J. Kenneth Leap

Working with Silver and Copper Stains

When working with stains, understanding the chemistry, temperature and different methods of application can lead to more predictable results in the studio. While researching his book, *Silver Stain: An Artist's Guide*, J. Kenneth Leap prepared over 200 stain samples. This lecture will present a 20 minute overview on how to work with stains including new information not covered in his book – namely the nuances of working with copper stain and its role in replicating historic orange and red stains.

9:20 am - 9:40 am

Jean Farnsworth

The Gibsons & The U.S. Capitol's Skylights: An Introduction

The four stained-glass skylights crowning the United States Capitol's grand public staircases stand as true gems of America's cultural heritage, recognized by connoisseurs of the art as "truly spectacular". Their survival alone would be noteworthy, considering how much early American stained glass is lost, but their significance is historic as well. A study of these 1860 skylights not only reveals much about the talents of the artisans, John and George Hastie Gibson, but also the rising interest in stained glass demonstrated by the decision to embrace this luxurious material for the decoration of the U.S. Capitol Extension.

This presentation will focus on the talents of the Philadelphia brothers John and George Hastie Gibson who, along with their older brother William, were a remarkable trio of artisan siblings who ventured to this country from Scotland during the first half of the 19th century and established themselves in the stained-glass and decorative painting professions. William settled in New York City where he founded one of the earliest, if not the first 19th-century stained-glass studio in this country. John and George became two of Philadelphia's most accomplished mid-19th-century decorative artists. Though much of their glass is lost, fine examples remain as a testament to their talents, including their extraordinary grand staircase skylights for the U.S. Capitol.

9:40 am - 10:20 am

Al Tannler

Keynote Speech

Al Tannler has been Historical Collections Director of the Pittsburgh History & Landmarks Foundation since January 1991 during which time he has researched extensively the history of architecture and the decorative arts in Western Pennsylvania. He has explicated what Pittsburgh Post-Gazette critic Patricia Lowry has called "Pittsburgh's great treasury of historic stained glass" in books, articles and book reviews and will share some of that knowledge with us.

10:20 am - 10:40 *Break*

10:40am - 11:20am

Beth Leslie Glasser, AIA

Working with Architects: The Keys to a Successful Collaboration

This talk will provide an overview of the building design process, and how architects select and work with allied artists. Among the topics to be addressed: Stages of the design process; Types of buildings and how the design approach differs; How the 'marriage' is made; How are artists selected?; Whose design is it, anyhow??

The goal of this session is to provide a context for glass artists to understand who their audiences are –the building owner, the architect, and/or the Construction Manager – and how their agendas may differ. Knowing more about the process will help the artist to better position him/herself for potential opportunities/commissions.

11:20 am - 12:00 pm

Hans Reiner Meindl

From Archaic Manufacture to Modern Appliance

Since the first century, glass sheets have been made using a furnace and blowpipe., requiring the skills of a master glassblower. Glashütte Lamberts in Germany is one of a handful of companies worldwide which currently produce hand-blown sheet glass utilizing the tools and methods of ancient glassmakers. For two millennia, this method has produced glass of character and great beauty, lending distinct individuality to each and every sheet.. Today, besides the inventive and creative uses of glass with traditional stained glass techniques, there are art-glass designs that call for a seamless unit consisting of large sheets of hand-blown glass laminated into a glazing unit. For any technique, the master glassblower produces a truly magical material that enchants the world.

12:00 pm - 1:00 pm *Lunch Provided*

1:00 pm - 2:00 pm

***President's Report
Financial Report
Elections***

2:00 pm - 2:40 pm

Sylvia Nicolas

Glass as Monumental Art

Nowadays it is rare to find opportunities for stained glass artists to create windows for site-specific settings. Increasingly, stained glass makers are producing small exquisite pieces designed to be seen close up, while larger more prestigious commissions are awarded to artists from other spheres. In this talk Sylvia discusses the challenges and rewards of working on a larger scale, and the importance of producing windows which are appropriate to place.

Saturday, July 21st (continued)

2:40 pm - 3:20 pm

Arthur J. Femenella

How Isothermal Glazing Preserves Our Stained Glass Heritage

There are many aspects to designing a successful protective glazing system: Glazing material - glass or plastic? Framing detail - stand alone frame or utilize an existing part of the building profile? Venting the interstitial space to the interior, to the exterior, a mix of both? and, how much is enough?

How do we properly address these issues within a design that is aesthetically pleasing to the exterior of the building and does not infringe on the enjoyment of the stained glass window? A properly installed isothermal glazing system can greatly reduce the need for intrusive conservation procedures when preserving the window and can totally separate the window from the forces that are willfully attacking it. The downside is that in the past, these systems have proven to be very expensive and often architecturally unsightly. Due to recent developments isothermal glazing is now available in a cost-effective, aesthetically pleasing package. This paper will discuss the problems caused by past protective glazing systems and focus on the system of the future, isothermal glazing. The science, engineering and artistic aspects will be discussed along with the additional benefit of reducing the need for intrusive conservation techniques such as releading.

3:20 pm - 3:35 pm *Break*

3:35 pm - 4:35 pm

Vic Rothman

Introduction by Mary Clerkin-Higgins

Standards Discussion: Standards and Guidelines in Conservation

Standards and Guidelines within each field must be clearly thought-out and defined to be useful both to practitioners and specialists within the field, and to others outside it, who are looking for guidance.

In stained glass, besides studios engaged only in making new windows, we have those who restore windows from the last 100 years and a few with experience restoring 800 year-old windows. All are using the same basic materials, but need standards that take into consideration a complex range of conditions. Every project involves balancing a range of issues, conditions, needs, and materials. Standards and Guidelines need to be flexible, take into account real-world situations, and focus on "what are the needs of this particular stained glass panel on the bench (or headed for it)?"

This panel, led by Victor Rothman and with an introduction by Mary Clerkin Higgins, will discuss existing guidelines, how they are used and misused, and begin a dialogue aimed at establishing useful Guidelines and Standards for stained glass.

5:15 pm

Cash Bar Reception

5:30 pm

Silent Auction: tables will close every 15 minutes, concluding at 6:15

6:15 pm - 7:15 pm *Dinner provided*

Joseph Barnes Lifetime Achievement Award - Sylvia Nicolas

7:30 pm - 9:30 pm

Live Auction

Sunday, July 22nd

9:00 am - 9:20 am

Ellen Mandelbaum

Living Stained Glass

I will explore connections between the art field and the field of stained glass and connections to others working in stained glass. I've been working in stained glass for almost forty years. Finding stained glass was not only a discovery of a wonderful medium but also a rescue that changed my life. I hope to give some background about where I'm coming from to inform my portfolio discussions.

A NEW OPPORTUNITY

PERSONAL PORTFOLIO REVIEW with Ellen Mandelbaum
Size Limit: Seven

Submit Portfolio at very beginning of conference.

You will meet privately during the conference to ask about your intentions and get advice from Ellen about how you might reach your goals. If there is something that might be of interest to the whole group we might report back and perhaps other artists might want to respond.

My main goal is to encourage the participant by talking about how to grow. As an artist/teacher for over forty years I understand the complexity of the creative process, the time involved in building strong work, and the vulnerability involved in showing personal art. I believe it will be very useful to any artist who'd like to participate. I've carefully worked out the structure:

- 1) *I'm asking to see the portfolio a few times - handing it in at the very beginning of the conference on Friday, May 20th. so I'll have the time to give it the attention it deserves.*
- 2) *When we meet privately I might ask you about your intentions and advise you about I what I think might help you reach your goal.*
- 3) *If we find something that might be of interest we might report back to the whole group and perhaps other artists might want to respond.*

Ellen Mandelbaum MFA

Sunday, July 22nd (continued)

9:20 am - 9:40 am

Mary Clerkin Higgins

Kiki Smith and the Eldridge Street Synagogue

Making art is a combination of vision and problem solving, in both aesthetics and technique. A difficult medium to master, stained glass is often large in scale, architectural, and expensive, so experience is gained with difficulty. While there are many different ideas about what makes a stained-glass window work, with architectural glass a discussion of whether it is successful has to take into account the artist's goals and how the finished window interacts with its environment. The choice of materials used is also critical to a work's long-term success. This paper is a discussion of a new window by artist Kiki Smith and architect Deborah Gans for the Eldridge Street Synagogue and Museum. This paper was presented at the Corpus Vitrearum Colloquium "Contemporary Stained Glass" in Liege, Belgium in November of 2011.

9:40 am - 10:20 am

Mark Hall

Tepid Glass Mixing Cold and Warm with Hot

Connecting all aspects of glass working requires an understanding of the material and the science of how it works. We'll promote collaboration, communication, problem solving skills, and create avenues for specialization.

We'll discuss warm glass aspects by examining samples in stages of construction. Strips cut from sheets, shards, or frit are fused into thick slabs, cut into long square rods and loaded into the mold to fire again. Cold work enters in discussions about grinding, sawing and sandblasting. Eliminating bubbles is a popular topic. Specific visual characteristics associated with this technique are identified. Kiln owners will learn how to create their own decorative colored fused glass cylinders, and realize they can blow glass in their own studio by adding a few simple things – a glory hole, glass-blowers bench, and some hand tools.

We'll see how a gaffer picks up the warm thick-walled cylinder on a collared blowpipe, seals the end with a warm 'cookie', then shapes the bubble. I'll explain why this method is used, discuss alternatives, answer questions, and see examples of finished pieces.

10:20am - 10:40am *Break*

10:40am - 11:20am

Betti Pettinati-Longinotti

Stained Glass as an Art Form: 50 Years after the Studio Glass Movement

An investigation of stained glass as an art form 50 years after the Studio Glass Movement. The investigation will look at stained glass as a viable art medium and bring these questions into discussion: How has the education of stained glass advanced or inhibited the promotion of stained glass as an art medium? How does stained glass fit into the Studio Glass Movement over the past 48 years? What artists have promoted stained glass as a fine art/craft/design medium?

11:20 am - 12:00 pm

Troy Moody

The Anatomy of Gainful Unemployment

Six years ago I was fortunate enough to be relieved of my employment obligations and freed to pursue life as a freelance artist.

It quickly became apparent that in order to survive financially I would need to diversify my income. Having spent years cutting glass and bending lead I was quite competent as a glazier and so kept busy fabricating mediocre windows for smaller studios in the area. I also began developing relationships with interior designers and reaching out to custom homebuilders and commercial glaziers. The designers are a source for ornamental work and the commercial outfits feed me a steady flow of repair work as well as the occasional new window.

Around this time I began to apply to public art projects (none of which I was qualified for). Surprisingly, in 2006 I was selected to design 10,000 square feet of Terrazzo for the new Phoenix Convention Center, a project that earned me an Honor award from the National Terrazzo and Mosaic Association. I pressed on determined to avoid punching a clock as long as possible.

Since that time I have completed numerous art glass installations for religious, commercial and private spaces in Arizona, California, New Hampshire, Massachusetts, Maine and South Dakota. In 2011 I completed a 75,000 square foot terrazzo project to flow throughout the new Maricopa County Superior Court Tower. In addition to my site-specific installations, I am continually producing autonomous artwork for gallery exhibition.

12:15 pm - 1:30 pm *Lunch Provided*

1:30 pm - 1:50 pm

Art Femenella

Glass Appliqué

Having worked with Tom Garcia on the Kiki Smith Eldridge Street Synagogue window, Art will discuss this project in particular and lamination in general.

1:50 pm - 2:10 pm

Art Femenella & Mary Clerkin-Higgins

Lamination - Some Questions, Some Answers

Following on from their presentations, Mary and Art will lead a joint question and answer session. While they may have different perspectives, we hope to also find some common ground. Input from the floor will also be welcomed.

2:10 pm - 2:50 pm

Julie L. Sloan & James L. Yarnall

John La Farge's Stained Glass in Pittsburgh and Sewickley

John La Farge's stained glass in the Pittsburgh area is diverse in subject and purpose. For industrialist Henry Clay Frick and architect Daniel Hudson Burnham, La Farge created one of the most unusual windows of his career: an allegory of Fortune derived from ancient

Sunday, July 22nd (continued)

Roman models. Installed in 1902 over the lobby and elevator banks of the Frick Building in downtown Pittsburgh, this massive window testifies both to La Farge’s uniqueness as a pictorial designer and to his ability to mastermind windows of great technical sophistication. In the wealthy suburb of Sewickley, La Farge received three commissions for memorial windows in the local Presbyterian Church, installing them in 1899, 1900, and 1908. More conservative in design, these nonetheless epitomize the pictorial qualities of his ecclesiastical commissions with their aspiration to rival the realism of French Salon painting, employing radiant opalescent leaded glass, faceted glass jewels, and enamel glass paint.

All of these windows are products of the artist’s late career and demonstrate the technical features of La Farge’s mature glass style. This talk will be divided equally between a discussion of these commissions in historic/iconographic terms and their technical features as they relate to La Farge’s late glass.

2:50 pm - 3:10 pm *Break*

3:10 pm - 3:50 pm

Kathy Barnard

***Reinventing the Old . . . to be New;
Influences & Processes of Creating Deep
Carved Sculptural Art Glass***

I have always been intrigued by glass, in essence - COLOR and LIGHT. It was the focus of many of my design pieces in undergraduate studies in Design and Explorations at Kansas University (ultimately

majoring in illustration and graphic design). As I knew no one who could teach me about materials, equipment and techniques when I started to etch in 1979, I taught myself by trial and error. I will talk about my influences and inspirations, and process and touch upon the history of sandblasting in glass, as an “almost” lost art form in the late 1970’s. I will show slides of my techniques and the evolution of my present work along with a video of glass carving done in my studio.

3:50 pm - 4:50 pm

J. Kenneth Leap, Chair
Architecture Discussion

Connecting all aspects of glass working requires an understanding of the material and the science of how it works. We’ll promote collaboration, communication, problem solving skills, and create avenues for specialization.

4:50 pm - 5:15 pm

Closing Remarks

5:30 pm - 8:00 pm

Board Meeting

8:00 pm - ?

Roundtable

Monday, July 23rd

Post Conference Stained Glass Tour

A walking tour devised by Al Tannler will be led from the hotel starting 10 am. We will be seeing a selection of the fine glass on show in downtown Pittsburgh, including some Munich windows, and some rather nice Hunt windows (early Parrendo), plus 13 25-foot-high windows by Tiffany at the First Presbyterian Church, one block away from the hotel. We are also invited to the Hunt Open House in the afternoon (from 2pm).

Youghiogeny Glass

The Youghiogeny Opalescent Glass Co., Youghiogeny Art Glass, and Youghiogeny Station Gallery are all located in Connellsville, PA, approximately 1 hour southeast of Pittsburgh, PA.
300 South First Street, Connellsville, PA 15425
For Factory tours please call 724-628-3000, reservations are required.
Note that glass is only made until 11 am.
www.youghiogenyglass.com

Fallingwater

Fallingwater is located about 90 minutes southeast from downtown Pittsburgh. Tours at Fallingwater discuss the house and Frank Lloyd Wright's architecture, and the integration of the house with its beautiful natural landscape. Advance ticket purchase or reservations are essential for all tours and may be purchased on-line or by calling Visitor Services at 724-329-8501.
www.fallingwater.org

American Glass Guild 2012 Pittsburgh Conference

Conference Speaker Biographies

Kathy Barnard

Reinventing the Old... to be New; Influences and Processes of Creating Deep Carved Sculptural Art Glass

Sunday, July 22, p.m.



Inspired by the beautiful carved and etched glass that was used on the Queen Mary luxury liner, Kathy Barnard became obsessed with finding out everything that she could about working with glass. Unable to find much information about carving glass, Kathy set out to teach herself. Since 1979, Kathy has been creating outstanding pieces of carved, etched, and stained glass that have appeared in public spaces, churches, private homes, and galleries throughout the US. In addition, her work has been

included in private collections in the US, Hawaii, Alaska, Apia Samoa, Scotland, Germany and Japan.

Kathy has a tremendous love of the interplay between color and light in glass and is intrigued with how this interplay affects architectural spaces. "The integration of artwork and architecture in private and public spaces requires a close working relationship between the design professionals, the client, and the space. The goal of this collaboration is to produce a harmonious blend of client, architectural, and environmental requirements, as well as, representing the artist's particular style." Many of Kathy's pieces are commissioned works and site specific making her a partner with the architect to realize the client's vision.

Kathy studied graphic design and illustration at the University of Kansas. She worked as a designer at Hallmark Cards for 3 years before venturing out on her own as a freelance art glass designer and fabricator - forming Kathy Barnard Studio. In 1989, she won the AIA Arts & Craftsmanship award for the 15' dia, "Tree of Life" at the White Theatre in Overland Park, KS and in 1991, she became the youngest woman to have been inducted into the Woman's Hall of Fame at the University of Kansas in Lawrence, Kansas for her work in carved and stained glass at the University.

See her work at <http://kathybarnard.com/>

Jean Farnsworth

The Gibsons & U.S. Capitol's Skylights: An Introduction

Saturday, July 21, a.m.

Jean M. Farnsworth is an independent stained-glass historian. Following her masters thesis on the nineteenth-century restoration of thirteenth-century mosaics in Rome, she began a study of stained glass in America. In 1981 she became involved with the non-profit Census



of Stained Glass Windows in America as the New Orleans area representative, and in 1990 was elected to serve as Assistant Director of that organization. While working for the Philadelphia Historic Preservation Corporation, she developed and implemented a national grant-funded pilot project to survey the city's stained glass. This project produced written and photographic surveys of 3,600 stained-glass windows, as well as a training manual distributed by the National Trust for Historic Preservation, *The Census of Stained Glass Windows in America: A Surveyor's Guide*.

She has taught courses, lectured extensively, and authored numerous professional papers on stained glass. She is a contributing author and co-editor of *Stained Glass in Catholic Philadelphia*, 2002, included on Choice's 2003 Outstanding Academic Title list. Recent awards for contributions to understanding historic stained glass include Cornelius O'Brien Lectureship, National Council on Public History, Indiana University, 2006; Preservation Award, Los Angeles Conservancy, 2005; and Lucy G. Moses Preservation Award New York Landmarks Conservancy, 2004.

Arthur J. Femenella

How Isothermal Glazing Preserves Our Stained Glass Heritage

Saturday, July 21, p.m.

Glass Appliqué

Sunday, July 22, p.m.

Lamination - Some Questions,

Some Answers

Sunday, July 22, p.m.

Arthur Femenella is committed to excellence in the field of historic window restoration. Mr. Femenella is a veteran of the Viet Nam War where he served as a military policeman with a top security clearance. Mr. Femenella started in stained glass in 1968 as a craftsman, serving his apprenticeship at the Greenland Studio in New York. In 1981, he became the co-owner and vice-president of this prestigious restoration studio. In 1988, Art sold his interest in the Greenland Studio to open his own consulting firm as well as become vice-president and co-owner of the Jack Cushen Studio, also of New York. Both studios gained national recognition for excellence in the field of stained glass conservation. In 1993, Mr. Femenella consolidated his efforts and formed Femenella & Associates, Inc., the present firm.

Arthur has written over forty articles on subjects specific to stained glass and historic window restoration. He has presented papers at numerous international and national symposiums and conferences. Art was the consultant to the Protective Glazing Task Force; this was a group of architects, engineers, and preservationists charged by the Department of the Interior to develop national guidelines for the fabrication and installation of protective glazing.

Femenella & Associates has been recognized with numerous awards from preservation groups and entities.

His website has all contact info: www.femenellaassociates.com.



2012 Pittsburgh Conference Speaker Biographies continued...

Beth Leslie Glasser, AIA

Working with Architects

Saturday, July 21, a.m.

An architect with over 30 years of professional experience, Beth brings a unique perspective to the Glass Guild. As a Thomas J. Watson Fellow early in her professional training, Beth spent a year as an apprentice to the late Lawrence Lee, working with him on several major glass installations for the Worshipful Company of Innholders, the Communicare Centre in Jersey and St Peter's Church, Maldon.



Beth specializes in planning and programming buildings – working with clients to establish their goals and create the initial concepts that will guide the design process. She has worked with many large university and institutional clients both in the US and abroad, and also designed several residential projects. Among her clients are the Johns Hopkins Hospital, the University of North Carolina, Chapel Hill, and the University of California system.

Mark Hall

Tepid Glass: Mixing Cold & Warm with Hot

Sunday, July 22, a.m.

Mark Hall is self-taught, partly because he got kicked out of the University of Minnesota at the age of 20.

At 21, Mark entered into his first stained glass business... *Moonlight Design...* with his brother, Terry Hall.



Soon after, Mark moved on and spent the next eight years working with various glass studios. It was here that Mark honed his skills in fabricating and installing large-scale, site-specific stained glass windows. He mastered German leading techniques, hand beveling, mirroring and sandblasting, and how to work with a sheet of glass to bring out the subtle nuances of a design.

Mark fine-tuned his skills while studying abroad in Germany at Derix Glass Studio, at Pilchuck School of Glass in Washington, and with The Studio at the Corning Museum of Glass in New York. As a result, he was inspired to push the envelope and bring his work to new and exciting levels.

In 1988, at the age of 33, Mark traveled full-circle back to his roots as sole proprietor of Hallmark Art Glass. He and his wife, Leslie, have been working together as a team ever since. Mark continues to enjoy challenging commissions today. Go ahead... challenge him!

See his work at <http://hallmarkglass.com/>

Mary Clerkin Higgins

Kiki Smith and the Eldridge St. Synagogue

Sunday, July 22, a.m.

Lamination - Some Questions, Some Answers

Sunday, July 22, p.m.

Mary Clerkin Higgins has worked in stained glass since 1976. She owns and operates Clerkin Higgins Stained Glass in New York City. Her original designs can be found in private collections and ecclesiastical

settings. Her work has been included in international exhibitions and featured in The New York Times, The New York Sun, Glass Art Magazine and other publications.

Higgins is also a highly respected stained-glass conservator and has worked on Medieval and Renaissance glass for many museums, including the Metropolitan Museum of Art and The Cloisters, The Detroit Institute of Arts, The Nelson-Atkins Museum of Art and the St. Louis Art Museum, among others. She has conserved works by modern masters, including: Sir Edward Burne-Jones, Marc Chagall, Harry Clarke, John La Farge, Henri Matisse, William Morris, Robert Sowers, Louis Comfort Tiffany, Christopher Wilmarth, and Frank Lloyd Wright.

Mary Clerkin Higgins has written and lectured on stained-glass history, design, and conservation and contributed the chapter "Origins, Materials, and the Glazier's Art" to Virginia Raguin's book, *Stained Glass: From Its Origins to the Present* (Abrams 2003) and the preface "Mastering the Light" to *Strangest Genius – the Stained Glass of Harry Clarke* (Costigan & Cullen)(Irish History Press 2010).

She is a founding Board member of the American Glass Guild and served as its President from 7/2009-7/2011.

She can be contacted at www.clerkinhigginsstainedglass.com.



John Kelly

Tour Guide

Friday, July 20, all day

John W. Kelly found his life's work while serving as an altar boy at St. Joseph Church in Pittsburgh's Bloomfield neighborhood. "I was mesmerized by the stained-glass windows. I thought they were the most beautiful art I had ever seen."

He joined the Navy after graduation. His 10 years of duty included two tours of Vietnam. While stationed on the West Coast, he took a course in stained-glass making in 1975 at the University of California at San Diego. He discovered he had a talent for the craft, and soon after, he set up a studio in his house.

After leaving the Navy and returning to Pennsylvania, he operated workshops in several locations in Allegheny and Butler counties. He has been in Millvale, Pittsburgh, since 1999, one of a handful of studios specializing in stained glass restoration.

He has devoted much of the past three decades to refurbishing old windows and creating new works. His latest challenge is the restoration of three aisle windows from Sacred Heart Catholic Church in Shadyside. "I have been a glass man for 35 years, and these are the most complex windows I've ever worked on," Mr. Kelly said. He estimated that each square foot of window contains between 100 and 120 pieces of glass. Sacred Heart Church is on the Friday Tour.



2012 Pittsburgh Conference Speaker Biographies continued...

Charles Lawrence

Design & Color Workshop
Thursday, July 19, p.m.

Charles Z. Lawrence has devoted much of his adult life, over 50 years, to the craft of stained glass window making. Beginning in his early twenties, Lawrence embarked on a rigorous, formal apprenticeship to the German master craftsman Rudolf H. Buenz. He is one of the few remaining American stained glass artisans to have been trained in the traditional method of apprenticeship.



In the 1960s, Lawrence studied art and design at the Pratt School of Design in Brooklyn, NY. While there, he became heavily influenced by the painters of the French Impressionist Period and The New York School. During that time period he also worked at Rambusch, where he observed and was influenced by Robert Pinart and Robert Sowers' stained glass design method and was taught design studio procedures by William Haley. Lawrence then went on to work in many of the east coast, stained glass studios, becoming the premiere designer at the Willet Studios in Philadelphia, before starting his own company in the 1980s.

Lawrence is one of the last living Pennsylvania craftsmen to be commissioned to work in the prestigious National Cathedral in Washington, DC, for whom he has designed five windows to date. His stained glass windows can be seen in churches, synagogues, corporate offices, schools and public spaces across the country.

J. Kenneth Leap

Open Drawing Workshop
Friday, July 20, Evening
Working with Silver and Copper Stains
Saturday, July 21, a.m.
Architecture Discussion
Sunday, July 22, p.m.

Born in Camden, NJ, J. Kenneth Leap painted and exhibited watercolors in his teens before entering the Rhode Island School of Design. A trip to Germany sparked his interest in glass painting, a medieval technique that would form the basis for his future professional work. Now, 22 years after opening his studio, The Painted Window, J. Kenneth Leap is primarily recognized for his achievements in the field of architectural stained glass. His public artworks include a skylight illustrating the history of NJ in the Annex of the NJ Statehouse, "The Atlantic Globe" for the lobby of Historic Boardwalk Hall in Atlantic City, NJ and major installations at the Veteran's Memorial Home in Vineland, NJ. In 1994 Leap was invited to relocate his studio, and become an artist-in-residence at the Wheaton Arts & Cultural Center, in Millville, NJ. Leap has taught workshops and performed demos in traditional Glass Painting techniques at the Rhode Island School of Design, Tyler School of Art, and at the Glass Art Society annual conference.



For more information visit the website - www.jkennethleap.com

Dan Maher

Advanced Leadworking Workshop
Thursday, July 19, a.m.

Daniel Maher is a stained glass artist who works and lives in Somerville, Massachusetts. A former employee of both the Connick and Lyn Hovey Studios, Dan started his own business in January of 1989 so he could further explore a variety of design styles in stained glass. The studio also restores historically significant windows, ranging from multiple-layer opalescent to Gothic Revival.

See his work at his website - www.dmstainedglass.com



Ellen Mandelbaum

Living Stained Glass
Sunday, July 22, a.m.

Mandelbaum 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.

All of my work is about light. "I paint with light." My stained glass glows with transmitted light and color. I make my gilding with the sweep of my hand so it reflects the light. In my watercolors I respond to the light that gives form to a transcendent landscape. My commissions help to create an environment for people's real use and offer the possibility of focus and serenity in a stressful world.

See her work at <http://ellenmandelbaum.com/>



Reiner Meindl

From Archaic Manufacture to Modern Appliance
Saturday, July 21, a.m.

Glashütte Lamberts of Germany is now under the new leadership of Hans Reiner Meindl. Mr. Meindl has extensive experience in the glass industry, having recently worked 10 years at Heinz Holding GmbH., a leading international manufacturer of perfume bottles. Mr. Meindl is expected to bring the business forward through his experience, the expertise of Glashütte Lamberts' staff, and the factory's long-standing relationships with global business partners. Lamberts' partnership with Bendheim, the exclusive distributor of Lamberts glass in North America, has endured for three generations.

Glashütte Lamberts is known to artists, designers, and architects throughout the world for the quality and variety of its mouth-blown glasses, unsurpassed in their brilliance and body. Artists have designed with Lamberts glass for a variety of residential, commercial, and institutional projects.



2012 Pittsburgh Conference Speaker Biographies continued...

Troy Moody

The Anatomy of Gainful Unemployment
Sunday, July 22, a.m.

Troy Moody first became interested in glass in 1995 when he was introduced to post war German stained glass while backpacking through Europe. Since that time he has studied with master glass artists/designers and has continued to work full time in the field. Notable projects include award winning terrazzo installations for the City of Phoenix and Maricopa County Superior Court as well as work with Scottsdale Public Art, the City of Tempe, Ascension Lutheran of Paradise Valley, the Church of the Beatitudes and countless luxury homes.



Sylvia Nicolas

Glass as Monumental Art
Saturday, July 21, p.m..

Sylvia Nicolas is the fourth generation of master stained glass artists. Her father, Joep Nicolas, known as “the father of modern stained glass,” was also an accomplished painter, as is his daughter.

Nicolas studied extensively in Europe, and in the U.S. with painter Rufino Tamayo and sculptor Ossip Zadkine. Her works range from stage sets and 24-foot high stained glass windows for churches to terra cotta sculptures that can be held in one hand. All bear the unmistakable stamp of excellence.

Nicolas, also an accomplished costume designer and mosaicist, considers herself a keen observer of human nature. Her works delve into the passions, psychology and humor of the human condition, touching people with their universal appeal.



Nancy Nicholson

Advanced Leadworking Workshop
Thursday, July 19, a.m.

Nancy Nicholson is an artist with twenty seven years of experience working in stained glass. She worked with Daniel Maher for 15 years before moving to Brooklyn where she has her own studio. Her work combines a fine art sensibility with broad technical experience and craftsmanship. Nancy’s signature work is an ongoing series of cityscape panels that explores the layering of light, color and dynamic forms of the urban environment.

In addition to her cityscapes, Nancy has designed both traditional and contemporary panels for numerous environments including private homes, corporate offices, restaurants and schools. Visit www.nancynicholson.com to see her work.



Nicholas Parrendo

Painting Eddie’s Head Workshop
Thursday, July 19, a.m.

Nicholas Parrendo has spent his entire career, from employee to owner at Hunt Stained Glass Studios. Hired by George Hunt in 1950, he apprenticed under the supervision of artists Helen Carew Hickman and Charles Morris. Creating, sketching, drawing, presenting and executing artistic jeweled inspirations of vivid color gracing churches, synagogues, hospitals, restaurants, universities, businesses and residences across the country. His esteemed service to the art and craft of stained glass is evident in the many endeavors he has undertaken throughout his more than 50 year career. □□ Hunt Stained Glass Studios originated with Henry Hunt, who worked with his father in London, England. He settled in Pittsburgh after migrating from Boston in 1890. The studio became the responsibility of his sons, George (president) and James in 1943. J.R.Lally owned the studio from 1966 until 1987; Nicholas Parrendo then assumed ownership.



Betti Pettinati-Longinotti

*Stained Glass as an Art Form:
50 Years after the Studio Glass Movement*
Sunday, July 22, a.m.

Betti Pettinati-Longinotti, of Winston-Salem, NC, has been designing and producing glass art since an apprenticeship in 1977-78. She received a BFA from the Maryland Institute, College of Art and her MA from the University of the Arts/ Philadelphia, in Art Education with a studio major in Glass.

She is currently pursuing an MFA in Visual Arts through the Art Institute of Boston at Lesley University. Due to her graduate studies she is currently not taking commissions. Please visit her blog to view her graduate work and progress at: <http://plstudioart.blogspot.com/>



Virginia Raguin

*An Illustrated Reflection on
the Juried Show*
Friday, July 20, p.m.

Virginia Chieffo Raguin, Ph.D. Yale University, is professor of Art History at the College of the Holy Cross. She has published widely on stained glass and architecture including *Stained Glass from its Origins to the Present* with Abrams (USA) and Thames and Hudson (GB) in 2003. A member of the International Corpus Vitrearum, she has co-authored *Stained Glass before 1700 in the Midwest United States* (Harvey Miller Press, London, 2002). She also wrote the catalogue essay for Kiki Smith’s recent exhibition in the Pace Gallery, New York: Kiki Smith: Lodestar, 2010.



2012 Pittsburgh Conference Speaker Biographies continued...

Vic Rothman

Standards Discussion: Standards and Guidelines in Conservation

Saturday, July 21, p.m.

After graduating from college with a degree in marketing & management, Vic spent a few years managing record stores. After seeing a stained glass demonstration at a craft show, he began working in stained glass, selling small items at craft shows and wholesaling to stores in the Northeast.

Ten years later he was managing Glassmasters Guild in New York City, teaching classes and doing small commissions. This lasted for about five years when he took an entry level position at the Greenland Studio. This is where his real education in stained glass began. Within a couple of years he became the shop foreman. After Greenland closed in 1991, Vic opened his own studio. Over the years he has restored many LaFarge and Tiffany windows, panels for museums and has also created many new fabrications.

Vic has attended many international stained glass restoration conferences (co-authored a paper at one), and has been on the restoration and education committees of the Stained Glass Association of America. He belongs to various trade and restoration groups and is one of the founding directors of The American Glass Guild.



Albert Tannler

Tour Guide

Friday, July 20, all day

Keynote Speaker

Saturday, July 21, a.m.

Albert M. Tannler has been Historical Collections Director of the Pittsburgh History & Landmarks Foundation since January 1991. He writes on the history of architecture and the decorative arts in Western Pennsylvania and oversees the operation of the James D. Van Trump Library and the Frank B. Fairbanks Rail Transportation Archive. Mr. Tannler is the author of *A List of Buildings and Architects in Pittsburgh and Allegheny County 1950-2005*, 3rd edition (2005), *Pittsburgh's Landmark Architecture 1785-1950: A Concise Bibliography* (1994). Mr. Tannler has explicated what Pittsburgh Post-Gazette critic Patricia Lowry has called "Pittsburgh's great treasury of historic stained glass" in *Charles J. Connick: His Education and His Windows in and near Pittsburgh* (2008), *William Willet in Pittsburgh 1897-1913: A Research Compendium* (2005), plus numerous articles and book reviews. He has co-edited several books published by the Pittsburgh History & Landmarks Foundation. He has lectured for the Decorative Arts Trust, the Frick Art & Historical Center, Pittsburgh, Boston Back Bay Historical Society, and the Charles J. Connick Stained Glass Foundation Ltd., Boston.



Julie L. Sloan

John La Farge's Stained Glass in Pittsburgh & Sewickley

Sunday, July 22, p.m.

Julie L. Sloan is a stained glass consultant in North Adams, MA. She has worked in stained glass conservation since 1982. Her conservation projects include Saint Thomas Episcopal Church, New York; H. H. Richardson's Trinity Church in Boston; Harvard University's Memorial Hall; and Princeton University's Chapel. She is also an appraiser of American stained glass. She has been an adjunct professor of historic preservation at Columbia University since 1985, has lectured at Salve Regina University in Newport, RI; Williams College; and Rensselaer Polytechnic Institute, and has given seminars around the country. Her BA in art history is from New York University (1980) and her MS in historic preservation is from Columbia University (1982). The author of *Conservation of Stained Glass in America* (Art in Architecture Press, 1995). Her books include *Frederic Crowninshield: A Renaissance Man in the Gilded Age* (University of Massachusetts Press, 2010) with Gertrude deG. Wilmers, the artist's great-granddaughter; *The Berkshire Glass Works* (The History Press, 2011) with William Patriquin; *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* (Rizzoli International, 2000). She also contributed a chapter to *A New and Native Beauty: The Art and Craft of Greene & Greene* (Merrell, 2008), and the introduction to *Frank Lloyd Wright: Art Glass of the Martin House* (edited by Eric Jackson-Forsberg, 2009). She is working on a comprehensive history of American stained glass.



James L. Yarnall

John La Farge's Stained Glass in Pittsburgh & Sewickley
Sunday, July 22, p.m.

James L. Yarnall is an Associate Professor at Salve Regina University, where he has taught the history of art and architecture since 2000. Since 2003, he has also been Editor of Publications for the Newport Historical Society, including its journal, *Newport History*. For the past three decades, Dr. Yarnall has been a leading authority on the nineteenth-century American artist John La Farge. At the University of Chicago, he wrote both an M.A. thesis in 1978 and a Ph.D. dissertation in 1981 on different aspects of La Farge's work. Between 1982 and 2003, he worked closely with the La Farge family as director of the catalogue raisonné of La Farge's work in all media. His publications on La Farge include dozens of scholarly articles (including several co-authored with Julie L. Sloan) and four monographs. He has just completed *John La Farge, A Biographical and Critical Study*, the first biography of the artist in a hundred years. It will be published in February of 2012 by Ashgate Publishing Inc. He is also the author of *Newport Through Its Architecture: A History of Styles from Postmedieval to Postmodern*, published in 2005 by the Salve Regina University.



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Painting by Rhonda Foster

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

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